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## Testament to Home: Using the Cultural Landscape Report for Conserving Historic House Grounds

Sylvia Rody McLaurin

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Testament to home: Using the cultural landscape report  
for conserving historic house grounds

By

Sylvia Rody McLaurin

A Thesis  
Submitted to the Faculty of  
Mississippi State University  
in Partial Fulfillment of the Requirements  
for the Degree of Master of Landscape Architecture  
in Landscape Architecture  
in the Department of Landscape Architecture

Mississippi State, Mississippi

December 2018

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2018

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Testament to home: Using the cultural landscape report for conserving historic house grounds

The cultural landscape report (CLR) is a document commissioned by historic sites for the purpose of confirming an historic landscape's significance and integrity, assessing its defining characteristics, evaluating the condition of its features, and recommending present and future landscape treatments. In this study of six publicly owned historic home grounds in the Deep South, the contents and format of the respective CLR's are reviewed and site directors interviewed to determine their use of the CLR for their sites. While CLR's are valuable especially to support bids for funding and other appropriations, directors indicate needs not readily met by their respective CLR's, such as cost and phasing of treatment plans; means of balancing visitor expectations, environmental sensitivity, and historical preservation; and treatment recommendations that realistically consider site resources.

## DEDICATION

To WJM, who has made the improbable a certainty

## ACKNOWLEDGEMENTS

To restate the words of John Donne, “No man [or woman] is an island, entire of itself.” Numerous individuals have contributed to this study directly or indirectly; to them I owe the inspiration, assistance, and knowledge that has made this study possible.

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## TABLE OF CONTENTS

DEDICATION .....	ii
ACKNOWLEDGEMENTS .....	iii
LIST OF TABLES .....	viii
LIST OF FIGURES .....	ix
CHAPTER .....	1
I.    INTRODUCTION .....	1
Historical and Cultural Landscapes .....	3
Why Preserve Cultural Landscapes? .....	5
The Language of Preservation .....	8
The Cultural Landscape Report .....	10
Elements of the Cultural Landscape Report .....	12
II.   REVIEW OF LITERATURE .....	15
Early Landscape Preservation Studies .....	16
Landscape Preservation Standards .....	18
The Issue of Change .....	20
Historical Period Selection .....	21
Timeframe .....	23
Sense of Place .....	24
Landscape as Narrative .....	25
Authenticity and Integrity .....	28
Property Management .....	31
Costs and Labor Skills .....	33
Environmental Impact .....	35
Site Use .....	37
Routine Maintenance .....	38
Management and the Cultural Landscape Report .....	39
III.  METHODOLOGY .....	41
Focus of Study .....	42
Qualitative Research .....	43



Study Design .....	44
Study Site Selection.....	45
Frames of Reference.....	47
Study Procedure.....	48
Site Cultural Landscape Reports .....	49
Face to Face Interviews .....	49
Observation.....	52
IV. FINDINGS.....	53
Columbia Historic District (Robert Mills Historic District).....	54
Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP).....	56
Observation and Interview .....	60
Management .....	62
Special Challenges.....	65
Use of the CCLMP .....	65
Fort Hill .....	66
Fort Hill Cultural Landscape Report (FHCLR).....	67
Observation and Interview .....	71
Management .....	72
Special Challenges.....	73
Use of the FHCLR [Section 4.0 Landscape Evaluation—Fort Hill Master Plan.....	74
Kingsley Plantation .....	75
Kingsley Plantation Cultural Landscape Report (KPCLR).....	77
Observations and Interview .....	80
Management .....	81
Use of the KPCLR.....	83
Special Challenges.....	84
Manship House Museum.....	84
Manship House Museum Cultural Landscape Report (MHCLR).....	86
Observations and Interview .....	90
Management .....	91
Use of the MHCLR .....	92
Special Challenges.....	93
McLeod Plantation .....	94
McLeod Plantation Master Plan Report (MPMPR) .....	95
Observation and Interview .....	98
Management .....	99
Special Challenges.....	100
Use of the McLeod Plantation Master Plan Report (MPMPR).....	101
McLeod Plantation Management Plan .....	102
Rowan Oak .....	102
Rowan Oak Cultural Landscape Report (ROCLR) .....	104
Observations and Interview .....	107

Management .....	109
Special Challenges.....	111
Use of ROCLR .....	111
Usability of Site CLR's .....	113
Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP).....	114
Format 114	
Content .....	114
Documentation .....	115
Emphasis.....	115
Fort Hill Cultural Landscape Report (FHCLR).....	116
Format 116	
Content .....	116
Documentation .....	117
Emphasis.....	118
Kingsley Plantation Cultural Landscape Report (KPCLR).....	118
Format 118	
Content .....	119
Documentation .....	119
Emphasis.....	119
Manship House Museum Cultural Landscape Report (MHCLR).....	120
Format 120	
Content .....	120
Documentation .....	121
Emphasis.....	121
McLeod Plantation Master Plan Report (MPMPR) .....	122
Format 122	
Content .....	122
Documentation .....	123
Emphasis.....	124
Rowan Oak Cultural Landscape Report (ROCLR) .....	124
Format 124	
Content .....	125
Documentation .....	125
Emphasis.....	125
Comparison of Site Cultural Landscape Reports .....	126
V. DISCUSSION .....	131
Site Issues and CLR Responses.....	131
Writing a Responsive Cultural Landscape Report .....	134
Study Limitations .....	138
VI. CONCLUSION.....	140
Contents and Results of the Study.....	140

Future Directions for Historic Home Site Preservation .....	143
BIBLIOGRAPHY.....	145
Site Cultural Landscape Reports .....	145
References Cited.....	145
Other References .....	152
APPENDIX.....	156
A.    SITE PHOTOGRAPHS.....	156
Robert Mills Historic District, Columbia, SC .....	157
Kingsley Plantation, Jacksonville, FL .....	158
Manship House Museum, Jackson, MS .....	159
McLeod Plantation, Charleston, SC .....	160
Rowan Oak, University of Mississippi, Oxford, MS .....	161
Fort Hill, Clemson University, Clemson, SC .....	162
B.    CULTURAL LANDSCAPE REPORT COMPONENTS .....	163
C.    INTERVIEW QUESTIONS RESPONSE.....	165
D.    MANAGEMENT ZONE DIAGRAMS.....	172
E.    IRB APPROVAL FORM AND SITE PERMISSIONS .....	176
IRB Approval .....	177
Interview Site Permission.....	178
Interview Consent Form.....	179
F.    SITE INTERVIEW SUMMARY .....	180

## LIST OF TABLES

3.2 Interview Questions .....	50
3.3 Interviewee Contact Sequence .....	52
4.1 Site Attributes—Robert Mills Historic District .....	56
4.2 Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP) .....	57
4.3 Site Attributes—Fort Hill .....	67
4.4 Fort Hill Cultural Landscape Report (FHCLR) .....	68
4.5 Kingsley Plantation Site Attributes .....	76
4.6 Kingsley Plantation Cultural Landscape Report (KPCLR).....	77
4.7 Site Attributes—Manship House Museum .....	85
4.8 Manship House Museum Cultural Landscape Report (MHCLR).....	86
4.9 Site Attributes—McLeod Plantation.....	94
4.10 McLeod Plantation Master Plan Report (MPMPR).....	96
4.11 Site Attributes—Rowan Oak .....	103
4.12 Rowan Oak Cultural Landscape Report (ROCLR).....	104
4.13 Study Sites—Comparative Matrix .....	126
4.14 CLR Content Percentages .....	130

## LIST OF FIGURES

1.1 Four Types of Cultural Landscapes .....	9
2.1 Landscape Perceptions.....	28
3.1 Study Site Geographical Location .....	47
B.1 A Guide to Cultural Landscape Reports .....	164
D.1 Rowan Oak Landscape Management Zones .....	173
D.2 Zoning Diagram for Fort Hill.....	174
D.3 Comparison Diagrams McLeod Master Plan and Zone Management Plan .....	175

## CHAPTER I

### INTRODUCTION

*There is only the present moment in which I include both the past and the future, and that is eternity.* William Faulkner<sup>1</sup>

In 1930, as his commercial and critical success was growing, author William Faulkner purchased the Old Bailey Place, a run-down estate in Oxford, Mississippi. In the ensuing decades Faulkner transformed Rowan Oak, as he named it, into an iconic homeplace. Now owned by the University of Mississippi, it receives over 30,000 visitors a year from the United States and abroad. It is preserved more or less as Faulkner left it (Croom, 2016; Nalewicki, 2017).

The acquisition of property carries the responsibility for its upkeep. Exactly how that upkeep is to take place, who is to do it, to what extent will the natural evolution of the land and structures on it be controlled--all are questions to be answered. This responsibility is an especially weighty one when the property is a historic property owned by the public and placed in the care of a public entity.

Instituted by the National Historic Preservation Act of 1966 and placed under the auspices of the National Park Service, the National Register of Historic Places focused initially on historic buildings (Fisher, 1998). However, by the late 1980's the

<sup>1</sup> Bouvard (1960), p. 362.

historic value of specific landscapes was recognized. It is of interest, also, that the National Park Service ranks historic or cultural sites, distinguishing those of greater or lesser “value.” National Historic Landmarks are historic places with exceptional value in commemorating or illustrating the history of the United States. National Historic Places are historic properties with historic integrity and worthy of preservation according to standards of National Register of Historic Places. National Historic Landmarks have a higher level of integrity than National Historic Places (National Register of Historic Places, 2018). With over 90,000 registered properties, the Register continues to be “part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources” (National Register of Historic Places: About Us, n.d.).

Preservation treatments for historic structures, developed in 1976, modified in 1983 and 1992 as *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, were codified in 1995 in Vol. 60, No. 133 of the *Federal Register*. The 1992 revision included not only buildings but also “sites, objects, districts, and landscapes,” as included in the National Register of Historic Places (NPS, 1992). The publication in 1994 of *Preservation Briefs #36*, edited by Charles Birnbaum, offered general guidelines for the preservation of historic landscapes, followed in 1996 by *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, also edited by Charles Birnbaum. This document provides a set of criteria by which to assess historic value and to plan for the care of the historic landscape. These criteria include the same treatment categories incumbent on historic buildings: Preservation, Restoration, Rehabilitation, and Reconstruction. The

*Standards* are considered by the those in preservation and related fields the “common standard.” (Fisher, 1998; Pressley, 2017, p. 189).

Upon examination, however, a historic landscape offers a complex challenge to management, possibly even more than a historic building, inasmuch as it is transitory, changing with the seasons and climatic conditions. A landscape is subject to damage by weather, animal and human depredations, natural succession, weed and insect pressure; it is composed of living material with limited lifespan; in short, it is intrinsically dynamic (Melnick, 2000; O’Donnell, 2017; Page, 2015). In order to conserve the property, a certain degree of intervention is necessary. As the National Park Service model suggests, the management of the historic landscape can be separated into management areas; maintenance tasks can be prioritized; degrees of authenticity for maintenance can be weighed against practical considerations. While not all landscapes can be preserved, the historic landscape should be assessed and promoted for its special contribution to the historicity of the site and its treatment commensurate with that importance.

### **Historical and Cultural Landscapes**

The use of the terms “historical landscape” and “cultural landscape” is inconsistent by both scholars and practitioners. The California Department of Transportation explains “a geographic area which has undergone past modification by human design or use in an identifiable pattern or is the relatively unaltered site of a significant event, or is a natural landscape with important traditional cultural values could be a historic landscape” (Clement, 1999, p. 5). The explanation continues:

Historic landscapes can possess historical values coming from the full range of human history, including ethnography and traditional cultural



values. This breadth of possibilities, differences in terms used among disciplines, and evolving guidance usage contribute to the potential for confusion over terminology. For example, while NPS usage now tends to prefer the word ‘cultural’ over ‘historic’ in referring to landscapes, published guidance documents generally use ‘historic landscapes.’ Also in guidance documents, the term ‘historic landscapes’ is not restricted to the regulatory definition of historic as eligible for the National Register, but instead denotes any identifiable cultural landscape (Clement, 1999, p. 5).

The eponymously named Alliance for Historic Landscape Preservation (AHLP) observes that the term “historic landscape” has multiple definitions, often relating to associations and past human activities, but acknowledges the more current term “cultural landscape” (Alliance for Historic Landscape Preservation, 2016). The National Park Service defines 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” (Birnbaum, 1994, n.p.) It subsumes four types “not mutually exclusive”: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes, each of which contains “a number of character-defining features which, individually or collectively contribute to the landscape's physical appearance as they have evolved over time” (Birnbaum, 1994, n.p.) UNESCO defines cultural landscapes as “the combined works of nature and of man” illustrating “the evolution of human society and settlement over time, under the influence of physical constraints and/or opportunities presented by

their natural environment, and of successive social, economic, and cultural forces, both external and internal” (UNESCO, 1996, n.p).

Likewise, the Cultural Landscape Foundation considers cultural landscapes as those landscapes “that have been affected, influenced, or shaped by human involvement” and uses the same divisions as NPS (Cultural Landscape Foundation, 2018, n.p.).

The term “cultural landscape” originated in the field of cultural geography in the late 19<sup>th</sup> century and became common in landscape architecture by the 1980’s (Alanen and Melnick, 2000; CCLP, 2018). Sometimes known internationally as “heritage landscape,” today the term encompasses “the essential theory and methods for understanding and representing landscapes as living places—the sites of historical and ongoing natural processes together with the cultural activities that have shaped terrain and ecosystems over time and into the present” (Goetcheus, Karson, and Carr (2017), p. vi). While there is some slight distinction made, because historic landscape features can be contained in a cultural landscape and vice versa, the terms appear to be essentially the same. Inasmuch as “historical landscape” and “cultural landscape” are often used interchangeably, this study will follow suit, making no significant distinction between the two terms.

### **Why Preserve Cultural Landscapes?**

To preserve certain natural landscapes such as Yellowstone’s Old Faithful geyser or Niagara Falls is inarguable; the preservation of significant historic landscapes, such as the battlefield at Wounded Knee or at Yorktown is likewise obvious. But the preservation of landscapes associated with historic structures has been of less concern to both preservationists and the public at large. Preservation efforts and, therefore, funding

has traditionally been directed first, sometimes exclusively, to the historic buildings (Page, Gilbert, & Dolan, 2005; Seymour, 2016). However, by the 1980's, stimulated by the official recognition of historic landscapes by the federal government and the efforts of some landscape architects and cultural historians, historic building landscapes began to be viewed not only as the logical extension of the building and those who used it, but also as a historic context for the vicinity and even the area as a whole.

To the modern urban dweller, the "landscape" may consist more of high-rises and city streets than yards, meadows, and gardens. However, clearly the ownership and use of land is integral to the American way of life. It is particularly in the cultural landscape one sees "proof of our existence....the mark humans have made on the land" (Unetič, 2016, p. 218).

It can be argued that all landscapes provide elements of history and culture, as well as scientific phenomena (Goetcheus, Karson, & Carr, 2017). Late 19<sup>th</sup> Century landscape architect Charles Eliot belonged to an era that subscribed to the philosophy of man's dominion over the earth: "It is indeed a law of God that interesting and beautiful appearance shall be the blossom of adaptation to purpose" (Eliot, 1902, p. 555). Eliot likewise believed in the Biblical injunction to be stewards of the land. As Morgan (1999) explains Eliot's philosophy, mankind should "preserve scenery, make it accessible, and improve it" (p. 15) and thus was influential in creating early interest in cultural landscapes. Throughout the early 20<sup>th</sup> Century attitudes towards landscape continued to center on human use of the land. Carl Sauer's iconic essay "The Morphology of Landscape" takes a strong humanistic viewpoint: "The content of

landscape is found, therefore, in the physical qualities of area that are significant to man and in the forms of his use of the area” (Sauer, 1925, p. 29).

By the 1960’s the historic or cultural landscape was considered layered, a record of changing uses “shaped by past events or human intervention” (Unetič, 2016, p. 215), one “modified by people” (Alanen and Melnick, 2000, Melnick, NCPTT Podcast 21.). While not negating the cultural, humanistic value of landscape, the growing environmental movement has emphasized the need for stewardship of landscapes. As the Cultural Landscape Foundation posits, “the ongoing care and interpretation of these sites improves our quality of life and deepens a sense of place and identity for future generations” (The Cultural Landscape Foundation, 2018, n.p)

Alana Coons (2007) of San Diego’s Save Our Heritage Organization offers a full and compelling answer to the question of preserving cultural landscapes:

Cultural landscapes are a legacy for everyone. Benefits from the preservation of cultural landscapes are enormous. As with historic buildings, these special places reveal aspects of a country's origins and development. Through their form, features, and the ways they are used, cultural landscapes reveal much about our evolving relationships with the natural world. They provide scenic, economic, ecological, social, recreational, and educational opportunities, which help individuals, communities and nations, understand themselves. Unfortunately, neglect and inappropriate development put our irreplaceable landscape legacy alarmingly at risk. Too often the long-term environmental and cultural ramifications of short-term decisions are not understood and as a result we lose a unique portion of our cultural patrimony. The constant effort

it takes to protect our nation's cultural landscapes is everyone's responsibility. Their ongoing preservation and interpretation can yield an improved quality of life and a sense of place and identity for future generations ( n.p.).

### **The Language of Preservation**

It is essential to study in any discipline to define terms. Preservation terminology has been established by the National Park Service in several publications in which types and characteristics of cultural landscapes, preservation treatments, and treatment standards have been set forth.

*The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* recognizes four types of cultural landscapes: the historic designed landscape (consciously designed garden or landscape), the historic site (associated with an historic person, activity, or event), the historic vernacular landscape (reflecting traditions, values, and beliefs over time and demonstrating in people's lives in the physical features), the ethnographic landscape (centering on specific natural and cultural sites and communities considered to have heritage value to particular groups).

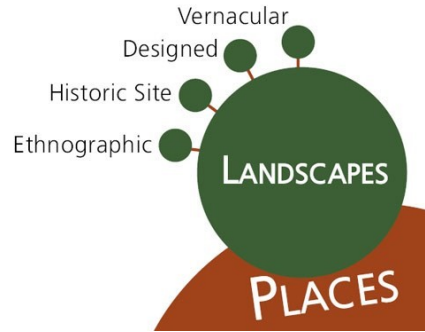


Figure 1.1 Four Types of Cultural Landscapes from the National Park Service  
<https://www.nps.gov/subjects/culturallandscapes/understand-cl.htm>

It is important to note that the *Guidelines* are not intending to provide a prescription for treatment, nor to suggest which landscape features are deserving of preservation, but rather to offer “guidelines” for choosing among appropriate treatments and employing them with consistency. According to the *Guidelines*,

A treatment is a physical intervention carried out to achieve a historic preservation goal—it cannot be considered in a vacuum. There are many practical and philosophical variables that influence the selection of a treatment for a landscape. These include, but are not limited to, the extent of historic documentation, existing physical conditions, historic value, proposed use, long and short-term objectives, operational and code requirements (e.g. accessibility, fire, security) and anticipated capital improvement, staffing and maintenance costs. The impact of the treatment on any significant archeological and natural resources should also be considered in this decision-making process. Therefore, it is necessary to

consider a broad array of dynamic and interrelated variables in selecting a treatment for a cultural landscape preservation project (NPS, *Guidelines*, 1992, n.p.).

These treatments differ in extent and purpose. For landscapes that retain much of their historic feature, “Preservation” offers standards that conserve what is there and allows the least amount of change. “Restoration” calls for the selection of a particular historic period—the period of “significance”—and the elimination of all in the landscape that is not commensurate with that period. “Reconstruction” permits recreating with new materials non-existent historic elements, while “Rehabilitation,” the least restrictive, enables the historic landscape to undergo modification for new uses.

### **The Cultural Landscape Report**

The devastation of World War II in Europe left countless historic buildings in ruins. In the United States, however, the post-War surge in the economy threatened a broad sweep of demolition to make way for new construction. In general, little consideration was paid to the history of buildings and landscapes, as the nation entered the 1950’s and a new age of innovation and technology. However, by mid-1960’s, individuals conscious of the destruction of irreplaceable sites helped to bring about a greater concern for historic preservation with concomitant attempts to establish historicity and value.

