

**“GARDENS ARE SO PERISHABLE”: PRESERVING THE ELIZABETH LAWRENCE
GARDEN BY PERPETUATING THE SPIRIT OF ITS USE**

by

J. KEYES WILLIAMSON

Under the direction of Professor David Spooner

ABSTRACT

This thesis proposes a preservation strategy for the former property of Elizabeth Lawrence. Lawrence was the first woman to receive a landscape architecture degree in North Carolina. The author of numerous books, articles, and newspaper columns, she designed and maintained the house and garden at 348 Ridgewood Avenue, Charlotte, North Carolina. This thesis examines the history of historic landscape preservation practice and philosophy. This thesis also provides an inventory of existing conditions and presents a maintenance plan for the property.

INDEX WORDS: Elizabeth Lawrence, Landscape preservation, Landscape preservation history.

“GARDENS ARE SO PERISHABLE”: PRESERVING THE ELIZABETH LAWRENCE
GARDEN BY PERPETUATING THE SPIRIT OF ITS USE

By

J. KEYES WILLIAMSON

M.A. American Studies, Florida State University, 1998

B.A. English Literature, The University of the South, 1985

A Thesis submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment
of the Requirements for the Degree

MASTER OF LANDSCAPE ARCHITECTURE

ATHENS, GEORGIA

2007

© 2007

Joseph Keyes Williamson

All Rights Reserved

“GARDENS ARE SO PERISHABLE”: PRESERVING THE ELIZABETH LAWRENCE
GARDEN BY PERPETUATING THE SPIRIT OF ITS USE

By

J. KEYES WILLIAMSON

Major Professor: David Spooner

Committee: David Nichols
John Waters
Dexter Adams

Electronic Version Approved:

Maureen Grasso
Dean of Graduate School
The University of Georgia
August 2007

TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	vi
CHAPTER	
1. INTRODUCTION.....	1
2. GARDENS ARE SO PERISHABLE.....	7
3. THROUGH THE GARDEN GATE.....	18
4. NO ONE GARDENS ALONE.....	28
5. A ROCK GARDEN IN THE SOUTH.....	37
6. GARDENS IN WINTER.....	41
7. TWO GARDENERS.....	45
8. BEAUTIFUL IN ALL SEASONS.....	52
9. THE LITTLE BULBS.....	64
APPENDICES:	
A. MAINTENANCE ZONES.....	66
B. EVERGREEN SHRUBS USED IN GARDEN.....	110

C.	LAWRENCE ROCK GARDEN PLANTS.....	111
D.	LAWRENCE WINTER INTEREST PLANTS.....	112
	END NOTES.....	113

LIST OF FIGURES

	page
1. Lawrence’s photograph of her garden.....	3
2. Existing Conditions	5
3. Lawrence’s photograph of her Raleigh, North Carolina garden...	10
4. Lawrence in her Raleigh, North Carolina garden.....	11
5. 348 Ridgewood Avenue in 2007.....	13
6. Lawrence’s photograph of her garden circa 1970.....	14
7. The Charlotte garden circa 1960.....	16
8. Existing Conditions	19
9. Section of central path.....	20
10. Section of secondary paths.....	21
11. Map of the Charlotte garden in 2007.....	22
12. Lawrence at her garden’s gate.....	23
13. Lawrence drawing of garden’s relationship to house.....	24
14. Lawrence’s photograph of her daffodils.....	25
15. Lindie Wilson and Steve del Vecchio.....	27
16. The Charlotte garden gate, circa 1960.....	39
17. Wing Haven in 2007.....	46
18. The garden entrance	47
19. The James Rose House.....	49

20. The Lawrence garden in 2007.....	51
21. Lawrence’s photograph of her flower border.....	53
22. The area in Lawrence’s Charlotte garden.....	55
23. Potential sites for plant evaluation programs.....	57
24. Management Zones.....	61
25. Looking down one of the garden paths.....	63
26. Zone 1 Planting Strip	66
27. Maintenance zone FRONT 1.....	67
28. Zone front 2 parking area.....	69
29. Maintenance zone FRONT 2.....	70
30. Maintenance zone FRONT 3.....	72
31. Zone front 4 foundation bed east of front door.....	73
32. Maintenance zone FRONT 4.....	74
33. Zone side 1 east side of house.....	75
34. Maintenance zone SIDE 1.....	77
35. Zone side 2 west side of house.....	80
36. Maintenance zone SIDE 2.....	81
37. Maintenance zone BACK 1.....	83
38. Maintenance zone BACK 1.....	84
39. Maintenance zone BACK 2.....	85
40. Maintenance zone BACK 2.....	86
41. Maintenance zone BACK 3.....	89
42. Maintenance zone BACK 3.....	90

43. Maintenance zone BACK 4.....	92
44. Maintenance zone BACK 4.....	93
45. Maintenance zone BACK 5.....	94
46. Maintenance zone BACK 5.....	96
47. Maintenance zone BACK 6.....	97
48. Maintenance zone BACK 6.....	98
49. Maintenance zone BACK 7.....	100
50. Maintenance zone BACK 7.....	101
51. Maintenance zone BACK 8.....	103
52. Maintenance zone BACK 8.....	104
53. Maintenance zone BACK 9.....	105
54. Maintenance zone BACK 9.....	106
55. Maintenance zone BACK SERVICE AREA.....	108
56. Maintenance zone BACK SERVICE AREA.....	109

CHAPTER ONE

INTRODUCTION

My aunt gave me a copy of *A Southern Garden* in 1994. The slim, pink-covered collection of gardening essays was my introduction to its author, Elizabeth Lawrence. It was several years after Ms. Lawrence died in 1985, but her stature as one of the great American garden writers had only grown in the intervening years. In the pages of *A Southern Garden*, I found Lawrence describing a very familiar world. It was a world I had first experienced at my grandparent's house in Tallahassee. My grandparents were contemporaries of Ms. Lawrence. They too were serious gardeners who loved to travel the country-side, windows down, searching the ditches and woods for interesting plants they would relocate to their own, over-flowing back yard. My grandparents, aunts, uncles, and parents were all enthusiastic gardeners. They were constantly propagating plants to share with friends and family. They took great pride and pleasure in their gardens, which they literally stuffed with the plants they collected over their lifetimes.

Gardens are windows into the lives of the people who create them. Gardens become living rooms for people who prefer to spend their days out of doors, who notice with wonder the qualities of color and light as they change during the day. These were the people for whom Elizabeth Lawrence wrote her articles and books. Lawrence shared with her audience a straightforward love for gardening. She once wrote that "any garden demands as much of its maker as he has to give. But I do not need to tell you, if you are a gardener, that no other

undertaking will give as great a return for the amount of effort put into it.”¹ Like Lawrence, my grandparents lived their lives in their garden, preferring to set up a table to eat in the garden, comfortable crawling on their knees under their shrubs looking for some shy, delicate plant.

Lawrence understood the powerful place that gardens have in the imagination. She wrote of her own experience, “There is a garden in every childhood, an enchanted place where colors are brighter, the air softer, and the mornings more fragrant than ever again.”² My grandparent’s garden was that enchanted place in my childhood. The garden is gone now. Purchasers of their house bulldozed the garden to make room for an expansion of the house; but I will always carry fond memories of their garden: towering gardenias heavy in fragrant, white flowers; clusters of brilliant red berries on a dark, mysterious tree my grandfather called a Brazilian Holly; and helping my grandfather collect fallen, brown-backed Magnolia leaves.

In the book that my Aunt gave me, Lawrence wrote that “Gardens are so perishable; they live on only in books and letters; but what has gone before is not lost; the future is the past entered by another door.”³ So, even though it is gone, my own grandparents’ garden is still alive for me. In addition to my memories, I have progeny from their garden, plants I propagated 20 years ago that have followed me through four states and are thriving today in my backyard in Athens, Georgia.

Lawrence’s own garden in Charlotte, North Carolina, which she cultivated for over thirty years, is the remaining remnant of her prodigious effort to advance gardening in the South. Lawrence considered her self a practical gardener, of the kind she would often call a “dirt gardener.” She once wrote to her *Charlotte Observer* audience, “Never let your self be deceived about the work. There is no royal road to learning.... And there is no royal road to gardening.”⁴

But gardening was Elizabeth Lawrence's passion and her legacy was to share with others that love of learning about and experimenting with plants.

Lawrence lived in her garden. She welcomed friends, family, and admirers through her garden gate to enjoy the beauty and to learn from her experience. Lawrence was not necessarily an overtly social person, but she was generous with her knowledge and opened herself up to an enormous audience through her books and newspaper articles in the *Charlotte Observer*. In her articles, she often describes various plants in her or a friend's garden, suggesting the best ways to cultivate a particular plant and offering her opinion on their potential in the garden.

Lawrence's garden was always changing depending upon the performance of plants or the arrival of new cultivars to be tried. In Lawrence's garden, some plants were able to grow to maturity, in some cases physically out-growing their place in the garden, when Ms. Lawrence usually removed them. Other plants never flourished, because their cultural requirements were never satisfied; but Lawrence spent much of her life trying to determine how to grow most plants that came her way.

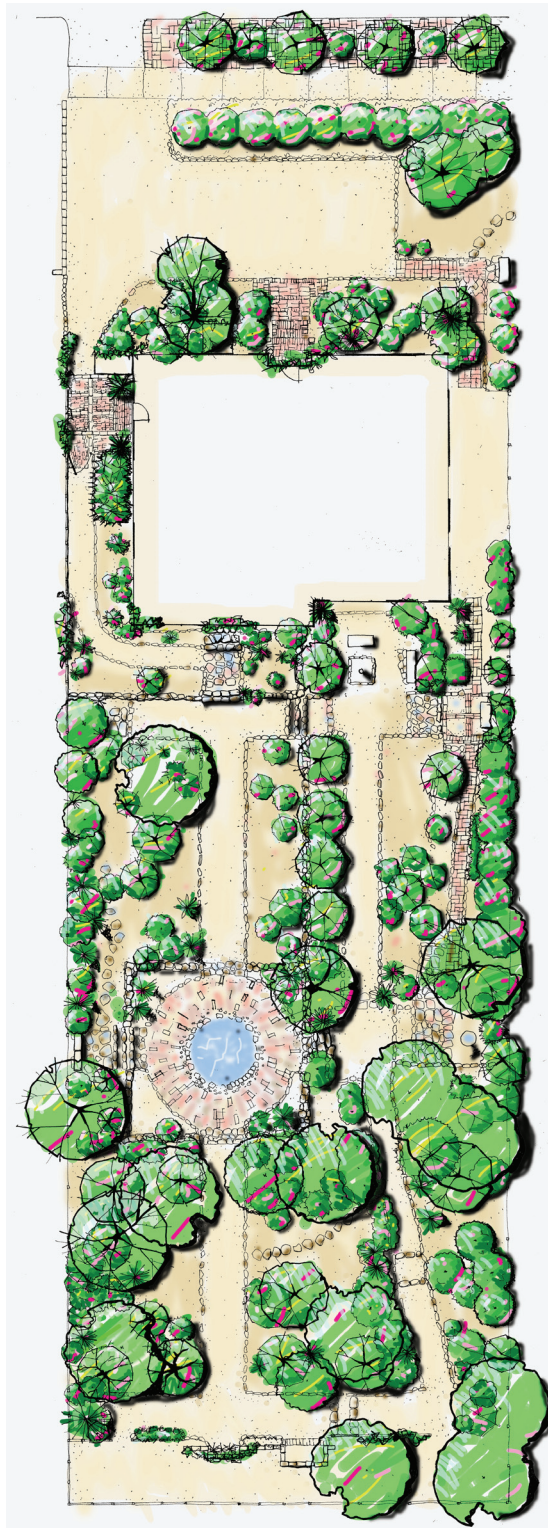


Figure 1: Lawrence's photograph of her garden

Gardens, Lawrence often said, are organic and are constantly changing. They require constant attention, especially in the warmer regions of the country, where vigorous vegetative growth will quickly overtake a neglected garden bed. Gardens can quickly disappear because of the dynamic nature of plant material. In the case with residential gardens, when a property is sold, new owners can radically alter, or altogether eliminate, gardens and other designed landscape features.

Elizabeth Lawrence's garden in Charlotte, North Carolina is still relatively intact due to the fact that the present owner of the house, Mrs. Lindie Wilson, is an accomplished gardener and careful steward of Lawrence's garden. Mrs. Wilson has cared for the garden for two decades, but due to the maintenance requirements of the garden, she expects to relinquish the property as soon as she identifies a suitable caretaker. I participated in a meeting in the winter of 2005 to discuss strategies for preserving Lawrence's house and garden. I recognized its historical significance because of Lawrence's place in our nation's history and because of the garden's physical integrity. Much of Ms. Lawrence's plants and hardscape survived because of Wilson's stewardship.

Because the house did not fall under the protection of a local historic district, nomination papers were filed with the Charlotte-Mecklenburg Landmarks Commission. On December 19th 2005, the Elizabeth Lawrence house and garden were designated a local historic site. According to Ordinance 3172X, The Elizabeth Lawrence house and garden were recognized as possessing "special significance in terms of its history, architecture, and or cultural importance." A year later, on September 14, 2006, the house and garden were also listed on the National Register of Historic Places.



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Existing conditions 2007
Keyes Williamson July 2007

This thesis attempts to answer the question: what next? Having secured legal protection of the house and landscape, how could the house and garden be utilized to best memorialize Elizabeth Lawrence's contribution to gardening in America and to garden literature? This thesis focuses on the potential of the landscape around the house; and after considering the existing condition of the garden's design features and plant material, this thesis proposes a preservation treatment that builds upon recent landscape preservation theories. The suggested preservation strategy does not attempt to recreate a period of significance, but proposes that the garden continue to be cultivated in keeping with the spirit of Lawrence's gardening style. The Elizabeth Lawrence garden is best preserved by continuing its use as a laboratory for cultivating and evaluating plants for the Southern landscape.

The following chapters take their titles from Lawrence's books or quotations. Chapter Two, "Gardens Are So Perishable," provides a brief biography of Lawrence, emphasizing her discovery of gardening, her development as a writer, and her move to Charlotte, North Carolina. Chapter Three, "Through the Garden Gate," provides a narrative description of the garden, examining its design and its use. Chapter Four, "No One Garden's Alone," examines the early development of landscape preservation in America. Chapter Five, "A Rock Garden in the South," examines recent developments in landscape preservation that can be applied to the Lawrence garden. Chapter Six, "Gardens in Winter," looks at recent landscape management strategies that can be applied to the Lawrence garden. Chapter Seven, "Two Gardeners," provides a case study of Wing Haven and the James Rose house, two properties with adaptive management plans. Chapter Eight, "Beautiful in All Season," describes the proposed plant evaluation program that can become the foundation of the management plan for the Lawrence garden. Chapter Nine, "The Little Bulbs," provides a conclusion to the thesis.

CHAPTER TWO

“GARDENS ARE SO PERISHABLE”: PRESERVING THE ELIZABETH LAWRENCE GARDEN BY PERPETUATING THE SPIRIT OF ITS USE

Elizabeth Lawrence was one of the most accomplished garden writers of the twentieth century. Her writing style, captured in her books, magazine essays, and newspaper articles, has a timeless quality that continues to appeal to the imagination of a devoted audience. It is a remarkable achievement that most of her published work remains available in print. Her first full length book, *A Southern Garden: A Handbook for the Middle South* (1942), is considered a classic of its genre and is now on its fifth edition. Equally well-known amongst gardeners are her later books: *The Little Bulbs* (1957), *Gardens in Winter* (1961), and *Lob's Wood* (1971).⁵ Two of her manuscripts were published posthumously and are also still available: *Gardening for Love: The Market Bulletins* (1987) and *A Rock Garden in the South* (1990).⁶

She wrote 720 Sunday gardening columns for the *Charlotte Observer*. The first article for the column she called *Through the Garden Gate* ran on August 11, 1957; her final article appeared on June 20, 1971. About half of her gardening columns have been reissued between two collections: *Through the Garden Gate* (1990) and *Beautiful in All Seasons* (2007).⁷ Several of Lawrence's articles, written for various journals and magazines, are collected and reprinted in *A Gardens of One's Own* (1997).⁸ Her voluminous correspondence with Katherine S. White, editor of *The New Yorker*, is the subject of *Two Gardeners* (2004).⁹ Additionally, she is the only American twentieth-century garden writer to receive a full length biography with Emily

Herring Wilson's examination of her life and career *No One Gardens Alone: A Life of Elizabeth Lawrence* (2004).¹⁰

Her place in the pantheon of garden writers is secure. Even though her subject matter is ostensibly the Southern landscape in the middle decades of the twentieth century, her voice transcends place and time. Her stories about plants and gardeners are both entertaining and educational. In most of her books and columns she explores the relationship between plants, people, and place in a way that is not limited to one region or one time. Her books and her articles are punctuated with quotations from classical garden writers, allowing readers to connect their own lives to the rich tapestry of garden history.

Lawrence created a unique voice in garden literature by deftly combining her passion for classical literature with her love of "dirt gardening." "Little can be accomplished without blacking the knees," she wrote.¹¹ Her writings display her passionate dedication to learning about plants and horticulture. She once wrote that "I love being asked to identify plants, and I don't know which gives me more pleasure: to know what they are or not to know what they are."¹² Her writing grew out of her experience in her garden, where she constantly evaluated the performance of plants with an eye towards making her garden beautiful every day of the year.

Elizabeth Lewis Lawrence was born in Marietta, Georgia on May 27, 1904. Her parents, Samuel (1874-1936) and Elizabeth Bradenbaugh (1876-1964) Lawrence settled briefly in Marietta before Mr. Lawrence's engineering career prompted a series of relocations while Elizabeth was a small child. In 1912, the family finally settled in Raleigh, North Carolina, occupying the 115 Park Avenue house whose garden would figure prominently in *A Southern Garden*. Upon graduating from St. Mary's school in 1922, Lawrence matriculated to Barnard College in New York City and received her bachelor's degree in 1926. Upon graduation,

Lawrence returned to Raleigh, where she pursued her life long interest in gardening by enrolling as a special student at North Carolina State College of Agriculture and Engineering (presently North Carolina State University). Miss. Lawrence became the first woman to receive a degree in landscape architecture in North Carolina when she completed the three year program, graduating in 1932.

Lawrence stayed in Raleigh and was subsequently employed in a small garden design practice run by another local woman designer, Isabel Bronson Busbee (1880-1966). Little documentation exists relating to the work Lawrence did for Busbee, but during this time Lawrence began a life-long practice of keeping records about plants growing in her garden. She also began corresponding with noted horticulturalists seeking cultivation advice for plants she had or hoped to procure for her garden.

Lawrence quickly became known around Raleigh as a knowledgeable gardener and was a popular speaker at local garden club meetings. During this time, with the encouragement of two family friends, Emily and Ann Bridgers, Lawrence began writing short gardening articles and publishing them in small regional publications. In these short essays, she developed the ability of conveying scientific horticultural information in a very accessible, personable style. She was a serious gardener writing to other gardeners to give practical instruction. She was not hesitant to offer her opinion on a gardening topic and was capable of combining serious science with wonderful humor, as when she wrote, “I have had to eat my words so often, they are getting to be almost palatable.”¹³

In one of her earliest articles, a 1933 essay for *Garden Gossip*, she demonstrated her confidence and her willingness to give advice: “Instead of agonizing over perennials that will never be at their best in our climate we should use plant materials adapted to our hot, dry

summers.” In addition to general gardening advice, Lawrence could offer readers a storehouse of information about individual plants, as when she wrote:

Viburnum plicatum tomentosum is an easily grown and vigorous shrub, not susceptible to disease and not attractive to insects; it grows well in sun or part shade in any soil rich in humus and not too dry. It is called the doublefile viburnum because the flower clusters are in two rows. All forms bloom in April. Victorian gardeners preferred the sterile globes of the Japanese snowball, even though they bore no fruit, to the lacy heads of the variety “mariesii”, so the latter is just beginning to be known.¹⁴



Figure 3: Lawrence’s photograph of her Raleigh, North Carolina garden

While she is often identified as a Southern writer, Lawrence developed a loyal following across the country because she wrote on topics that appealed to gardeners in different regions. Allen Lacy has described Lawrence’s books as “not merely of regional interest...her perspective was national.” “Lawrence herself had second thoughts about the aptness of the subtitle of her book, *A Handbook for the Middle South*,” according to Lacy, “writing later that it actually was a handbook for Zone 8.”¹⁵

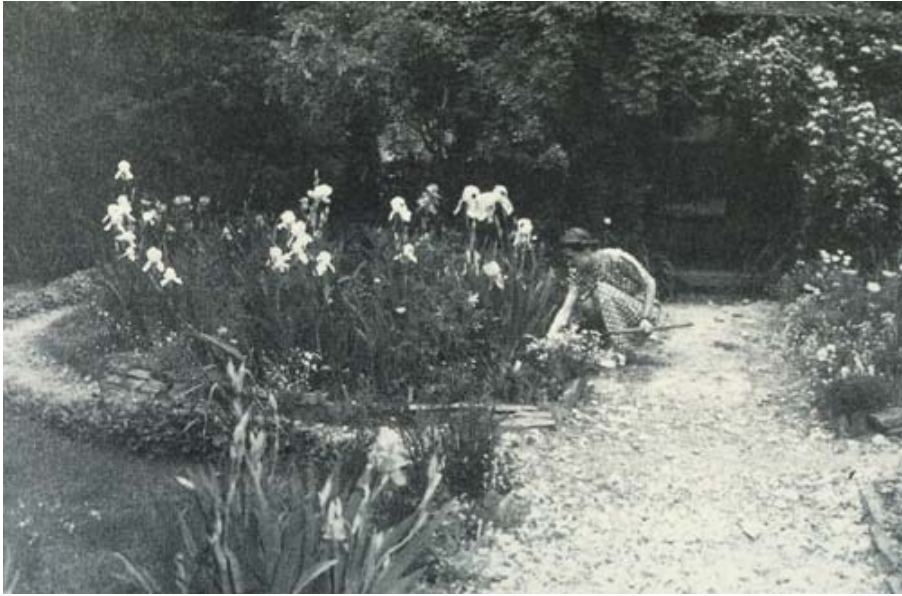


Figure 4: Lawrence in her Raleigh, North Carolina garden.