By 1965 funding from the federal Land and Water Conservation Fund (LWCF) supported the beginnings of historic assessment documents with prescribed treatment. These early evaluative reports lacked information about such areas as context and periods of significance, but rated conditions of historic sites as “good, fair, or poor” in matrix

form (Pressley, 2017, p. 182). Done by landscape architects or geographical historians, these early reports provided the framework, as well as the justification, for preserving historic sites. Most early reports took their own form, through later reports usually followed NPS 28 (Release 3), *Preservation Brief #36*, and the subsequent 1996 *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*.

The cultural landscape report (CLR), as it became known, received its own guidelines with the publication in 1998 of *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*. Thoroughly vetted by experts in the field of preservation, *A Guide* covered the origin, preparation, and use of the CLR. It is actually a compilation of three individual documents: *A Guide to Cultural Landscape Reports: Contents, Process and Techniques*, which offers a discussion of the relationship between the CLR and planning, as well as the content and format of the CLR; *A Guide to Cultural Landscape Reports: Landscape Lines*, which offers “state-of-the-art” information about “cultural landscape research, documentation, analysis, evaluation, and treatment”; and *A Guide to Cultural Landscape Reports: Appendices*, which provides bibliographic and other resources. *A Guide to Cultural Landscape Reports* is intended to be updated and portions used as needed. However, there are no rigid standards for the CLR. It is “a flexible document that can be used for a wide range of cultural landscapes and different management objectives” (Page, Gilbert, & Dolan, 2005, p. xi).

In some cases, a CLR covering a larger landscape may be combined with architectural analysis and termed a “Master Plan.” While it is constructed similarly to the traditional CLR, it provides an overview of design and treatment for a cultural landscape



that demonstrates integration of distinct areas within the landscape. Examples are the makeover of Allegheny Commons in Pittsburgh, PA, which involved a 3-phase, 10-year master plan (Pressley, 2017), and in this study the Columbia Historic District Master Plan. However, the CLR may be part of or prefatory to a master plan, as for the Richard Olmsted Complex (see <https://richardson-olmsted.com/learn/planning-and-reports/> ).

The purpose of the cultural landscape report or CLR broadly is to identify and document the history of a site, the extant vegetation of a site (and, as possible, historic plantings no longer visible), pathways and roads, outbuildings, and the condition of these elements, and to add to current knowledge about the site, offer planning direction, and recommend treatment. The document is used, as well, to verify historicity and the cost of preservation to aid in fund-raising. In the case of parks and other public areas, it may also provide a historic identity for areas assumed to have only recreational or commercial value (Pressley, 2017). Most importantly, it is designed to assist stewards of the property in its preservation through planning, management, and recommended interventions (Page, Gilbert, & Dolan, 2005).

### **Elements of the Cultural Landscape Report**

As presented in the 1998/2005 *NPS A Guide to Cultural Landscape Reports* by Robert Page, Cathy Gilbert, and Susan Dolan, the typical Cultural Landscape Report contains the following sections:

*Introduction* includes an Historical Overview, the Scope of Work and Methodology, the Study Boundaries, and a Summary of Findings. The introduction is in effect an executive summary offering a synopsis of the rest of the report.

*Site History* affords a detailed account of the site's landscape history, discussing changes in the appearance and use of the land from the earliest accounts to the present. Rather than an historical chronology of people and events, the site history chronicles the landscape from both primary and secondary sources. The history of the site can also be conveyed through narrative and through drawings, maps, and other period documents.

*Existing Conditions* is a section that lists the topographical, contextual, vegetative, and structural details on the site. For this purpose both the Cultural Landscape Inventory (CLI) and List of Classified Structures (LCS) can be useful. For this section, detailed diagrams and maps using conventional measurements or GIS technology pinpoint the size, shape, condition, and location of beds, trees, roads, walks and other landscape features. With this data, the investigator determines "landscape character areas" which identify historic land use and "Cultural Landscape Management Zones," which define areas of greater or lesser cultural value.

*Treatment* constitutes the second major part of the CLR. Building on the management goals of the site's stewards, the Treatment section analyzes the extant condition of site elements, determines the historic value of these elements, and suggests appropriate measures to restore the site to the condition identified by the managers of the site. Both cultural and biotic elements are considered. A determination is made to select an overall treatment for the site's elements: Preservation, Rehabilitation, Restoration, Reconstruction. The individualized treatment can be codified in a General Management Plan or a Site Development Plan and conveyed by a narrative and/or an annotated map or diagram. Treatments are also decided by the expected needs of visitors to the site. A

CLR can offer management cost estimates, as well as treatment alternatives. Other aspects of cultural preservation are also considered in the treatment recommendation, including the original design intended, maintenance and sustainability, interpretation and education, health and safety.

*Record Keeping* is a logical part of the overall management plan described in the CLR. It is essential that both the extant landscape and the treatments and alterations it undergoes be documented. Such is necessary not only to record the present condition of the property, but also to determine effectiveness of treatment as well as help ensure integrity and an accurate historical record.

While the CLR can be done for any cultural landscape, this paper is concerned only with CLR's for landscapes associated with historic homes open to the public, what Marion Pressley calls "house museum property" (p. 191). These landscapes may initially appear as mere window dressing for the main feature—the historic home. However, these landscapes are as much a part of the lives of those living in the home as the rooms in the house. For many families these landscapes functioned as the location for daily activities, the venue for growing food, hobby gardening, children's play areas, receiving area, utilitarian yard, and viewshed from both outside and inside the house. Often much can be learned about the inhabitants of the house over the years from the outside structures and plantings in the landscape.

The cultural landscape report is a document designed to guide the conservation of cultural landscapes. This study is designed to analyze these reports for six historic home landscapes and to determine how they are used by directors of these historic sites to accomplish this goal.

## CHAPTER II

### REVIEW OF LITERATURE

*“The past is never dead. It's not even past.”* William Faulkner, *Requiem for a Nun*

To undertake the management of any property can be challenging. When the property is historic, that task becomes even more complicated, especially as it may involve some form of intervention<sup>2</sup> that could compromise the property's historical authenticity. For example, the Enchanted Garden in Richmond, VA is an imaginative creation of a garden in which Poe may have courted a young girl; it is based on Poe's poetry and is only a reflection of the real garden owned by a Poe neighbor (Semtner, 2015). And again, the formal gardens on the Henry Clay estate Ashland in Lexington, KY was renovated after a serious debate among the local garden club, preservationists, and the city of Lexington to become not the actual Clay garden but a formal garden that would be more attractive to visitors (Silven, 2014). Exploring potential interventions to the property involves close study of several issues: defining the degree of change (what needs to be retained, altered, or eliminated), determining a focus period (the era/s to be represented), considering the landscape story or narrative (interpretation), and assuring integrity of representation (historical accuracy) (Birnbaum, 1996).

<sup>2</sup>*The term “intervention” in this study is used to mean any alteration to a historic property, whether to replace, renew, modify, and/or restore (Birnbaum, 1996).*

## Early Landscape Preservation Studies

By the late 1800's landscape architect Charles Eliot, working in the office of the Frederick Law Olmsted and Company, became interested in the provenance of landscapes, including cultural/historic landscapes. He saw a potential connection between cultural landscapes and landscape design and practice (Goetcheus, Karson, & Carr, 2017). He was particularly concerned with the disregard for landscape provenance in the planning and design of new development. Like Eliot, Olmsted landscape architects Warren Manning, Arthur Shurcliff, and Fletcher Steele also saw a need for identifying and respecting cultural landscapes, as well as incorporating historical elements into projects. (Goetcheus et al., 2017; Morgan, 1999).

Official interest in cultural landscapes was also growing and legal protection for landscapes was being enacted on national and international levels. In 1906 with the passage of the U. S. Antiquities Act, protection was extended not only to historic buildings, but to historic landscapes as well. Following suit, in 1916 the National Park Service officially recognized cultural landscapes. The 1913 international agreement titled the Athens Charter for the Restoration of Historic Monuments called for the protection of both the historic edifice and the land with it (Goetcheus et al, 2017; Pressley, 2017).

Like many good ideas, cultural landscape preservation could be and was modified by the practitioners. A popular approach used by landscape and garden designers was an attempt to imagine a landscape in a predetermined period. Such was true of the Colonial Revival style in some landscape designs in which facsimiles of the American colonial

period was incorporated into garden and landscape design without proper research into the actual provenance of the property. Even practitioners of landscape archaeology, such as Morley J. Williams and Arthur Shurcliff, have been criticized for restorations of the gardens at Mt. Vernon, Monticello, Williamsburg, and Tryon Palace with house and garden restoration plans designed more for beautification than historical accuracy (Deitz, 1987; Goetcheus et al., 2017; Greenspan, 2002).

Interest in landscape preservation grew after 1945, as the extent of war's devastating effect on European historic landscapes, as well as buildings, was realized (Goetcheus et al., 2017). The initial focus was on the restoration and preservation of famous places or places associated with famous people. By the 1980's a new preservation focus featured well known or historic landscape designs and designers. A number of landscape preservation organizations also began at this time. The American Society of Landscape Architects sponsored its Historic Preservation Committee and in 1987 the Bronx's Wave Hill Museum began archiving landscape plans in the *Catalog of Landscape Records*. In 1984 in Massachusetts, spearheaded by the Olmsted Historic Landscape Preservation Program, an initiative was launched statewide to restore Olmsted-designed public open spaces (Pressley, 2017). The Olmsted Center also introduced terms and techniques to preservation efforts, such as the creation of landscape character areas, now often called "contributing features," and the dating of trees by evaluating in combination tree caliper and site conditions (O'Donnell, 2017).

By the 1990's with the publication of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, a more holistic approach allowed for a variety of landscape types to be

funded for preservation “integrated with contemporary agendas” (O’Donnell, 2017, pp. 204-205). A recognized landscape architecture firm that specializes in sustainability, Andropogon Associates. Ltd., worked with the Louisville Olmsted parks and with the National Park Service to incorporate in landscape preservation ecological considerations with historical aspects, such as promoting healthy native vegetation, soil stabilization, and erosion control, which are now a standard part of most landscape preservation planning (Andropogon Associates, 1989; O’Donnell, 2017).

### **Landscape Preservation Standards**

From the early 1960’s preservationists debated the proper treatment for historic properties. Then, in 1996 the National Park Service published *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (Guidelines)*, edited by Charles A. Birnbaum, the current foundational source for historic landscape management. General principles promulgated by the *Guidelines* include retention of the historic character of the property, evaluation of the condition of the property, use and protection of archaeological resources, and above all, protection, stabilization, and preservation of landscape characteristics. The *Guidelines* acknowledges four treatments for properties eligible for the historic registry: *preservation*—“to protect and stabilize the property,” *rehabilitation*—“making possible a compatible use for a property through repair, alterations, and additions,” *restoration*—“depicting the form, features, and character of a property as it appeared at a particular period of time,” and *reconstruction*—“depicting by

means of new construction, the form features, and detailing of a non-surviving site...[of] a specific period of time...in its historic location.” (Birnbaum, 1996, pp. 18, 48, 90, 128). A fifth term sometimes used in other preservation literature is “conservation,” a treatment involving minimal intervention in the landscape (Kunst & O’Donnell, 1981). Few preservationists today advocate a strictly “hands-off” response to a historic property. Those who support this passive appreciation insist historic property should simply age in place (Lamme, 1989; Lynch, 1998).

Treatments in the *Guidelines* describe in some detail the approach or the philosophy attending these specific decisions regarding an historic landscape. Each treatment details the degree of intervention. To wit, “preservation” assumes that a property is basically in good condition requiring minimal intervention, while with “rehabilitation” more extensive repairs are needed. In neither treatment is an attempt made especially to evoke a particular historical period. On the other hand, with both the reconstruction and the restoration treatments, the target historical period takes precedence over all others, mandating the removal of any non-period work (Birnbaum, 1996). In all treatments careful historical research and documentation is necessary, and unsubstantiated speculation is to be avoided.

In determining a landscape plan for an historic property, it is necessary to understand the difference between “reconstruction,”<sup>3</sup> which offers a recreated facsimile, and “restoration,” “preservation,” and “rehabilitation,” which work with original material. Choosing a treatment also involves an understanding of public perception, as

<sup>3</sup>UNESCO policy on reconstruction, the International Council on Monuments and Sites (ICOMOS) disavows reconstruction; “restoration must stop where conjecture begins” (Cameron, 2017) <https://en.unesco.org/courier/2017-july-september/reconstruction-changing-attitudes>



well as site integrity (Alanen and Melnick, 2000). Some constructions and reconstructions have led to inaccurate and stereotyped representations, such as those in Disney World, Las Vegas, Appalachia, and even “colonial” Williamsburg (Favretti and Favretti, 1978; Howett, 2000; Meinig, 1979).

### **The Issue of Change**

Fundamental to these intervention issues is the question of what, if any, changes should be made to historic grounds. Change may be necessitated by public access to the property, such as the addition of restrooms, ramps, and lighting (Favretti and Favretti, 1995; Ziegler, 1992). Other changes may be initiated by such factors as public safety, structural preservation, and state or municipal regulations (Birnbaum, 1994). For example, problems such as a dead tree, erosion, or rotting timbers in a pergola may require remediation in order to protect the property from further harm. However, other instances of alteration make change decisions less clear.

Successive owners of the property may resize flower beds or build structures that obliterate earlier period remains. At the Longfellow Historic Site in Cambridge, MA, landscaping details were altered from the earlier Longfellow occupancy by family request to notable early 20<sup>th</sup> century landscape architects Martha Brookes Hutcheson in 1904 and Ellen Biddle Shipman in 1925 (Tankard, 1997). The question for the preservationists became whether to retain the designed Hutcheson and Shipman Colonial Revival style or to restore the earlier authentic colonial style to the landscape (McKindley and Law,

2006). Inasmuch as Shipman's work was itself significant, the gardens are being restored primarily with her design.

With the passage of environmental laws, such as the 1970 National Environmental Policy Act (NEPA), landscape preservation has also become an environmental issue. Site issues to pertain to environmental quality, such as rainwater management, aggregate paving, native plantings, and other practices, are now applied to historical landscapes, especially in areas accessed by the public. As Patricia O'Donnell (2017) points out, "Preservation can be a carbon-neutral undertaking. The effective transformation of a degraded cultural landscape into a more authentic, useful, safe, and aesthetically pleasing place is a more sustainable green practice than creating an entirely new landscape" (pp. 211-212).<sup>4</sup>

### **Historical Period Selection**

Historic properties are constructed in one time period; however, any attempt at preservation must consider these landscapes in terms of the passage of time. These landscapes may have been altered by previous owners or by natural causes. Therefore, it is essential to consider the overall history of the property and then to determine whether or not a focus period should be selected.

A common misconception is that cultural preservation requires that a historic site be "frozen" in time, that all details of a site should be reconstructed to fit the historic moment chosen for restoration. Though "it is true that the basic tenets of historic

<sup>4</sup>*UNESCO Sustainable Development Goals is an internationally sanctioned environmental toolkit to be used for landscape preservation worldwide (O'Donnell, 2017).*

preservation focus on retaining surviving resources and a high degree of authenticity,” a variety of factors contribute to inevitable changes to the property, such as natural deterioration and conditions of sustainability and use (Page, 2015, p. 59). “A landscape,” Robert Melnick observes, “by definition will change [which] goes very much against ... old -fashioned preservation dogma, which basically describes a goal of preservation as arresting all change....You just want to manage that change and have it change within certain boundaries and within certain limits” (Melnick, 2010, Podcast 21).

For cultural landscapes it may be difficult to identify which elements of the site are essential to its cultural or historical integrity and which elements are not: specific plants, flower beds, walkways, or larger elements, such as views, meadows, even general ambience brought about by patterns of light and shade (Melnick, 2010, Podcast 21). Professional judgement must be called into play to determine “what are the essential elements that, if lost, would significantly impact the ability of the landscape to reflect a sense of time and place in history” (Page, 2015, p. 61). Likewise, details to be preserved must be selected in the face of changing environmental circumstances, e.g. shade from mature trees or insect and disease pressure on historic plants. As Robert Melnick points out, “Landscapes are dynamic at a rate and at a pace that is dramatically different from buildings. In a lifetime one sees change in landscape, but perhaps not in buildings” (Melnick, 2010, Podcast 21).

## Timeframe

To a greater or lesser degree most historic property treatments do address at least one focus period. Historic properties that center on a famous person or event are logically restored to that period. However, landscape preservationists, and indeed architectural preservationists, debate the efficacy or even the possibility of restoring a property completely to a particular period in its history (Fitch, 1976; Lamme, 1989). For example, the exact reproduction of historic gardens simply is not feasible for one or all of several reasons: unavailability of authentic plant material, plant growth rate over time, and the unlikelihood of current, pristine, original condition in any but the most carefully managed gardens. Moreover, for verisimilitude a complete restoration would entail the removal of all plant materials and their replacement in order to present the proper scale and condition of the landscape of that time (Fitch, 1976; Williamson, 1995).

If a particular time period is to be the focus of the historic restoration, then the question becomes which period should the landscape reflect. Properties may have had several owners, spanning decades or even centuries (Lawrence and Hise, 1993; Libby, 2011; McKindley and Law, 2006). As Williamson (1995) comments, “Most [gardens] are complex, multiperiod palimpsests” that exist in layers of history (p. 167). Which period(s) should the property evoke? For example, in *Remaking Wormsloe Plantation: The Environmental History of a Lowcountry Landscape*, Drew Swanson (2012) recounts the preservation of Wormsloe Plantation in Georgia and its transformation into a state historical site. Its historical value and prime coastal location contributed to efforts to preserve the plantation, but he notes the difficulties in preserving equally its complex

cultural past. In so doing, Swanson captures the misconceptions inherent in attempting to freeze a site to one time period. Swanson also reminds the preservationist that a historic landscape is more than just the sum of its parts; it is an entity that carries meaning beyond its material value, meaning generated from its historical multiplicity, that is its sense of place.

### **Sense of Place**

Indeed, sense of place is the foundation on which meaning in the landscape is based (Phillips, 1929; Ruzicka, 1987; Selman, 2012). This sense of place is essentially the connection between the landscape and the lives of the people in it, both presently and historically. From a phenomenological perspective this connection is predicated on a perception of *genius loci* and is often bound in the subconscious rather than in conscious thought; it is a connection that leads to identity, emotional attachment, and a sense of ownership (Lamme, 1989, Selman, 2012; Ruzicka, 1987; Unetič, 2016). In some instances, place attachment can be stronger for landscapes than for buildings and may be predicated not only on scenery, but on built components such as fences and paths (Wells and Baldwin, 2012). Place may be used as a means of distinctiveness, self-identification, and security (Mayes, 2018; Weinstein, 2010).

As Lamme (1989) points out, any landscape has a dual meaning; at one level a landscape has “its own individuality” and on another level its meaning is varied in accordance with individual perceptions (p. 159). Meinig (1979) suggests that sense of place derives from symbolic “expressions of cultural values, social behavior, and

individual actions worked upon particular localities over a span of time” (p.6). Frances Downing (2000) offers a more detailed analysis: “[Place] has colour, depth, density, and solidity, it has associations and symbols, it both offers possibilities for and yet restricts experience” (p. 84). A landscape is qualified and/or quantified by the human observer in terms relative to the individual’s experience.

Another aspect of place identification extends beyond the individual site to neighborhoods and districts. The earliest historic district designation in the United States was in Charleston, SC, in 1931 (NPS, 2016). While a historic district may contain only historic buildings, others may include more contemporary structures and open spaces (Turner, 1989). William Murtagh (2006) in *Keeping Time* explains the value of place association in neighborhoods, noting that newer buildings, if not intrusive, actually contribute to the “visual tapestry” (p. 91). However, he also laments that “the by-product of historic district designation tends to be social homogeneity and economic stratification” (p. 94).

### **Landscape as Narrative**

Historic preservationists realize the impact of multiple layers of history inherent in many properties. In her iconic treatise on the landscape as rhetoric, *The Language of Landscape*, Anne Whiston Spirn (1998) states,

Landscape is loud with dialogues, with story lines that connect a place and its dwellers. The shape and structure of a tree record an evolutionary dialogue between species and environment. A coherence of human

vernacular landscapes emerges from dialogues between builders and place, fine-tuned over time (p. 17).

Through the lens of post-structuralist thought, a landscape does not have just one interpretation, but like a poem it offers multiple meanings in ways dependent on the viewer (Lamme, 1989; Potteiger and Purinton, 1998). These multiple meanings are to Shepard (1995) “dialogues in dialects” that are produced by the blending of “the given” and “the made” (p. 152), that is a combination of phenomenological reality and the constructs the viewer creates. These dialogues exist over time and for this reason the landscape should be considered within a long historical view. Andropogon Associates (1989) observe, “The management of an historic site is inseparable from its interpretive program. It determines the look of the landscape and should reveal the story of place to the visitor” (p. B-5).

In order to interpret a cultural landscape to the public, it is essential to consider with new perspective those elements obviously of historic or cultural value—how will more than the simple facts be communicated? However, those elements not immediately discernible as “historic” may likewise offer characteristics that are “evocative, symbolic, mythic” (Unetič, 2016, p. 218). In preparing an interpretative experience for the visitor to a historic landscape, it is helpful for the interpreter to understand how landscapes may be perceived. Like a poem, a landscape offers multiple meanings in ways dependent on the viewer (Potteiger and Purinton, 1998); a landscape is “a social construct....human perception of a landscape is learned” (Unetič, p. 218). But it is perceived as more than an external physical entity; from the phenomenological standpoint, “a user of space cannot be separated from the object he/she is perceiving” (Unetič, p. 218).

Engaging the visitor in the aesthetic and educational experience of cultural landscape can often be achieved through the mechanism of “the journey.” As Patricia O’Donnell (2017) observes, “Cultural landscapes have the potential to thoroughly engage the visitor in a dynamic, multisensory experience that occurs in real time, characterized through movement across the site, enlivened by a sense of discovery” (p. 210). She would suggest that the visitor’s understanding begins with the sequential “arrival and visitation” experience, simply how the visitor comes through the entry and arrives at the site itself.

In *The Experience Economy* Joseph Pine and James Gilmore (1999) emphasize the economic value of historic and cultural destinations. Capitalizing on what Patricia O’Donnell (2017) terms “authentic destinations with ... assets for a quality experience” (p. 215), Pine and Gilmore demonstrate in the graphic below how visitor perceptions of historic landscapes can be understood:



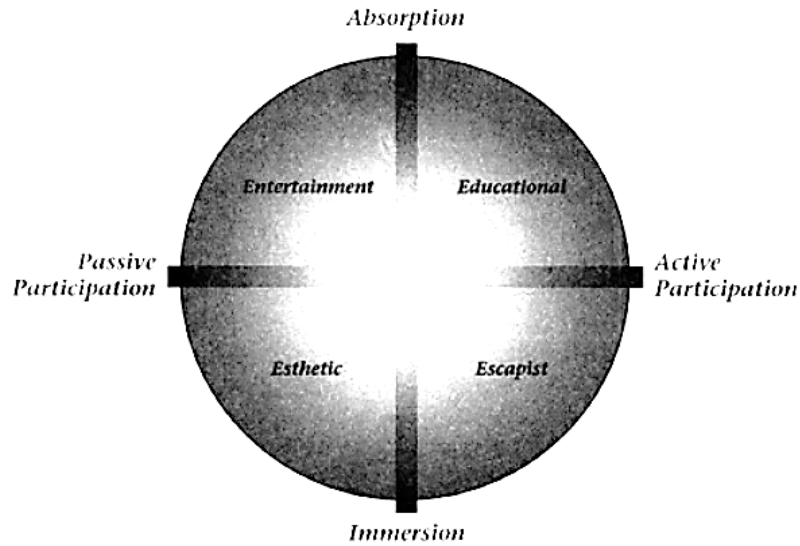


Figure 2.1 Landscape Perceptions from B. Joseph Pine and James H. Gilmore (1999) *The Experience Economy: Work Is Theater and Business a Stage*. Boston, MA: Harvard Business School Press.

For authentic historic sites, the primary intent of interpretation would appear to be education and esthetic, although entertainment can be employed to enable the other two purposes. Experience of a place is born of a totality of impressions, those qualities Frances Downing (2000) would term *gestalt*, the whole being greater than the sum of its parts. It is the entertainment factor that can impinge on the desired quality experience, as observed in the plethora of exploitive, stereotyped, or misleading attractions, such as “real” Appalachian moonshine stills, Navaho teepees, and Amish farm tours. While “fake” history can debase a cultural landscape with false facts and appearance, it is authenticity that may imbue a preserved site with value, its singular character or *Eigenart* (Unetič, 2016).

### **Authenticity and Integrity**

The concept and actualities of authenticity<sup>5</sup> are fundamental to historic landscape preservation, especially how a property's authenticity is to be protected and represented (Alanen & Melnick, 2000; Favretti & Favretti, 1978; Fitch, 1976; Howett, 2000). While in essence a factual term, "authenticity" is not only the fact of historic existence, but is also linked to the visitor's perception (Wiles & Stoep, 2007). Much preservation literature centers on the debate between choosing a single period of the property's history on which to focus restoration efforts or the increasingly popular stance of representing various periods in that history. Patricia O'Donnell and Robert Melnick (1987), as well as Drew Swanson (2012) in his chronology of Georgia's Wormsloe Plantation, point out the fallacies of attempting to freeze a moment in time. Paul Selman (2012) notes that landscapes in and of themselves are constantly changing, so that a static, so-called authentic landscape is actually a contradiction in terms. However, others, such as Rudy and Joy Favretti (1978), acknowledge that historic landscapes open to the public are often maintained idealistically according to a specific period in order to capture and convey a particular landscape impression.

The term "integrity" also carries the connotation of accurate appearance. According to the National Historic Register's *Bulletin # 15*, integrity is "the ability of a property to convey its significance," but this sweeping pronouncement is much more complicated than it might seem. According to Bulletin 15, criteria include Location, Design, Setting, Materials, Workmanship, Feeling, and Association (National Historic Register, 2002).

<sup>5</sup>Though the United States distinguishes these two terms, UNESCO has convened several heritage conferences to refine the criteria for cultural landscapes, including a single definition for the terms "authenticity" and "integrity." (Rössler, 2008)

“Significance” implies authenticity as exhibited through the property’s components with the further implication of wholeness, components which are unbroken or unmodified from the historic period. But the wholeness implied in the term “integrity” is also relative, especially as applied to a historic landscape that is dynamic. As a landscape is composed of living elements, it will inevitably evolve over time (Lynch, 1988; Howett, 2000; Melnick; 2015). It is composed of all that went before the present time from the geologic origins of the soil forward to the most recent coat of paint on a historic residence.

Like historic artifacts, an historic landscape and its component parts are often subject to speculation. It may be necessary for the preservationist to make assumptions in the dearth of actual on-site evidence (Howett, 2000; Weishan, 1999). These “assumptions” should be carefully determined by a review of historic documents and trusted sources, such as contemporaneous letters and photographs, as well as period parallels on other sites. Conversely, it may be unwarranted to assume that because a tree or other landscape entity is old and on site, it is *a priori* “significant.” (Lynch, 1988).

Because of matters of practicality, such as funding, restoration of an historic property may not include some aspects of its history. Less defensible is a preservation project that simply avoids controversial or unpleasant aspects of the site, such as slavery or child labor. Its “integrity,” in this case, may be questioned on the grounds of incompleteness and lack of veracity (Alanen and Melnick, 2000; Howett, 2000). The effort to offer a more complete interpretation of a site may be noted in the inclusion of slave narratives in the interpretation of ante-bellum plantations.

Therefore, it appears that how historic properties are reestablished is dependent on exactly what the property is to represent. Once this decision is made and the particular treatment accomplished, however, the property must continue to be monitored. Now come the very real and practical concerns of management over time.

### **Property Management**

The beauty—spiritual and physical—of the South lies in the fact that God has done so much for it and man so little. William Faulkner<sup>6</sup>

A cultural landscape differs from other landscapes in that it is “both artifact and system...a product and a process” (Alanen and Melnick, 2000, p. 16). If the site is to undergo one of the four *Guidelines* treatments, it is logical that anything done to the landscape will not remain fixed in time but will evolve. While even the very term “management” seems intrusive in a historical landscape, management “is not a foul word for those interested in preservation. We cannot close our eyes to the fact that landscapes must and will be managed” (Lamme, 1989, p. 43). As Marion Pressley (2017) points out, “Having a well thought out management and maintenance plan in place is the key to success; providing stewards with a sound maintenance plan should be a mandatory requirement for practitioners in every case” (p. 191).

Managing a cultural landscape is often termed “stewardship” by experts in the field of preservation (O’Donnell, 2017; Page, 2015). The *Guidelines* provide, of course, a basic outline of preservation approaches, but in actuality “the majority of our stewardship activity involves rehabilitation, and rehabilitation is adaption based on a

<sup>6</sup>Brooks, 1990, p. 32.

variety of circumstances, such as contemporary use, accessibility, natural resource values, and sustainability” (Page, 2015, pp. 69-70). Therefore, cultural landscape management involves an interdisciplinary approach and understanding of the “complex interconnections between nature and culture, the tangible and intangible, and history and contemporary life in a broader context” (O’Donnell, 2017, p. 204). While some cultural landscapes have been maintained through the years, many are in only fair or even poor condition. Change has happened, so the management of a changed landscape requires a clear understanding of the historical character of the property before any plans can be laid. The manager or “steward” must often consider compromises in order to effect long-term management goals; as Page (2015) notes, “Adaptive strategies may be necessary to conform to site conditions that differ significantly from the historic period, meet natural resource objectives, accommodate visitor access and interpretation, and protect resources from fire, flood, and other threats” (p. 63).

In short, preservation requires a combination of humanity and nature. In these two realms lies the challenge of serving the needs of two fields intertwined and yet very different, sometimes opposite. The task of the cultural landscape manager should provide “documentation, evaluation, presentation, and advocacy, in the service of framing and implementing a vision for effective stewardship and management.” (O’Donnell, 2017, p. 204)

Seeking to provide ideal care and interpretation can pose particular problems. While determining and maintaining an appropriate landscape treatment is necessary, such matters as costs, labor skills, and natural occurrences must be considered.

## **Costs and Labor Skills**

Originally a historic property was subject to the management regimen of the owner(s). The layout and contents of the landscape may have been under the care of gardeners and workers dedicated to its upkeep. Historical landscapes were often designed at a time when labor costs were low and skilled labor was more easily obtainable (Favretti and Favretti, 1978; O'Donnell and Schuyler, 2000). Today, maintenance is still vital to support the original landscape design and should commit to the "overall visual composition" (Hornbeck, 1982, p. 132). While the visitor to an historic property may expect complete authenticity, the issue of historic versus modern maintenance, the regular upkeep of the grass, flowers, shrubs, and trees, must be studied with due consideration of modern costs of material and labor.

Efficiencies should be incorporated into the maintenance scheme. Grass lawns and flower beds, in particular, pose a costly problem, so that modern equipment and even chemicals may become necessary, though period maintenance techniques should be employed whenever possible (Adams, 2004; Coffin and Bellavia, 1998; Favretti and Favretti, 1978; Weishan, 1999). Likewise, offering a straight-forward look at the impact of time and the realities of means in cultural landscape preservation, Powell (2006) recognizes that many historic properties are managed on a shoestring, and she advises approaching historical properties with an eye to simplicity and a clear understanding of both what and how elements are to be preserved.

Historic landscape maintenance is usually not the same as regular landscape maintenance. Maintenance tasks, such as trimming shrubbery, mowing grass, growing vegetables, edging flower beds, were done differently in different periods with different

results and appearance (Adams,2004; Weishan, 1999). The National Park Service (NPS) under the auspices of the National Center for Preservation Training and Technology (NCPTT) has established several Historic Preservation Training Centers (HPTC's). Utilizing such programs as Preservation and Skills Training (PAST), these centers instruct supervisors and personnel in historic methods and practical stewardship of historic landscapes. Founded in 1977 and incorporated into the NPS Training and Development Division, HPTC's now number four (NCPTT Podcast 11, 2009). HPTC's have sponsored dialogues and training around the country, giving preservation professionals an opportunity to offer recommendations on historic landscape maintenance. These efforts are continuing to expand, and feedback from stewards in the field prompts improvement. For example, one suggestion is a landscape "primer," a textbook explaining the why's and how's of historic maintenance. Another suggestion is for the creation of a "landscape preservation maintenance specialist" certification program (NCPTT, Podcast 11, 2009).

Historic sites frequently have volunteers to act as docents or interpreters. Areas with historic gardens and home landscapes may also have volunteers from various organizations, such as the Master Gardeners, garden clubs, and other support groups, which may actually work on the site or act as advocates or donors (Pressley, 2017). However well-intentioned and enthusiastic volunteers are, a well-conceived management plan and maintenance specifications can help ensure that the site is maintained according to the agreed preservation goals and objectives (McGuire, 1982; Pressley, 2017).

## **Environmental Impact**

Another current concern in historic landscape management is climate change. With challenges of expected plant growth and maturity, climate change may make it more difficult to sustain the same plants that flourished in the focus time periods of cultural landscapes; it may be necessary to consider the conservation of these landscapes in terms of changing natural conditions beyond the dynamics, even vagaries, of nature as we know it (Melnick, 2015). Moreover, climate change may particularly affect native species, often the core of historic landscapes (Selman, 2012).

Flexibility, not status quo, becomes the foundation for successful cultural landscape restoration to help assure a built-in landscape resilience (Melnick, 2015; Martin, 2011). Achieving resilience in the landscape is more than plant ecology. Resilience is the response to both natural forces and human presence in the landscape, caretakers and visitors alike (Hornbeck, 1982, pp.136-137). Resilience is comprised of successful adaptive systems—socio-ecological systems modified by both humans and nature, processes such as replanting and succession. These processes may challenge preservation goals if these goals are insistently specific to a period, or they may enable these goals if those goals look to the future instead of the past (Martin, 2011, Melnick, 2015).

Natural forces may also inflict damage to the historic landscape. Droughts, flooding, wind damage to shrubs and trees, erosion, as well as rotting of structures, reversion of lawn to meadow, and the vegetative reclamation of previously cleared or constructed land--all create challenges for the property and impact the selection of intervention approaches. Today, historic properties are seeking to incorporate principles



of resiliency into restoration and management planning in order to work with, rather than against, natural processes. Sustainable management practices are invoked: minimization of waste, organic weed and pest controls, energy conservation have all become a part of sound cultural landscape management. Such practices are augmented by a basic, sustainable, day-by-day management of the landscape, inasmuch as “landscapes in good condition are far more resilient. . . . A large part of the strategy to increase landscape resilience lies in basic caretaking.” (Page, 2015, p. 69).

Ensuring the historicity of plant materials is an important factor in the integrity of a cultural landscape. The first issue is identifying and then finding historic plant materials (Fitch, 1976; Weishan, 1999).<sup>7</sup> Historic properties may now lack their original diversity of vegetation and wildlife. Obviously, if the plants are present on the property, the task is much simpler. Otherwise, it may be necessary to obtain plant materials similar, if not exact, to the period of restoration. Moreover, even if found, the historic plant may not prove viable, if the planting area has altered from its original state, e.g. more or less shaded, drier or wetter, or even if the historic plant is susceptible to current insect or disease pressure. Some historic sites, such as Saint-Gaudens National Historic Site and Gettysburg National Military Park, successfully resolve this dilemma by using reasonable criteria, achieving the historic horticultural appearance when exactitude is not possible (Page, 2015). As Marion Pressley (2017) points out,

<sup>7</sup>*Preservationists often look to old nursery catalogues and inventories for historical plant material. However, all that is listed in a catalogue may not have actually been available or named correctly (Adams, 2004).*

Historically sensitive replanting should be undertaken, balanced against the availability, cost, maintenance requirements and hardiness of the species involved. Historic species should be utilized to the greatest extent feasible, and historic layouts followed where contemporary needs are served and costs are reasonable” (p. 132).

Here also documentation is essential in order to record plant removal, plant restoration, and plant substitution, as well as any change to the landscape (Coffin and Bellavia, 1998; Page, 2015).

### **Site Use**

Among the concerns faced by the director of a historic/cultural site is actuality of use (Pressley, 2017). Cultural landscapes are often also used for educational and recreational purposes. Most cultural landscapes must, at least in part, support themselves—revenue must be generated. With public use, however, comes a whole set of challenges from health and safety to accessibility to interpretation.

Inclusive accessibility for all visitors can prove a challenge for site directors. From the Civil Rights Act of 1964, additional legislation, along with increased advocacy and public awareness, has made accessibility to many publicly owned historic sites possible for visitors with disabilities. While the Americans with Disabilities Act (1990) governs much public access, the binding laws for public historic sites that receive federal funding are contained in the Architectural Barriers Act of 1968 and Section 504 of the Rehabilitation Act of 1973. Under special circumstances in which the creation of special access means compromises to the integrity of a historic building or landscape, certain exceptions apply (Jester and Park, 1993; Page, Gilbert, & Dolan, 2015, *Landscape Lines*

#13). Advocates for accessibility point out the need for compliance with both the spirit and the letter of the law, especially to consider not only wheelchair-bound visitors, but those with other disabilities as well.<sup>8</sup>

## **Routine Maintenance**

The very practicalities of landscape management must be considered in these undertakings. Who, how, and when are all concerns that must be carefully managed, especially in the maintenance of publicly owned property (N. Lazinsky, personal communication, March 10, 2017; B. Prather, personal communication, March 28, 2017). Routine maintenance of properties takes so much time with tasks piling up urgently that public entities may find long-term planning challenging. It is often difficult for the historic property manager to determine where to concentrate resources. Borrowing a medical metaphor, Robert Melnick suggests, “landscape triage,” determining the most critical matters and tending to them first and always thorough record keeping of what has been done (Melnick NCPTT Pod 21, 2010). Yet there are challenges external to the landscape itself. Maintenance regimens may fail to reflect public expectations and public patterns of the use of space. Annual budgets may fund maintenance without regard to the time and tasks required, or to unplanned needs. Those with vested interests tend to cling to the status quo, slowing response to changing circumstances or even to pending needs (Parker and Bryan 1989).

<sup>8</sup> *H.R. 620, the ADA Education and Reform Act, currently in the Senate, makes redress of violation complaints more arbitrary (McKie, Bradford, 2018 The Disability Rights Rollback April, 2018, Landscape Architecture) <https://landscapearchitecturemagazine.org/2018/03/21/the-disability-rights-rollback/#more-15262>*

Curiously, the routine maintenance that is performed in its own way shapes the property as grass is cut and beds edged, untrimmed vines converge and shrubbery expands, or soil is disturbed and rainwater runoff carries sediment over stones (E. Croom, personal communication, March 10, 2016; B. Griffith, personal communication, June 4, 2018). As John Parker and Peter Bryan (1989) observe, “Through lack of positive management...longer-term development tends to happen by chance, largely in response to random external forces such as shortage of money, changing pressures of use and the personal preferences of the maintainers themselves” (pp. 169-170).

### **Management and the Cultural Landscape Report**

It is evident, then, that the preservation and/or restoration of historic grounds are highly complex matters, made even more so when under the auspices of public entities. Though they may have access to historical records, historic property managers may be in competition with other public entities and departments for funding, personnel, and needed resources.

Among the studies that are designed to help site personnel manage historic properties, the cultural landscape report (CLR) can be vital. While the *Guidelines* offer details of four basic preservation treatments, the CLR focuses on the analysis of the individual landscape itself. With its contents of site history, site assessment, and recommendations, it can provide the site management with tools to make appropriate decisions regarding landscape preservation and the choice of treatments. Codified in *A Guide to Cultural Landscape Reports* (Page, Gilbert, & Dolan, 2005), the CLR may be

commissioned by the public entity for newly acquired historic property or to evaluate and define treatment for longer held property. While CLR's are generally considered valuable, the question remains whether or not they are actually used by directors and other personnel, especially if there are turnovers in personnel or if considerable time has elapsed since the publication of the CLR.

Inasmuch as landscape restoration is a series of choices (Martin, 2011), it is critical to the upkeep of such historic grounds that a methodology be identified that will protect the history of these properties and fit into the management and maintenance structure of public entities. As the literature indicates, much information is available on theories and recommendations for historic landscape preservation in general. Little is available to explain how public entities in particular, with their special circumstances, can achieve the management of historic properties both daily and over time. Therefore, the focus of this study is to determine how selected public entities manage historic properties and what role the cultural landscape report plays in that management.