Lawrence's earliest articles introduced two themes that would resonate in her writing for her entire career—experimentation with plants and planting for year-round beauty. While she herself would not tolerate “miffy” plants, she would also encourage readers that “we should not be too sure that desirable plants will not grow in the south until we have given them a fair trial.”¹⁶

From 1926-1948, Lawrence lived at her parents' Park Avenue house in Raleigh while she was practicing landscape architecture. For two decades, she and her mother developed an overflowing garden around the house that became well known in Raleigh. Lawrence's success writing small articles motivated her to turn her extensive personal notes on cultural information about plants in the Southern climate into a full length book. She said that she had a difficult time finding gardening information about the lower South and her intention was to fill that void.

The design and maintenance of the Raleigh garden and the performance of the plants that came and went through the garden is the subject of Lawrence first book: *A Southern Garden: A*

Handbook for the Middle South. Despite coming out in 1942, as the United States entered into the World War, *A Southern Garden* was a commercial success and proved to Lawrence that there was an audience for garden writing in the South. Not only did Lawrence's book sell well in the South, but *A Southern Garden* received national attention and Lawrence began to receive encouraging letters from garden enthusiasts around the country.



Figure 5: 348 Ridgewood Avenue in 2007.

While Lawrence enjoyed early success as a garden writer and her garden was practically becoming a tourist destination for her many fans, domestic events forced her to leave her beloved garden and family home. Lawrence's father, Samuel, and the family's financial situation had been hard hit during the Depression. A stroke left Mr. Lawrence debilitated and his health slowly deteriorated until his death in 1936. Elizabeth and her mother continued to live in Raleigh until 1949, when they both moved to Charlotte to be close to Elizabeth's younger sister, Ann De Treville (Lawrence) Way. Ann (1908-1980) married Charlotte businessman, Warren Wade

Way, Jr. (1905-2003) in 1941. The Ways had two children by the end of World War II; and following Way's discharge from the Army, Ann and her family settled in Charlotte, North Carolina.

On May 24, 1948, three days shy of her forty-fourth birthday, Elizabeth Lawrence purchased an undeveloped lot on Ridgewood Avenue. The lot, measuring seventy feet wide by 225 feet, was in a new residential subdivision just off of Selwyn Avenue, one of the principal roads through Charlotte's Myers Park area. On the same day, the Ways purchased an identical lot adjacent to Elizabeth's. The Lawrence and Way houses, modest one story cottages, were two of the last houses built on Ridgewood Avenue. Their lots were just a few doors down from one of the more famous Charlotte gardens, Eddie and Elizabeth Clarkson's Wing Haven.

Elizabeth Lawrence designed and built the house at 348 Ridgewood Avenue. She and her mother occupied the house the following year, 1949. Lawrence's mother lived there the rest of her life, until she passed away in 1964.

Lawrence approached the design and installation of her new garden with characteristic energy. The beds and paths were laid out in 1949 and 1950, soon after the construction of the house. Lawrence would make slight modifications to the garden over the next three decades. When she received a gift of stone she would build up a wall or outline a bed. She described the motivation behind her design and use of the Charlotte Garden:

I should love, above all things, to have enough space (and energy) to make for myself a separate garden for winter flowers and winter greens; but, since we have come to Charlotte to live, I must make one small garden do for all seasons, and so I have tried to fill it with plants that are always presentable. There have been mistakes.¹⁷



Figure 6: Lawrence's photograph of her garden, with pond in background, circa 1970

In Charlotte, Lawrence quickly resumed her correspondence with gardeners across the country. Her admirers and fellow gardeners sent her letters sharing horticultural information and parcels containing plants and seeds for Lawrence to add to her garden. Lawrence wrote in *A Rock Garden in the South*, "My correspondence has been cultivated as diligently as my garden, and its blossoming has brought me much pleasure. One of the first fruits of letter writing was the realization that the region I garden in is much wider than I thought."¹⁸

Lawrence continued her practice of daily observations and record-keeping in the garden. Her letter writing and many small articles she wrote for gardening magazines helped Lawrence continue to develop as a skilful writer. Lawrence's second book told the story of her correspondence with Carl Krippendorf, who gardened in Cincinnati, Ohio. *The Little Bulbs: A Tale of Two Gardens*, published in 1957, "is a tale of two gardens: mine and Mr. Krippendorf's. Mine is a small city back yard laid out in flower beds and gravel walks, with a scrap of pine woods in the backyard. Krippendorf's is hundreds of acres of virgin forest."¹⁹ *The Little Bulbs*

sold approximately 17,000 copies as a selection in the American Garden Guild Book Club.

Gardeners through out the country became familiar with Lawrence's Charlotte garden.

That same year, 1957, Lawrence agreed to write a short weekly garden column for the *Charlotte Observer*. Lawrence opened her first column with an invitation to her readers:

This is the gate of my garden. I invite you to enter in; not only into my garden, but into the world of gardens—a world as old as the history of man, and as new as the latest contribution of science; a world of mystery, adventure, and romance; a world of poetry and philosophy; a world of beauty; and a world of work.²⁰

The final book that Lawrence published in her lifetime followed the example of *The Little Bulbs*. *Gardens in Winter* celebrates her Charlotte garden and her friendship with a kindred gardener, Caroline Dorman. Dorman was a Louisiana plant enthusiast and artist who Lawrence had admired and corresponded with for many years. Lawrence had often written about the beauty of gardens throughout the year—especially in winter; and she convinced Dorman to collaborate with her by doing illustrations for *Gardens in Winter*, which appeared in 1961.

Again the Charlotte garden would serve as the scene for Lawrence's narrative that weaves descriptions from classic garden writers with cultural information about useful plants. She opens *Gardens in Winter* with a glimpse down the long central path in the Charlotte garden:

How beautiful it is, it makes me want to cry. How beautiful it is when the pattern of the garden becomes clear again; when no leaves blur the long straight line or gentle curve, or the restful circle laid on the square;... On chance-mild days when incandescent light falls on thin twigs, throwing their fine shadow across gravel walks, my garden seems more beautiful than at any other time. The essence of warmth and light is in this delicious sun that seeps into the spirit and penetrates the marrow. At no other season is the sun so grateful, so gentle, so healing.²¹



Figure 7: The Charlotte garden circa 1960

Lawrence continued to write her weekly garden column in the *Charlotte Observer* for the next fourteen years. She continued her correspondence with her numerous admirers, including Eudora Welty and Katherine White. She also began work on two manuscripts on topics she had introduced in early essays, which would be posthumously published as *Gardening for Love* and *A Rock Garden in the South*.

Lawrence lived in the house at 348 Ridgewood Avenue until the very end of her life, only reluctantly leaving the house in her final months to live with a niece in Annapolis, Maryland. In the summer of 1983, Lawrence described her decision, “I have slowly and painfully come to the conclusion that I can’t live in this house and garden much longer.... I have tried very hard to make a go of it for the [Way] children’s sake.”²²

Elizabeth Lawrence spent much of her life in the garden, cultivating a place of beauty to be shared amongst friends and family. Lawrence used her garden as a laboratory and her experience in the garden became the inspiration for her many books and articles. As she wrote in *Gardens in Winter*, “I am writing, as always, of my own garden, which I see, whenever I look up

from my work, every day in the year—never without pleasure, and seldom without seeing something in bloom.”²³

Elizabeth Lawrence’s garden in Charlotte has historical significance because of its association with Lawrence and her writing. The garden and house were both designed by Lawrence, the first woman to receive a Landscape Architecture degree in the state of North Carolina. The Charlotte garden served as the laboratory where Lawrence experimented with thousands of plants to determine their adaptability to the Southern climate. With the demolition of the Lawrence’s Raleigh house in 2004, the Charlotte house and garden are all that remain with such a strong association with Elizabeth Lawrence.

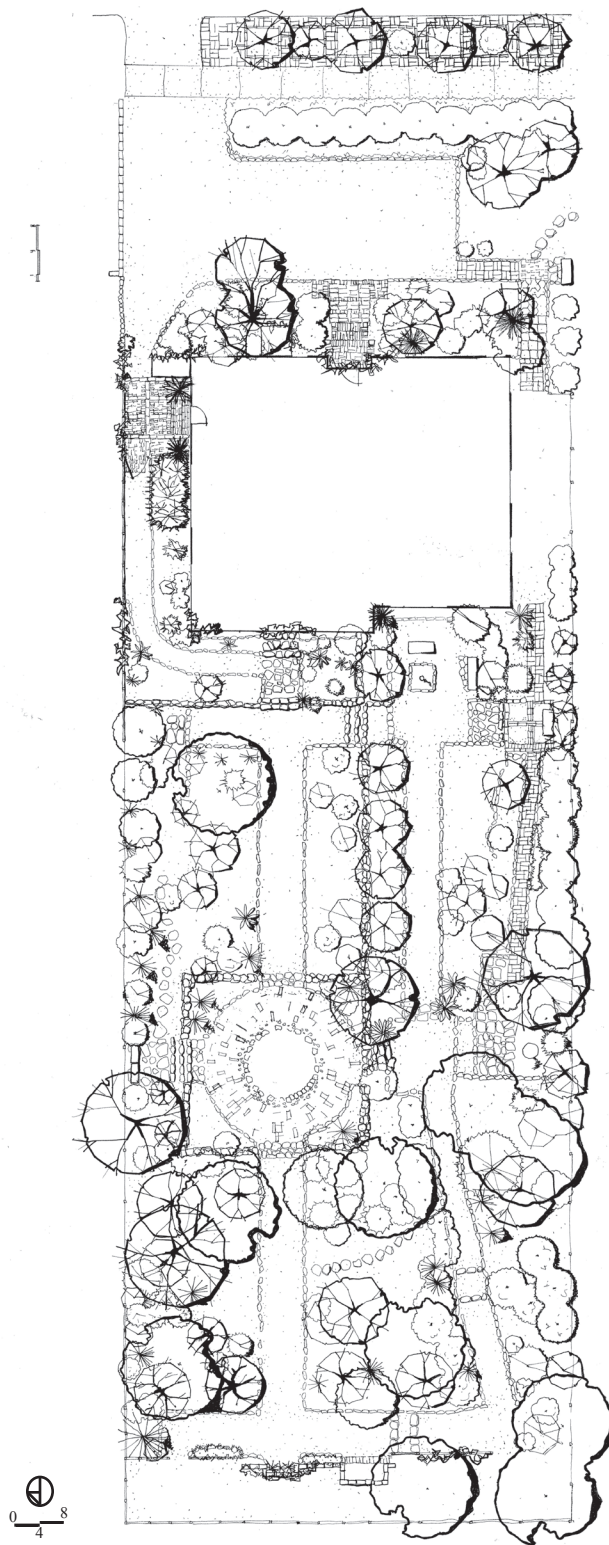
CHAPTER THREE

THROUGH THE GARDEN GATE

The plants that Elizabeth Lawrence cultivated in the garden surrounding her home at 348 Ridgewood Avenue, Charlotte, North Carolina, are the foundation of an impressive collection of trees, shrubs, and perennial plants. Lawrence designed and maintained her garden as a place to enjoy and to evaluate the ornamental potential of plants. She was particularly interested in finding plants that grew well in her climate and offered some ornamental interest throughout the year. She described the horticultural emphasis of her garden when she stated that “I cannot help it if I have to use my own house as a laboratory, thereby ruining it as a garden.”²⁴

The Charlotte garden was a third of the size of the garden Lawrence had cultivated in Raleigh, North Carolina. Lawrence laid out the Charlotte garden as a series of paths and planting beds that centered on a brick patio with a small fish pool. Lawrence would intensely cultivate this smaller garden, filling the borders and flower beds with an enormous variety of plants. Her intention, she claimed in *Gardens in Winter*, was to “make one small garden do for all seasons, and so I have tried to fill it with plants that are always presentable.”²⁵

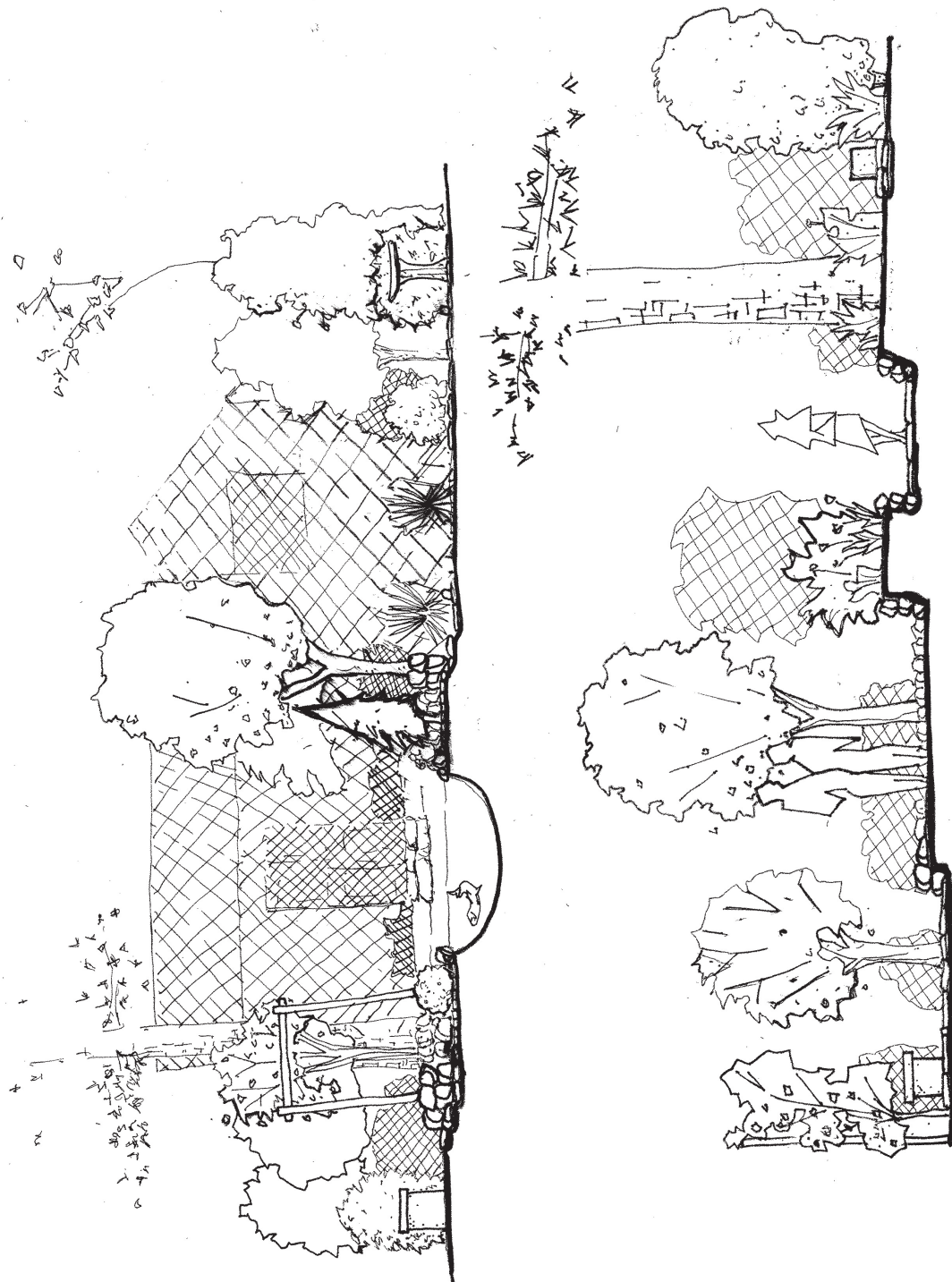
Lawrence’s house and garden occupy a 15,750 square foot lot. Her house, a simple one-story cottage of her design, sits towards the front of the lot, with a small parking area between it and the street. The garden, which she designed and constructed, wraps around from the front of the house and extends to an alley at the rear of the property.



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Existing Conditions
Keyes Williamson July 2007



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Section of central path
Keyes Williamson July 2007



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Section of secondary paths
 Keyes Williamson July 2007

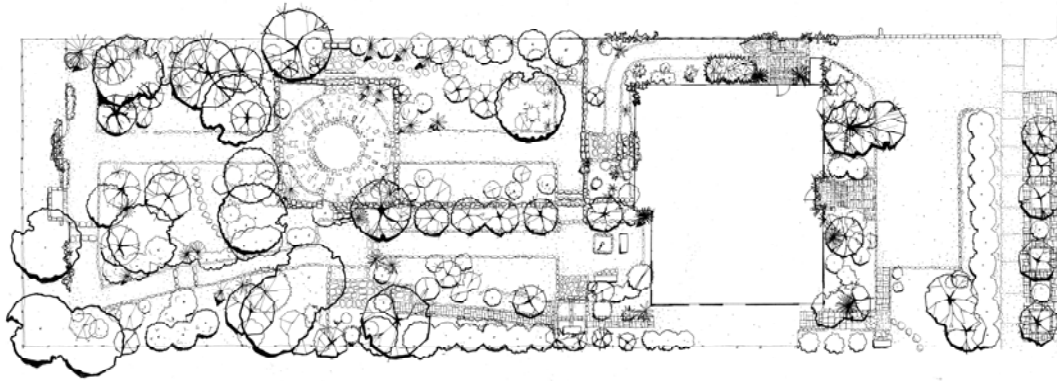


Figure 11: Map of the Charlotte garden in 2007

Lawrence's plantings actually begin in the city right-of-way, occupying the small planting strip between Ridgewood Avenue and the sidewalk in front of her house. She wrote to her *Charlotte Observer* audience "As I could never have room for all the trees and shrubs I want to grow, and in my small garden there is room for so few, I have planted as many as possible on the parking strip."²⁶ Between the sidewalk and a gravel parking area, Lawrence planted a dense privacy hedge of sasanqua camellias.

Along the front foundation of the house, Lawrence planted a variety of evergreen shrubs, low growing perennials, and trees. On either side of the front door, Lawrence planted several ornamental trees. Several of the trees, including a cherry tree, a yaupon holly, and a witch hazel, continue to grow today. She often described her affinity for witch hazels and cherries in her newspaper column. "To try to have some shrub in bloom every day of the year, and with so little space, I must choose each one with care.... My choice for the first month of the year [is] Chinese witch hazel."²⁷ Flowering cherries, Lawrence wrote, "are the loveliest of trees, and their being relatively short-lived is not a drawback in these restless days."²⁸ Lawrence also planted several shrubs and several climbing vines which also survive in the front bed.



Figure 12: Lawrence at her garden's gate

Lawrence placed the garden entrance along the east side of the house, between her house and her sister's house next door. She installed an iron gate, over which she grew a large clematis vine. This scene is visible in the photograph Lawrence used for her newspaper column. Just beyond the gate, a stand of bamboo screens a large picture window, offering some privacy to the dining room inside. Lawrence often described this scene and the birds that alighted in the bamboo. "I planted bamboo outside a window where I can see the sunlight on the tall green canes, and hear the wind rustle the thin leaves."²⁹

The main portion of the garden flanks a central path extending from the original back door of the house. This main axis leads to a central, square patio with circular pond, and then beyond to a small alcove at the garden's back wall. A secondary path that aligns with Ms. Lawrence's study window runs parallel to this main path. There are perpendicular paths intersecting these main paths at the front, rear, and midpoint of the garden.

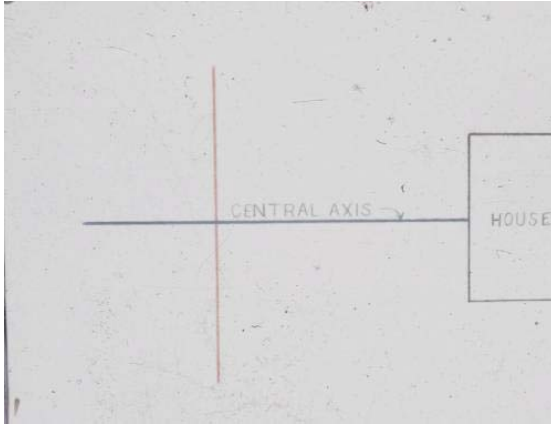


Figure 13: Lawrence's own drawing of the garden's relationship to the house

The garden beds between the house and the pond have a strong rectilinear form, emphasized by border plantings along the perimeter and a row of cherry laurel trees running parallel to the main paths. The property lines have a dense screen of evergreen shrubs, including several *Osmanthus* varieties and camellias. She wrote of “the sweet olive *Osmanthus fragrans* as a shrub to be planted near a window.... I always know when mine is in bloom, though it is nearly hidden by other shrubs. On mild days in winter, again in spring, sometimes in summer, and especially in the fall, its sweetness suddenly fills the garden. No matter how small my garden, it is an evergreen that I could never be without.”³⁰

The garden slopes from the east to the west. Lawrence leveled her paths and planting beds, installing shallow stone steps and stone retaining walls to slightly terrace the garden. The stairs and stone walls reinforce the garden compartments created by the path network. Lawrence's design for the garden utilizes the paths, the brick patio around the pond, and various stone walls to create complexity and seasonal interest. She described the role the hardscape had in her design:

To be pleasant in winter a garden needs more than trees and shrubs and a green carpet. It must have brick and stone to catch and hold the warmth of the sun, a

wall or hedge against the north, and dry pavement underfoot. There may be flowers, and even a momentary splendor when the mume reaches perfection against the pale blue of a January sky, but in winter more than at any other season, plants need the support of good design and a well-ordered pattern.³¹



Figure 14: Lawrence's photograph of her daffodils, with pines in background

The area beyond the pond, extending to the rear wall, is more informal and natural, with a canopy of pine trees, and an understory of flowering cherry and magnolia trees. There are evergreen shrubs planted throughout the beds with perennials growing underneath. She once described the area after an ice storm, "When the sun came out... and I looked out on a glittering garden, I thought the Japanese cherries the most beautiful of the storm's creations. Their twigs are so fine that they don't show at all, and the whole tree seems to be made of glass."³²

Lawrence described her garden as a "laboratory" and designed the garden to facilitate her evaluation of new plants. She grew an enormous variety of plants, often concentrating on the cultural requirements of potentially useful plants. "I learned," she wrote, "to search out and grow the plants and bulbs that we once dismissed as unsuited to our gardens because they are not

hardy.”³³ Lawrence often referred to her plant trials when describing the purpose of her garden.