### CHAPTER III

#### METHODOLOGY

Cultural landscape reports (CLR's) are one of several key documents that are requested by managing entities of historic sites. While in the beginning these reports basically reviewed the state of the site and made recommendations, by the late 1990's they began to offer more detailed and more comprehensive assessments. In 1998 the National Park Service issued *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*. An update of these guidelines was published in 2005 with subsequent revisions online. These guidelines were predicated on earlier documents, such as *Preservation Briefs # 36—Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes* (Birnbaum, 1994) and *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Birnbaum, 1996). The focus of these documents, and rightly so, has been on the preservation of historical features. Likewise, professional CLR's that follow these guidelines also appear focused on the culture and historicity of the property, offering a plethora of recommendations, but less of organized and prioritized management steps, that is, the "what" without the "how." As a result, curators may implement recommendations at random.

## **Focus of Study**

A cultural landscape report is undeniably an important document, because it includes a cultural landscape inventory and assessment, the examination of problem areas, the identification of existing plant material, the historical background of the property, and recommendations for its preservation. However, it is clear that acting on these recommendations is not a simple matter. Ever mindful they are dealing with historic--and seemingly irreplaceable--landscapes, curators and directors sometimes find it more expedient simply to deal with immediate problems. Such minimal management cannot be as effective in the long-term preservation of the landscape as a carefully planned landscape management regimen. Therefore, the central question to this study is “What are the specific challenges in the actualization of cultural landscape reports (CLR’s) for directors of publicly owned historic properties in the southeastern United States?” This study will also explore the following questions related to this central query:

1. How significant to the actual management of the property are the directives in the report?
2. What parts of the CLR are more valuable or less valuable in management decisions and applications?
3. Based on its content, what is the focus of the CLR? Is it designed as a management document, an historic property study, a document on which to base historic landscape interpretation, or for other purposes?

This research project examines how current management practices reflect the recommendations of cultural landscape reports for six public historic properties in the southeastern United States. The study is predicated on the use of each property’s own

cultural landscape report (CLR) and is purposed to examine and analyze how stewards of the property, particularly directors or curators, use the cultural landscape report in both the day-to-day and long-term management of the property.

### **Qualitative Research**

In this study qualitative research methodology is a logical exploratory framework for determining how directors view and use the contents of their sites' cultural landscape reports, inasmuch as qualitative research provides the opportunity for discerning an emic or insider's perspective on an issue or phenomenon (Hancock and Algozzine, 2017; Merriam, 2009). The case study is a useful type of qualitative research to study a phenomenon in context (Baxter and Jack, 2008); it works well for examining the managerial process, leading to "how" or "why" questions to illuminate the decisions involved in the phenomenon being studied. Further, the multiple case study approach provides the research structure for examining individual or "bounded" phenomena and supporting "a set of 'cross-case' conclusions" (Yin, 2014, p. 18).

Obviously, the multiple case study approach involves the purposeful selection of cases or what Robert Yin and others term "purposive sampling." (Merriam, 2009; Yin, 2014). One type of purposive sampling is expert sampling, that is, choosing to base cases on expert opinion where there is little empirical evidence (Lund Research, 2012). In this study, data is derived primarily from historic site directors, who are deemed the "experts," as they are the on-site managerial decision-maker, and who are expected to be familiar with the contents of the site's cultural landscape report.

In case study research, cases may be limited to a relative few; even one in-depth holistic case study can be illuminating (Merriam, 2009; Yin, 2014). In his explanation of



replication design, Robert Yin (2014) emphasizes the relationship between the cases chosen and the researcher's initial prediction: "If all cases turn out as predicted, ...6 to 10 cases, in the aggregate, would have provided compelling support for the initial set of propositions" (p. 57). In this inquiry six sites have been chosen, each case embedded in the overall research scheme to foster comparison. The propositions are the research questions. As opposed to experimental research that may be primarily deductive, case study is inductive, a characteristic that leads to analytic rather than statistical generalizations (Merriam, 2009; Yin, 2014). Therefore, a comparative analysis of the six sites may be expected to lead to conclusions relative to the use of the CLR at those sites in the aggregate.

### **Study Design**

Initial steps in designing this research involved a close reading of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Birnbaum, 1996) and *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Page, Gilbert, & Dolan, 2005). As foundational documents in landscape preservation, these guides are the standards by which CLR's are to be written (Clement, 1999; Pressley, 2017).

Activities preparatory to the study included an examination of the cultural landscape report as a foundational document, its origins, its purpose, and its content, as well as examinations of landscape preservation history and preservation guidelines from both private and public sources.

## Study Site Selection

The site selection process began with an initial list of publicly owned historic properties, gleaned from an internet search (NPS, National Register Database and Research, 2018). Several preservation professionals were also queried, especially for sites they knew had cultural landscape reports done within the last twenty years. Six historic sites in the Southeast were chosen in keeping with the following criteria:

a. The site includes an historic home and grounds which are owned and maintained by a public entity, e.g. a state department of archives and history or a public university or college. Publicly owned properties, unlike privately owned properties, usually fall under a bureaucratic administration and funding structure that impacts how the property is used and supported.

b. The home and grounds are open to the public. Unlike privately owned properties, public spaces are available to all by virtue of their public ownership and are managed for public access.

c. The home and grounds are not currently used regularly as a classroom, office, studio, or residence. The historic properties in this study are maintained as historic former residences (i.e., house museums); any other use is both secondary and incidental.

d. A cultural landscape report has been done for the property and is available.

The six sites chosen for this study according to the above criteria were as follows (see also Figure 3.1 and Appendix A):

Mississippi:

1. Rowan Oak—built in the 1840’s and maintained as part of the University of Mississippi Museum in Oxford, MS; 13-acre grounds include Bailey’s Woods adjacent to the campus of Ole Miss.

2. Manship House—built in 1857 in Jackson, MS, and now owned by the Mississippi Department of History and Archives; grounds are approximately one acre.

South Carolina:

3. McLeod Plantation—built in 1858 located on James Island, Charleston, SC. Owned by the Charleston County Parks and Recreation Commission, it includes 37 acres, including the Lutrell Briggs-designed garden, as well as intact slave cabins.

4. Columbia Historic District—currently consisting of six nearby historic homes in Charleston, SC, among them the Woodrow Wilson Family Home, built in 1871. This district affords examples of landscape treatments informed by several historic periods. The district is currently managed by the Columbia Historic Foundation.

5. Fort Hill—built in 1802 as the home of John C. Calhoun, the mansion and its 5 acres is owned by Clemson University in Clemson, SC.

Florida:

6. Kingsley Plantation—part of the Timucuan Ecological and Historic Preserve near Jacksonville, FL, it consists of 60 acres. Now owned by the National Park Service, the property includes the 1798 home and 25 tabby-constructed slave cabins.

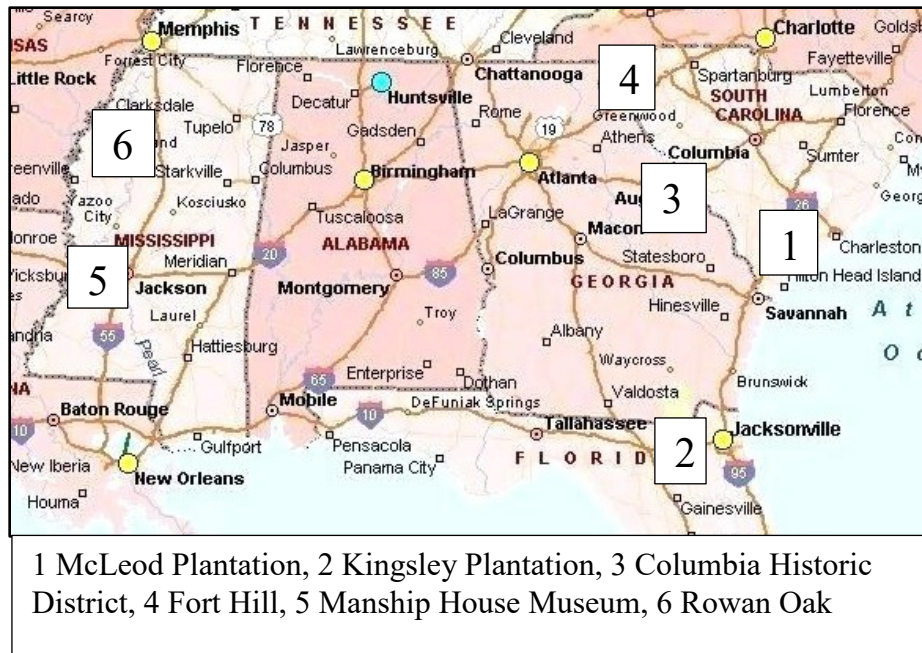


Figure 3.1 Study Site Geographical Location

### Frames of Reference

This study is predicated on the standards and principles given in *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* by Charles A. Birnbaum, 1996 and on *A Guide to Cultural Landscape Reports*, a three-volume work by Robert Page, Cathy Gilbert, and Susan Dolan (2005). Using qualitative inquiry methodology, this study involves research in three general areas that directly impact historic site management:

- a. administrative and financial systems pertinent to the maintenance of historic properties: In order to carry out the recommendations of the CLR, a site director must have access to sufficient funding, system support in terms of personnel and other resources, and general enabling approval of projects from the owning entity.

b. methods of management and maintenance for historic landscapes:

Management of historic sites requires both short-term and long-term planning for both preservation and use; maintenance of historic sites requires purposeful, systematic and informed caretaking, as well as longer-term stewardship.

c. utilization of the cultural landscape reports in the management of these historic properties. In a well-written CLR, recommendations are based on both research and expert observation. The manager of a historic site would be expected to be aware of these recommendations and to make informed decisions regarding their implementation. These three areas are also those on which the interview questions were based and conclusions drawn.

### **Study Procedure**

Each of the six publicly owned historic home landscapes were explored as case studies, using grounded theory techniques within the framework of qualitative research. While case study, indeed qualitative research, is sometimes criticized for its lack of “objectivity” (Merriam, 2009; Yin, 2014), its particular value in this study is its interpretative orientation and its design to elicit personal, experiential data in the form of anecdotes, behaviors, and attitudes.

The methods employed invoke specific case study practices via research that is essentially “particularistic, descriptive, heuristic” (Merriam, 2009, p. 46), in order to posit a general assessment, explaining actual site management practice in the aggregate of sites studied. To accomplish this objective, each of the six historic site directors was interviewed for data, both factual and anecdotal, regarding the management of the landscape. These data were compared across the six sites. Secondly, the role of each

site's cultural landscape report was analyzed to determine if and how the report is used as a tool in actual management at the site.

### **Site Cultural Landscape Reports**

Initially each CLR was analyzed and compared to *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Page, Gilbert, & Dolan, 2005). The purpose of the comparison was to discern the degree to which each cultural landscape report followed these guidelines. The CLR's were also examined to determine emphases by approximate percentage of report given to the following *Guide* sections: site history, site analysis and evaluation, site treatment, including interpretation, planning. Interview questions specifically solicited information about the actual use of the CLR for the preservation of the property.

### **Face to Face Interviews**

In-person interviews were utilized for this study to provide the most efficacious method of obtaining data and explanations pertinent to policies and procedures at each site. Interview questions were composed to incorporate the general areas listed above and more specifically decision making, financial support, use of property, general procedure, periodicity or frequency of maintenance, care of specific plants, special problems. Certain questions were composed to elicit information about and attitudes towards special challenges or difficulties in maintaining historic grounds. No site-specific questions were designed; rather, site specific information was gathered during the course of the interview and also from perusal of the property and the site's literature.

According to the regulations of the University’s Human Research Protection Program (IRB), the proposal for this study was submitted and reviewed prior to the collection of data. Permission was secured from the site director to conduct an interview on site. Permissions were received by email and forwarded to IRB. The study was officially approved on April 5, 2018 (see Appendix E).

Interview questions were grouped into two categories corresponding to the focus of the study: General Landscape Management and the Cultural Landscape Report. The same questions were asked at each site to facilitate continuity (see Table 3.2).

Table 3.2 Interview Questions

<i>General Management--Landscape:</i>
* Is the property part of the managing entity’s regular maintenance schedule or is it on a separate, particularized schedule?
* Does the managing entity consider any historic material or resources in the upkeep of the property?
* Who performs the work and does the workcrew have special supervision or directives in the maintenance of the property?
* How is the property used by the managing entity and by external groups?
* What bearing does the location/context of the property have on its management?
* How is the management of the property financed? Who composes and who approves the property’s maintenance budget? How much of its budget is the property required to generate? (Note: Questions focus on percent of overall budget devoted to maintenance, not dollar amounts.)
* Is there a management plan or is management <i>ad hoc</i> , that is, problems are addressed as they occur?
<i>Cultural Landscape Report (CLR):</i>
* Who ordered the CLR to be done? When was the CLR done? Who read/approved the final copy?
* Since receipt of the initial CLR, have there been additional management and landscape consultations with professionals outside the managing entity?
* Have the recommendations in the CLR been implemented? Have they been completed? If not, why not?
* Is there any particular difficulty in implementing the recommendations in the CLR?
* How regularly is the CLR consulted in the property’s maintenance routine?

Table 3.2 (continued)

* As director, how do you use the CLR? For general historic information? For management planning? For the identification of problem areas? As a tool in interpretation? Other?
* What aspects of the CLR has been helpful to you in the management of this property? What is the most valuable part of the CLR in making your management decisions Are there elements missing from the CLR that would help you in managing this property?

These questions were emailed to each of the interviewees at least three weeks before the scheduled interviews. Interviews were scheduled individually to be conducted face-to-face on site. A reminder phone call was made to each interviewee one week before the interview. Each interview was tape recorded on site with the permission of the interviewee and lasted approximately 45 minutes (see Table 3.3 and Appendix E). Either before or after the interviews, interviewees conducted brief tours of the properties or offered maps and information for self-guided tours. Interviews were transcribed by the author. The responses in the interviews were mined for key ideas as described in the study focus; follow-up emails were sent to the interviewees requesting clarification of information given.

Interviewees included the following:

Jeff Atkins, Facility Manager, McCleod Plantation, Charleston, SC

Evan Clement, Director of Grounds, Historic Columbia Landmark District,  
Columbia, SC

Morgan Baird, TIMU Exhibit Specialist, Kingsley Plantation, Jacksonville, FL

William Griffith, Curator, Rowan Oak, University of Mississippi, Oxford, MS



William Hiott, Executive Director and Chief Curator, Fort Hill, Clemson  
University, Clemson, SC

Marilynn Jones, Director, Manship House Museum, Jackson, MS

Table 3.3 Interviewee Contact Sequence

Name and Site	Initial Email Contact*	Initial Response Date*	Interview Date
Jeff Atkins, McCleod Plantation	March 29, 2018	April 1, 2018	June 7, 2018
Morgan Baird, Kingsley Plantation	May 3, 2018	May 7, 2018	June 11, 2018
Evan Clements, Historic Columbia Landmark District	May 9, 2018	May 17, 2018	June 6, 2018
William Griffith, Rowan Oak	February 1, 2018	February 6, 2018	May 7, 2018
William Hiott, Fort Hill	May 3, 2018	May 9, 2018	June 4, 2018
Marilynn Jones, Manship House Museum	March 17, 2018	March 20, 2018	June 22, 2018

\*Early email correspondence was established with some interviewees in order to facilitate site permissions for IRB project approval.

### Observation

At each site observations of the general landscape design and its relationship to the historic home was noted. The efficacy of signage, displays, and other means of interpretation was considered with regards to landscape features. Obvious challenges, such as soil erosion or difficulty of access, were also noted. Observations provided additional grounding for the interview.

## CHAPTER IV

### FINDINGS

The information given below constitutes the findings from a qualitative-based research study of six historic home sites in the Deep South as noted in the methodology section. The data was taken from on-site interviews with directors of these historic home properties, from the master plans or cultural landscape reports done for these sites, and from in-person observations by the author.

Data from these sources are summarized in each individual site account. (Interview data may include director comments enlarging on or in addition to the interview question responses. Separate interview summaries by site for each interview question are given in Appendix F.) Material appearing in quote marks is taken verbatim from the master plan or cultural landscape report or from the interview and is so noted. Author observations are italicized.

Interviews were conducted during scheduled times on-site with each director. Interviews were tape recorded and averaged approximately one hour. Either before or after interviews the directors offered a modified tour of the site or remained available for further questions. Each director received via email the questions to be asked at the interview (see the Methodology section). In addition to their on-site interviews, two of the directors had prepared answers to the interview questions, copies of which were given to the interviewer (see Appendix C). At four of the sites it was possible to talk informally

with workers or other personnel involved with the property, conversations that contributed to a broader understanding of issues.

Interviews were transcribed and the responses sorted according to the following categories: management, special challenges, and use of the site's cultural landscape report. Transcriptions are in the possession of the author and may be reviewed only with written permission of the interviewee.

The master plans or cultural landscape reports are the property of the site and/or the producing company(ies); illustrations, graphics, plans are used by permission and are so noted. Photographs of the sites are by the author unless otherwise indicated (see Appendix A).

### **Columbia Historic District (Robert Mills Historic District)**

<https://www.historiccolumbia.org/online-tours/robert-mills-historic-district>

Columbia, SC, has numerous historic buildings, many of which have been accessioned by the Historic Columbia Foundation. Five of these properties are historic homes that anchor a five-city block historic district bordered by Calhoun, Barnwell, Hampton, and Marion Streets: the Hampton-Preston Mansion, Robert Mills House, Woodrow Wilson Family Home, Mann-Simons Cottage, and Seibels House.<sup>9</sup> This part of Columbia is termed the Robert Mills Historic District after the largest and most prominent property in the targeted area (see Table 4.1).

The District encompasses a variety of architectural styles, from the eponymously

<sup>9</sup>*The term district distinguishes an area from a neighborhood. Historic districts may contain more contemporary buildings "providing a visual tapestry" and a time continuum (Murtagh, 2006)*

named Columbia cottage style to Federal style. Grounds and gardens are maintained to reflect the period of significance for each of the historic homes. The Historic Columbia Foundation owns the Seibel House and maintains all five homes; the Woodrow Wilson House and the Hampton-Preston House are owned by Richland County, and the Robert Mills, Mann-Simons, and the newly acquired sixth home—Modjeska Monteith Simkins House—are owned by the city of Columbia.

Tours are conducted separately for each of five houses; the sixth— Modjeska Monteith Simkins House—is not open. The fee is \$10, \$19, \$28, \$36 for 1, 2, 3, or 4 houses respectively. Entry to the gardens and grounds is free. All the houses are in easy walking distance from the headquarters at the Robert Mills House. There is not ADA access to all the historic homes, though generally the grounds are accessible.

Each home has its own unique history; the grounds generally follow the style of the architecture and reflect the period in which the homes' most prominent residents lived:

Seibels House: Oldest extant building in Columbia (built c. 1796); owned by John Jacob

Seibels (1858); Colonial Revival style; Southern pleasure garden

Mann-Simons Cottage: Owned before the Civil War by midwife Celia Mann, a freed

slave; Columbia cottage style (1840, built date unknown); 19<sup>th</sup> century vernacular African-American home garden

Hampton-Preston Mansion—Built 1818; owned by Wade Hampton (1834);

Federal/Greek Revival—antebellum estate gardens

Robert Mills House—1823; built by architect Robert Mills for Ainsley Hall; Classical

Revival; 19<sup>th</sup> century English landscape grounds with heirloom plant garden

Woodrow Wilson Family Home—1872, owned by Joseph R. Wilson; Victorian pleasure garden

Table 4.1 Site Attributes—Robert Mills Historic District

Robert Mills Historic District	Attributes
Location	Columbia, SC
Size	15 acres
Ownership	Historic Columbia Foundation (HCF), Richland County, city of Columbia
Historic Register	Robert Mills House--1970, Mann-Simmons Cottage—1973, Hampton-Preston Mansion—1969, Woodrow Wilson Family Home (1972), Seibels House--1969
Features	Historic Homes representing several periods, restored gardens
Events	Social and educational events
Staffing	Director of Grounds, Horticulturist, part-time gardener, Foundation maintenance crew, volunteers
Management scheme	HCF management with joint city/ county/ foundation board of directors
Funding	HCF budget, homes admission, events
Special Challenges	Need for more personnel, event pressure on landscapes
CLR Treatment Recommendations	Varies according to site, restoration, reconstruction, rehabilitation

**Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP)**

The cultural landscape master plan for the Historic Columbia Foundation’s Robert Mills District was compiled by Robert and Company of Atlanta, Georgia, and published in 2007. The planning process, which included archival and archaeological research, as well as input from the community, was designed to provide landscape designs for each of five properties, acknowledging a different focus period for each, and to offer a blending of historic environments that links the five historic homes: Hampton-Preston Mansion,

Robert Mills House, Woodrow Wilson Family Home, Mann-Simons Cottage, and Seibels House (see Table 4.2).