She wrote to her *Charlotte Observer* readers:

In my own small garden I try to have some shrub in bloom every day of the year, and with so little space, I must choose each one with care. I look for a long season of bloom, ornamental fruits, handsome foliage, autumn color, any interesting form, attractive bark, easy culture, and freedom from disease.³⁴

David Foard Hood describes Lawrence’s creation as “a garden of rich complexity, making optimum use of the grounds at hand, and her resources, and yet one distinguished by the deceiving appearance of simplicity.”³⁵ Lawrence’s books and newspaper columns provide a glimpse into her garden as she fills the beds and borders with the various plants she wanted to evaluate.

In the introduction to Lawrence’s book *The Little Bulbs*, Allen Lacy wrote “time is not always kind to the gardens that passionate gardeners bring into being and lovingly tend.” Lawrence’s garden has fortunately benefited from excellent stewardship. Mary Lindeman (Lindie) Wilson purchased the house in 1986 and has continued to carefully cultivate the garden. Mrs. Wilson’s continued use of the garden has prevented the benign neglect that dooms many gardens when their original owners leave the property. While she has not attempted to recreate Lawrence’s garden, she has sought out information about Lawrence and has left what can be attributed to Lawrence. Wilson has said that “this garden was Elizabeth Lawrence’s laboratory, and it has been my classroom.”³⁶ Mrs. Wilson even hired one of Ms. Lawrence’s garden assistants, Steve del Vecchio, to assist in the garden, providing a rare example of institutional memory for an ephemeral garden.



Figure 15: Lindie Wilson and Steve del Vecchio

In 2005 Ms. Wilson initiated a meeting of concerned local gardeners to begin developing a strategy to save the Elizabeth Lawrence garden. The group formally organized into the Friends of Elizabeth Lawrence. The Friends’ “objective is to preserve and maintain the landscape of the Elizabeth Lawrence garden in Charlotte.”³⁷ Of the possible preservation strategies, Elizabeth Lawrence’s legacy would be best memorialized by a continued use of the garden that protects its design while perpetuating the spirit of Lawrence’s plant trials.

CHAPTER FOUR

NO ONE GARDENS ALONE

In order to develop a preservation strategy that maximizes the potential of the Lawrence garden, it is necessary to review the evolution of landscape preservation in America. Over the last three decades, the landscape preservation community has thoroughly examined its purpose and methodology, as various institutions and individual practitioners have attempted to articulate landscape preservation principles. Mirroring developments in the other social sciences, historians of the landscape have broadened their view of what shapes the use and appearance of the land to include a multiplicity of forces—economic, social, political, and environmental.

Because of this more inclusive view of historical development, preservation practitioners have a similar challenge to adopt an equally complex view of how to preserve and interpret the landscape. Today, landscape preservationists accept creative uses of historic properties that interpret the dynamic character of the historic landscape. These new preservation strategies can be usefully employed in the preservation of the Elizabeth Lawrence garden to protect the character of Lawrence's garden while developing educational programming around plant evaluations.

Several people have written histories of preservation in the United States.³⁸ Rudy J. Favretti, in his essay "The Story of Landscape Restoration in the South," marks the beginning of landscape preservation with individual efforts to memorialize politically significant moments of the American Revolution. Favretti points to a 1794 plan for Independence Hall in Philadelphia

and William Ferris Pell's purchase Fort Ticonderoga in 1816 as two of the earliest individual efforts to preserve patriotic monuments.

The first national effort at landscape preservation, according to Favretti, was the Mount Vernon Ladies' Association's 1858 purchase of George Washington's home and subsequent restoration of the grounds and buildings which had fallen into disrepair. Another early effort was the Association for the Preservation of Virginia Antiquities' restoration of the Powder House and surrounding landscape in Williamsburg in the 1880's. Founded in 1922, the Garden Club of Virginia influenced twentieth-century landscape restoration practice by hiring landscape architects to document historic gardens and by funding restoration projects.

Beginning in the 1970's there was a resurgence of interest and activity in landscape preservation. Important national historic sites, such as Mount Vernon and Monticello, began professional historic landscape preservation programs, hiring landscape managers to direct research into and restoration of historic landscape features. Renewed interest in Frederic Law Olmsted's parks in New York and Brooklyn led to a decade long effort to restore deteriorating historic features. The American Society of Landscape Architecture created a professional interest group to promote landscape preservation efforts around the country. The Association of Preservation Technology published a series of articles that began to articulate a landscape preservation methodology. The Restoring Southern Gardens and Landscapes symposium also began in the 1970's as a regional response to growing interest in historic gardens.

Perhaps the most significant restoration project in the twentieth century was John D. Rockefeller's efforts to restore Williamsburg, Virginia to its colonial appearance. Rockefeller hired several nationally-known landscape architects to design historically appropriate gardens

and grounds around the restored and reconstructed buildings. The restoration of Colonial Williamsburg generated a national dialogue about the practice of historic preservation.

Colonial Williamsburg exemplifies early efforts to restore historic landscapes in America. For the first half of the 20th century, landscape preservationists followed the lead of their professional colleagues in the field of architectural preservation. At Williamsburg, landscape architects attempted, based on their best understanding of the character of the historic landscape, to recreate a colonial landscape that would complement the restored and reconstructed colonial buildings. Because Colonial Williamsburg created such a powerful and enduring image of the colonial landscape, landscape historians and landscape preservationists have periodically reviewed the work of this previous generation, critiquing the accuracy and effectiveness of the Colonial Williamsburg landscape.

As landscape historians continue to learn more about past landscapes through research and archeology, this new information is used to gauge the accuracy of restored landscapes. Preservationists have also reviewed preservation principles and examined how the restored landscape shapes our understanding of history. The profession has benefited from this self-examination because the profession has progressively sought to improve professional standards, by improving its research methods and improving its stewardship of historic resources.

Since the 1970's, according to Catherine Howett, "the preservation movement in the United States has struggled to set forth the philosophical foundations of preservation practice."³⁹ For example, critics lambasted the Colonial Williamsburg landscape, claiming that it was based on conjecture and created a "false history." This kind of criticism has led the profession to adopt, according to Howett, "more rigorous scholarly research and more careful documentation to support planning and design decisions."⁴⁰

The leading preservation institutions have tried to define accepted professional standards and preservation principles. The National Park Service, as the administrator of the National Register of Historic Places, has led the professional debate. The legal basis for federal involvement in preservation issues is founded on a series of federal acts giving the government jurisdiction to preserve historically significant resources for future generations. The important federal acts include: the Antiquities Act of 1906, the Historic Sites Act of 1935, and the National Historic Preservation Act of 1966. Two national preservation programs that developed from these acts—the National Historic Landmarks Program and the National Register of Historic Places—administer the inventory, evaluation, and listing of significant historic sites in the United States.

The nomination process for National Register states that it evaluates a property based on its:

- quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feelings, association, and:
- 1. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- 2. that are associated with the lives of persons significant in our past; or
- 3. that embody the distinctive characteristics of a type, period, or method of construction, or that
- 4. represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- 5. that have yielded, or may be likely to yield, information important in prehistory or history.⁴¹

The National Register establishes integrity and period of significance as two primary considerations when evaluating historic properties. Subsequent governmental publications attempt to clarify the definition of integrity and period of significance. The *National Register Bulletin 15* defines integrity as “the ability of a property to convey its significance.”⁴² *Bulletin 16A* states that integrity is “the authenticity of a property’s historic identity [which is] evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”⁴³ The National Park Service then attempts to clarify the relationship between integrity and period of significance in determining how to treat historic properties. *Bulletin 30* states that “A property’s periods of significance [are] the benchmark for measuring whether subsequent changes contribute to its historic evolution or alter its historic integrity.”⁴⁴

Beginning in the 1980’s, the National Park Service began to formally articulate a new set of policies, standards, and guidelines that applied specifically to landscapes. A series of governmental bulletins quickly followed, beginning in 1984 with Robert Melnick’s *Cultural Landscapes: Rural Historic Districts in the National Park System*.⁴⁵ In *Cultural Landscapes*, Melnick suggests ways to categorize and evaluate the components within the landscapes that surround historic buildings. Soon after, in 1985, Ian Firth published *Biotic Cultural Resources: Management Considerations for Historic Districts in the National Park System: Southeast Region*.⁴⁶ In *Biotic Cultural Resources* Firth examines how natural resource management directly influences the goals of a historic restoration.

In 1988 the National Park Service published *NPS Management Policies*, which formally stated that landscapes were as equally important as archeological and architectural resources. The National Park Service followed this publication with an expanded set of guidelines in 1992

which provided management strategies for landscapes.⁴⁷ Charles Birnbaum issued a National Park Service Brief entitled *Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes*, outlining the Park Service's best management practices for cultural landscapes.⁴⁸ This bulletin emphasized the use of research and documentation to govern management decisions. Researchers and landscape managers were directed to compile information into policy documents called cultural landscape inventories and the cultural landscape reports.

Finally in 1996, the National Park Service amended the existing management policies for historic sites to include specific advice on preserving and managing landscapes. The resulting document is *The Secretary of the Interior's Standards for the Treatment of Historic Properties and the Guidelines for the Treatment of Cultural Landscapes*.⁴⁹ These *Standards and Guidelines* articulate the National Park Service's preservation philosophy, including how to classify, evaluate, and treat a historic landscape.

The purpose of the *Guidelines* is to illustrate landscape management strategies that would protect the "integrity" of a landscapes' physical features that made it historically significant. The *Guidelines* emphasizes research and documentation and offers technical assistance for decision-making. The *Guidelines* also provides a series of case-studies to illustrate the implementation of their design standards. For each treatment—preservation, restoration, rehabilitation, and reconstruction—they provide "recommended" and "not recommended" options.

Howett expresses concern about the Guidelines' "quasi-scientific empirical certitude" and warns against "institutionalizing one or another particular method." Howett points out that it is difficult to know with absolute certainty how a landscape might have appeared at any particular moment in history. Firth has argued that landscapes are fundamentally different from

the buildings and other material objects under the care of the National Park Service. Landscapes, according to Firth, represent a “dynamic process over time rather than a static inventory.”⁵⁰

Several commentators have sought to distinguish landscape preservation from architectural preservation by pointing to the dynamic ecological processes that comprise a natural system. James Marston Fitch issued one of the first challenges to landscape preservationists. Unlike architectural historians, landscape preservationists work with living organisms at “two different time scales: changes in size, scale, and form of individual plants; and changes in the very species and varieties in use at any given historical period.”⁵¹ Patricia O'Donnell and Robert Melnick make a similar argument when they suggest that “the most important difference between preserving landscapes and preserving structures and objects is the dynamic quality of the land—it continuously changes and grows. Recognizing this quality reveals the fallacy of trying to freeze a landscape at a moment in time.”⁵²

Robert Cook pursues this line of reason in his essay *Is Landscape Preservation an Oxymoron?*, arguing that “landscape[s] ... resist preservation naturally.” Landscapes are not artifacts like buildings, but are natural systems that are constantly changing. The strategy for preserving a landscape cannot be simply to return it an earlier appearance, like one would do with a painting. Cook suggests that the “evaluation of preservation options will be very contingent upon location, site history, present social needs, opportunities for creative interpretation and the scale of the time and land under consideration.”⁵³

Howett reaches a similar conclusion concerning interpretation and the National Park Service's methodology, as articulated in the *Guidelines and Standards*. In addition to protecting historic resources, landscape preservation also intends to educate the public. The best path towards making the restored landscape meaningful to today's audience may not always be

realized following the National Park Service's methodology. Instead of simply trying to turn the clock back on a landscape, preservationists should also consider the future educational function of a restored landscape and how to connect with future audiences.

Robert Bruegman shares Howett's skepticism of adopting one set of professional standards; but he finds comfort in the fact that landscapes' mutability effectively makes it impossible to "define landscape preservation." Bruegman hopes the result is that landscape preservation professionals will "concentrate less on principles, which seem to change every generation, and more on public education."⁵⁴ The mission of historic landscape preservation, according to Howett, should be to "artfully transform the raw data, the physical facts, and the historical record, into a comprehensible vision with potential meaning for men and women today."⁵⁵

Ian Firth in his essay *Rhythms, Tempos and Age Structure in Historic Landscapes* examines alternative strategies for interpreting historic landscapes. Firth proposes that preservationists accept the biological processes of the landscape and to incorporate natural system management issues in the development of preservation strategies. Preserving landscapes, Firth suggests, is a process of interpreting the "natural and cultural rhythms in a landscape." Interpretation is crucial, because the actual natural systems may be impossible to recreate in a restored landscape. According to Firth, natural "rhythms last only so long as the way of life with which they were associated." Firth concludes that these temporal patterns are more difficult to recognize in the historic landscape than spatial patterns because natural processes are "more ephemeral and less amenable to restoration and reconstruction."⁵⁶

The Elizabeth Lawrence garden is an opportunity to employ these new preservation theories. The profession has evolved since its early days when preservationists tried to restore

patriotic landscapes to a specific moment in time. Rather than try to recreate the historic appearance of Elizabeth Lawrence's garden, a more effective way to memorialize Lawrence's contribution to gardening would be to cultivate the garden in a style similar to Lawrence's that continues her dedication to educate people about horticulture. Elizabeth Lawrence designed her garden to be used as a laboratory for testing ornamental plants. Lawrence's garden was constantly changing, as Lawrence moved plants to other areas in the garden, removed plants that failed to satisfy her, or added new plants that she believed deserved a trial. Her gardening style provides a model for a preservation strategy that accommodates the dynamic processes that are inherent in a living landscape.

Landscape preservationists, looking ahead to the future, have developed new, site-specific procedures for managing historically significant landscapes. The preservation of the Elizabeth Lawrence garden can be built around a management plan that recreates plant trials in the spirit of Lawrence's own horticultural experiments. This use of the garden also provides public programming around which to build community interest and support.

CHAPTER FIVE

A ROCK GARDEN IN THE SOUTH

Because Elizabeth Lawrence used her garden as a horticultural laboratory, the preservation of the garden offers an opportunity to employ new landscape preservation strategies that allow for more creative, process-oriented, uses of historic properties. Lawrence designed the garden to facilitate her collection and evaluation of plants. Her intent was to identify plants that could extend the seasonal interest of the garden, so that the garden was “beautiful in all seasons.” The best preservation strategy for the Elizabeth Lawrence garden perpetuates this experimental use of the garden. Traditional preservation strategies, that attempt to recreate a historic appearance, would fail to realize the educational potential of the Elizabeth Lawrence garden.

In the last two decades, there has been a fundamental shift in landscape preservation theory as preservationists began to recognize the importance of ecological processes in the historic and in the restored landscape. The National Park Service’s most recent definition of cultural landscape acknowledges the connection between cultural and natural processes. They define a cultural landscape as “a geographic area, *including both cultural and natural resources* and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values” [emphasis added].⁵⁷

Elizabeth Meyer examines the impact that recent ecological theories have had on landscape preservation in her essay *Preservation in the Age of Ecology: Post World War II Built Landscapes*. Meyer begins by defining landscape architecture as an intersection between design

and natural processes. Because these natural processes are best explained by ecology, landscape preservation theory, as described by Meyer, must include ecological principles such as succession, balance, and disturbance. Considering the relationship between preserving design and perpetuating ecological functions, Meyer suggests that preservationists recognize that landscape architects intend for the “spatial structure” of a design and its “fragile assemblage of parts” to change and evolve.⁵⁸

Several essays by noted modern landscape architects support Meyer’s thesis that landscape preservation theory must be flexible and allow for change. Laurie Olin maintains that preservation cannot hope to arrest the natural functions of a landscape. In his estimation “stewardship implies maintaining works of landscape architecture as living landscapes.” It is through the natural process of growth and decay that gardens fulfill their designed purpose. To freeze a designed landscape at a particular moment, Olin maintains, “insures their demise as settings for living culture.”⁵⁹

Peter Walker writes in *Preserving the Recent Design Past* that recent works of landscape architecture and private gardens confound popular approaches to preservation because they are still in the process of rapidly changing. This dynamic character of the landscape makes it difficult for preservationists to use the same kinds of criteria they would for evaluating a building. The preservationist’s traditional affinity for stability in a restored object becomes especially untenable for preservationists trying to deal with a recently design landscape that is still maturing. According to Walker “gardens must be grown over time rather than constructed in a moment.”⁶⁰

The fact that gardens are so dynamic and require so much maintenance makes them especially vulnerable to neglect or removal. The “rate of change,” Peter Walker writes, “makes

both the continuity of patronage or stewardship over time less likely.” Walker also points out that often gardens remain private, so long that they become “culturally invisible to the generation” who inherit the responsibility to care about and protect them.⁶¹

The disappearance of recently designed landscapes and gardens forces preservation professions to review the objectives of preservation. The traditional landscape preservation approach, as exemplified in the Secretary of the Interior’s *Standards and Guidelines*, tries to return a landscape to its appearance during a defined period of significance. This approach often attempts to protect the character-defining elements of a design from the effects of natural plant growth and the deterioration of both hard and soft materials.



Figure 16: The Charlotte garden gate, circa 1960

Gardens are cultural spaces. Residential gardens, like Elizabeth Lawrence’s garden, require regular maintenance and tend to be relatively labor intensive. The constant input from people and the natural growth of the plant material insures that a garden is constantly evolving and moving away from its original state. Lawrence did not view the garden as a static inventory

of plants set upon an unchanging stage. Lawrence's own garden constantly changed, as she introduced new cultivars and moved plants around her garden in search of their ideal growing conditions.

The best preservation treatment for Lawrence's garden incorporates this dynamic character of Lawrence's own gardening style. Rather than try to arrest these natural processes, the future use of the Elizabeth Lawrence garden can capitalize on the experimental nature of her gardening style by implementing a management plan that continues plant trials while also protecting the historic character of the garden.

CHAPTER SIX

GARDENS IN WINTER

Landscape preservationists, responding to the recent disappearance of significant works of modern landscape architecture and unique private gardens, have revisited and revised traditional preservation principles. Recent landscape preservation theory also recognizes the important role that natural resource management has in the restored landscape. These two influences—management and modernism—combine to encourage a new preservation philosophy that embraces the dynamic, process-oriented character of the landscape.

Several organizations have offered new preservation strategies and management practices that creatively interpret historic landscapes and gardens. The Alliance for Historic Landscape Preservation published a *Historic Landscape Resource Manual* in 1999.⁶² The *Manual* addresses various topics relating to landscape preservation, including “historic landscape documentation, evaluation, and treatment.” The manual offers a series of articles that emphasize an interdisciplinary approach to landscape preservation. It includes input from a variety of related professions, including landscape architecture, geography, anthropology, history, horticulture, material culture studies and public policy.

The Conservation Study Institute published in 2003 *A Handbook for Managers of Cultural Landscapes with Natural Resource Values* to advance “a more holistic approach to landscape management.”⁶³ This handbook provides a series of examples and case studies that demonstrate best practices for managing cultural and natural resources. This handbook concludes

that, due to the diverse character of cultural landscapes, “managing cultural landscapes relies on a holistic approach—one that encompasses all significant aspects of a historic property.”⁶⁴

This holistic approach is often described as adapting to the changes that invariably occur in natural systems. Benson and Roe examine the relationship between design and natural resource management in their book *Landscape and Sustainability*. One goal for a management plan for a designed landscape is “to bring a designers vision to fruition and then to maintain stasis and/or cyclic renewal.”⁶⁵ Management procedures, when attempting to control dynamic processes, must adapt and adjust to advance its goals. An adaptive management approach provides an opportunity for experimentation and incorporates the lessons into future management decisions.

Charles Birnbaum, as the director of the National Park Service’s Historic Landscape Initiative, has promoted the adoption of new landscape management strategies. Birnbaum, in *Protecting Cultural Landscapes: Planning Treatment and Management of Historic Landscapes*, states that “professional techniques for identifying, documenting, evaluating and preserving cultural landscapes have advanced during the past 25 years and are continually being refined.”⁶⁶

One of these revisions has been to try to address more recently designed landscapes that do not meet the standards of the National Register. Under Birnbaum’s direction, the National Park Service now provides “Heritage Preservation Services” to assist local individuals in developing partnerships with governmental agencies and local non-profit organizations in order to educate the public about these designed landscapes before they are destroyed. Birnbaum also leads the Cultural Landscape Foundation which is “dedicated to increasing the public’s awareness of the importance and irreplaceable legacy of designed landscapes.”⁶⁷

The Cultural Landscape Foundation promotes a “comprehensive or holistic focus on the larger cultural landscape that fosters a stewardship ethic.” Birnbaum proposes a new approach to preservation and landscape management because of “new challenges and opportunities that have emerged... since the birth of the environmental movement and two decades [of] declining arts education.” Birnbaum calls his approach the Nature-Culture stewardship ethic which attempts to “integrate and safeguard historic and cultural resource values within the design process.”⁶⁸

Birnbaum is especially concerned with the impact that rehabilitating a landscape has on an original design. Designed landscapes age; the owners can change a site’s use or program; user patterns can also change, encouraging a design change. Birnbaum is not suggesting that landscapes cannot be altered, but he is proposing that landscape architects hired to rework existing designs be respectful of the original designer’s creation. Rather than attempt to “freeze” a landscape, this approach incorporates earlier design features to create a multi-layered landscape that accommodates change while respecting the earlier design.

The Garden Conservancy is another organization that is actively trying to preserve the “spirit” of gardens around the country. The Garden Conservancy helps local people organize and convert private gardens into public, non-profit institutions by providing a variety of programs, including technical and legal services. They help local groups develop a mission statement and a management plan for the garden. Their own mission is to “preserve fine gardens beyond the mortality of their creators and their ephemeral natures, to fortify the gardener’s artistic vision so that it may be shared with generations of gardeners to come.”⁶⁹

In order to help people move a garden into the public sphere, the Garden Conservancy’s Preservation Assistance Center provides advice on planning, horticulture maintenance, fund-raising, and legal issues surrounding preservation. The Conservancy mobilizes its expertise and

resources to protect gardens before they disappear. Because of the “fragile nature of the gardener’s creation..., even the most carefully designed gardens can vanish within just a few years.”⁷⁰

The Garden Conservancy emphasizes cultivating partnerships to generate a broad base of support for a preservation project. The crucial elements for a successful garden preservation, according to the Conservancy, are “expertise, funding, and community support.” The Garden Conservancy attempts to raise awareness about local gardens and the contribution gardeners make to our national legacy.