The CCLMP proposes to provide the landscape history of the sites, a restoration concept for each landscape, and an overall plan to unite the sites and their context. For greater uniformity in future documents and designations referring to the district, the CCLMP suggests the name “Robert Mills Garden District” and it is so designated in the plan, though not adopted for the District. The document is guided by a principle of unity, bringing together the disparate sites to enable them to be connected “physically, visually, psychologically, and educationally through a comprehensive approach” with each site representing one period in Columbia’s history (CCLMP, p. 4). One unifying factor recommended by the plan for the future is to repurpose the Robert Mills House beyond the visitors center it is now to a national center for garden history and garden art.

The CCLMP is comprehensive, not only providing analysis and recommendations for individual sites, but also for the District as a whole. Recommendations include lighting, pedestrian walkways through a pedestrian linkage system, signage, street trees, and street furnishings; such changes would address issues pertinent to the neighborhood as a whole. For the district, as well as the individual sites, planning is offered by phases.

Table 4.2 Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP)

Published	2007
Author	Robert and Company
Contents/Organization	Part One: Introduction, Analysis/Recommendations, Recommended Interpretation Program; Cost Estimates, HCF Neighborhood Assessment, Pedestrian Linkage System, The Robert Mills Garden District; Part Two: Contextual History of Columbia, SC 1800-2006, Robert Mills House, Hampton-Preston Mansion, Woodrow Wilson Family Home, Mann-Simons Cottage, Seibels House

Table 4.2 (continued)

Type	Cultural Landscape Master Plan
Emphasis	Unity of District and coherence of individual sites

The CCLMP is divided into two major sections: Part I-- the cultural landscape master plan that covers an overall vision for the district as well as analysis, recommendations, and cost estimates for each site, an interpretive plan, neighborhood assessment, circulation and pedestrian linkage system; Part II—historic accounts for each of the properties, including historic plant lists, timeline, and features. Resources and documentation are provided, as well as ample maps, charts and bulleted lists.

In this study no attempt will be made to discuss the CCLMP in its entirety. Rather, a representative property—the Woodrow Wilson Family Home—is selected as an example of the coverage of the five homes.

The Woodrow Wilson Family Home property is located on Hampton Street, southeast of the Robert Mills House. Though currently closed for repairs, the home has been a house museum since the 1930’s. It is the childhood home of Woodrow Wilson, President of the United States from 1913 to 1921. Architecturally, the home is constructed in the Victorian Italianate style. In the 1980’s, based on archeological exploration, both the home and the landscape were restored to the period of its construction (1872). A row of magnolias on Henderson Street, planted by Mrs. Joseph Wilson, Woodrow Wilson’s mother, and possibly several other large trees are all that is left of the vegetation from that period. No original outbuildings are extant, though an archaeological study in 1983 noted the evidence of a two-story kitchen, as well as the

division of the property into a front yard and a back yard and the possibility of a vegetable garden, orchard, and stable or barn.

A landscape restoration plan, drawn by landscape architect Henrietta Clare and completed in 1989, called for the replacement of some existing trees with historic cultivars, a front yard rose garden, vegetable garden, orchard, arbor, drying yard and orchard to the back yard. Other additions included fences, trellises, and bricked-edged paths. The current Master Plan suggests relocating the main gate, moving the gazebo for better circulation, removing the non-period trellises, adding flower beds to the front walk, and creating footprints of the missing outbuildings (or reconstructing them) in order to enhance visitor experience.

In Part II of the Master Plan may be found a more detailed account of the property. Owners previous to the Wilsons include an A. Brown (1786), Dr. John Fisher (1850's), John P. Adams (1865), John Waties (1869). Woodrow Wilson's father, Dr. Joseph R. Wilson, purchased the land in 1870; Gustavus Theodore Berg was the architect who designed the Italianate Villa-style house, likely inspired by plans in the books of Andrew Jackson Downing. When the Wilsons moved to Washington, the house was sold several times and eventually to a city group planning to raze the house and build an auditorium. After area residents mounted a protest, the property was sold to the State, which through the American Legion Auxiliary opened the home as a museum. In 1966 the property was bought by the Richland County Historic Preservation Commission. It has been administered by the Historic Columbia Foundation (HCF) since the 1970's. The HCF used an archaeological study to restore the grounds to its original appearance as the Wilson property. A dispute between the Richland County Historic Preservation



Commission and the HCF led to general neglect of the landscape shortly after its 1989 restoration. In this interim the Columbia Garden Club worked to restore the garden and continues to assist today.

As with the other sites, the Master Plan section on the Woodrow Wilson Family Home provides a Timeline of Development that emphasizes changes in the landscape. A historic plant list documents only that plant material identified at the time of the 1984 Henrietta Clare landscape plan. Landscape features, both extant and non-extant, are identified by date, location, and installation.

### **Observation and Interview**

*The Robert Mills Garden District is located in the northeast area of Columbia, SC, near the University of South Carolina campus. The area has shaded sidewalks and on-street parking. With a brochure from any one of the sites, the walking tour is clear and navigable. Two houses can be found on Richmond Street. The Seibel House is a two-story structure that fronts on Richland Street. The oldest structure in Columbia, the Seibel House features a long front porch and collection of perennial flowers and shrubs in the narrow strip between the porch and sidewalk. Through an ornamental iron gate is the garden with gravel paths and well-clipped grassy areas interspersed with beds containing primarily perennials and typical South Carolina plants, such as sabal palms, camellias, and azaleas. The path leads to a tiled fountain and pond with ornamental iron benches flanked by hydrangeas. About two blocks away is the Mann-Simmons House. Though the landscape has few plants, the side yard is sculptural with not only footprints, but 3-dimensional frameworks of white tube steel with descriptive signage, representing the store and other outbuildings associated with the site but no longer present.*

*The largest property in the district, the Robert Mills House, was a residence for only four years. Signage explains that it was designed and built for Ainsley Hall by Robert Mills, architect of the Washington Monument and the National Treasury Building. When Hall died in 1829, Columbia Presbyterian Theological Seminary bought and used the property for 98 years, after which it continued as a school under various entities. The landscape appears as a campus, rather than a residence, with open lawns, a few large trees, and a tall stone fence around the perimeter. A visitors center occupies a small room on the bottom floor of one wing of the home. Just out the door is a garden designed with parterres filled with native and heirloom flowering plants, vegetables, and fruits, including a muscadine vine. The Hampton Preston Mansion across Blanding Street from Robert Mills is a Greek Revival-style brick mansion. In the midst of the tree-shaded east side of the property is a very large circular metal gazebo, a memorial donated to the property. On the west side is a large marble fountain surrounded by shrubs and trees. The rear of the property is singularly lacking in plant material and appears under construction. The Woodrow Wilson House beyond the Robert Mills House is structured with characteristic Downingsque Italian Villa details. The landscape is clearly divided into a front and a back yard. The front contains sweeping plantings of aspidistra punctuated with ornamentals. A graveled parking area occupies much of the side yard, while the back yard is almost entirely taken up with an event venue structure, a large ADA ramp, and a vegetable/cutting garden.*

*The District exhibits considerable variety in architectural style, indigenous vegetation, suitable signage, and an air of historical significance. It is a neighborhood in which historic homes exist side by side with more contemporary buildings.*

An interview was conducted with Evan Clement in a meeting room in a wing of the Robert Mills House. Mr. Clements, who holds a bachelor's degree in Landscape Architecture from the University of Georgia, is the Director of Grounds for the District. He works for the Historic Columbia Foundation, which maintains the five homes in the District.

### *Management*

The properties are owned by a consortium comprised of the Historic Columbia Foundation, the city of Columbia, SC, and Richmond County. This consortium contributes funding and oversight through the Foundation's Board of Directors made up of city, county, and Foundation representatives. In addition, funding comes from membership and from events. Any revenue generated from the properties goes back to the management of the properties. Grounds Management creates and submits a yearly budget and funding request for the year. The budget request is funded by quarters.

Management of the properties proceeds in accordance with the Historic Columbia Living Collections Policy and the Collections Management Plan. These documents set policy for acquiring, caring for, and removing plants on the historic properties under the care of the Foundation.

Each of the properties emphasizes a different time period. A selected few genera of historic plant material are emphasized at each house, often based on primary source material, such as dated photographs. The Seibels House, for example, has been expanded over the years with generations of occupancy. The period of focus extends from the 18<sup>th</sup> through the 20<sup>th</sup> centuries; plant material is broad-based. The landscape now contains both historic and modern species and cultivars. The Hampton-Preston Mansion has an

antebellum garden that represents the international travel of the Hamptons and the estate-type garden of wealthy, pre-war Southerners. Once a college, the Robert Mills House retains the look of a campus, with the addition of the Founders Garden with a native plant collection. The intention is to replace current non-native plants on the property with native plants. The Woodrow Wilson Family Home is the District's All-American garden—modern varieties of native genera, much of which evokes Victorian planting. On the 1 ½ acre property are pleasure gardens with flower beds of chrysanthemum, dahlias, salvias, buddleia and others, particularly for cut flowers. There are also fruit trees and vines, particularly heritage fruit. The Mann-Simmons House has a minimal landscape; it represents a working-class, utilitarian landscape with few flowers, among these crinum, wisteria, althea.

The Historic Columbia Living Collections Policy lists the focus taxa of the five properties:

Seibels House—Southern Pleasure Garden 1796-1960;

*musa, sabal, camellia*

Hampton-Preston Mansion—Antebellum Estate Garden 1861;

*aspidistra, buxus, osmanthus, rhododendron indicum,*

*hamamelidaceae*

Robert Mills House—Federal 1800-1820; 19<sup>th</sup> century English

garden native plant collection, Nicholas Herbemont

Collection (*vitis, morus, rosa*)

Woodrow Wilson Family Home—Late Victorian Pleasure

Garden 1871; *dahlia, iris, dianthus, chrysanthemum,*  
heritage fruit trees (*figus, prunus, malus, pyrus*)

Mann-Simons House—19<sup>th</sup> Century African-American

vernacular Garden 1850 Columbia Cottage; *hibiscus*  
*syriacus; crinum, wisteria*

The current 15 acres of home landscapes in the District continues to be developed; 2 ½ acres of irrigated garden space and 20,000 square feet of pathways were installed in 2017-2018. There are two full-time staff—the Director of Grounds and a horticulturist, with a gardener and volunteers who come twice a week to help maintain different parts of the District. Because “maintenance is about efficiency,” power tools are preferred to hand or mechanical equipment (E. Clements, personal communication, June 6, 2018). The historical aspects lie in the layout of the landscape and especially in the effort to secure historic plants whenever feasible. When historic plants do not survive, a better cultivar or similar replacement is used. Mr. Clements notes, “We definitely do go out of our way to track down the historic plants,” and the effort extends to conserving historic plant material, for example, *Sequoia sempervirens*, for which a historic nursery receipt has been found (personal communication, June 6, 2018).

Mr. Clements believes that the contextual urban location of the properties is advantageous inasmuch as pests and unwanted weeds are fewer, but contrary to expectations, he does not believe the high visibility and accessibility is necessarily an advantage. There is the problem of the District’s being always available as a familiar part of town, not necessarily a destination for locals.

### *Special Challenges*

Particular problems center on needing additional staff to care for the rapidly growing vegetation in the South Carolina climate. Another challenge is hosting events with the increase in foot traffic. Some attendees, as well as hired caterers and service people, tend to be hard on the landscape, carelessly abusing lawns and plants.

### *Use of the CCLMP*

Mr. Clements observed that there were relatively few recommendations in general in the CCLMP. What was most helpful was the organization, which enabled separate restoration planning for each site. As much of the property was in poor condition, the Master Plan has made the restoration of the landscapes much more feasible by prescribing incremental changes. An important use of the CCLMP is for soliciting funding from organizations and from individuals. Having a researched and documented plan is “very valuable...[It shows] we’ve done due diligence. We’ve done our research. We’re organized. We have a focus” (E. Clements, personal communication, June 6, 2018).

Overall, Mr. Clements considers the Master Plan effective in covering the history, planning, and the management process for the District. It is appropriately a generalized plan that is flexible. Procedures are not prescribed; therefore, alternate avenues can be pursued. On the negative side, lists of historic plant material in the CCLMP is questionable; “it[the plan] doesn’t look like it was put together by plants people necessarily. The names don’t quite make sense” (E. Clements, personal communication, June 6, 2018).

While “the landscape is essentially a waiting room for our house tours,” Mr. Clements observes, in the future, visitors to the sites will be able to use iPad apps (that are funded but not yet implemented) to tour the gardens (personal communication, June 6, 2018). While the gardens are constructed and planted to suggest a historical period, there is at this time no intention to provide the visitor with a literal historic landscape experience at the different venues, though signage helps to explain certain details.

### **Fort Hill**

<https://www.clemson.edu/about/history/properties/fort-hill/>

Fort Hill was the home of John C. Calhoun, Vice President of the United States from 1825-1832, and his son-in-law Thomas Green Clemson, first *de facto* US Secretary of Agriculture and founder of Clemson University. A two-story vernacular design with Greek Revival columns on three piazzas, the home is located on a large city block area in the center of the Clemson University campus and serves as a museum open to students and public alike by the terms of Thomas Clemson’s will. Originally 1100-acres, Fort Hill was a working plantation or prosperous farm under both the Calhoun and Clemson families (see Table 4.3).

The house is approached on Fort Hill Street. The grounds contain a driveway lined with Deodar cedars, a spring house, John C. Calhoun’s study/office building, a kitchen building, and the Second Century Oak, commemorating the Trustee’s meeting on that site to formalize the charter of Clemson University. For special events, such as Legacy Day, Fort Hill may be toured by as many as 1000 visitors.

Table 4.3 Site Attributes—Fort Hill

Fort Hill	Attributes
Location	Clemson, South Carolina
Size	5 acres
Ownership	Clemson University (State of South Carolina)
Features	Greek Revival home of Thomas Clemson, John C. Calhoun’s library, slave life interpretation
Major Events	Legacy Day, Reunion Day, alumni functions
Staffing	Two funded positions, part-time student workers
Management scheme	University Facilities, University Landscape Services
Funding	University, Endowments, \$5.00 house tours
Special Challenges	Football tailgating on property
CLR Treatment Recommendations	Restoration, Reconstruction, Rehabilitation

### **Fort Hill Cultural Landscape Report (FHCLR)**

The Fort Hill Cultural Landscape Report for Fort Hill (FHCLR), drafted by Dale Jaeger and the Jaeger Company in 1998, was published in 1999 as Section 4.0 Landscape Evaluation, part of the Master Plan for the mansion and grounds (see Table 4.4). The Report contains four major sections providing a historic overview of the property, periods of development, historic landscape analysis, and landscape management recommendations, as well as a summary of an archaeological survey for further identification of historic landscape features. The Report details recommendations that include the discussions of landscape treatments and specific suggestions concerning plant material, circulation and landscape features.

The historic overview section features an account of not only the history of the site’s ownership and occupation, but also changes to the landscape wrought by each successive owner. Throughout successive ownership up to the death of Thomas Green Clemson, Fort Hill had been agricultural land. From the original land grant in 1784 to



Robert Tate, then the second owner John Ewing Colhoun, Sr., and the third Rev. James McElhenny, the property was believed to be a working farm. Upon the reacquisition of the property by the Colhouns on the death of Rev. McElhenny and subsequent rent/sale to John C. Calhoun, the property was expanded to 1100 acres, the McElhenny home “Clergy Hall” transformed, and the land worked by slaves as a plantation with both crops and woodlands. Contemporary descriptions note Calhoun’s scientific farming methods including terracing. Structures on the property included slave cabins, kitchen, stables, even a *pigeonnier* or dovecote.

Table 4.4 Fort Hill Cultural Landscape Report (FHCLR)

Published	1999
Author	Jaeger Company
Contents	Historical Overview by periods, Periods of Development, Historic Landscape Analysis, Recommendations
Type	Landscape Evaluation as part of Master Plan
Emphasis	Historic landscape

The FHCLR offers extensive commentary on site trees—particularly memorial trees given to Calhoun, such as the arborvitae (*Thuja occidentalis*) from Henry Clay, the hemlock (*Tsuga canadensis*) from Daniel Webster, and the Chinese parasol tree (*Firminia simplex*) from Stephen Decatur. Other historic trees include mimosa (*Albizzia julibressin*), franklinia (*Franklinia alatamaha*), hollies (native), and allées of Deodar cedars (*Cedrus deodora*). Not all trees described are extant. Accounts of historic flowers and shrubbery are given, for example, Cornelia’s Garden, an enclosed garden with rock wall and grape arbor. Details of garden areas are based in part on eyewitness accounts found in primary sources. Of note, however, is the warning that eyewitness accounts are not always accurate, misidentifying plants and features. The Report cites one account

that describes a well that was actually a spring; another eyewitness observed one long building that is really a series of small buildings connected. Even drawings and paintings can be products of artistic license; a drawing of a landscape with one tree may have omitted other trees or display another species.

In the latter years of Clemson's occupancy, the property declined; apparently little upkeep was done to the landscape during this time. Upon Clemson's death in 1888, Fort Hill consisted of 814 acres with house willed to the State of South Carolina for a college focusing on education of both the mind and body. Clemson University opened in 1893.

The FHCLR considers the target era for Fort Hill to be that of both the John C. Calhoun and Thomas G. Clemson occupancies (1803-1888). The property can be considered to have three zones, each of which may have a different treatment. Recommended treatments follow *The Secretary of the Interior's...Guidelines for the Treatment of Cultural Landscapes*.

Zone A—*Restoration* based on extant photos with *reconstruction* of Cornelia's Garden

Zone B—Further archaeological survey to discover remnants of outbuildings for use in interpretation. Possible *reconstruction* through regrading of area to original elevation.

Zone C—*Rehabilitation* to preserve such historic features as the cedar row at the eastern property boundary while incorporating campus uses.

In addition to the historical overview the FHCLR contains an inventory and analysis of landscape features, historic markers, and vegetation with a listing of historic

vegetation noted in primary sources from the Calhoun-Clemson era. Changes in the landscape are traced chronologically from the primary sources. The FHCLR notes the reason for the span of the period of significance: “Part of a large plantation in the nineteenth century and transformed into part of a major university campus in the twentieth century, the landscape at Fort Hill contains a palimpsest from nearly two hundred years of human occupation of the site” (*Fort Hill Master Plan*, Sec. 4.0, p.15).

Of particular interest are beautification efforts done without regard to historical precedence. For example, the FHCLR disputes the installation of boxwoods and rock curbing actually done as part of a questionable landscape restoration effort in 1939:

“Although most of the plants used in the 1930’s would have been available in the first half of the nineteenth century, the design of the plantings was more typical of early twentieth century landscape design than it was of the sort of informal, vernacular landscape that Calhoun had developed” (*Fort Hill Master Plan*, Sec. 4.0, p.13).

The reason given for the planting was screening the property from campus activity. Again, 1960’s regrading on the east side for dormitories altered the original elevations. Nearer the home the replanting of Cornelia’s Garden is not consistent with the design or the character of the original Calhoun garden in that location.

Additional sections note not only the search for and existence of historic features, but changes through the decades as noted in primary sources of historic landscape information. Listed are still extant trees from before the death in 1888 of Thomas Clemson and the subsequent establishment of Clemson University, as well as other historic features such as paths and roads, out buildings, and gardens. Based on the

primary sources, there is also a list of historic plants lost or removed including ten plants from the Calhoun era, as well as memorial/gift markers on the property. Five periods identified here are those of the McElhenny Farm (1803-1825), Calhoun's Plantation (1825-1865), Clemson's Fort Hill (1866-1888, Clemson Agricultural College (1889-1930's), and Clemson College and University (1930's to the present). The archaeological survey section summarizes the exploration to identify hitherto undocumented locations and artifacts that would illustrate and support interpretation of the lives of all the people living on the site, especially those of servants and slaves. As the original survey was only at the reconnaissance level, the FHCLR recommends additional, more extensive, survey work.