One component of Elizabeth Lawrence’s legacy is her contribution to horticultural knowledge and gardening in the United States. She used her garden to experiment with a wide variety of plants. She communicated with gardeners from around the country. Lawrence’s books and articles communicated this enormous array of information with a huge audience. The preservation of Elizabeth Lawrence’s garden can be built around a use of the garden that continues the kinds of plant trials that informed Lawrence’s writing. The use of the garden as a trial place for interesting ornamental plants, appeals to a general public interested in gardening and also appeals to horticultural professionals interested in disseminating information about plants. This programming can effectively memorialize Lawrence while generating local community support.

CHAPTER SEVEN

TWO GARDENERS

Two recently preserved gardens demonstrate the application of new, process-oriented preservation principles. Wing Haven in Charlotte and the James Rose House in New Jersey provide two possible models for the Elizabeth Lawrence Garden. The Clarkson's Wing Haven is comparable because of its proximity to the Lawrence garden and because of its flexible maintenance program that emphasizes educational programming. The James Rose House at Ridgewood, NJ exemplifies an approach to preservation that interprets the dynamic processes within the landscape. Both provide examples of how maintenance plans can protect historic resources while accepting a natural level of change.

Just a few doors up Ridgewood Avenue from Elizabeth Lawrence's house, Eddie and Elizabeth Clarkson built a house and garden that is today operated as a bird sanctuary and environmental education facility. Wing Haven demonstrates how a garden preservation project can use an educational mission to inform its management decisions and to develop community support.

Wing Haven is also interesting because the original owners helped craft the original mission for the foundation that maintains the grounds. The Clarksons built their house and began planting the surrounding three acre garden in 1927. They established the Wing Haven Foundation in 1970, even though they continued to live in the house until late 1988. Presently the Wing Haven Foundation operates the garden as a non-profit education facility that is open free to

the public. The Board of Directors considers itself “responsible for maintaining this lovely spot in keeping with the Clarkson’s spirit and intent.”ⁱ



Figure 17: Wing Haven in 2007

Mrs. Clarkson designed the garden, which was first laid out in the 1920’s. The garden consists of a series of formal garden rooms surrounded by natural woodland around the perimeter of the property. The garden is presently divided into various themes, including a woodland garden, formal gardens, reflecting pools, and a rose garden. The interior circulation network resembles a double cross; another path follows the perimeter of the property.

Mrs. Clarkson described her plant selection in a 1945 article she wrote for *Audubon* magazine, “Up to that time all plants and shrubs and trees had been selected for their contribution, but from that moment when I suddenly became interested in birds, each addition was weighed also from the ‘bird’s point of view,’ and bird baths, feeding stations, suet baskets, and hummingbird feeders became garden necessities.”ⁱⁱ

The restoration of the house and garden began in 1990 with the “aim of retaining the look and feel” of the Clarkson’s era. While the maintenance mission of the foundation is to preserve the “garden as it was created,” the management policies of the garden allow for appropriate alterations that are in keeping with the environmental and educational mission of the foundation. For example, the maintenance staff can substitute plant material for environmental reasons. Staff propagates replacement plants from existing plant material, but the staff is actively replacing invasive plants with native, non-invasive alternatives.



Figure 18: The garden entrance and new education building at Wing Haven

Down the street, Elizabeth Lawrence was an active promoter of using native plants in the garden. “I have been in search of perennials that bloom in June, July, and August, that stand up to the summer sun, and are reasonably free from insects and diseases. When I made a list of the half-dozen that I have found most reliable, I realized that all but one are native to this country.”ⁱⁱⁱ

Mrs. Clarkson was an early advocate for birds and wildlife protection in Charlotte. She was also a vocal opponent of the use of chemical pesticides because she noted they were having a measurable affect on bird populations in North Carolina. Her environmental activism is

memorialized in the mission statement that specifies that the property be used to “educate the public on horticultural and wildlife subjects.”

The operations of Wing Haven are financed through their extensive Friends of Wing Haven organization and annual fundraising events like plant sales and bird watching classes. The Wing Haven foundation has made several changes in the garden design to accommodate its contemporary use as an educational facility. The foundation removed the Clarkson’s driveway and replaced it with an entry garden and constructed an education building. When the Clarkson’s rose garden became too shady, as the adjacent woodland matured, the foundation constructed a new rose garden that borrowed design elements from other parts of the garden. Today the rose garden specializes in antique rose species and cultivars which were in existence before 1920.

The educational mission allows the foundation to creatively interpret the “spirit and intent” of the Clarkson’s garden. The collection of plants in the Lawrence garden can be similarly expanded to capitalize on public interest in recent advances in plant cultivars.

Wing Haven’s management policies also demonstrate how a garden’s historic character does not prevent the maintenance plan from pursuing environmentally sound maintenance policies. The Elizabeth Lawrence garden can also implement best management practices while interpreting Lawrence’s gardening legacy because Lawrence carefully studied new horticultural techniques and employed them in her garden. She was also conscious of the environmental movement and became increasingly concern about the environmental effects of synthetic chemicals. Creative maintenance solutions may be needed to advance this goal of sustainability, and the maintenance staff should use the best available information to make appropriate maintenance decisions.

The James Rose Center in Ridgewood, New Jersey is another restoration that might serve as a model for the Elizabeth Lawrence house and garden. James Rose was a maverick landscape architect who helped influence the modern landscape architecture movement in America.

During approximately the same years Lawrence lived in Charlotte, Rose designed and constructed his personal house and garden, beginning soon after his discharge from the Army after World War II. Rose described the design for his house and garden as “constantly evolving from one stage to the next—a metamorphosis such as we find, commonly, in nature.”

Rose designed the garden to reflect the dynamism of nature. “Change is the essence,” Rose once observed. “To reveal what is always there is the trick. The metamorphosis is seen minute by minute, season by season, year by year. Through this looking glass, ‘finish’ is another word for death.”^{iv} Rose, together with several close friends, established a foundation to care for the house and garden in 1991, just before his death.



Figure 19: The James Rose House

In 1993, when they began the restoration of the house and garden began, the James Rose House foundation believed the restoration provided an interesting challenge to accepted

preservation theory because a “traditional effort to preserve the material qualities of objects and surfaces is insufficient to preserve the meaning of a legacy the essence of which is space and change.”^v The James Rose House museum attempted to develop a conservation strategy that would perpetuate Rose’s aesthetic and embrace the changes that would happen in the landscape.

The James Rose House preservation plan called for an adaptive plan that could accommodate unpredictable plant growth while protecting Rose’s creation. The foundation established management priorities that informed maintenance decisions. The first priority, according to foundation director Dean Cardasis, was to stabilize the physical structures which were rapidly deteriorating. The second priority was to begin a detailed inventory of the property to document the condition of existing plant material. Next was to cultivate relationships with other local institutions in order to promote the garden and residence as a cultural resource. The hope of the foundation was that preserving the “spirit of this unique environment” would promote Rose’s reputation and memorialize his contribution to landscape architecture.

When making maintenance decisions, the Rose Center staff considers Rose’s own design theories and interprets these theories rather than trying to recreate the appearance of the property at any one moment in time. Elizabeth Lawrence’s ideas about gardening and experimentation are well documented in her numerous books and articles. She describes a garden that was constantly changing in order to facilitate her plant trials. Lawrence sought to identify plants that grew well in the Charlotte area and extended the seasonal beauty of the garden. Lawrence disseminated that information to the general public.

Future use of the garden can interpret Lawrence’s legacy in a similar fashion as the James Rose House. The use of the garden as a continued ornamental trial facility can establish a creative use of the garden while protecting historic landscape features attributed to Lawrence.

The management and future use of the garden should preserve the principle design elements of Lawrence's plan, specifically the spatial character, circulation network, long axial views, and hardscape features such as the stone walls. The future use of the garden should emphasize the continuation of Lawrence's evaluation of plants for residential use. This kind of program will insure local interest and support while also effectively interpreting Lawrence's life.



Figure 20: The Lawrence garden in 2007

Both of these restoration projects, Wing Haven and the James Rose House, employ landscape management goals that accommodate changes in the restored landscape. This dynamic use of a restored landscape allows the Rose house to interpret the design spirit of its creator. The flexible maintenance strategy of Wing Haven supports the foundation's dedication to educational programming. The proposed preservation of the Elizabeth Lawrence garden builds upon a plan that combines stewardship of Lawrence's garden design and the continuation of Lawrence's horticultural experiments.

CHAPTER EIGHT

BEAUTIFUL IN ALL SEASONS

Elizabeth Lawrence's life and work were dedicated to identifying plants that were suited to the Southern landscape and that would extend the seasonal interest of the residential garden. Her books, newspaper columns, and personal letters communicate her commitment to raising public awareness about gardening and the ornamental potential of a wide variety of plants. The primary objective for preserving the Elizabeth Lawrence garden should be to perpetuate this spirit of experimentation and public service. The future management of the Elizabeth Lawrence garden should protect the historic character of the garden while continuing an active plant evaluation program that continues Lawrence's contributions to Southern horticulture.

In keeping with Lawrence's contribution to garden literature and gardening, the Lawrence garden can become a garden that displays and evaluates promising plants for the southeast region of the United States and zone 8 of the USDA hardiness map. In the spirit of Lawrence's own gardening style, another goal of the future management of the garden program should be to have something in bloom every day of the year.

The future management of the garden should be built around this plant evaluation program. A curatorial policy should establish criteria for selecting new plants to be introduced for a limited time when space becomes available. Possible categories to consider with new plants include: improved cultivars of plants Lawrence grew, plants grown by Lawrence which are missing from the garden but have potential for use, plants that are presently rare but have

potential for commercial use, plants that display exceptional ornamental value and deserve additional display. Lawrence was especially interested in plants that offered ornamental qualities during the winter months. See Appendix 2 for a list of plants Lawrence mentioned having ornamental interest during the winter.



Figure 21: Lawrence's photograph of her flower border

All plants should be evaluated to determine their potential for residential and commercial use. In addition to beauty, plant evaluations should consider growth vigor, disease and insect resistance, and ease to propagate. Plants, once evaluated, should be removed to generate space for additional plant introductions. The results of the trials should be made public through a newsletter or other media outlets.

The Elizabeth Lawrence garden can develop partnerships with other organizations that perform plant trials. All-American Selections and Proven Winners are just two examples of nursery industry organizations that distribute plant material to trial gardens for evaluation.⁷⁶ The

JC Raulston Arboretum and the Daniel Stowe Botanical Garden are two institutions close to Charlotte that presently grow and evaluate ornamental plants.⁷⁷

These trial gardens provide a popular service to both the gardening public and to the nursery industry. Both nurserymen and consumers want information about plants that have been professionally evaluated for their performance and appearance. Lawrence actively promoted new plants and often wrote of the difficulties facing nurserymen and gardeners who wanted to try new plants. Lawrence wrote that “Gardeners are unable to find the plants they want, but at the same time nurserymen are unable to sell choice shrubs that they have taken the trouble to propagate.”⁷⁸

An interpretative program for the Lawrence garden can be constructed around these plant trials. The Lawrence garden is an ideal location for a public outreach program because it utilizes the actual setting of Lawrence’s own gardening experiments. The interpretive plan can use the site, its design, and the plant material to develop a narrative that shows a connection between the visitors’ lives and Lawrence’s contributions to horticulture. Lawrence’s passion for gardening and constant search for useful plants will resonate with today’s gardeners searching for information about residential gardening.

This proposed use of the garden incorporates activities that will generate support and interest from the local community. The garden should become an educational facility, where the public can learn about residential gardening in addition to learning about Lawrence. The Elizabeth Lawrence plant trials will attract gardeners, horticultural clubs, and horticultural professionals, groups that tend to have overlapping interests and are most likely to be aware of Lawrence’s garden writing.

This management plan also begins the process of preserving the historic character of the Elizabeth Lawrence garden by inventorying existing and historic garden features. Whereas the management plan establishes a general framework to guide future maintenance decisions, the maintenance plan described below develops specific strategies for monitoring and preserving the condition of plants and hardscape features. The maintenance plan assists the staff in the implementation of the management plan and reinforces the goals of preserving the Elizabeth Lawrence garden for future generations.

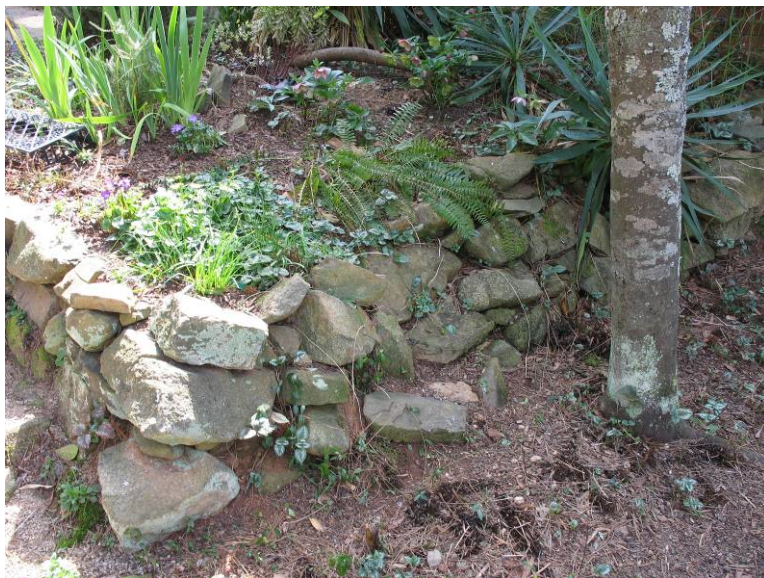


Figure 22: The area in Lawrence's Charlotte garden where she grew rock plants

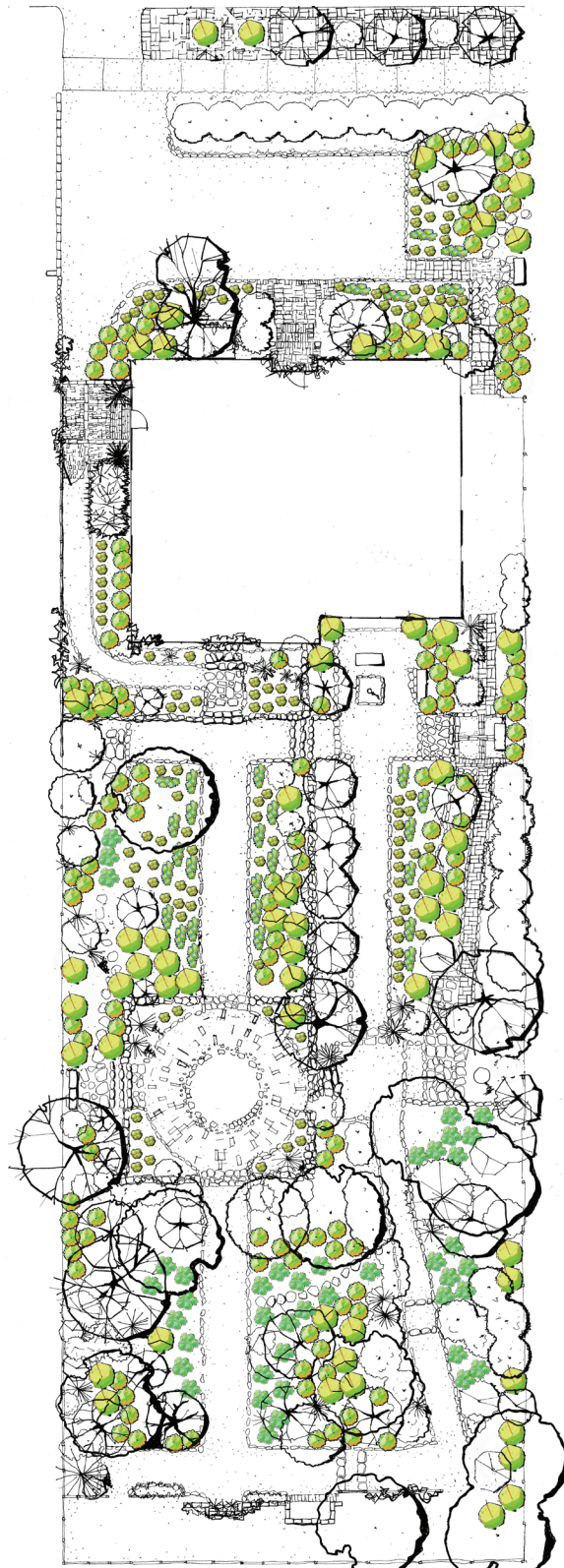
The maintenance of the garden should generally minimize disturbance to the existing historic resources. The implementation of a plant evaluation program will result in changes in the plant collection and will impact the physical appearance of the garden. Presently there are several beds where plant trials can immediately begin. There are also several areas in the garden where existing plants material must be evaluated and considered for removal to make room for

additional plant evaluations. Plants planted by Ms. Lawrence should be carefully monitored. An inventory of Lawrence plants still in the garden follows as part of the maintenance zone inventories.

Ms. Lawrence recognized and utilized the microclimates in the garden. The plant evaluation program can take advantage of the diverse cultural conditions within the garden. Most of the beds towards the rear of the property are shady. These beds can be used to evaluate shade plants. The main beds in the center of the back-yard garden and the beds in front of the house receive full sun. These beds can be used to grow sun-loving plants. The bed adjacent to the rear of the house is where Lawrence experimented with rock garden plants. This bed can be used to grow plants adapted to such conditions. See Appendix C for a list of plant Lawrence discussed in her book *A Rock Garden in the South*. Lawrence planted the perimeter of the garden in evergreen shrubs. New cultivars can be evaluated in these areas when space becomes available.

Even though perennial plant evaluations take less time and generally consume less garden space than do evaluations of woody plant material, there are several genera of shrubs that Lawrence used in the garden that should, nevertheless, be considered for the plant trials. Lawrence used a variety of evergreen shrubs to define the spatial character of the garden. She planted a screen along the perimeter of the garden. She used shrubs to subdivide particular beds within the garden. There are areas where shrubs may be removed or pruned to produce sufficient space to include shrubs in the trials. See Appendix B for a list of evergreen shrubs Lawrence planted in her garden.

The majority of the garden beds have sufficient space to immediately begin a plant evaluation program. Mrs. Wilson plants the beds with a variety of summer-blooming annuals. These spaces can be easily converted into perennial plant trial beds. There are other beds where



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Potential sites for plant evaluation programs

Keyes Williamson July 2007

existing plants can be removed because they are not associated with Lawrence and do not contribute to the management goals of the garden. Removing selected plants, along with the existing space in the beds, provides sufficient space for the proposed plant evaluation program.

Figure 23 illustrates how the plant evaluation program can be fit into the existing historic fabric of the Lawrence garden by simply removing later additions by Ms. Wilson. Ms. Lawrence's plants remain in black. The plants that fill the remaining spaces are part of the evaluation program and are shown in color.

There may be necessary maintenance and repairs that impact the physical structure of the garden. In order to protect the historic resources, it is important that future work in the Elizabeth Lawrence garden be carefully documented and recorded. The present garden is a combination of Lawrence era features and subsequent additions made by Mrs. Wilson. Most of the hardscape features that define the character of the garden—paths, steps, stairs, walls, garden beds, survive from Lawrence's tenure. Mrs. Wilson has made few alterations to the configuration of the garden. These are also noted in the following maintenance plan that examines each maintenance zone in the garden.

To facilitate the implementation of the management objectives of the garden, the maintenance plan divides the garden into discreet maintenance zones. The following discussion of the maintenance zones will include the following categories: vegetation (e.g. trees, shrubs, vines, groundcovers), hardscape features (e.g. walls, trellises, poles), furniture (e.g. benches, bird baths) and circulation features (e.g. paths, steps, stepping stones).

The maintenance plan for each zone is site-specific, in keeping with Lawrence's understanding of utilizing microclimates in the garden. Different zones will have unique cultural conditions—pH, drainage, fertility, exposure, and soil moisture. The staff should pursue best

horticultural practices in their maintenance of the garden. Additionally, staff should monitor the plant collection and evaluate the plants based on the criteria stated in the management plan.

The maintenance plan provides basic technical advice but cannot predict every cultural issue. Technical issues include fertilization, irrigation, weed control, and plant care. Lawrence herself was constantly experimenting with new cultivation techniques. For example Lawrence wrote that “I believe in mulching, but in my garden it has not only failed to solve all problems, but has added some extra ones. For flower borders I have never found any satisfactory mulch, and I still think the best plan is to put the plants close together and weed by hand, and cultivate the soil.”⁷⁹

Because the garden has been under cultivation for several decades, the beds need to be periodically tested for nutrient levels. Plants performance will be directly related to the condition of the soil. There can be different ph and nutrient levels within the garden. This information should be incorporated into the evaluation procedure for existing and additional plants. The North Carolina Agricultural Extension can perform soil tests and make specific recommendations. Existing and additional plants in the Lawrence garden will require occasional fertilization.

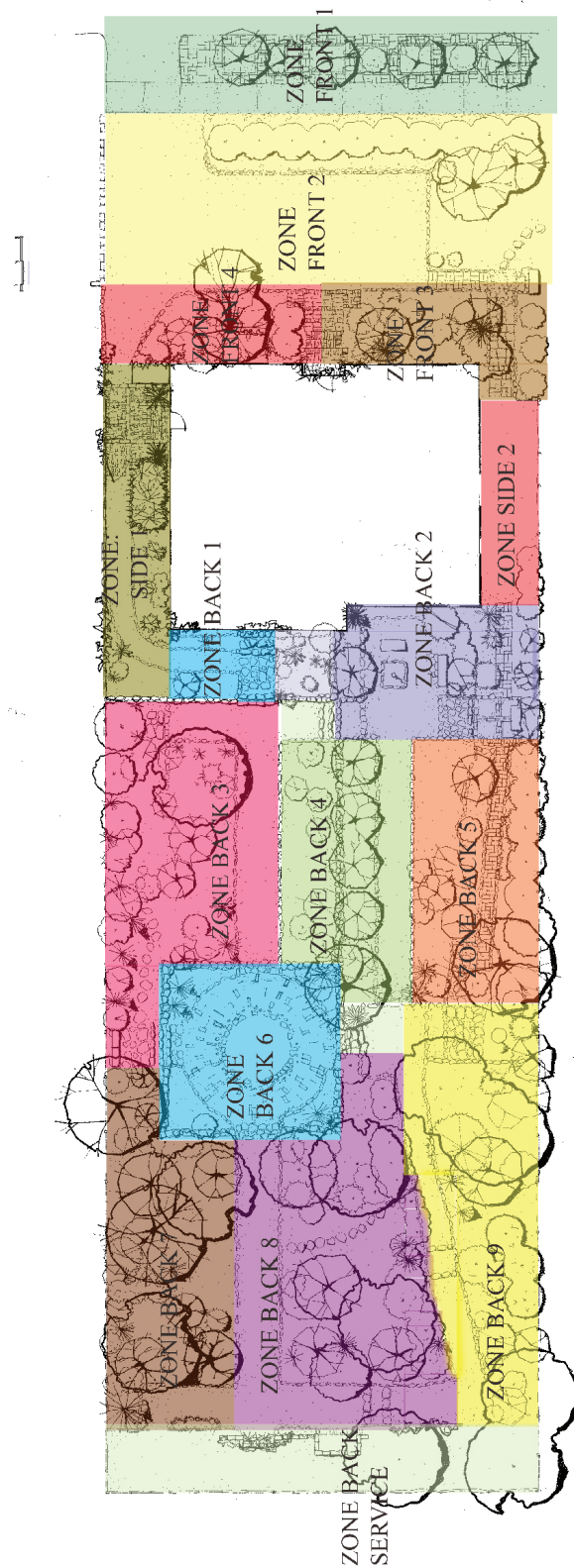
Another factor that will impact plant growth is competition from unwanted weeds. The maintenance program should identify and control plants that will compete for light, water, and nutrients. The maintenance staff must decide upon the appropriate control. Manual cultivation may be possible depending upon the age and location of the weed. Chemical treatments are another option but must be evaluated based on the objectives of the management plan. Mulch can be used to prevent weed growth. Mulch can also improve soil moisture levels.

Presently, there is not an irrigation system in the Lawrence garden. Lawrence was keenly aware of water conservation issues in addition to the water requirements of specific plants. She once wrote to her Charlotte audience that “last summer’s water bills unnerved me so that I can no longer bear the whine of the pipes when the hose is going. Early in May, as the borders began to get hard and dry, I gave them a good soaking and then a good weeding, and left them to their fate.”⁸⁰ Lawrence wrote several articles about the benefits of growing drought resistant plants. While there is evidence that some irrigation systems can decrease water consumption by increasing watering efficiency, irrigation systems are expensive to install and will require considerable disturbance to the existing garden.

In Appendix A are the conservation plans for each maintenance zone. Figure 24 provides an overview of the maintenance zones. These conservation plans and accompanying inventories create a detail record of existing conditions and identifies primary maintenance issues. This narrative, together with the maps and photographs, describe the pretreatment conditions of the garden and establish a baseline for understanding and evaluating future maintenance actions. Periodic field inspections and careful record-keeping should document maintenance of the physical elements in the garden.

Each conservation plan begins with a quote from Elizabeth Lawrence. These quotations inform our understanding of Lawrence’s use of the garden and intentions behind her design of the garden. The goal of the management plan for the garden is to perpetuate the spirit of the garden. Lawrence’s own descriptions of the garden help identify that spirit and become the foundation of future interpretation of the garden.

A brief description of the physical components of each zone will follow as a general survey of the maintenance zone. This description gives a brief overview of the zone and the



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zones
 Keyes Williamson July 2007

physical components within the zone including: vegetation, hardscape features and topography, furniture, and circulation features.

The next section will describe the topographic character and hardscape features in each zone. Topography can include the slope, form, and aspect of each zone. Topography helps create spatial character, creates views within the garden, and creates specific maintenance issues. There are stone retaining walls that create terraces throughout the garden. Maintenance practices should attempt to protect these topographic features. Slopes, soils, and retaining walls should be protected during future work in the garden. Staff should document any changes to these features.

The next category examines vegetation, which can include individual plants and groups of plants. Existing vegetation includes those that Elizabeth Lawrence planted and those Lindie Wilson has planted since acquiring the property. All the existing vegetation needs to be evaluated based on its physical condition and on its contribution to the educational goals for the garden. Vegetation can be evaluated based on their historic association with Lawrence, horticultural or genetic value, or aesthetic or functional qualities.

Because of the dynamic character of plant material, plant maintenance must cope with a range of natural processes including growth, seasonal change, maturity, decline and death. Daily, seasonal, and cyclical maintenance procedures, such as fertilization, pruning, propagation, and removal, can prevent extreme maintenance issues in the future. If plants need extreme maintenance or removal, care should be taken to prevent damage to surrounding plants. Replacement plants should meet the criteria developed by the management goals of the plant evaluation program.

The existing circulation system is an important design feature that creates the spatial character of the garden. Contemporary circulation issues pertaining to the future use of the garden need to be carefully considered. The elements of the circulation system, including materials, alignment, width, edge, and grade are suitable for a public use of the garden and should be protected. Slight modifications to the existing paths and steps may be necessary to facilitate equal access in the garden. When routine maintenance of the paths, steps, and other circulation system features is necessary, the maintenance staff should consult with knowledgeable craftspeople to seek the best method of repair. Future alterations and repairs to the circulation system should be carefully recorded.



Figure 25: Looking down one of the garden paths

Site furniture includes small material elements that exist in garden. They may be functional (bench) or aesthetic (bird bath). The location and use of these elements may contribute to the overall use and interpretation of the garden. The location, condition, and material of garden furniture should be carefully recorded. Routine maintenance of these objects will protect

them from unnecessary deterioration. Maintenance staff should seek advice from conservation experts when considering repairs to historically significant site furnishings.

This thesis helps to protect the historic integrity of the garden by identifying and documenting the Lawrence features. The following inventory of existing conditions produces the baseline for the landscape, which will inform future decisions about the garden. Future managers of the property can refer back to this inventory in order to understand the condition of the property in 2007.

CHAPTER NINE

THE LITTLE BULBS

Elizabeth Lawrence designed her Charlotte garden to serve as a living laboratory, where she could grow and evaluate an enormous variety of plants, both new and old cultivars, both hybrid and native. She tried new cultivation techniques and evaluated their suitability for the residential landscape. Her experiences in her Charlotte garden became the inspiration for her books and articles, where she celebrated the potential of residential gardening in the South.

The legacy of Elizabeth Lawrence is expressed in her life-long commitment to communicating information about gardening in the South. Her garden in Charlotte is the embodiment of that legacy and provides an opportunity for perpetuating Lawrence's legacy by continuing her work evaluating plants and cultivation techniques.

Of immediate concern is developing a preservation strategy that protects the property and creates a future use that will generate support from the local community. In 2005, a group of Charlotte citizens formally organized the Friends of Elizabeth Lawrence and began a capital campaign to raise money with the intention of purchasing the property. They are working with the Garden Conservancy to develop a long-term management plan for the property.

In order to open it to the public, the Friends of Elizabeth Lawrence are considering several programming options that best utilize the house and landscape. They hope to use the house to interpret Lawrence's life and her work as a garden writer. Visitors to the house could, in the future, see Lawrence's collection of index cards where she recorded her daily observations of the garden. Lawrence's collection of gardening books is presently in the possession of the

Cherokee Library in Atlanta; and her personal papers are presently housed at Northwestern State University of Louisiana. The Friends of Elizabeth Lawrence hope to cultivate relationships with these institutions to develop a collection of Lawrence materials to display in the house.

As for the landscape, this thesis proposes a use of the garden that supports the Friends of Elizabeth Lawrence's mission to protect the historic landscape and provide educational programming. This thesis protects the Lawrence landscape by providing the most complete inventory of existing conditions and of design features that remain from Lawrence. This thesis then proposes a way for the garden to successfully move forward into the future.

The use of the garden to grow and evaluate promising plants will resonate with local gardeners and respectfully perpetuates Ms. Lawrence's work to beautify the Southern residential landscape. The Friends of Elizabeth Lawrence will need to hire a property manager who will oversee the implementation of the management plan and direct the maintenance of the garden. Future managers of the property will have to decide what plants should be removed in order to implement the plant evaluation program. Selectively removing plants added by Ms. Wilson will create more than sufficient space. Future managers of the property will also need to develop relationships with local nurseries and botanic gardens to develop a list of plants suitable for the evaluation program.

Elizabeth Lawrence's legacy can be found in her dedication for sharing information about plants and for promoting residential gardening in the South. This thesis proposes a management plan that provides for a dynamic use of the property while protecting the historic character of the Lawrence garden. This management plan is built upon a plant evaluation program that continues the work that Lawrence began in her Charlotte garden, the work that she shared with us all when she let us through her garden gate.

Appendix A: Maintenance Zones

ZONE 1: PLANTING STRIP

Lawrence Quote: “The parking strip at 348 Ridgewood Avenue...is not an ideal spot, being hot and dry in summer and swept by cold winds in winter, but at least the flowering trees get all the sun they need to make them bloom.”ⁱ

General Survey:

Zone Front 1 includes: the planting strip along Ridgewood Avenue and the privacy hedge along the sidewalk. There is a mixture of ornamental trees and evergreen shrubs planted along the street. There is a large camellia hedge between the sidewalk and the Lawrence property.

Topography and Hardscape:

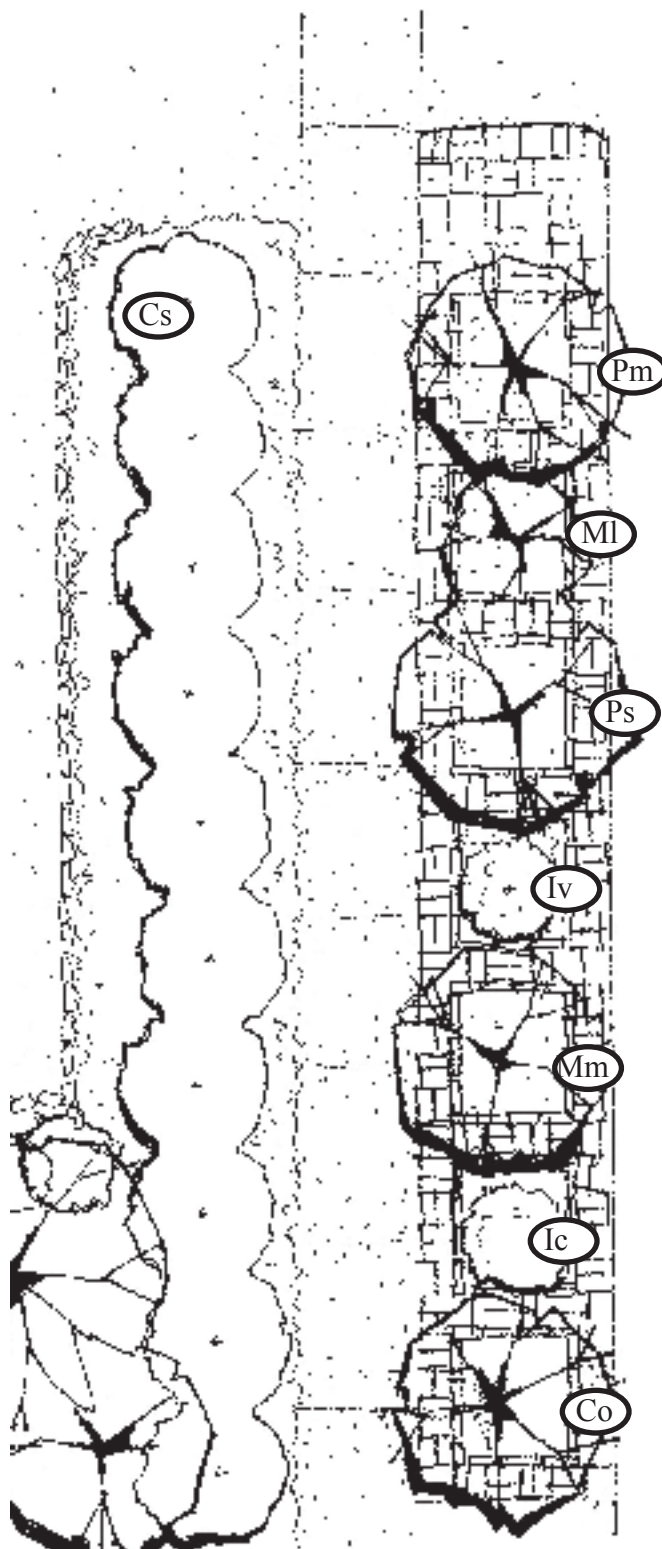
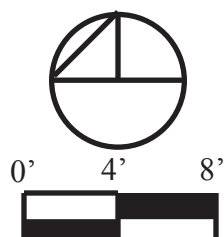
The sidewalk, inside the City of Charlotte right of way, is concrete in good condition. The planting holes are edged with combination of brick and concrete block, which date from Ms. Lawrence. The brick and block are uneven in places and should be repaired.



Figure 26: Zone 1 Planting Strip

PLANT LIST

Pm *Prunus mume*
 Ml *Magnolia liliiflora*
 Ps *Prunus subhirtella* 'Autumnalis'
 Iv *Ilex vomitoria*
 Mm *Malus x micromalus*
 Ic *Ilex cornuta* 'Burfordii nana'
 Co *Cydonia oblonga*
 Cs *Camellia sasanqua*



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone FRONT 1
 Keyes Williamson July 2007

Vegetation:

There are several trees and shrubs planted along the street. The quince tree and crabapple tree date from Ms. Lawrence. The yaupon holly and burford holly also date from Ms. Lawrence. The monkey grass, hellebore, and periwinkle, which are growing under the shrubs and trees, also date from Ms. Lawrence. There is a large camellia hedge growing along the sidewalk that also dates from Ms. Lawrence. The hedge is clipped and will require maintenance to avoid blocking the sidewalk. The other flowering trees were planted by Mrs. Wilson. The plant material is in generally good condition.

Circulation:

There is a city owned sidewalk running the length of the property.

Site Furnishings:

N.A.

ZONE: FRONT 2

Lawrence Quote:

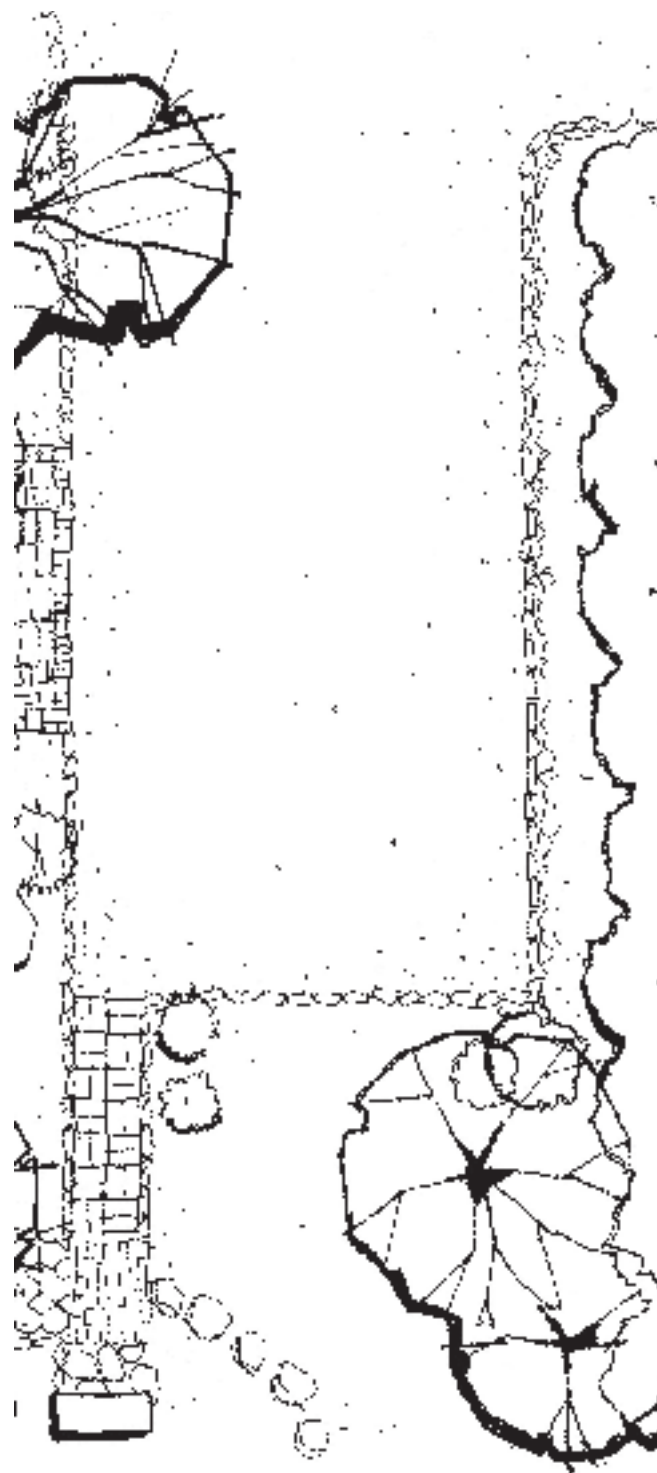
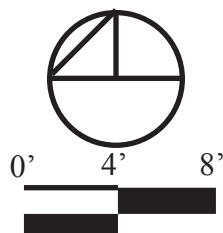
“This is the year of the *Camellia sasanqua*. Frost usually catches the flowers before they reach their peak, but this fall, beginning with a pink seedling the first day of September, they bloomed on and on, and by the middle of November all the varieties in the garden were in full and glorious bloom.”ⁱⁱ

General Survey:

This zone contains a small, gravel parking area. There is a planted garden bed between the parking area and the west property line.

PLANT LIST

Cpp	<i>Chamaecyparis pisifera</i>
Ccf	<i>Cercis canadensis</i> 'Forest Pansy'
Tc	<i>Taxus cuspidata</i>
Hij	<i>Hamamelis x intermedia</i> 'Jelena'
Ri	<i>Rhododendron indica</i>
Lnb	<i>Lonicera nitida</i> 'Baggesen's gold'
Cjg	<i>Cryptomeria japonica</i> 'Globosa Nana'



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone FRONT 2
 Keyes Williamson July 2007



Figure 27: Zone front 2 parking area

Topography and Hardscape:

The zone is level and on approximately the same grade as the street. There is a raised stone edge on the border of the parking area that holds the garden soil. The raised stones were added by Mrs. Wilson, but delineate the approximate configuration of Mrs. Lawrence's beds. There is a concrete block walkway that extends from the north-west corner of the parking area. There is a square brick pad under a garden bench that sits at the west property line. There is a stone path extending from the bench towards the sasanqua hedge, which was added by Mrs. Wilson. There is a square of bricks around the witch hazel tree that dates from Ms. Lawrence.

Vegetation:

There is a large witch hazel tree in approximately the center of the planting bed, which dates from Ms. Lawrence. The monkey grass and crocus growing in the bed also date from Ms. Lawrence. The remaining shrubs, trees, and perennials were planted by Ms. Wilson. There are

two ceramic pots planted with vines and annuals, which date from Mrs. Wilson. The plants are in good condition. There are weeds growing in the parking area.

Circulation:

Access to the house and to the garden must pass through this zone. The parking area is large enough for approximately two automobiles. The brick walk to the house and the concrete walk to the garden bench are in good condition. There is another path through the garden bed made of laid stones.

Site Furnishings:

There is a wooden bench at the west property line. There are two ceramic planters on each end of the bench.

ZONE: FRONT 3

Lawrence Quote:

“My garden is designed to take care of itself and every year I try to see that it makes fewer demands, but fall planting must be done regularly if there is to be any real show in the spring. It is the transitory plants that fill in the gaps and keep color in the garden all through the year.”ⁱⁱⁱ

General Survey:

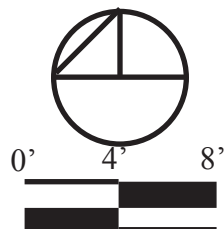
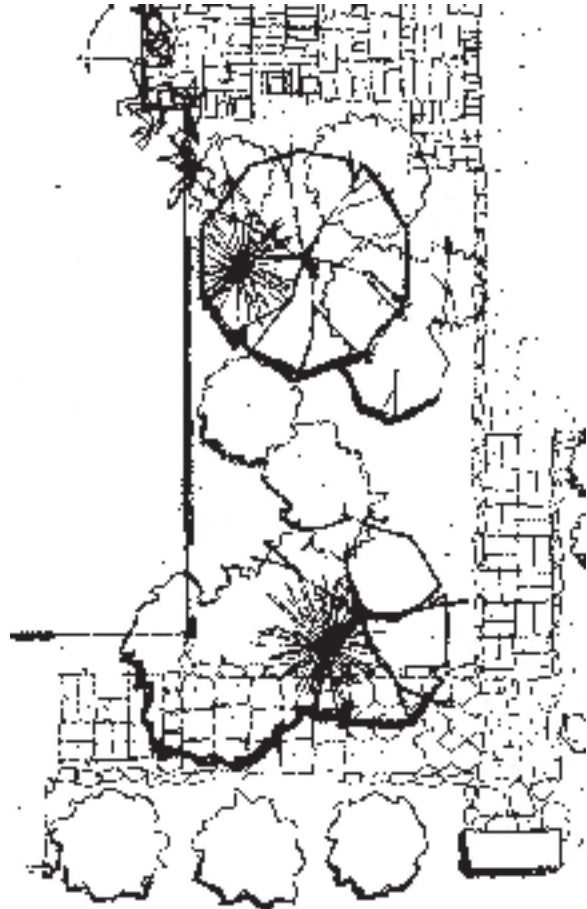
There is a garden bed adjacent to the house, extending from the front door to the west corner of the house.

Topography and Hardscape:

The garden bed is raised approximately four inches from the grade of the parking area and the sidewalk. The garden bed is edged in stones with a band of brick or concrete block.

PLANT LIST

- Er *Erythina cristagalli*
- Rb *Rosa banksiae*
- Pu *Pittosporum undulatum*
- Pg *Prunus glandulosa* 'Lawrence'
- Tg *Ternstroemia gymnanthera* 'Variegata'
- Rm *Rhododendron maximus*
- Hm *Hamamelis mollis*
- Pm *Podocarpus macrophyllus*
- Aj *Aucuba japonica* 'Nana'
- Sl *Smilax lanceolata*
- Gj *Gardenia jasminoides* 'Chuck Hayes'
- Cs *Camellia sinensis*
- Cq *Camellia sasanqua*



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone FRONT 3
 Keyes Williamson July 2007

There is a path on the west side of the house, where the ground slopes towards the back of the property. On either side of the walkway are small stone retaining walls.