### **Observation and Interview**

*Fort Hill is in on the southeast side of the Clemson University campus on a rise of ground just west of the stadium. As it is very much a part of the campus, many students walk past or on the site daily on their way to class. The approach to the home from Fort Hill Street parking is somewhat precarious with uneven brick walk and steps. The rebuilt spring house is just to the right of the walk, more a cave tucked into the steep bank in front of the home. In front of the home stand horizontal rows of tall boxwoods bordering the east-west walkways.*

*The grounds are shaded by large specimen trees, oak, magnolia, and tulip poplar with two visible allées of Deodar cedars, one along the angled drive from the west side, the other along Calhoun Drive on the edge of the property. The home itself is an imposing structure with columned porticos on three sides. An archaeological dig is*

*underway on the east side of the home. Back of the home near the rear entrance is John C. Calhoun's study and library, a separate one-story building.*

William D. Hiott, Executive Director and Chief Curator of the Department of Historic Properties at Clemson, was interviewed on June 4, 2018, in the Calhoun office.<sup>13</sup> Fort Hill is one of three properties (with Hanover House and Hopewell Plantation) owned by the University.

### ***Management***

Funding for Fort Hill comes primarily from the University and from private donations, such as the Legacy Fund. A \$5.00 admission charge is made for tours of the home. University funding covers salaries for two full-time employees and major restorations, such as that done in 2000-2003, as well as the installation and maintenance of systems, such as fire alarms. Private endowments provide support for special projects, such as the archaeological exploration currently underway near the home. Landscape maintenance is carried out by employees of University Landscape Services in the University Facilities Department. Other employees, such as the Curator of Education and Interpretation, interns, and work-study students work primarily in the home itself as interpreters.

Maintenance personnel follow a regular schedule for routine tasks, such as weeding and fertilizing. Other periodic maintenance includes a professional check on trees at Fort Hill by the University arborist who may cable trees or remove limbs or the trees themselves if they appear hazardous. As the site is on campus, tree maintenance is

<sup>13</sup> *Having the questions ahead of time, Mr. Hiott provided written responses, which have been incorporated into the interview summary*

important to ensure the safety of students and the public.

Director Hiott noted efforts towards preserving and replacing historic plant material. Several trees extant on the property appear to be specimens given Calhoun by other prominent historical figures. Others are replacements. Historic trees are cloned or propagated from seeds from the original tree. However, that Fort Hill is university founder Thomas Clemson's home, prominently located on campus, is reason enough for a maintenance regimen that enforces appearance, so that non-historical seasonal plantings may also be done to appeal to alumni, students, potential students, University personnel, and visitors.

Site use is confined to events and activities directly related to the University; no private functions are hosted. The larger events include Legacy Day and Reunion Day.

### *Special Challenges*

Fort Hill's location near the Clemson Stadium makes the grounds a prime area for tailgating in the fall. In previous football seasons fans would park on the grounds with cars and RV's. Policy was enacted to prevent vehicles on the property and to protect plants and trees from abuse. Clean-up is outsourced.

Historical landscape accuracy is made more difficult to achieve through natural changes in the landscape. As trees grow and die, the patterns of sun and shade change, also changing site conditions. For example, a state champion *Franklinia* declined and died as the tree canopy over it dwindled. It was necessary to plant a specimen *Franklinia* in another part of the grounds. Drought and heat prevent the historic peonies from growing where they were originally. Modern grass cultivars (*St. Augustine* and *Zoysia*)

have replaced sod no longer thriving. At Fort Hill as many significant historic plants are maintained as possible. Director Hiott notes, “Landscape maintenance is informed by the story we wish to tell” (personal communication, June 4, 2018).

***Use of the FHCLR [Section 4.0 Landscape Evaluation—Fort Hill Master Plan***

The FHCLR was produced by Dale Jaeger of the Jaeger Company (Gainesville, GA) together with Harris Architects (Brevard, NC) and with other consultants, e.g. George Fore (paint analysis and wall paper) and Landmark Facilities (HVAC) for the Master Plan

As part of the Master Plan the FHCLR was reviewed by various units of the University and the State involved with the restoration, which selected items in the report to implement. FHCLR recommendations were not always followed; for example, the removal of boxwoods as non-historic to the Calhoun-Clemson era was not done, because they were deemed an iconic part of the site by visitors, especially alumni. Mr. Hiott did effect some replacement with hybridized English boxwoods that were more resistant to leaf borer. The report advocated also removal of hollies and magnolias. Two magnolias were removed, not for historic reasons, but to open up viewsapes and prevent interference with the Second Century Oak. The others were large trees, not given to random removal. For security, light poles were erected for illumination and for mounting security cameras (an arson attempt was made at the site in 1998). Also wrought iron railings were installed for visitor safety, Mr. Hiott notes, because security measures for both property and visitors are paramount, even if not historic.

FHCLR recommendations have been followed for ADA accessibility; regrading of the original path on the west side of the building and installation of Grid Tech surface

eliminated the need for a ramp and provided access for wheelchairs, strollers, and even hand trucks. Interpretive signage has been installed near the Trustee House on the northern edge of the site; efforts to add additional memorial markers or statuary to the site have been put on hold or discouraged. Fort Hill is offering a much fuller interpretation of African American presence on the site with both publications and signage in the home. Current and planned archaeological work targets the identification of slave quarters, burial sites, and outbuildings, such as the weaving building and the kitchen where servants and slaves worked. Future planning includes enacting further interpretation with the discovery of additional archaeological work.

Mr. Hiott makes clear the philosophy undergirding the management of Fort Hill, that while concerted effort is being made to preserve historic vegetation and to plant historic cultivars, the focus is the home itself, which by terms of Thomas Clemson's will must be kept repaired and open to the public: "Here in the middle of campus we're worried about parking, visitor access, and really interpreting the house. The landscape is not the biggest part of what we do" (personal communication, June 4, 2018). To Mr. Hiott, circumstances dictate a pragmatic approach to management of Fort Hill's landscape: "There is no way we can truly, nor would we ever want to, take it back to what it originally was. We try to maintain what's here (personal communication, June 4, 2018).

### **Kingsley Plantation**

<https://www.nps.gov/timu/learn/historyculture/kp.htm>



Kingsley Plantation is part of Timucuan Ecological Preserve and Historical Site, owned and managed by the National Park Service (NPS) under a partnership agreement with the Florida State Park System, the City of Jacksonville and over 300 private and corporate landowners (see Table 4.5). Timucuan receives approximately one million visitors annually, many of whom visit Kingsley Plantation. Located on Fort George Island in Duval County, Florida, Kingsley Plantation occupies 58 acres out of Timucuan’s 1040 acres. Kingsley is one of four sites in the NPS preserve and the only one with a historic home.

Known as the Core Area, the 20-acre primary visitor area is located on the north shore of Fort George Island. The grounds contain several buildings, in addition to the visitors center, including the main house, slave cabins, a tabby barn and a separate kitchen building connected to the main house by a latticed walkway. Facing the Fort George River, the wooden plantation house, built in 1798, is the oldest plantation home in Florida. Of the original 32 tabby slave cabins, 25 remain, two of which are partially restored. A walkway, pier, and boat dock extend along the riverfront near the Visitor Center. The Fort George Club building, built in 1927, is adjacent to the Visitor Center.

Table 4.5 Kingsley Plantation Site Attributes

Kingsley Plantation	Attributes
Location	Timucuan Historical and Ecological Preserve, Fort George Island, Jacksonville, FL
Size	58 acres
Ownership	National Park Service
Features	Antebellum plantation home, 25 tabby slave cabins, boat dock, audio tour, Anna Kingsley exhibit
Events	Historical skills workshops, plantation crop demonstrations, Kingsley Heritage Celebration

Table 4.5 (continued)

Staffing	5 full-time general maintenance persons for all preserve sites and volunteers (primarily docents)
Management scheme	Supervisory specialist in charge of cultural resources
Funding	NPS Preserve Budget
Special Challenges	Site accessibility, additional personnel, heat and humidity
CLR Treatment Recommendations	Rehabilitation and Preservation

### **Kingsley Plantation Cultural Landscape Report (KPCLR)**

Table 4.6 Kingsley Plantation Cultural Landscape Report

Published	2006
Author	Jaeger Company, Hartrampf, Inc.
Core Contents	Introduction, Site History, Existing Conditions, Analysis and Evaluation, Treatment Recommendations
Type	Cultural Landscape Report
Emphasis	History of the Site

The cultural landscape report for Kingsley Plantation (KPCLR) was drafted by the Jaeger Company and Hartrampf, Inc. in 2005 and published in 2006 (see Table 4.6). The introduction includes a historical overview, and the boundaries and methodology of the study, as well as a summary of findings. The report is divided into three main divisions: Part I—the site history, existing conditions with analysis and evaluation, and features of significance; Part II—treatment recommendations; Part III—ongoing record of treatment implementation.

Extensively documented, the KPCLR traces the ownership of Kingsley Plantation from Richard Hazard before 1766 when William Bartram and his son visited Fort George Island. While prior settlement and ownership of the Island included both French, Spanish, and colonial inhabitants, the Hazards developed extensive cropland there. The

main house, kitchen, and barn were constructed in the 1790's by the next owner John McQueen and formed what came to be known as the Plantation's Core Area. McQueen established cotton, a crop that would continue through subsequent owners John Houston McIntosh and the family of Zephaniah Kingsley.

Zephaniah Kingsley bought the plantation in 1817. Under him the plantation grew Sea Island<sup>10</sup> cotton and indigo as the primary cash crops. Together with his wife Anna, he built 32 tabby slave cabins to house 60 slaves and their families. Kingsley Beatty Gibbs, who bought the plantation from Zephaniah, his uncle, in the 1830's, grew sugar cane in addition to cotton and likely indigo, as well as other crops. When the Civil War disrupted and finally ended the plantation system, the Gibbs family sold the plantation to John F. Rollins, who revitalized the agricultural output with field crops and orange orchards, as well as built fences, planted trees, and improved roads. Unexpected freezes decimated citrus and other crops on the Island in the late 1890's. Rollins began selling off parcels of land, a trend that his daughter continued with the sale of the property in 1921 to Rear Admiral Victor Blue, who created the Fort George Club and accompanying cottages as a recreation venue. With the Depression, the Club was no longer feasible, and the property declined. The State of Florida purchased part of the property as a historic site in 1955, the rest in 1966. The State deeded a portion of the property to the Federal Government in 1991.

The KPCLR identifies three periods of significance for Kingsley Plantation, which was placed on the National Register of Historic Places in 1970. The site illustrates the plantation economy of the 1700's and 1800's, the change along the Florida Coast

<sup>10</sup>Sea Island cotton ( *Gossypium barbadense*) is a premium, long-staple cotton, similar to Egyptian cotton, well suited to the Island's climate (<https://charlestonmagazine.com/features/sea-island-cotton> ).

from an agricultural economy to a recreational economy, and early 1900's social and recreational site development. However, only two periods of significance were emphasized as the basis for treatment recommendations focused on the Core Area: the Plantation Era and the Club Era.

The Treatment Plan is based on the previously published 1997 General Management Plan and Development Concept Plan; however, the KPCLR treatment recommendations vary from the 1997 plan in several aspects: screening along Palmetto Avenue, the proposed development adjacent to the Fort George Clubhouse, and the parking area. Per the Secretary of the Interior's definition, the primary treatment chosen is *Rehabilitation* in order to preserve circulation patterns and vegetation in the Core Area, as well as to secure the Fort George Clubhouse as the administrative center for which it is currently used. The Report suggested the overgrown successive vegetation between the slave cabins and the main house should be cleared and land cared for as a meadow until documentation of crops grown in this particular area can be had and sample crops instituted. *Preservation* is recommended for all historic buildings on the site, as well as historic trees. "Footprints" for interpretation may be created to stand in for historic buildings no longer existing, such as the Club Era cottages, the carriage house, grain and sugar mills, and seven missing slave cabins. Additional recommendations include the removal of the ADA ramp to the main house and replacement with a better designed access, an alternate location for the current demonstration garden, removal of vegetative material that may threaten historic structures, and an interpretative "node" for visitor

orientation. Recommendations all seek to preserve the historic Core Area, while the remainder of the property is left in its natural state.

### **Observations and Interview**

*While difficult to access, the Kingsley Plantation Core Area itself is an open area along the riverfront, comprised of a vernacular plantation home, a visitors center, the Fort George Clubhouse, a kitchen building, a barn, and a row of 25 tabby slave cabins with unobtrusive but informative signage. The main buildings are connected by walkways of rubberized, spongy material. The house is open only by appointment. The kitchen, in a separate, two-story building connected to the main house by a trellised and covered walkway, was floored with tabby bricks and contained reproductions of foodstuffs typical to the Plantation. A costumed interpreter discussed the history of Kingsley Plantation, particularly food preparation. Another room in the kitchen building housed an informative display with artifacts and illustrations of slavery and slave life. Featured was Anna Kingsley nee Anta Majigeen Ndiaye of the Wolof tribe in Senegal. According to the display, she was the wife of Zephaniah Kingsley. Anna, who was first a slave herself, became a land-owner and slave-owner in her own right. She managed the plantation and is said to have directed the tabby slave cabins be built to emulate an African village in her native Senegal. The signage explains the task system at Kingsley under which the slaves were given specific tasks, such as hoeing ½ acre of cotton, in the morning, and allowed to use the afternoon for their own needs, such as tending their vegetable plots, from which they could sell extra produce to other slave families, the plantation, or other buyers. The small garden in the core area is planted with cotton,*

*indigo, and seasonal vegetables. An adjacent area is marked with posts indicating the actual boundaries of ½ acre.*

*The 25 slave cabins, about 400 yards from the main house, sit in an arc, half on one side and half on the other side of the entrance road. They are built of cream-colored tabby, a cement-like building material made from crushed oyster shells. All but two are lacking roofs, the walls containing vacant doors and windows. Each cabin has a fireplace for cooking and heating with chimneys rising above the walls. At the back of the cabin arc encroaching bushes, vines, and trees, including a number of palms. The slave cabins become far more meaningful with the dramatic and powerful audiotape self-guiding tour of the grounds. The tape was commercially produced for the National Park Service and won the National Association for Interpretation 2013 national media award. In several first-person narratives the tape recounts the daily life of slaves in the cabins and elsewhere on the property (available online at <http://RJagency.com/portfolio/the-lion-storyteller-mobile-interactive-program/>).*

An interview was conducted with Morgan Baird, a supervisory specialist at the Timucuan Historical and Ecological Preserve, on June 11, 2018, in the dining area of the historic Fort George Club. A ranger with the National Park Service for 20 years, Mr. Baird has had special training in historic preservation law.

### ***Management***

Maintenance crews attend to both buildings and landscape. The vegetation is mostly successional, rather than planted, located in thickets around the perimeter or in the area in front of the slave cabins. The primary landscape tasks are mowing the lawn of the core area and keeping hedges at a 4 ½-to-5-foot level. The present garden area,

demonstrating indigo, Sea Island cotton, vegetables, and other historic plants, is tended periodically. Noting the volunteers on the property, Mr. Baird explained that the regular maintenance crews were small (3-5) and were based at various places around the Preserve, attending to the several historic and ecological areas at different times. Volunteers may come for several hours or may be part of the VIP (Volunteers in Parks) national program. VIP's may occupy rooms at the Fort George Club for longer stays. While a few help with landscape maintenance, most are involved with interpretation or other activities.

Larger or more complex projects may be contracted out locally or to the Historic Preservation Training Center (HPTC) out of Fredericksburg, MD. Mr. Baird submits a grant request to an NPS entity for such projects. If he receives the grant, he will contract with whomever he feels has the skills and availability to do the work. He is responsible for the outcome and for compliance matters. For example, when the tabby barn needed repair, workers from the Preserve and other areas worked with the crew from HPTC in a 4-day workshop to learn the technique of making and applying this indigenous coastal material.<sup>11</sup>

Today, circulation patterns at Kingsley are limited to the Core Area; visitors access the plantation via an extraordinarily narrow, rough dirt/gravel road from Route A1A 105 or a less direct, but paved road to the state-owned Ribault Club<sup>12</sup> and around to Kingsley. Because neither road is on its property, upkeep is not within NPS jurisdiction.

<sup>11</sup>*Tabby is comprised of oyster shells, often found in Timucua middens, burned, ground and mixed with sand and water. This material is similar to concrete and can be poured into a form. NPS-Kingsley Plantation information sheet—Tabby*

<sup>12</sup>*part of Florida Park Service's Fort George Island Cultural State Park*

A less-used, but available access is via boat on the Fort George River, landing at the boat dock at Kingsley. Fort George Island is accessible by the St. Johns River Ferry to Mayport or via the Napoleon Bonaparte Broward Bridge on I-295 to Jacksonville.

Due to a lack of facilities, events such as weddings and parties are not held at Kingsley. However, with special provisions, Kingsley hosts nearly 1000 people at Harvest Day and the Kingsley Heritage Celebration in February.

### *Use of the KPCLR*

Mr. Baird considers the KPCLR a “guiding document” for management. As a foundational document, “it provides more credence” to the management approach to Kingsley and demonstrates the “back work” that supports bids for funding (personal communication, June 11, 2018). It also documents the need for decisions and specific maintenance tasks, such as the removal of the structurally unsound Lutz Cottage from the Club era and the non-historic maintenance barn. It provides direction for future projects, such as the elimination of the successional woods between the slave cabins and the main house. Records are kept of the less routine maintenance tasks such as the removal of a tree, documented by photographs and written details.

Though Mr. Baird indicates the recommendations in the KPCLR are valuable, the history accounts in it he notes can be found in other documents such as the National Register nomination; rather, “it’s the treatment that is the meat of the cultural landscape report” (personal communication, June 11, 2018).

ADA accessibility is also an issue addressed by the CLR. Per the recommendations, the former ramp has been removed. However, there are no current



plans other than individual accommodation on an *ad hoc* basis to provide handicap access to the house. Paths throughout the Core Area, which is flat, are made of Jungle Mix,<sup>TM</sup> a semi-soft surfacing material suitable for wheelchair access, made from recycled tires and removable or renewable as needed and suitable for wheelchair access. Another ADA accommodation is the audio tour, which features not only a dramatization of slave life corresponding to various areas, but also a verbal description of the particular area for the visually impaired. Additional signage, periodic interpretive demonstrations, and pamphlets and factsheets are also part of the historic interpretation at Kingsley available to everyone.

### ***Special Challenges***

On the subject of horticultural techniques in both specialized and routine maintenance, Mr. Morgan observes that Kingsley has a simple landscape, mostly mowed grass and forested areas. For the maintenance of the Kingsley landscape, additional horticultural information in its cultural landscape report is not really necessary but could be helpful at sites with more plants and flowers. The heat and humidity of Kingsley is a challenge to workers on site, but keeping the landscape simple makes the day-to-day maintenance easier to accomplish. There are specialized aspects to the historic building upkeep at Kingsley. With limited number of workers and other practical considerations, the landscape cannot be restored to its former plantation appearance.

### **Manship House Museum**

<http://www.mdah.ms.gov/new/visit/manship-house-museum/>

With seven rooms Manship House was home to Charles and Adaline Manship, their large family and descendants. Built in 1857, it was constructed in the suburban Italianate Villa style, likely after Andrew Jackson Downing’s designs. An unusual structure in the Jackson area, it is now owned by the Mississippi State Department of History and Archives (MDAH) (see Table 4.7). The home sits on 1 ½ acres, close to downtown Jackson and adjacent to Baptist Memorial Hospital. The interior of the home features wallcoverings of faux wood painting (graining), which was Charles Manship’s specialty. The grounds, a remnant of the original property, have retained little of the original vegetation. A grounds restoration to approximate plantings during the residence of Charles and Adaline is planned after the repairs to the house is completed. The visitors center occupies the adjacent Phelps House, a dwelling constructed at a later period on property formerly owned by the Manships.

Table 4.7 Site Attributes—Manship House Museum

Manship House Museum	Attributes
Location	Jackson, MS
Size	1 ½ acres
Ownership	Mississippi Department of Archives and History (MDAH)

Table 4.7 (continued)

Historic Register	1972
Features	Gothic Revival main house with historic interior decorative wall treatments
Events	Children’s events; temporarily closed
Staffing	1 full-time; contracted maintenance
Management scheme	Adm. by MDAH
Funding	MDAH budget item
Special Challenges	Limited personnel; need for skilled workers; future plans awaiting completion of repairs
CLR Treatment Recommendations	Interpretive

## Manship House Museum Cultural Landscape Report (MHCLR)

Compiled by Suzanne Turner Associates in 2010, the cultural landscape report for the Manship House Museum acknowledges the elements and terminology of the *Guide* (Page, Gilbert, & Dolan, 2005) and other federal documents, but with different emphasis (see Table 4.8). Heavily historical, the MHCLR is divided into seven chapters: the cultural landscape report Process, the Regional Context, Landscape Design (explaining the Picturesque style), Historical Narrative, Existing Conditions, Assessment of Landscape Significance and Integrity, and Recommendations (including two plan options). The extensive and repetitive historical details may nonetheless afford a more thorough foundation for potential renewal of the landscape, inasmuch as almost no verifiable vegetation exists from the time of Charles and Adelaide's residency in the latter half of the 19<sup>th</sup> Century, the period of emphasis.

Table 4.8 Manship House Museum Cultural Landscape Report (MHCLR)

Published	2010
Table 4.8 (continued)	
Author	Suzanne Turner Associates
Contents/Organization	Process (for the CLR), regional context, landscape design and horticulture context (history of), historical narrative, existing conditions, assessment of landscape significance and integrity, recommendations for treatment options
Type	Cultural Landscape Report
Emphasis	Historic interpretation

The MHCLR contains an unusual amount of explanation of the research involved in the compiling of a cultural landscape report. Chapter 1 functions as an executive summary, in that it offers how the report was put together, acknowledging both prior reports and current interviews and stakeholder meetings, and a summary of findings and

previous recommendations. This same attention to detail and background continues through an explanation of context, the original design of the house and grounds, and the continuing thread of the family's history. Even through the analysis, recommendations, and interpretation chapters, this historicity is the dominant theme.

The Manships were not from Mississippi originally, Charles from Baltimore, Adaline from Boston. With a large, growing family, they chose to build a relatively modest home on four acres on the outskirts of Jackson, probably referencing Andrew Jackson Downing's *Cottage-Villa in the Rural Gothic Style*, in a style distinctly different to the typical homes in the South but more common in the North (MHCLR, pp. 47-48). The picturesque style of the house was likely echoed in the grounds as well, possibly influenced by the writings of Frank Scott's *Suburban Home Grounds* (MHCLR, p. 25). By expanding living space, sizeable porches on the house itself suggest an enjoyment of the outdoors (p. 49). However, at present archaeological explorations do not point to any specific characteristics and offer little to support uses to which the immediate grounds were put.

While not directly pertinent to the landscape, details of the family history contribute to interpretation of the site. As a city commissioner, Charles Manship was instrumental in the organization of the first Jackson Fire Department and was awarded the firehouse bell that is still on the property. He was major of Jackson during the Civil War, and tradition holds that Adaline Manship, now the mother of ten children, saved the house from torching by Union soldiers during the occupation of Jackson. As well, Charles convinced General Sherman to permit food distribution to the people of Jackson.

After the war and a lost mayoral election, Charles and Adeline traveled to Europe, where enthusiastic letters home described both cultural and agricultural sights, which may have influenced landscaping when they returned (p. 51ff). Upon the deaths of Charles and Adaline, the inherited property was subdivided. The house and most of the property were obtained by the Dudley Phelps family and eventually sold to the Mississippi Department of History and Archives.

Renovation of the house and grounds was first undertaken in 1976 shortly after its acquisition by the State, impelled in part by the nation's bicentennial-related celebration of heritage. To facilitate archaeological exploration the kitchen and back porch was removed from the structure. Basic renovation completed, the house was opened as a museum in 1982. In 2010, when a historic structures report revealed serious problems with the foundation, the Manship House was closed to the public for repairs, remaining so except for special tours, while other repairs to both the interior and exterior of the house were completed.

The MHCLR's full historical account offers a detailed summary of the "facts," what is known about the original appearance and subsequent changes to the landscape. The Report notes that there are few elements or sources to suggest a particular landscape scheme. Manship House landscape is practically devoid of those elements that would support its integrity; the property is diminished, the context urbanized, and the viewshed is drastically altered. However, as *preservation* is not an appropriate treatment for the landscape, the MHCLR suggests that

a more aggressive treatment would not necessarily destroy an integrity that does not exist,...[but]could instead reinforce the primary mission of

the Manship House...to educate the visiting public about this family and about Jackson during a time of rapid growth. It is also an opportunity to educate the visitor about ideas related to landscape design which were not common in the Deep South...(MHCLR, p. 122).

MHCLR treatment recommendations for the landscape, involving *rehabilitation* and *reconstruction*, provide two options, both of which incorporate elements of the typical “picturesque” style and are essentially the same except for the location of features. The target period is the occupation of the Manship family—1857-1950’s.

Recommendations are as follows:

- \* Alteration of circulation paths
- \* Restoration of firehouse bell’s original location
- \* Reconstruction of outside structures and elements related to family life
- \* Positioning of planters, garden furniture and other landscape elements and accessories
- \* Removal, pruning, and replanting of trees
- \* Reconstruction of a cedar archway at the entrance to the house
- \* Establishment of lawns
- \* Construction and planting for vegetable and flower gardens and orchard
- \* Removal of invasive plant material
- \* Perimeter plantings to provide screening and to enhance viewsheds

## **Observations and Interview**

*The approach to Manship House is through busy, rough Jackson streets; parking is adjacent to the Visitors Center/Phelps House on a gravel parking lot. The initial view is of the back yard, fence, and large hospital parking lot to the rear of the property. A curved, concrete sidewalk traverses the short distance between the Center and the main house and continues towards borders with mixed vegetation and large crepe myrtles. A walkway from the side of the house ends abruptly at the fence along west North Street. In the side and back yards are trees slated for removal, overgrown bushes and shrubs, persistent cane, and a small vegetable garden. Behind the Visitor's Center is a heavily shaded fountain surrounded by brick-outlined concentric flower beds containing a few bulbs. A bell sits on a short concrete plinth in the back yard.*

*The entrance to the property is from the visitors center, rather than the gated entrances on Fortification Street and on N. West Street. There is no path from either entrance completely around the house. There is a walkway from the parking lot to the rear of the home, where there is an ADA ramp extending into the yard. The exterior of the house, indeed its profile, exhibits varied roof angles and carved ornamentation on the several porch roofs. The grass is cut, but there are few shrubs or flowers near the house. The perimeter is outlined by a picket fence/wire fence installation with a mixture of trees, shrubs, and perennial. Views are of a filling station, Baptist Medical Center, and older houses, some of which are vacant and dilapidated.*

Marilynn Jones, Director of Manship House Museum, was interviewed in the

Phelps House (Visitors Center) on June 22, 2018.<sup>14</sup> (At the time of this interview Manship House was closed for repairs.) She has worked with Manship House since 1985; her educational background is in art history and design.

### *Management*

She addressed the maintenance issue first with the information that the site's previous connection with the Department of Finance and Administration's grounds crew was no longer operational. Now, she contracts with a private company, that does only lawn mowing and leaf blowing and that requires close supervision. Because the historic landscape is not documented, except for occasional details, landscape maintenance is geared towards a tidy appearance.

Operating monies for Manship House come directly from the State Department of Archives and History. There is no staff appointed to the site; another MDAH employee, responsible for site interpretation throughout the Department's holdings, is housed in the building. Plans include hiring a part-time assistant to enable limited operation while other, less critical repairs are made.

At the time of the interview, most of the foundation work had been completed. Other repairs to the exterior included painting and replacing rotten wood, even the carved finial on the roof, as well as replacing gutters and repainting the exterior. When the exterior was in sound condition and weatherproof, work on the interior could begin. For interior work, an historic wallpaper and plaster consultant may be hired to guide further restoration of the inside of the house.

<sup>14</sup> *Having the questions ahead of time, Ms. Jones provided written responses, which have been incorporated into the interview summary.*



Only an occasional event is held on the grounds due to the repairs to the house; children's programming, such as the upcoming Race into History and the Mad Hatter Garden Party. It is not available for private functions; functions must be museum related.

### *Use of the MHCLR*

The MHCLR focuses on the historic details of the Manships' lives, material that can provide the basis for site interpretation. The preparation of interpretation plans is an emphasis at MDAH, which plans to hire an interpretive consultant to be available to its historic sites. Manship House wrote a draft interpretive plan in 2012 that includes selected recommendations from the MHCLR for landscape interpretation, as well as material from the MDAH archives. Ms. Jones sees interpretation as important throughout the site: "We need to interpret the building and the grounds as a whole" (personal communication, June 22, 2018). For Manship House the interpretation plan works cogently with the restoration work, one informing the other. Archaeological digs have been done on the property; findings may also contribute to the interpretation.

Also, among the MHCLR's recommendations is the establishment of a vegetable garden to demonstrate food plants from the 19<sup>th</sup> century. Recently Americorp workers built and planted a small garden between the back fence and the house, but at the time of the interview there was no one to care for the garden, except the director. Other recommendations have not been implemented for several reasons. Budget for the site is largely devoted to repairs. Continuing repairs on the exterior of the house make new landscaping inadvisable. Moreover, the lack of personnel on site renders any non-critical projects unfeasible; Manship currently is staffed by only one administrator.

The bulk of the historical information in the MHCLR was provided by Ms. Jones and the Manship House archives. While, “it is nice to have it all combined in one place,” Ms. Jones notes, the historical material in the MHCLR is not essential as it appears elsewhere (personal communication, June 22, 2018). Cost analysis and phasing recommendations would also have been helpful. Moreover, lack of funding precluded a needed landscape management plan or definitive plant list in the MHCLR.

### *Special Challenges*

Among the challenges at Manship House Museum is finding insured, experienced contractors and workers; because of the specialized work, skill is paramount. As the budget is limited, repairs are done incrementally. In addition to large jobs, such as the foundation repairs, there are many smaller repairs needed; small projects often don't interest larger, better equipped firms. Even the perfunctory grounds maintenance requires a skillful supervisor, who will attend to such details as removing invasives. Sometimes volunteers, such as Americorp, help with more specialized tasks, such as constructing and planting the vegetable garden or trimming hedges. However, according to Ms. Jones, organized garden clubs and the like are not interested in helping to maintain a site until it is open.

Other challenges include the urban setting, from which careful screening is needed to afford a more authentic appearance of the site. More important are safety considerations, both for visitors and for the property. Police do patrol the area. Additional lighting at Manship has also helped to increase visibility and discourage vandalism. Fortunately, the neighborhood is slowly improving as part of a general revitalization in the downtown Jackson area.

Future plans include links with other historic properties to increase visibility and visitors. A potential for combining house tour tickets to include the Eudora Welty Home, The Oaks, and Manship House has been proposed but is not yet available. Connections may also be made with The Historic Trust that occupies the Lowry House to the rear of the property.

### **McLeod Plantation**

<https://ccprc.com/1447/McLeod-Plantation-Historic-Site>

Near Charleston, SC, McLeod Plantation is located on Wappoo Creek on the north side of James Island, one of South Carolina’s famous Sea Islands. An established agricultural property since the 1740’s, the current 37-acre area is managed by the Charleston County Parks and Recreation Commission as a historic site. McLeod Plantation hosts about 30,000 visitors each year (see Table 4.9).

The property contains the main plantation house originally built in the Georgian style and later given a Greek Revival façade, the kitchen and dairy buildings, a visitors center, and six remaining slave cabins, as well as a pavilion and boat dock on Wappoo Creek. Interpretation focuses on the lives of both black and white residents of the property with emphasis on the plantation system and enslaved families. Further information may be found at the following websites: <https://south-carolina-plantations.com/charleston/mcleod.html>

<http://www.live5news.com/story/28851362/renovated-mcleod-plantation-opens-to-public>

Table 4.9 Site Attributes—McLeod Plantation

McLeod Plantation	Attributes
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Table 4.9 (continued)

Location	James Island, Charleston, SC
Size	37 acres
Ownership	Charleston County Parks and Recreation Commission
Historic Register	1974
Features	Antebellum Georgian home, outbuildings including 6 slave cabins, oak alleé, pavilion, boat dock
Events	Weddings, educational events
Staffing	Part-time maintenance, volunteers, site manager
Management scheme	Assistant Director of Parks
Funding	CCPRC, events, admission fee \$15
Special Challenges	Balancing cultural and environmental needs
CLR Treatment Recommendations	Preservation and Rehabilitation

### **McLeod Plantation Master Plan Report (MPMPR)**

The cultural landscape report information for McLeod Plantation is contained within the Master Plan Report (see Table 4.10). The MPMPR was a joint effort of a team of consultants: Glenn Keyes Architects, New South Associates, McCord Ecological Services, and The Jaeger Company, author of the cultural landscape material; it was published in 2012. Reports from these consultants were merged to produce the MPMPR. It is divided into chapters covering historical background and chronology, existing conditions of site and buildings, analysis and evaluation of significance and condition, treatment recommendations, and both master design plan and management plan details. As there are no specific attributions to the individual companies, the cultural landscape report material may be assumed to be primarily the material pertaining to the site's grounds and specific exterior details pertinent to the buildings, as reflected in Chapter 4 (Existing Conditions—Site), Chapter 6 (Analysis and Evaluation of Significance),

Chapter 10 (Site Program), and Chapter 11 (Management Plan), as well as in other parts of the Plan.

Table 4.10 McLeod Plantation Master Plan Report (MPMPR)

Published	2012
Author	The Jaeger Company, Glenn Keyes Architects
Contents/Organization	Executive summary, historical background and context, chronology of development and use, existing conditions (site, buildings), analysis and evaluation of significance, condition assessment (buildings), treatment and work recommendations, record of treatment (partial), master plan, management plan
Type	Master Plan
Emphasis	Building history and historic use of landscape

With ample documentation mainly from primary sources, the MPMPR provides the history of the Plantation and nine chronological periods from the time of the Native American use of the land to the eventual deeding of the remaining property by William Ellis McLeod in 1991 to the Historic Charleston Foundation with the proviso that the home and immediate landscape be maintained and development of the property minimized. By 1829 Elizabeth Perronneau Lightwood, who had inherited the property from her father, had increased the size of the plantation from 250 acres to 769 acres, much of it in cotton. Archaeological surveys have noted various features; two allées of oaks, outbuildings, and roads from this period are still extant today. Sold to her son-in-law William McKenzie Parker II, the property was worked by 92 slaves prior to the Civil War.

In 1851 William Wallace McLeod, Sr. purchased the plantation, now with over 1600 acres, increased the cotton production, and built the McLeod home. After the Civil War, William Wallace McLeod, Jr. reclaimed less than 300 acres, of which only 32 acres

were planted. In 1919 the now expanded property passed to his son William Ellis McLeod. Cotton cultivation was curtailed by the boll weevil infestation and the property was planted in food crops and pasture for dairy cattle. In 1925 McLeod sold part of his property to the Country Club of Charleston. By 1940 the remaining farmland was leased with other portions of the property reverting to woodland. He sold another part of the property to developers in the 1960's; the slave cabins there were relocated by local families. The cabins near the house were improved and rented. After the death of William Ellis McLeod in 1990, the property was secured by the Historic Charleston Foundation.

Several areas of historic plant material may be seen at McLeod. The iconic McLeod Oak near the home is reputed to be over 300 years old. The flower garden to the rear of the home dates from 1933, the work of Loutrel Briggs, a noted New York landscape architect who designed a number of gardens in the Charleston area, including the famed Mrs. Whaley's Garden. The landscape on the grounds of the home still contains elements of his plan for William Ellis McLeod. Another landscape feature is the pre-Civil War oak allée that extends from the east side of the home to Folly Road. The extant six slave cabins are lined along the allée. To the north across Country Club Road a path through another oak allée leads to the pavilion and boat dock on Wappoo Creek, reminiscent of water transportation for the goods raised on the Plantation.

Primary treatment for McLeod Plantation buildings is *preservation*, inasmuch as many of the buildings are intact. For the landscape is recommended a system of *preservation* and *rehabilitation* to provide for both the preservation of historic elements and adaptation for visitor use. The preservation and restoration of the present landscape

includes re-establishing the north and south gardens according to the Loutrel Briggs plans, pruning and revitalizing existing historic shrubs and trees as needed, removing encroaching and invasive plant material, and mowing the meadow area once per year to prevent natural succession, among other recommendations for both large scale and small scale features.

### **Observation and Interview**

*The entrance to McLeod Plantation is off State Route 171 and Country Club Road onto a sand and gravel parking lot. The main house and the grounds are obscured from the busy road by a strip of palmetto shrubs, bushes, trees, and vines, as well as the visitors center. The approach to the home from the visitors center runs obliquely, preserving the grass lawn and the allée of oaks directly in front of the main house. Originally constructed in the Georgian style, now with a Greek Revival façade, the home is sparsely furnished but contains an early 20<sup>th</sup> Century elevator to the second floor as well as a stairway. To the rear of the house is the partially restored Briggs-designed garden. The McLeod Oak is just beyond the garden and stands near the beginning of the live oak allée to Folly Road. The expanse of meadow beyond the allée is comprised of mixed grasses mowed. Benches along the allée face the row of clapboard slave cabins, each with a block step to its door. The dark interiors of the cabins are nearly identical with two-to-three small rooms and a fireplace. A few other outbuildings dot the property. Signage throughout the property explains the role of the plantation slaves in the daily life of the plantation.*

Jeff Atkins, Park Manager, was interviewed in the McLeod Plantation house on June 7, 2018. Mr. Atkins, a park ranger for 25 years with the Charleston County Parks and Recreation Commission, supervises and maintains the McLeod property.

### *Management*

While assistance is received periodically from a regional maintenance crew, McLeod is maintained by a part-time staff and one worker who comes daily. Maintenance requiring power equipment is usually employed on Mondays when the park is closed to help ensure visitors' safety or in the mornings before the park opens. Additional workers come for pre-event maintenance activities and to maintain the boat landing. The efforts are directed at fulfilling the landscape plans given under the Historic Charleston Foundation after 2011, when the plantation was designated a park. Mr. Atkins notes, ““We try to maintain [the property] as we got it” (personal communication, June 7, 2018)

One special group of volunteers is the Friends of McLeod, a 501(c)3 group. The Friends predate the city's ownership of McLeod and were purposed to protect the property from random development. They function now as volunteer assistants on various projects, such as educational programs.

The period of significance for McLeod is 1850-1990, when the plantation was owned by the McLeod family, with attention to the Loutrel Briggs landscape of the 1930's. Though the plantation fields cannot be planted extensively in period-appropriate crops, currently a Sea Island cotton project is underway, growing plants on a trial basis. The website at <https://ccprc.com/3235/Sea-Island-Cotton-Project> describes this project. Success with the Sea Island cotton project may lead to additional crops being planted. “We want to keep things simple,” Mr. Atkins notes, “because any changes we make we



have to bring in additional help.... Keep it as basic as possible and coordinate that with what the tourists want—pretty places” (personal communication, June 7, 2018).

### *Special Challenges*

One of the challenges of maintaining the landscape at McLeod is the Charleston area climate, in which vegetation is subject to heat, humidity, and occasional freezes in the winter. In some instances, plants, such as some of the original cultivars in the Briggs garden, do not flourish and have to be replaced, sometimes with more modern cultivars better adapted to current environmental conditions. Mr. Akins observes, “Visitors want to see a pretty scene as much as they want to see history; we try to combine those two” (personal communication, June 7, 2018). Other challenges include the need for more staffing, especially for special projects such as the growing of Sea Island cotton and also for events.

McLeod hosts events such as parties and weddings but provides no services, though at one time there were plans to build additional restrooms and a catering kitchen. Events were initially held in front of the home in the “teardrop” lawn area. These gatherings detracted from visitors’ access to the grounds and their experience of the plantation. The pavilion across Country Club Road on Wappoo Creek was built to accommodate events; a catering company handles food services. Events may still be held after visitor hours in front of the main house.

Funding for McLeod includes the monies from events held on the property. However, the property technically operates at a loss. McLeod is part of the overall budget of the Charleston County Park and Recreation Commission (CCPRC). Mr. Atkins is charged with preparing a budget for McLeod and projecting income and expenditures.