Figure 28: Front of House

Vegetation:

The bed is heavily planted. The yaupon holly, yew, flowering almond, and witch hazel tree date from Ms. Lawrence. The evergreen shrubs planted along the foundation date from Mrs. Wilson. There are several smaller shrubs and low growing perennials planted at the front of the bed. The boxwood and the erythrina date from Mrs. Lawrence. Mrs. Lawrence planted the large smilax growing over the front door. The plants are in good condition.

Circulation:

There is a brick walkway that leads to the front door of the house. There is a walkway that leads down a slope to a gate on the side of the house. The walk is comprised of concrete block and gravel and dates from Mrs. Lawrence.

Site Furnishings:

There is a pole supporting a large climbing rose, planted by Mrs. Wilson, that rests on the edge of the side walkway.

ZONE: FRONT 4

Lawrence Quote:

“*Prunus mume* (I think it is Dawn) has delicate pink buds that open into flowers of the palest tint, an inch across, and as fragrant as clove pinks. In the twenty years I have kept records (here and Raleigh) it has bloomed as early as the first day of the new year and as late as the twenty-first of February.”^{iv}

General Survey:

There is a garden bed that extends from the front door to the east corner of the house.

Topography and Hardscape:

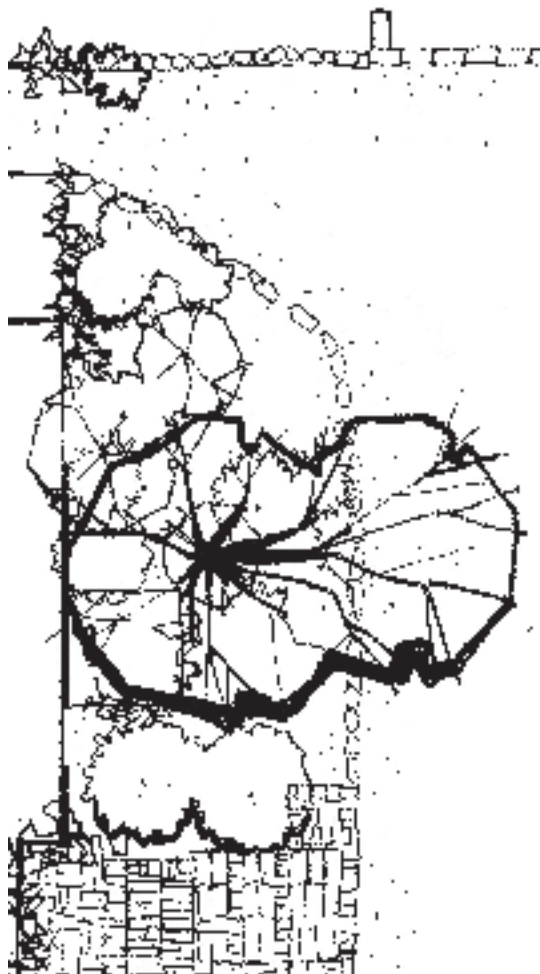
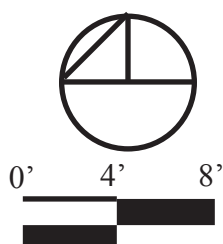
The garden bed is raised approximately four inches from the grade of the parking area. The garden bed is edged in stones, which were added by Mrs. Wilson. There are several stones visible inside the bed, which were also added by Mrs. Wilson. There is a wood fence that extends off the corner of the house and a wood trellis surrounding a HVAC unit; both were added by Mrs. Wilson.

Vegetation:

There is a large cherry tree in the center of the garden bed that dates from Ms. Lawrence. The cherry has been heavily pruned and cabled. It shows evidence of decline. Ms. Lawrence planted the tea camellia and the sasanqua camellia. There are several smaller trees at the east end of the bed that date from Mrs. Wilson. There are several evergreen shrubs planted

PLANT LIST

- Bs *Buxus sempervirens* 'Suffruticosa'
- Cs *Camellia sinensis*
- Ej *Euonymus japonicus* 'Microphyllus
Variegatus'
- Ps *Prunus serotina*
- Pt *Pittosporum tobira* 'Variegata'
- Ro *Rosa* 'Old Blush'
- Pj *Pieris japonica* 'Nana'
- Cq *Camellia sasanqua*
- Pt *Pittosporum tobira* 'Tall N' Tough'
- Pm *Prunus mume* 'Kobai'
- Sc *Sarcococca confusa* saligna
- Ap *Acer palmatum* 'Koto No Ito'
- Tg *Ternstroemia gymnanthera*
- Ca *Clematis armandii*



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone FRONT 4
 Keyes Williamson July 2007

throughout the garden bed. There are perennials planted along the edge of the bed. With the exception of the cherry tree, the plant material appears to be in good condition.



Figure 29: Zone front 4 foundation bed east of front door

Circulation:

There is a path leading around the east side of the house.

Site Furnishings:

There is trellis structure screening an HVAC unit in the bed. There is a wood pole supporting a clematis vine. Both are Wilson additions.

ZONE: SIDE 1

Lawrence Quote:

“Next to Armand’s clematis, the Jackson brier, *Smilax lanceolata*, is greener in winter than any other vine in my garden. *Trachelospermum asiaticum* and *Gelsemium sempervirens* holds

their leaves, but they look rather dull in cold weather. The fig vine, *Ficus repens*, is hardy in Charlotte, and on a north wall stays green in mild seasons; elsewhere the leaves turn brown.”^v

General Survey:

There is a small brick patio at a side door. A path runs to the rear of the property. There are a garden bed and other occasional plantings along the east side of the property



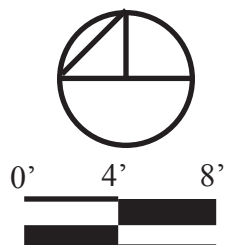
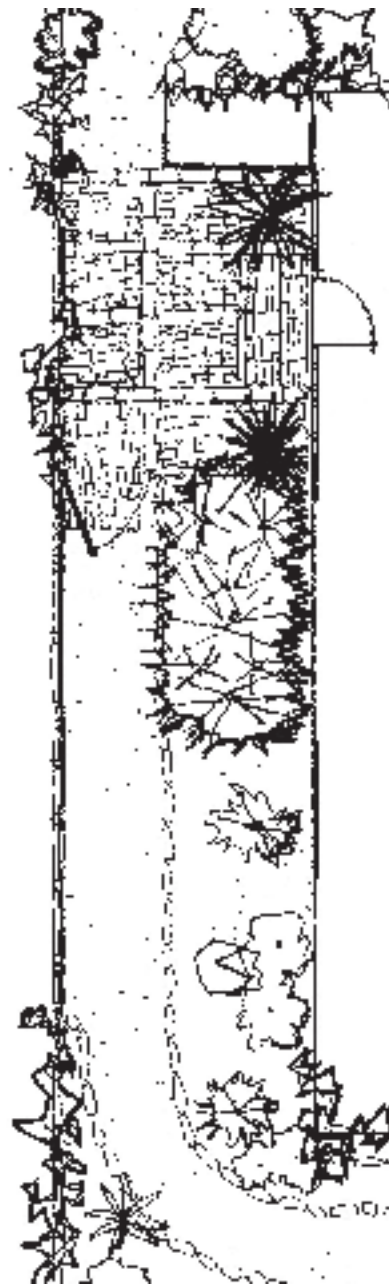
Figure 30: Zone side 1 east side of house

Topography and Hardscape:

The ground slopes gently along the east side of the house towards the rear of the property. There are no stairs or other significant grade changes. There is a small patio area at the base of a set of steps leading up into the house. The patio is made of combination of brick and concrete block. There a wood fence that runs along the east property line approximately the length of the house. There is an iron gate and wire fence between the patio and the side garden bed. There is an iron boarder surrounding the bamboo in the planting bed. The other planting beds are edged with stone. The planting beds are slightly raised above the grade of the path.

PLANT LIST

Ae	Aspidistra	elatior	
Sh	Stauntonia	hexaphylla	
Rbb	Rosa	Bubble Bath'	
Ch	Cephalotaxus	harringtonia	
B	Bambusa		
Cjbd	Cryptomeria	japonica	Black Dragon'
Dr	Danae	racemosa	
Lj	Lygodium	japonicum	
Gr	Gelsemium	rankinii	
Sf	Serissa	foetida	



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone SIDE 1
Keyes Williamson July 2007

Vegetation:

Mrs. Wilson planted the vines growing along the fence. Mrs. Lawrence planted the cast iron plant and the Plum Yew planted next to the side door. There are pots with perennial plants. Mrs. Lawrence planted the stand of bamboo growing in front of a side window. Mrs. Lawrence planted the liriop growing in the beds. Mrs. Wilson planted the remaining evergreen shrubs planted along the foundation of the house and the perennial plants along the edge of the bed.

Circulation:

There is a path leading along the side of the house, connecting the side patio with the rear of the property.

Site Furnishings:

There is large iron gate that is visible in historic photographs of the garden. There is a wood storage bin just outside the side door, which Mrs. Wilson added. There is a small stone statue at the north east corner of the house.

ZONE: SIDE 2**Lawrence Quote:**

“Given room to spread, winter-sweet becomes a large shrub ten feet or more tall and as wide or wider. There is no place in my small garden for a shrub of that size, so mine is planted in a narrow corridor between the house and a tall screen of ivy. The lower branches have been cut off to allow room to pass, and it has grown so tall that from my bedroom window I can look into the upper branches and see the winter-afternoon sun shining through the flowers.”^{vi}

General Survey:

This is presently used as a storage and staging area. It could be utilized as an alternative entrance or exit from the garden.

Topography and Hardscape:

There is a slope from the front down to the rear of the house. There are no stairs or significant grade changes. There is a wood fence along the property line. There are wood fences and gates extending off the corners of the house connecting the fence at the property line.



Figure 32: Zone side 2 west side of house

Vegetation:

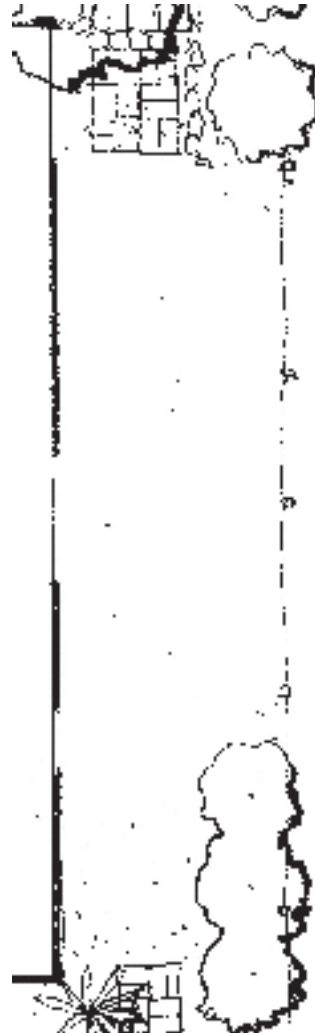
There are a few large evergreen shrubs growing along the fence.

Circulation:

There is a gravel path connecting the front and rear gardens. There are concrete blocks visible in the gravel.

PLANT LIST

Of Osmanthus fragrans



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone SIDE 2
Keyes Williamson July 2007

Site Furnishings:

N.A.



Figure 34: Zone side 2, path leading to side of house

ZONE: BACK 1

Lawrence Quote:

“In addition to being tender [*Lapageria rosea*] is difficult to grow anywhere, and must have shade and continuous moisture and an acid soil. In spite of all this I mean to try it this spring, if the plant I have ordered is forthcoming, at a north-facing corner of the house, where the drainage is good and a downspout is nearby.”^{vii}

General Survey:

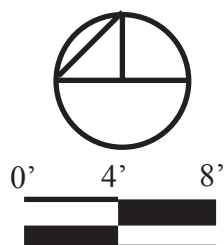
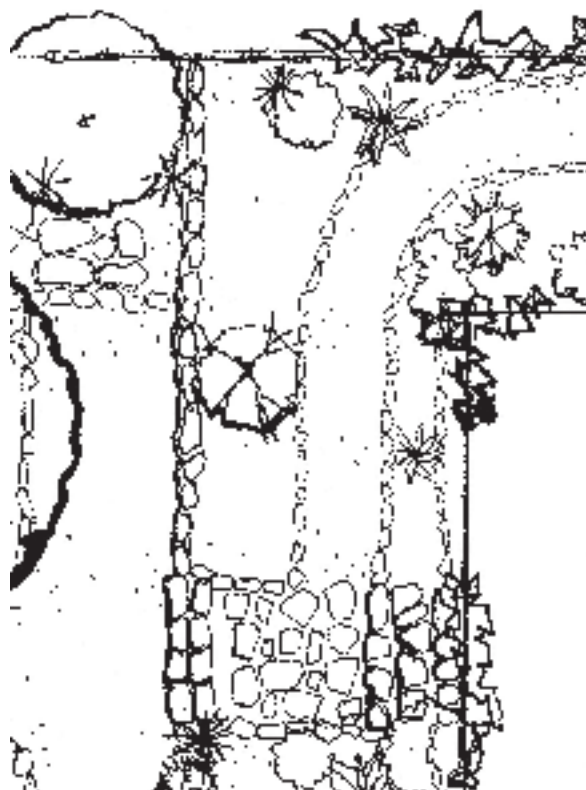
There are two garden beds bisected by the path that runs along the east side of the house.

Topography and Hardscape:

The bed adjacent to the back of the house is on two levels, with the upper level supported by a stone retaining wall. The bed on the other side of the path is also supported on the lower side by a stone wall. All the garden beds are edged in stone. There are steps leading up into the house and down to the main level of the garden.

PLANT LIST

Apb	Acer palmatum 'Butterfly'
Ae	Aspidistra elatior
Rcm	Rosa chinensis 'Mutabilis'
Ro	Rosmarinus officinalis
St	Spiraea thunbergii
Sf	Serissa foetida
Hc	Hobolia coriacea
Pjl	Pieris japonica 'Little Heath'
Lj	Lygodium japonicum



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 1
 Keyes Williamson July 2007

Mrs. Wilson closed in a stone patio that was in this area, converting it to a sun room. The stone patio is visible in historic photographs.



Figure 36: Zone back 1 east side of back door

Vegetation:

The garden beds adjacent to the house are planted with a combination of ferns, evergreen shrubs, and perennials. Mrs. Lawrence planted the rose bush, epimedium, calla lily, and begonia. The rest of the plants are Mrs. Wilson's additions.

Circulation:

There is a path that leads around the east side of the house to a stone landing between a set of steps leading up into the house and set of steps leading down into the main garden. This is an important location for circulation. It presents the first significant grade change in the circulation route. It also aligns with the primary axis of the garden and provides one of the best views into the garden.

Site Furnishings:

N.A.

ZONE: BACK 2

Lawrence Quote:

“One of the great advantages of rock plants... is that a great many can be grown in a small space. A dozen plants would fill thirty-six square feet in the perennial border, but fifty rock plants could be grown in the same space, along with an equal number of little bulbs. The shade of a single dogwood will do for a woodland garden, an outcrop of only three stones will shelter a number of rare and interesting miniatures....”^{viii}

General Survey:

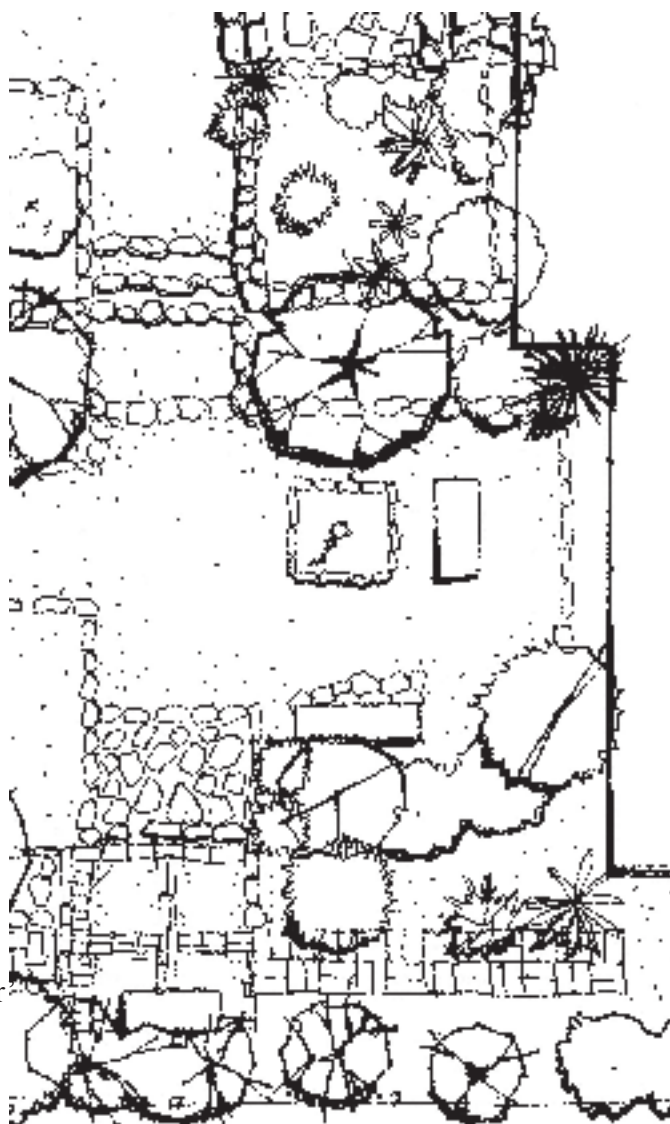
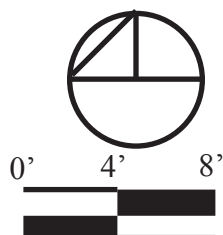
There is a raised garden bed adjacent that extends along a room at the rear of the house. Beyond this raised bed there is a sitting area with other smaller, on grade beds.



Figure 38: Zone back 2 east side of back door

PLANT LIST

Pjl	<i>Pieris japonica</i> 'Little Heath'
Pc	<i>Prunus caroliniana</i>
Yg	<i>Yucca gloriosa</i>
Pm	<i>Podocarpus macrophyllus</i>
Ajn	<i>Aucuba japonica</i> 'Nana'
Sl	<i>Smilax lanceolata</i>
Cjbd	<i>Cryptomeria japonica</i> 'Ben Franklin'
Auc	<i>Arbutus unedo</i> 'Compacta'
Of	<i>Osmanthus fragrans</i>
Hma	<i>Hydrangea macrophylla</i>
Cp	<i>Chamaecyparis pisifera</i> 'CV'
Sf	<i>Serissa foetida</i>
Cac	<i>Corylus avellana</i> 'Contorta'
Pc	<i>Prunus caroliniana</i>
Hc	<i>Hedera canariensis</i>
Bsp	<i>Buxus sempervirens</i>
Rec	<i>Rosa</i> 'Climbing Cecil Brunner'



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 2
 Keyes Williamson July 2007

Topography and Hardscape:

There are three grade levels in this zone. The bed that extends from the back door to a corner in the house is raised approximately two feet above grade. The bed has a stone retaining wall. The stone walls all date from Mrs. Lawrence. There are several stones visible sticking out of the garden soil.

There are beds that run along the base of the rest of the house to the corner of the building which are also edged in stone. There is another bed that extends perpendicularly from the building at the corner. It is raised approximately a foot above grade and also has a stone retaining wall.



Figure 40: Sitting area in zone back 2

Vegetation:

The upper bed features large evergreen shrubs and several large yucca plants. Ms. Lawrence planted the yucca, erica, heartleaf ivy, calla lily, running fern, and Siberian iris. There are also perennial plants planted throughout the bed. The plant are in good condition. There is a

large cherry laurel at the base of the upper bed's retaining wall. There is a combination of evergreen and deciduous shrubs planted in a narrow bed along the house. There is a window box planted in ivy and annuals. At the corner of the building there is a bed supported by a stone wall in which there are several large evergreen shrubs. There is sundial in a stone lined bed filled with groundcovers.

Circulation:

There is a path that runs parallel to the upper bed retaining wall. The path has a set of stone steps at the corner of this upper bed. There is another path towards the gate that leads to the west side of the building. This path is made of concrete block edged in brick.

Site Furnishings:

There is a window box planted in vines and annuals. There is a small sitting area, where there is a wood bench and a stone bench. There is an iron sundial. All of these items are Wilson additions.

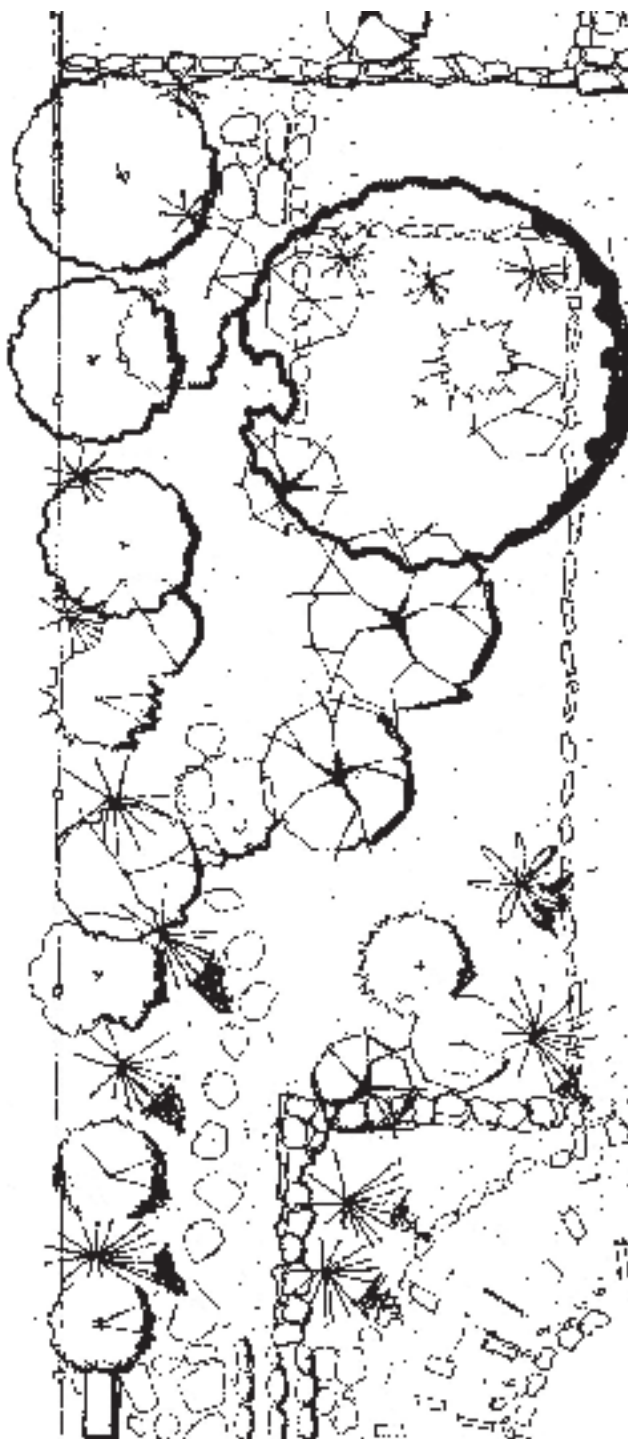
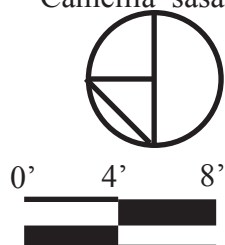
ZONE: BACK 3

Lawrence Quote:

“There have been mistakes, for some of the shrubs planted for summer bloom and winter foliage have turned out to be more brown than green in very severe weather. The big banana-shrub, so gay and glittering in mild winters, has been scorched so often in the last few years that I have decided to cut it down. The pineapple guava must go, too, though I would love dearly to have it in a place where I need look at it only when it is clothed in silver-grey. The little *Rhododendron indicum balsaminaeflorum*, which blooms so adorably in May, must be moved to a far corner under the pines where it will not be conspicuous when it molts. In its place I shall put Azalea Gumpo whose crisp leaves stay green in all weather.”^{ix}

PLANT LIST

Ae	Aspidistra elatior
Ls	Ligustrum sinense 'Wimbei'
Oxf	Oxmanthus x fortunei 'San Jose'
Tj	Trachelospermum jasminoides
Pe	Pinus echinata
Cj	Camellia japonica
Rc	Rhododendron calendulaceum
Aj	Aucuba japonica
Cep	Cestrum parqui
Rde	Rosa Darlow's Enigma'
Csa	Chaenomeles speciosa 'Apple Blossom'
St	Spiraea thunbergii
Ds	Deutzia scabra
Rmj	Rosa 'Madame Joseph Schwartz'
Chp	Chimonanthus praecox
Ds	Deutzia scabra
Oxb	Osmanthus x 'Burkwoodii'
Rr	Rosa roxburghii
Rs	Rosa 'Saffron'
Ajg	Aucuba japonica 'Gold Dust'
Cs	Camellia sasanqua



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 3
 Keyes Williamson July 2007

General Survey:

This is the largest bed in the garden. It extends from the east property line to the center path, from the upper terrace wall to the pond. There is a mixture of trees, shrubs and perennials. The property line has a wire fence and is planted with evergreen shrubs.



Figure 42: Zone back 3

Topography and Hardscape:

Because of the general slope from east to west, there is a short stone retaining wall forming a terrace in approximately the middle of this bed. There are stones lining the bed. There are occasional stones placed inside the bed. There is a short set of stone steps and stone pad leading to a bench. All of the stone-work dates from Ms. Lawrence. The east property line has a wire fence, which dates from Ms. Lawrence.

Vegetation:

There is a great diversity of plant material. There is a dense screen of evergreen shrubs along the property line. The tea olive and camellias at the south end of the bed date from Ms. Lawrence. Ms. Lawrence also planted the flowering quince, confederate jasmine, holly fern,

daylilies, and yarrow. Mrs. Wilson planted the remaining small trees and shrubs planted throughout the bed and perennials close to the edge of the bed. The plant material is in good condition.

Circulation:

The main garden path, connecting the house and the central pond forms one edge of this zone. There is a short path connecting the pond to a bench at the property line. There is a path made of stepping stones leading from the bench into the center of the bed.

Site Furnishings:

There is a trellis with vines growing on it at the property line. There is a plastic cold frame in the middle of the bed. There is a stone bench at the property line, which dates from Ms. Lawrence.

ZONE: BACK 4

Lawrence Quote:

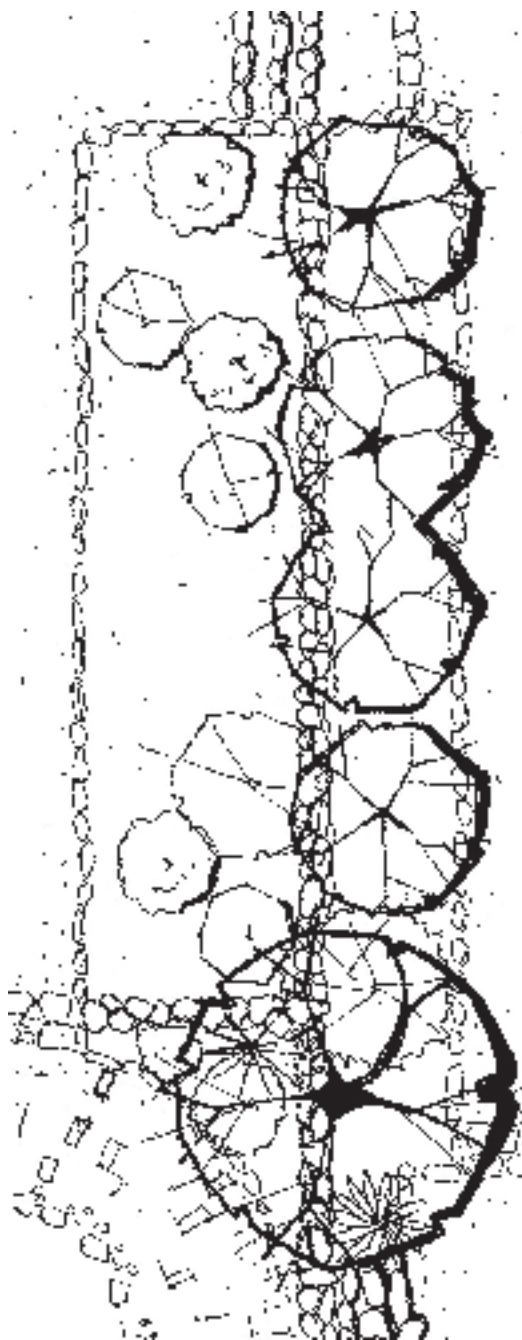
“Now that fall is at hand, it is time to think of replenishing the flower borders. I am told that no one has flower borders any more, because they are so much trouble to keep, but it seems to me that mine demand comparatively little attention in return for the blooms they provide from early spring until frost.”^x

General Survey:

This bed extends from the main garden path to the secondary path that runs parallel to the main path. It also extends from the path closest to the house down to the pond. It has a variety of trees and shrubs. There is a line of cherry laurel trees that run down the middle of the bed, visually separating the garden in half.

PLANT LIST

Edp	Edgeworthia papyrifera
Cep	Cestrum parqui
Pc	Prunus caroliniana
Cg	Corylopsis glabrescens
Cra	Croton alabemensis
Rs	Rosa
Rob	Rhododendron obtusum
Fj	Fatsia japonica
Yg	Yucca gloriosa
Cj	Cryptomeria japonica
H	Hydrangea
Psa	Prunus subhirtella 'Autumnalis'
Ivh	Itea virginica 'Henry Garnet'



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone BACK 4
Keyes Williamson July 2007



Figure 44: Zone back 4

Topography and Hardscape:

Because of the general east to west slope of the garden, there is a stone retaining wall in the middle of the garden creating two flat terraces. The bed is lined with stones. There are stones placed throughout the beds. The stone-work is attributed to Lawrence.

Vegetation:

The bed is planted with a variety of plant material. Lawrence planted the line of cherry laurels, the fatsia, and the flowering cherry. There are several perennials, including daylilies, swamp sunflowers, stokes aster, yellow cysantemums, Siberian iris, and crynums that date from Ms. Lawrence. Mrs. Wilson planted the remaining roses and ornamental trees growing in the upper terrace and the azaleas growing underneath the cherry laurels. The plant material is in good condition.

Circulation:

This zone is bounded on all sides by garden paths. There are no interior paths.

Site Furnishings:

N.A.

ZONE: BACK 5

Lawrence Quote:

“In our part of the country the year is evergreen, and against this green background bloom is almost continuous. There is no ending of one season, no beginning of the next. All melt together.”^{xi}

General Survey:

The bed extends from the secondary garden path to the west property line. It extends from uppermost path next to the house to the path leading from the pond. It is planted with a variety of plants. The property line is planted with a dense screen of evergreen shrubs.

Topography and Hardscape:

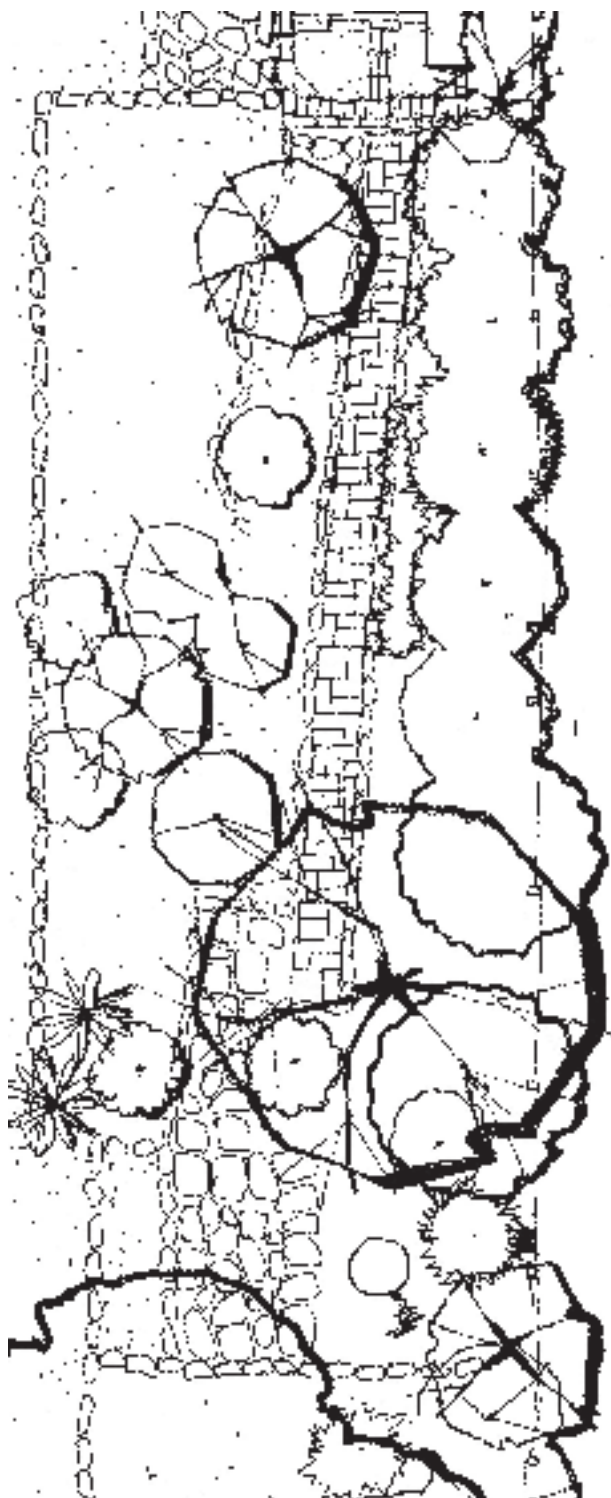
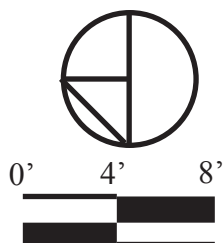
There is a slight slope from east to west in this bed. There is a short retaining wall in the middle of the bed creating two level terraces. The bed is lined with stones. The stone work is attributed to Lawrence. The west property line has a wire fence, which Ms. Lawrence constructed.

Vegetation:

Along the west property line there is a dense screen of evergreen shrubs and a few large deciduous trees. Most of these hedge shrubs date from Ms. Lawrence. In the main portion of the garden bed there are a few ornamental trees and several evergreen shrubs. The flowering cherry is a seedling from one of Lawrence's trees. Lawrence planted the “Seven Sisters” rose, the

PLANT LIST

Cfv	Cleyra fortunei 'Variegata'
Kf	Kadsura 'Fukuri'
Qm	Quercus myrsinifolia
Hpt	Hydrangea paniculata 'Tardiva'
Ln	Laurus noblis
Lni	Lonicera nitida
Rp	Rosa Perle D'Or'
Cs	Camellia saluenensis
Ccf	Clematis currgiua 'Freckles'
Dsc	Deutzia setchuenensis 'corymbiflora'
Nd	Nandina domestica
Ls	Lyquidambar styraciflua
Shy	Schizophragma hydrangeoides
Cjw	Camellia japonica 'White Empress'
Mj	Mahonia japonica
Rss	Rosa 'Seven Sisters'
Pmm	Prunus mume
Pgl	Prunus glandulosa
Ofa	Osmanthus fragrans
Csa	Chaenomeles speciosa
Rss	Rosa 'Seven Sisters'
Rob	Rhododendron obtusum
Oxf	Oxmanthus x fortunei
Yg	Yucca gloriosa



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 5
 Keyes Williamson July 2007

azaleas, the yucca, and the quince. There are perennials planted throughout the bed. Lawrence planted the solomon's seal and the daylilies. The plant material is in good condition.



Figure 46: Zone back 5

Circulation:

There are two paths in this zone. There is the secondary garden path that separates this from the zone described above. There is a secondary path that runs approximately parallel to this path in the center of the garden bed. This path is paved with concrete block.

Site Furnishings:

There is a wood pole supporting a climbing rose. There is a concrete bird bath, which was Lawrence's.

ZONE: BACK 6

Lawrence Quote:

“Water like fire is a living thing. It dances and sparkles and reflects the changing seasons and the hours of the day; it seems more alive than the green things that grow beside it.”^{xii}

General Survey:

There is a circular pond towards the center of the garden, with paths approaching it from four directions. The pond is enclosed within a rectangular stone wall. There are four garden beds. The pond is surrounded by a brick patio.



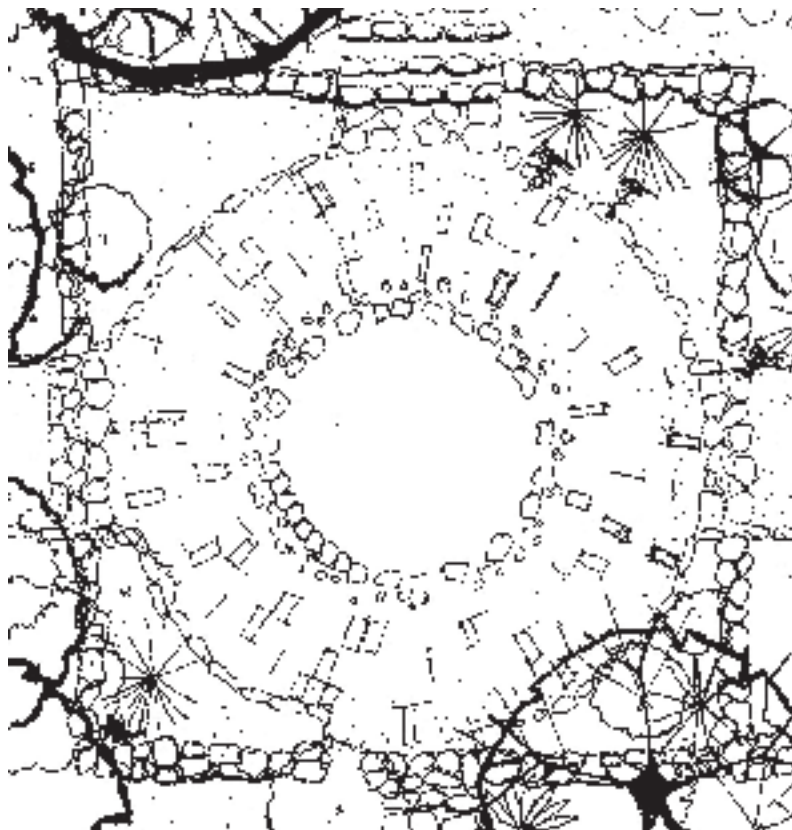
Figure 48: Zone back 6

Topography and Hardscape:

The area around the pond is level, due to the terrace walls on the east and west side of the walls enclosing the patio around the pond. There is a stone wall enclosing the patio. The stone walls are attributed to Lawrence. There are stones lining the edge of the pond which were added by Mrs. Wilson. The beds are edged with raised stones. There are stones in some of the beds.

PLANT LIST

Sc	<i>Sarcococca confusa</i>
Bmk	<i>Buxus microphylla</i> Kingsville Dwarf [®]
Ec	<i>Erica carnea</i>
Cs	<i>Camellia sasanqua</i>
H	<i>Hydrangea</i>
Cjg	<i>Cryptomeria japonica</i>



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 6
 Keyes Williamson July 2007

Vegetation:

There are a variety of small evergreen shrubs planted through the beds. Lawrence planted the boxwood and the butcher's broom shrubs. There is a dwarf mondo grass growing in the steps that date from Lawrence. Mrs. Wilson planted most of the perennials growing in the garden beds. There are clumps of water plants in the pond.

Circulation:

There are paths connecting on the four sides of the patio. There are steps going up to the east, down to the west. The north-south path is on the same grade as the patio.

Site Furnishings:

There is an iron bench on the patio. There is a stone bench, which dates from Lawrence, at the terminus of the path leading east. There are various stone statuary placed in the beds. Ms. Lawrence added the stone lantern that is on one of the stone walls. Ms. Lawrence's frog fountain is in the fish pond.

ZONE: BACK 7

Lawrence Quote:

"The first time I saw the Christmas rose it was blooming at the front door of a friend of my grandmother's. I wonder if she knew that planting it by the door to keep evil spirits from entering is a very ancient custom. It is not an easy plant to grow. English gardeners say the ground should be trenched three feet deep and well manured. It needs shade, requires moisture, and is said to want lime. Once established it should be let alone and if it flourishes at all it will continue for many years."^{xiii}



Figure 50: Zone back 7

General Survey:

This area has several large trees both evergreen and deciduous, which create a dense canopy. The property line along the eastern edge of this zone has a dense screen of shrubs. It is a natural looking area compared to the more cultivated beds described above.

Topography and Hardscape:

This area is level. There are stones lining the edge of the bed. There is a wire fence along the east property line. There is a concrete wall on the northern edge of the zone. All of these features are attributed to Lawrence. Mrs. Wilson added the wood fence that extends from the concrete wall to the east property line.

Vegetation:

The area has several large pine trees and magnolia trees that date from Lawrence. These trees create a dense, high canopy. There are several large evergreen shrubs. Lawrence planted the mahonia, agarista, aspidistra, camellia, stewartia, and elaeagnus. There are perennials planted

PLANT LIST

Cjm	Camellia japonica ‘Magnoliflora’
Aep	Aesculus parviflora
Mv	Magnolia veitchii
Ag	Aesculus glabra
Bc	Bignonia capreolata
Cla	Clethra alnifolia
Mb	Mahonia bealei
Ec	Erica carnea
Ip	Illicium parviflorum
P	Prunus
Ap	Agarista populifolia
Dm	Daphniphyllum macropodum
Msl	Magnolia x soulangiana ‘Lennei’
Ep	Elaeagnus pungens
Cc	Cercis canadensis
Sc	Sarcococca confusa
Sp	Stewartia pseudocamellia
Cl	Cunninghamia lanceolata
Pe	Pinus echinata



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
 Maintenance zone BACK 7
 Keyes Williamson July 2007

throughout the bed. Lawrence plants include the hellebore, hosta, and epimedium growing in the bed.

Circulation:

There is a path leading from the pool to an alcove in the rear wall. There is another path that runs parallel to this wall. There are not visible interior paths in the bed.

Site Furnishings:

There is a wood bench under the trees in the bed. There are ceramic planters at several locations.

ZONE: BACK 8

Lawrence Quote:

“The shady part of the border... is increasing in size as the pine tree that shades it grows taller and broader....Providing color in the borders for so many months of the year is not an easy task. It is accomplished by depending on foliage for a good part of the effect.”^{xiv}

General Survey:

There are several large trees growing in this bed. There are also several evergreen shrubs and deciduous shrubs growing in the bed. The bed has a naturalized appearance.

Topography and Hardscape:

The bed is level. There are stones on the edges of the beds. There is a stone walkway running through the bed.

Vegetation:

There are several large evergreen shrubs towards the south end of this bed. Mrs. Lawrence planted the clethra, azaleas, and buckeyes. There are several large trees at the north end of the bed. Lawrence planted the holly tree and magnolia. There are smaller shrubs and perennials towards the center of the bed. The plant material is in good condition.



Figure 52: Zone back 8

Circulation:

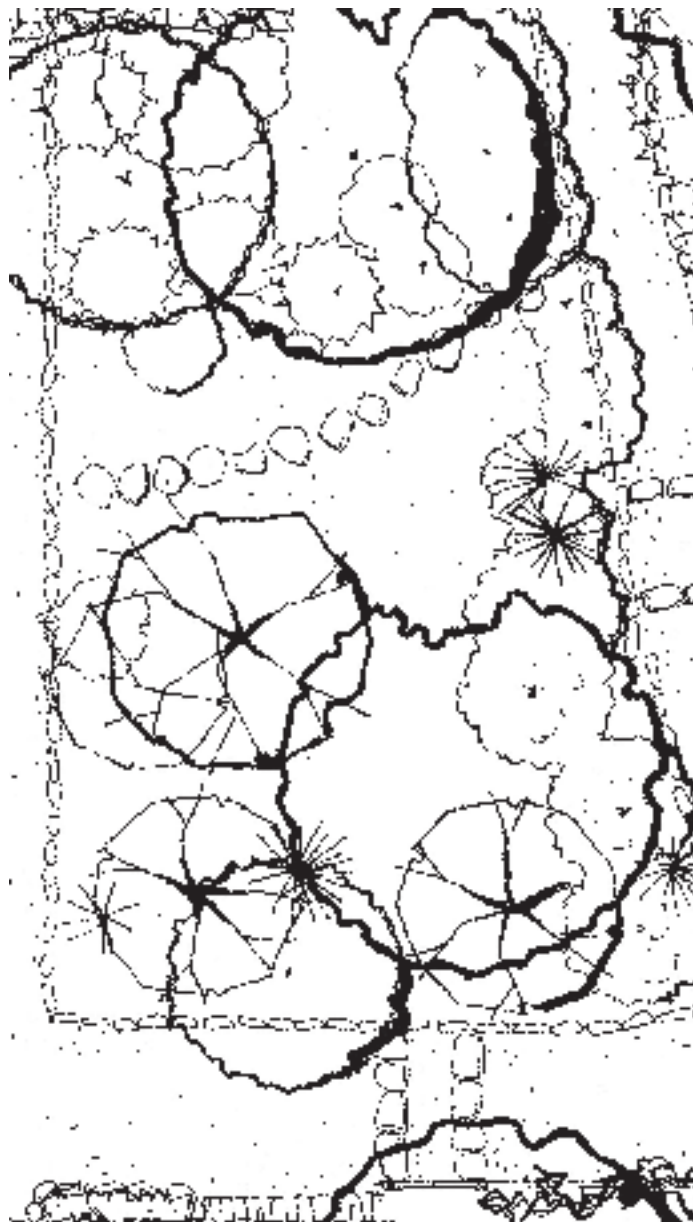
There are paths on the east, west, and south ends of the beds. There is a stone walk way running on a diagonal connecting the east and west paths.

Site Furnishings:

There is a bench placed in an alcove in the concrete wall. There are two wall decorations, both dating from Ms. Lawrence.

PLANT LIST

Il	Ilex latifolia
Nd	Nandina domestica
Md	Magnolia denudata
Mj	Mahonia bealei
Ss	Sarcococca confusa saligna
Rob	Rhododendron obtusum
Kj	Kerria japonica
Pmm	Prunus mume
Ad	Acer davidii
Rb	Rosa banksiae
Hv	Hamamelis virginiana
Raw	Ruscus aculeatus
Apv	Aesculus pavia



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone BACK 8
Keyes Williamson July 2007

ZONE: BACK 9

Lawrence Quote:

“*Mahonia bealei* is an evergreen that I would always make room for, no matter how small the garden. Every feature is decorative: the bold pattern of the enormous pinnate leaves that crowd the stiff stems, the intensely fragrant, pale yellow flowers, the bunches of apple-green berries that acquire a blue bloom as they mature. With me the flowers usually begin to open late in January, but I see them much earlier in other gardens.”^{xv}

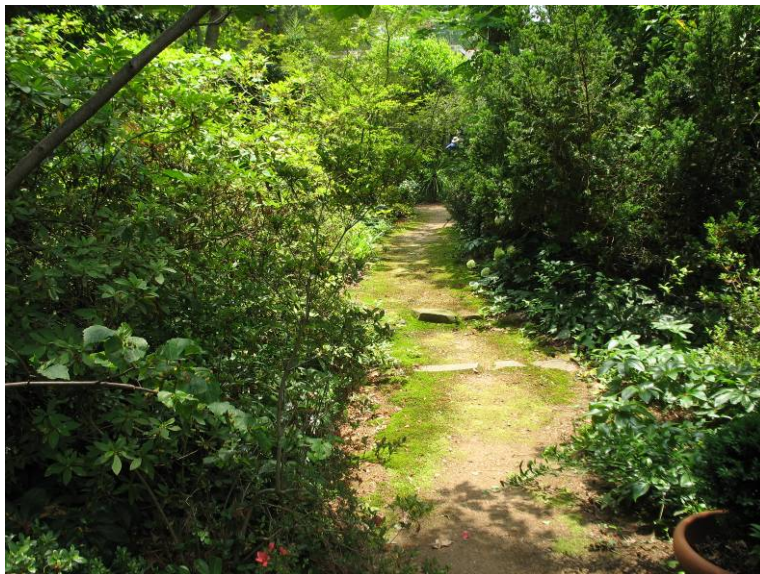


Figure 54: Zone back 9

General Survey:

There is a narrow bed running along the west property line. It is heavily planted in large evergreen shrubs. There are several large trees growing along the property line.

Topography and Hardscape:

This area appears to be relatively level. There are stones lining the beds. There is a wire fence running down the property line, which dates from Mrs. Lawrence.

PLANT LIST

Shy	Schizophragma hydrangeoides
Pe	Pinus echinata
C	Cryptomeria
Lf	Lonicera fragrantissima
Ofa	Osmanthus fragrans
Chd	Cephalotaxus harringtonia
Raw	Ruscus aculeatus
Ra	Ruscus angustifolia
Cll	Cladrastis lutea
Va	Viburnum awabuki
Haa	Hydrangea arborescens
If	Illicium floridanum
Txm	Taxus x media
Ip	Illicium parviflorum
Cm	Cornus mas
Pt	Poncirus trifoliata
Apv	Aesculus pavia
Hco	Hedera colchica
Cv	Chionanthus virginicus
Cja	Camellia japonica
Sp	Stachyurus praecox
Cpa	Callicarpa americana
Tg	Ternstroemia gymnanthera
Dr	Danae racemosa

0' 4' 8'




The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone BACK 9
Keyes Williamson July 2007

Vegetation:

There are several large evergreen trees. There is also a, large dense screen of shrubs growing along the property line. There are smaller evergreen shrubs planted along the edge of the bed. Most of the trees and shrubs in this area date from Lawrence. Lawrence planted the tea olives, the fortunes osmanthus, the yew, the plum yew, the viburnums, and poncirus. Lawrence planted the vinca, hellebore, and sweet ivy growing in this bed. There are several vines growing up the back fence.

Circulation:

The lower path runs along the east edge of the zone.

Site Furnishings:

N.A.

ZONE: BACK SERVICE**Lawrence Quote:**

“As I read the arguments for and against chemical pesticides, I often think that truth is at the bottom of the well. But when I see the birds in my garden flying away from the DDT mist as the truck comes up the alley at dawn, and later in the morning find dead and dying birds around the birdbath, I don’t need any literature to help me make up my mind that the spraying is harmful.”^{xvi}

General Survey:

There is a concrete wall that creates a small storage area with access to a narrow alley that runs on the north line of the property.

This area appears to be level. There is a concrete wall, sections of wood fence, and sections of wire fence defining the perimeter of the zone. Mrs. Wilson added the wood fence.



Figure 56: Zone service area

Vegetation:

There are a couple large pine trees growing in the service area.

Circulation:

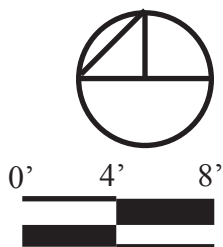
There are fences offering access into the service area from the garden and from the alley.

Site Furnishings:

N.A.

PLANT LIST

Hf	<i>Hobolia fargesii</i>
Sh	<i>Sarcocca confusa hookeriana</i>
Tj	<i>Trachelospermum jasminoides</i>
Pe	<i>Pinus echinata</i>
Shm	<i>Schizophragma hydrangeoides</i> 'Moonlight'
Kc	<i>Kadsura</i> 'Chirimen'



The Elizabeth Lawrence House and Garden, 348 Ridgewood Ave., Charlotte, North Carolina
Maintenance zone BACK SERVICE AREA
Keyes Williamson July 2007

Appendix B: EVERGREEN SHRUBS USED IN THE GARDEN

Euonymus
Camellia
Pittosporum
Ternstroemia
Sarcocca
Buxus
Cephalotaxus
Danae
Pieris
Ligustrum
Aucuba
Rhododendron
Chaemacyparis
Nandina
Viburnum
Ilex
Erica
Elaeagnus
Photinia
Illicium
Cunninghamia
Taxys
Ruscus
Cryptomeria
Podocarpus

APPENDIX C: ROCK GARDEN PLANTS

Abies	Chaenomeles	Geum	Pieris
Acer	Chamaecyparis	Gaultheria	Pinus
Achillea	Chiodoxa	Habranthus	Platycladus
Acinus	Chrysogonum	Hedera	Polemonium
Acorus	Cistus	Helleborus	Polygala
Adonis	Claytonia	Hemerocallis	Polygonatum
Aethonema	Clinopodium	Hepatica	Potulaca
Ajuga	Collinsia	Heuchera	Primula
Achemilla	Convolvulus	Hexastylis	Pulmonaria
Alyssoides	Cooperia	Hosta	Pulsatilla
Alyssum	Coreopsis	Iberis	Ranunculus
Anemone	Corydalis	Ilex	Rhododendron
Anemonella	Cotoneaster	Iris	Rosa
Anthemis	Crocus	Jasminum	Rosmarinus
Anthericum	Cryptomeria	Juniperus	Ruscus
Aquilegia	Cuthbertia	Koeleria	Salvia
Arabis	Cyclamen	Lamium	Sanguinaria
Arctostaphylos	Daphne	Lavandula	Santolina
Arisaema	Delosperma	Leiophyllum	Saponaria
Armeria	Delphinium	Leucothoe	Sarcococca
Arrhenatherum	Dentaria	Lewisia	Saxifraga
Artemisia	Deutzia	Lilium	Scabiosa
Arum	Dianthus	Limnathes	Scilla
Aruncus	Diascia	Lobularia	Sedum
Asarum	Dicentra	Lonicera	Silene
Astilbe	Disporum	Luzula	Sisyrinchium
Aubrieta	Draba	Lycoris	Spiraea
Aurina	Dyssodia	Magnolia	Taxus
Begonia	Enkianthus	Mahonia	Thalictrum
Bellis	Epigaea	Mertensia	Thuja
Berberis	Epimedium	Miscanthus	Thymus
Bletilla	Eranthis	Mitchella	Tricyrtis
Brachycome	Erica	Heuhlenbeckia	Tsuga
Brimeura	Erigeron	Muscari	Tulipa
Brodiaea	Erinus	Myosotis	Vaccinium
Bulbocodium	Euhorbia	Narcissus	Uvularia
Buxus	Festuca	Nemophila	Verbena
Calamintha	Filipendula	Oenothera	Viola
Calanthe	Fothergilla	Ophiopogon	Veronica
Callirhoe	Galanthus	Origanum	Viburnum
Campanula	Gardenia	Paeonia	Vinca
Carex	Gaultheria	Penstemon	Viola
Cedrus	Genista	Phlox	Zephyranthes
Cephalotaxus	Gentiana	Pytheuma	
Cerastium	Geranium	Picea	

APPENDIX D:
WINTER PLANTS

Ageratum
Alstroemeria
Anemone
Antigonon
Arbutus
Armeria
Aronia
Arum
Asplenium
Bambusa
Bulbinella
Calendula
Camellia
Chimonanthus
Clematis
Clivia
Cosmos
Cotoneaster
Crinum
Crocus
Cyclamen
Cydonia
Danae
Diantus
Digitalis
Eranthis
Erica
Eriobotrya
Eschscholzia

Euonymus
Euphorbia
Feijoua
Ficus
Foeniculum
Galanthus
Galax
Gelsemium
Gentiana
Hamamelis
Hedera
Hedychium
Hellborus
Hyacinthus
Iris
Jasminum
Lapageria
Lavendula
Leucojum
Lobularia
Magnolia
Mahonia
Mazus
Michelia
Moraea
Nandina
Narcissus
Nerine
Ornithogalum
Osmanthus
Oxalis

Phlox
Polystichum
Primula
Prunus
Pyracantha
Rhododendron
Rohdea
Rosa
Rosmarinus
Ruscus
Ruta
Santolina
Sarcococca
Schizostylis
Scilla
Shoria
Skimmia
Smilax
Solanum
Sternbergia
Thunbergia
Thymus
Trachelospermum
Veronica
Viburnum
Viola
Yucca
Zephranthes
Zingiber

End Notes

¹ Elizabeth Lawrence, Through the Garden Gate, ed. William Neal (Chapel Hill: The University of North Carolina Press, 1990) 1.

² Through the Garden Gate 24

³ Elizabeth Lawrence, A Southern Garden (Chapel Hill: University of North Carolina Press, revised edition 1984) xi.

⁴ Emily H. Wilson, No One Gardens Alone: A Life of Elizabeth Lawrence. (Boston: Beacon Press, 2004) 201.

⁵ Elizabeth Lawrence, Gardens in Winter (New York: Harper and Brothers, 1961); Elizabeth Lawrence, The Little Bulbs, (Durham, NC: Duke University Press, 1986); Elizabeth Lawrence, Lob's Wood (Cincinnati: Cincinnati Nature Center, 1971).

⁶ Elizabeth Lawrence, Gardening for Love: The Market Bulletins, ed. Allen Lacy (Durham, NC: Duke University Press, 1986); Elizabeth Lawrence, A Rock Garden in the South, ed. Nancy Goodwin and Allen Lacy (Durham, NC: Duke University Press, 1990).

⁷ Elizabeth Lawrence, Through the Garden Gate, ed. Bill Neal (Chapel Hill: University of North Carolina Press, 1990); Elizabeth Lawrence, Beautiful At All Seasons: Southern Gardening and Beyond with Elizabeth Lawrence, ed. Ann Armstrong and Lindie Wilson (Durham, NC: Duke University Press, 2007).

⁸ Elizabeth Lawrence, A Garden of One's Own: Writings of Elizabeth Lawrence, ed. Barbara Scott and Bobby Ward (Chapel Hill, NC: University of North Carolina Press, 1997).

⁹ Elizabeth Lawrence, Two Gardeners: Katharine S. White and Elizabeth Lawrence—A Friendship in Letters, ed. Emily H. Wilson (Boston: Beacon Press, 2002).

¹⁰ Emily H. Wilson No One Gardens Alone: A Life Of Elizabeth Lawrence (Boston: Beacon Press, 2004).

¹¹ Lawrence, Beautiful At All Seasons 30.

¹² Lawrence, Beautiful At All Seasons 38.

¹³ Lawrence, Through the Garden Gate 46.

¹⁴ Lawrence, Through the Garden Gate 48.

¹⁵ Lawrence, A Rock Garden in South vii.

¹⁶ Wilson, No One Gardens Alone 134.

¹⁷ Lawrence, Gardens in Winter 6.

¹⁸ Lawrence, A Rock Garden in the South 6.

¹⁹ Lawrence, The Little Bulbs 1.

²⁰ Lawrence, Through the Garden Gate 1.

²¹ Lawrence, Gardens in Winter 3.

²² Wilson, No One Gardens Alone 296.

²³ Lawrence, Gardens in Winter 11.

²⁴ Wilson, No One Gardens Alone 208.

²⁵ Lawrence, Gardens in Winter 11.

²⁶ Lawrence, Beautiful At All Seasons 85.

²⁷ Lawrence, Beautiful At All Seasons 92.

²⁸ Lawrence, Beautiful At All Seasons 93.

²⁹ Lawrence, Beautiful At All Seasons 11.

³⁰ Lawrence, Through the Garden Gate 67.

³¹ Lawrence, Gardens in Winter 5.

³² Lawrence, Beautiful At All Seasons 83.

³³ Lawrence, A Rock Garden in South 6.

³⁴ Lawrence, Beautiful At All Seasons 92.

³⁵ Davyd Foard Hood, Survey and Report to the Charlotte-Mecklenburg Historic Landmarks Commission, 12.

³⁶ Lawrence, Beautiful At All Seasons, xvii.

³⁷ Mission statement provided by Ms. Lindie Wilson.

³⁸ Two notable works are: Arnold Alanen and Robert Melnick, eds. Preserving Cultural Landscapes in America, (Baltimore: The John Hopkins University Press, 2000) and Susan Buggy, "Historic Landscape Conservation in North America: Roaming the Field over the Past Thirty Years." APT Bulletin XXIX (1998).

-
- ³⁹ Catherine Howett, "Integrity as a Value in Cultural Landscape Preservation," Preserving Cultural Landscapes in America, eds. Arnold Alanen and Robert Melnick (Baltimore: The John Hopkins University Press, 2000) 197.
- ⁴⁰ Howett, "Integrity as a Value in Cultural Landscape Preservation" 197.
- ⁴¹ National Park Service, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, (Washington D.C.: National Park Service, 1991) 2.
- ⁴² National Park Service, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, (Washington D.C.: National Park Service, 1991) 4.
- ⁴³ National Park Service, National Register Bulletin 16: Guidelines for Completing National Register of Historic Places Forms, (Washington D.C.: National Park Service, 1991) 4.
- ⁴⁴ Linda McCellan, et.al., National Register Bulletin 30: How to Identify, Evaluate, and Register Rural Historic Landscapes, (Washington D.C.: National Park Service, 1990) 21.
- ⁴⁵ Robert Melnick, Daniel Spohn, and Emma Saxe. Cultural Landscapes: Rural Historic Districts in the National Park System (Washington, D.C.: Historic Architecture Division, Cultural Resources Management, National Park Service, 1984).
- ⁴⁶ Ian Firth Biotic Cultural Resources: Management Considerations for Historic Districts in the National Park System: Southeast Region (Washington DC: National Park Service, 1985).
- ⁴⁷ National Park Service, Draft Guidelines for the Treatment of Historic Landscapes. (Washington D.C.: National Park Service, 1992).
- ⁴⁸ Charles Birnbaum, Preservation Brief 36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. (Washington D.C.: National Park Service, 1994)
- ⁴⁹ Charles Birnbaum with Christene Peters, eds. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes, (Washington D.C.: National Park Service, 1996)
- ⁵⁰ Howett, "Integrity as a Value in Cultural Landscape Preservation" 206.
- ⁵¹ James Martin Fitch, "Preservation Requires Tact, Modesty, and Honesty among Designers," Landscape Architecture May 1976: 277.
- ⁵² Patricia O'Donnell and Robert Melnick, "Toward a Preservation Ethic," Landscape Architecture July-August 1987: 136.
- ⁵³ Robert Cook, "Is Landscape Preservation an Oxymoron?" George Wright Forum 1996: 51.
- ⁵⁴ Robert Bruegman, "Preservation and the Public," Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 21.
- ⁵⁵ Howett, "Integrity as a Value in Cultural Landscape Preservation" 207.
- ⁵⁶ Ian Firth, "Rhythms, Tempos and Age Structures in Historic Landscapes," notes of a speech given by author.
- ⁵⁷ Charles Birnbaum, Preservation Brief 36.
- ⁵⁸ Elizabeth Meyer "Preservation in the Age of Ecology: Post World War II Built Landscapes," Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 18.
- ⁵⁹ Laurie Olin, "Preserve Some, Yes, But Also Improve, Add To, And Let Some Go," , " Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 16.
- ⁶⁰ Peter Walker, "Preserving the Recent Design Past," Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 9.
- ⁶¹ Peter Walker, "Preserving the Recent Design Past," 11.
- ⁶² Alliance for Historic Preservation, Historic Landscape Resource Manual (Natchitoches, LA: National Park Service Center for Preservation and Technology, 1999).
- ⁶³ Barbara Slaiby, et. al. A Handbook for Managers of Cultural Landscapes with Natural Resource Values (Woodstock, VT: The Conservation Study Institute, 2003).
- ⁶⁴ Slaiby, A Handbook for Managers of Cultural Landscapes 11.
- ⁶⁵ Tony Kendle, et. al. "Sustainable Landscape Management," Landscape Sustainability eds. John Benson and Maggie Roe (New York: Spon Press, 2000) 235.

-
- ⁶⁶ Charles Birnbaum, Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes Preservation Brief 36 (Washington DC: National Park Service, 1996) 2.
- ⁶⁷ The mission statement is found at their website: www.tclf.org.
- ⁶⁸ Charles Birnbaum, "Moving Beyond the Picturesque and Making Postwar Landscape Architecture Visible," Preserving Modern Landscape Architecture II: Making Post War Landscapes Visible. Ed. Charles Birnbaum (Washington, D.C.: Spacemaker Press, 2004.) 7.
- ⁶⁹ John Fitzpatrick, "The Garden Conservancy: Lessons from the First Decade," Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 78.
- ⁷⁰ See the Garden Conservancy Website for more information: www.gardenconservancy.org.
- ⁷¹ A history of Wing Haven gardens is available at the foundations website: www.winghaven.org.
- ⁷² Mrs. Clarkson's *Audobon* article is quoted on the Wing Haven website.
- ⁷³ Lawrence, Through the Garden Gate 139.
- ⁷⁴ Dean Cadarsis, "Preserving Space, Time, and the Landscape Architecture of James Rose," Preserving Modern Landscape Architecture: Papers from the Wave Hill—National Park Service Conference. Birnbaum, Charles A., ed. (Cambridge, Mass.: Spacemaker Press, 1999) 24.
- ⁷⁵ Cadarsis, "Preserving Space, Time, and the Landscape Architecture of James Rose" 25.
- ⁷⁶ See their websites for more information: www.provenwinners.com; www.all-americanselections.org.
- ⁷⁷ See their websites for more information: www.ncsu.edu/jcraulstonarboretum; www.dsb.org.
- ⁷⁸ Lawrence, Beautiful At All Seasons 35.
- ⁷⁹ Lawrence, Through the Garden Gate 57.
- ⁸⁰ Lawrence, Through the Garden Gate 107.
- ⁸¹ Lawrence, Beautiful At All Seasons 85.
- ⁸² Lawrence, Beautiful At All Seasons 112.
- ⁸³ Lawrence, Beautiful At All Seasons 60.
- ⁸⁴ Lawrence, Gardens in Winter 187.
- ⁸⁵ Lawrence, Gardens in Winter 132-3.
- ⁸⁶ Lawrence, Gardens in Winter 82.
- ⁸⁷ Lawrence, Gardens in Winter 45-6.
- ⁸⁸ Lawrence, Beautiful At All Seasons 38.
- ⁸⁹ Lawrence, Gardens in Winter 7.
- ⁹⁰ Lawrence, Beautiful At All Seasons 21.
- ⁹¹ Lawrence, A Rock Garden in the South 1.
- ⁹² Lawrence, Beautiful At All Seasons 159.
- ⁹³ Lawrence, Beautiful At All Seasons 55.
- ⁹⁴ Lawrence, Beautiful At All Seasons 22.
- ⁹⁵ Lawrence, Gardens in Winter 203.
- ⁹⁶ Lawrence, Through the Garden Gate 36.