### *Use of the McLeod Plantation Master Plan Report (MPMPR)*

Material regarding the landscape and outbuildings is contained within the MPMPR, done in 2012 at the behest of the Charleston County Park and Recreation Commission. These plans were vetted with entities in the Charleston area, including the city of Charleston planning department, local residents, and other stakeholders. From the beginning, sustainability was an important part of the plan. Recommendations from the plan are done when there is budgetary support and personnel for carrying out these actions.

Large projects are subject to approval of the Historic Charleston Foundation, the Charleston Architectural Review Board, and other vested entities, as well as CCPRC administration. Smaller projects are under the direct purview of the CCPRC. Mr. Akins makes recommendations but not approvals. Some recommended projects, suggested by the MPMPR, have been done on a trial basis, such as the Sea Island cotton project. Other recommended projects have been modified. The Briggs-designed garden called for historic plants, some of which no longer grow well in the James Island climate. Restoration of the garden has included enhancements by volunteers, such as planting modern cultivars on a trial basis.

While the recommendations in the Master Plan are acknowledged, they are managed according to a philosophy of simplicity. The goal is to maintain the property near to its appearance when it was acquired in 2011 by the CCPRC. With that goal is the intent to make McLeod attractive to visitors.

### ***McLeod Plantation Management Plan***

Via email correspondence, Adam Ronan, landscape architect with the Charleston County Parks and Recreation Commission (CCPRC), explained that he is writing a landscape management plan that would provide a “comprehensive” management and maintenance plan for McLeod Plantation and other CCPRC properties. The Maintenance Plan goes beyond the MPMPR in explaining historical property management techniques and in focusing on natural resources as well as cultural resources to help achieve a “balance between preserving and interpreting the natural and built environments” (A. Ronan, personal communication, August 28, 2018). The Management Plan, purposed for all CCPRC property including McLeod, is designed to guide maintenance activities especially for historic properties according to National Park Service standards and the interpretation of the properties’ periods of significance. In the Maintenance Plan McLeod Plantation is divided into seven management zones with prioritized projects involving both cultural and natural resources (A. Ronan, personal communication, August 28, 2018) (See Appendix D).

### **Rowan Oak**

<https://www.rowanoak.com/>

On this site in Lafayette County, MS, in about 1848 Robert Sheegog built a two-story home in the Greek Revival style. After several owners, famed Southern writer William Faulkner purchased the property, comprised of the home and four acres, in 1930 and an additional 27 acres in 1938. He named the property Rowan Oak, after the rowan tree (originally the mythologized *Sorbus domestica* of Great Britain) reputed to bring

peace to a home. Faulkner wrote much of his canon at Rowan Oak and won the Nobel Prize for Literature in 1949 and the Pulitzer Prize in 1954 while in residence. Conveyed to his daughter Jill before his death in 1962, Rowan Oak was purchased from her by the University of Mississippi in 1972.

Table 4.11 Site Attributes—Rowan Oak

Rowan Oak	Attributes
Location	Oxford, Mississippi
Size	35 acres
Ownership	University of Mississippi
Historic Register	1977
Features	Vernacular Greek Revival home of William Faulkner, Concentric Garden remains, Mammy Callie’s Cabin, smokehouse, barn and other outbuildings
Events	University and alumni functions
Staffing	1 curator, student workers, University maintenance crew
Management scheme	Under the University of Mississippi Museum governance
Funding	\$5.00 admission fee, donations, University funding
Special Challenges	Need for dedicated maintenance person, encroachment of vegetation
CLR Treatment Recommendations	Preservation, rehabilitation, and reconstruction

The home and property are located within the city limits of Oxford, Mississippi, in a residential area adjacent to the University of Mississippi campus (see Table 4.11). On the grounds stand the barn, the stable where Faulkner kept his favorite horse Tempy, the kitchen and smokehouse, and Mammy Callie’s cabin, the home of the African-American servant who looked after Faulkner as a child. Of note in the landscape are the Concentric Garden, the iconic red cedar alleé leading to the front door of the home, Estelle’s parterre rose garden, and Faulkner’s “patio,” where it is said he liked to write.

## Rowan Oak Cultural Landscape Report (ROCLR)

Published in 2008, the cultural landscape report for Rowan Oak was researched and written by Louisiana State University professor Kevin Risk in association with The Landscape Studio, Hattiesburg, MS, as well as with the work of several other architectural and communication experts (see Table 4.12). It was informed by the previously published Historic Structures Report. The ROCLR consists of two sections: Part One includes site history, existing conditions, and significance and integrity analysis, while Part Two offers the treatment recommendations.

Table 4.12 Rowan Oak Cultural Landscape Report (ROCLR)

Published	2008
Author	Kevin Risk, The Landscape Studio
Contents	Introduction, site history, existing conditions, analysis of significance and integrity, treatment recommendations, appendices
Type	Cultural Landscape Report
Emphasis	History, Interpretation

Site history begins with E-Ah-Nah-Yea, the Chickasaw holder of a land patent for the property from the Treaty of Pontotoc in 1832. Sold to a consortium of landowners, the acreage was subsequently bought by Robert Sheegog, a prosperous Irish planter from Tennessee, who built the classically structured house and outbuildings, as well as landscaped the property adjacent to the home. The cedar allée and the Concentric Garden are from the period of Sheegog's ownership. John M. Bailey bought the property from the Sheegog's heirs in 1872. The Baileys added on to the house and may have altered the drive to the rear of the house. A married daughter Sallie Bailey Bryant inherited the house, but did not live there and instead, rented it out. Some of the property was converted to a dairy with alterations to the grounds and pastures.

When William Faulkner bought the Bailey place for \$6,000 in 1930, the property was neglected and in need of repair. Buying the property via monthly installments, he was hard pressed to pay for repairs and did much of the work himself. The home and land were near Oxford but provided the privacy Faulkner required both by his nature and his need for uninterrupted time to write. It also had the characteristics of shabby grandeur that epitomizes the postbellum characteristics of the Deep South he used as the setting, even character, of his stories and novels (ROCLR, p. 17).

Rowan Oak was placed on the National Historic Register in 1977. The ROCLR notes two primary eras of significance: The Sheegog era (1844-1860) due to the integrity of the house, the outbuildings, and the Concentric Garden, and the Faulkner era (1930-1962) as the home of the famed writer William Faulkner. Though the Faulkner era is arguably the more significant, as better known, and can be termed primary era, the ROCLR argues that the remaining elements associated with the Sheegogs and the antebellum period may also deserve signification.

“Rowan Oak is as significant for its remnant mid-nineteenth-century landscape as for its twentieth-century associations with Faulkner and though the Faulkner-era landscape maintains the greatest physical integrity..., the older landscape holds a previously unacknowledged ...significant level of integrity due to the persistence of spatial patterns marked by the cedar trees and Concentric Garden configuration...”

(ROCLR, p. 65)

There is, however, a need for archaeological exploration to document elements of the Sheegog era (ROCLR, p. 79).

In the ROCLR the landscape is considered part of the environment in which Faulkner wrote. The ROCLR imbues the landscape with particular importance as a direct influence on Faulkner's writing. With unusually emotive language the Report identifies in the landscape several leitmotifs contained within two broad categories: order and disorder. These are found in the parallel dialectics of architectural order and natural disorder and in the gendered home interiors and the landscape. The former demonstrates the theme of decay, the erosion of order, and the natural world versus the constructed world. The latter is said to be represented by a division in the home between the domestic and the masculine—the dining room, kitchen, and parlor opposed by the study and library. Likewise, in the landscape, the east side is the family area that had been beautified by various plantings and the west side that contained the fields, paddock, and barn. These patterns, then, coalesce into character areas or zones that may be considered for interpretation and management: the Enlightenment, Agrarian, Domestic Gardens, and Service landscapes. (See Appendix D)

The Treatment Recommendations section offers overall recommendations for vegetation management. Recognizing that the landscape maintenance is basic and almost entirely mechanized, the Report suggests changing to manual techniques, reel mowers for lawns, even farm animals on the pastures for grazing, in order to achieve an appearance more in keeping with the period of Faulkner's residence. A second general recommendation, noting that the visitor parking area is too small, lacks a "sense of arrival," and is indifferently gated, suggests a more definitive area out of sight of the house but with clearer signage.

For each of the Character Areas/Management Zones, particular recommendations are given in some detail, for example: time and height for mowing pastures, pruning dimensions of hedges, additional plantings of bulbs and perennials, removal of invasive and volunteer vegetation, replacement of key red cedars that die, and the reintroduction of ornamentals. Also recommended are reconstruction of Faulkner's horse jumps and barbed wire fences, positioning of Faulkner-era site furnishings, replacement of bed outlines around the house and in the Concentric Garden, reconstruction/repair of outbuildings, and refurbishment of the Rose Garden.

Emphasis is placed on the need for archeological explorations of various areas on the property including the Concentric Garden to determine original design and plantings, the actual origin and use of the structure called Faulkner's "patio," coring of the cedar trees to determine age, and a GPS mapping of the cedars possibly to determine original land use.

### **Observations and Interview**

*The visitor approaches Rowan Oak via Old Taylor Road, continues through a shady neighborhood, and turns at a small sign into the unpaved parking area punctuated with tangles of vines, shrubs, and trees. The only substantial walkway is back at the entrance down a path between the gnarled cedars. Almost immediately the normal neighborhood sounds become imperceptible; the ground is park-like between the cedar allée and the columned porch on the house itself. Beyond the brick wall on the right is the east portico that overlooks a lawn area containing Adirondack chairs near brick-lined flower beds containing a few azaleas. Farther to the east the ground slopes to the brick "patio" on the edge of the woods. To the back of the house is the kitchen,*



*summerhouse, and former rose garden, enclosed in overgrown privet hedges. Further back stands Mammy Callie's wooden cabin beside an Osage orange or bois d'arc tree. The grounds to the west of the house contain the barn, pastures, paddocks, and stable and, beyond these, Bailey's Woods. A rugged path runs through the Woods to the campus of the University of Mississippi.*

William Griffith, curator since 1999, was interviewed at Rowan Oak on May 7, 2018, a somewhat challenging interview due to interruptions by workmen making repairs to the alarm system. With undergraduate and graduate work in Anthropology and Historic Preservation, Mr. Griffith has worked with Rowan Oak for over 20 years. He noted that there are three primary purposes for which the grounds are used. The main goal of the property is “to interpret William Faulkner’s life and...to advance his literary legacy” (W. Griffith, personal communication, May 7, 2018). Second, it is used as a site for University-connected gatherings, such as alumni fetes. A third purpose is as a research and education venue; it is used by Ole Miss’s botany and biology departments, particularly for studies of birds, ferns, and funguses. Likewise, it is used by the community as a resource for learning about literary, historical, and biological topics, especially topics related to Faulkner.

Of particular interest are the periodic digs under the auspices of the University Archaeology Department. These digs done by both faculty and students are not only a teaching tool used by the campus department, but also a means to provide artifacts and information, supporting landscape restoration and interpretation at Rowan Oak. Digs have been purposed to search for evidence of slave cabins and gardens from the Sheegog era; while it is a matter of historical record that Robert Sheegog owned slaves, no

physical evidence has yet been found on the property. The structure known as Mammy Callie's cabin is believed to have been constructed in the 20<sup>th</sup> century on the site of a former slave structure. Likewise, no evidence has been found of Native American settlement on the site, in spite of its location on a hill near what would have been then a spring and its earliest recorded owner.

### *Management*

Mr. Griffith explained that landscape maintenance at Rowan Oak is done by University of Mississippi grounds crew, supplemented by student workers, who have a regular maintenance schedule for mowing, hedge trimming, leaf pick-up. Other landscape activities are on an as-needed basis, such as the trail through Bailey's Woods, designated a National Recreation Trail. A more exacting schedule is observed for the maintenance of the buildings. Old photographs are used by the staff at Rowan Oak as a guide for maintaining areas of the grounds. The trees are under the care of the university arborist. Tree trimmings from magnolias, cedars, and oaks are sent to American Heritage Trees, a Georgia company, for propagation. A percentage of the money for sales of these plants is returned to Rowan Oak to use toward landscaping costs. Donations by benefactors may fund special projects, such the restoration of the summer house, which was built on site by a local craftsman from wood on the property.

The location of Rowan Oak has provided both advantages and disadvantages. Surrounded by a residential area, Rowan Oak is used by the neighborhood as a public park. Some Oxford residents have parked their cars in the parking area, picnicked on the property, and walked their dogs during business hours, but have been reluctant to support the site (Griffith, personal communication, May 7, 2018). However, according to Mr.

Griffith, over time the neighborhood is more respectful of the property's function.

Rowan Oak continues to leave its grounds open after hours to pedestrians, the town of Oxford, students from Ole Miss, out-of-town visitors. According to Mr. Griffith, "It works out okay. A few times I have had to clean up a mess, but not very often" (personal communication, May 7, 2018). The trail through Bailey's Woods affords access directly from the Ole Miss campus to Rowan Oak. This trail is always open and is periodically maintained by campus maintenance as part of Rowan Oak maintenance.

Through the years of Mr. Griffith's curatorship the property has incurred pressure from development in the area. Particularly targeted was Bailey's Woods and surrounding areas, with challenges by residential developers. However, the city and university has generally protected the property and retained Bailey's Woods and nearby undeveloped property as a buffer between Rowan Oak and Oxford.

Rowan Oak's operating budget is primarily comprised of the five-dollar charge to tour the house (there is no cost for admission to the grounds). Mr. Griffith writes Rowan Oak's budget in such a way that it is divided into four accounts: general, landscaping, maintenance, contracts. A new fifth account is a "rainy day" fund for special purchases. He chooses two renovation projects a year to fund out of these accounts. Some project costs are partially funded by budgeted monies matched by a donor.

One project targeted is restoration of the Rose Garden. The restoration involves removal of some trees that now shade the area, as well as pruning back overgrown privet hedges that form the parterres, preparing the soil, and selecting and planting roses similar to those likely grown in the garden. Additional projects include refurbishing the eastside flower beds and replacing climbing roses on the Faulkner-built wall between the east and

front yards. Although to date no artifacts associated with slavery has been found, it is reasonable to assume the Sheegogs did have slaves on the property; when evidence is found, interpretation will be forthcoming (Griffith, personal communication, May 7, 2018). Further treatment of the outbuildings may include representations of the work of Rowan Oak servants, such as Mammy Callie, Faulkner's childhood nurse, and Andrew Price, his groom.

### *Special Challenges*

Landscape challenges include re-establishing the lawn, for Rowan Oak has grown shadier over the years; removing trees and other plant material encroaching on the central area near the home; replacing declining historic trees, especially in the red cedar allée; renewing privet hedges marking various sub-areas of the central area; and replanting garden areas with historically accurate ornamentals. At present primary challenges stem from the lack of staff to handle the multiple tasks of landscape work and supervision. For example, turnover in maintenance crews means frequent retraining and additional supervision by the curator. As he is the only full-time staff member, Mr. Griffith states that a dedicated person for landscape maintenance is badly needed. It is "a dream of ours to hire our own landscape specialist....That's the only decent way to do it, no other way to move forward" (personal communication, May 7, 2018).

### *Use of ROCLR*

It is Mr. Griffith's opinion that the publication of the ROCLR in 2008 provided needed support for funding bids, as well as a plan for the continued maintenance of Rowan Oak. The background, analysis, and recommendations demonstrated more clearly

funding needs as interpreted by experts and consultants in landscaping and history. However, he evaluates the report as lacking in detail, failing to spell out the need for a dedicated landscape professional for Rowan Oak or specialized techniques for appropriate and practical maintenance. Inasmuch as much of the extant plant material on the immediate grounds of Rowan Oak appears to date either before or during the Faulkner era, this plant material may belong to the eras of emphasis, though positive identification as such is lacking. Campus maintenance personnel may be expected to have knowledge of ornamental campus vegetation, but as Ole Miss is not an agricultural school, campus expertise does not extend to specialized plant material. Therefore, maintaining present material, removing material, or replanting features, such as fruit trees or roses, is somewhat tentative. Rowan Oak needs a historical horticulturist with expertise in maintaining historic plant material (Griffith, personal communication, May 7, 2018). Without appropriate expertise and manhours, the extent to which restoration of the landscape can be done is limited. With candor Mr. Griffith points out, “The more landscape features that we do, the more work I have. Those things don’t take care of themselves” (personal communication, May 7, 2018).

On the matter of volunteers, Mr. Griffith is noticeably cautious. Volunteers with gardening experience have been known to send a less skilled substitute to work for them at Rowan Oak. Other volunteers have proved somewhat recalcitrant, refusing to take instruction. Having specific directions in a document, such as the ROCLR, could prove very helpful for any worker unacquainted with historic vegetation maintenance.

Mr. Griffith commented favorably on the ROCLR’s listing of recommendations element by element within each of the Character Areas (ROCLR, Part II Treatment

Recommendations). One of his very real concerns is spending budget monies without good results. For example, he suggests that in the rose garden, how to choose cultivars, how to plant, and how to prune might be provided in an additional chapter in the ROCLR. He astutely points out that restoring living material is quite different from restoring non-living material and is much more liable to mistakes. A written guide to selecting and preserving the plant material at Rowan Oak would be very helpful: “a detailed plan of how to carry it out. That’s what I need” (personal communication, May 7, 2018)

The historical material he considers of some value, particularly the historic photographs, which are useful guides for landscape restoration. However, much of historical account was derived from records at Rowan Oak and is well-known to him. The historical sections are to a degree helpful to underscore a bid for funding, providing reasons and details. However, the ROCLR lacks suggestions for the phasing of larger projects; because there are limited funds, projects have an expenditure ceiling of \$30,000 per project. A phasing plan would allow part of a project to be done with completion slated for an upcoming budget year.

### **Usability of Site CLR’s**

As this study is concerned with the CLR’s themselves, it is important to examine them individually and together for format, content, documentation, and emphasis and how these factors relate to readability and comprehensibility. *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* provides guidelines for the writing of the cultural landscape report itself. A comparison between the *Guide’s* recommended format and the study’s CLR’s is made only for information purposes; no

negative criticism is implied, as the *Guide* is by its own statement advisory, not prescriptive (pp. xi, 5).

The following is an analysis and evaluation of the six sites' CLR components in terms of clarity and usability.

### **Historic Columbia Foundation Cultural Landscape Master Plan (CCLMP)**

As a Master Plan, this document addresses the formation of an historic district as well as the preservation of five historic home sites contained within that district.

#### **Format**

Printed as 11 ½" x 8" landscape, the CCLMP is divided into two parts in which the first part contains introductory and summary material while the second part contains details of the restoration and management of the individual sites and the district as a whole. A 121-page report, it follows a uniform outline for sections and for each site clearly listed in the Table of Contents. However, the Table of Contents lists section designations on the right side of the page and page numbers on the left close to the binding, the reverse of normal order and more difficult to follow.

#### **Content**

Identifying the document as “groundbreaking methodology in the field of Landscape Preservation” the Master Plan clearly states its goals as providing a historic compendium of the sites, a restoration concept for each site, and a guide to unifying these sites into a meaningful whole (CCLMP, pp. 2-3). Within Part I, therefore, the plan provides upfront the overall vision and concrete analysis of restoration needs,

interpretation, costs and phases, and specific means for linking the sites within the historic district.

While it does not follow the format suggested in the *Guide*, it appears to cover all elements detailed in the *Guide's* suggested outline (*Guide*, p. 36), except the Record of Treatment and the Index (see Appendix B). Treatments for each site are described near the beginning of the document, though a discussion of existing conditions per se, though implied, is missing, the history of features at each site is given. Treatments appear as recommendations with short-term and long-term objectives. For example, for the Woodrow Wilson Family Home, the short-term recommendation is wide in scope with only five somewhat general recommendations from removing the front trellises to establishing an endowment for the site; long-term objectives are to reconstruct the kitchen and the stable (CCLMP, pp. 19-20).

### **Documentation**

Part I of the CCLMP affords a short list of resources for interpretation. Part II, which contains the historic overview and profiles, is heavily documented with endnotes for landscape features, historic maps, drawings, photographs, archaeological records and an extensive bibliography.

### **Emphasis**

Inasmuch as the CCLMP deals with five sites and the district as a whole, the detailed analysis of extant features and problems and recommendations for remediation is not present in this report. Rather the visitor's experience of the whole district, physically, educationally, and aesthetically is the focus (pp. 4, 9). The extensive history serves to



underscore both restoration and interpretation. Suggested circulation, visitors center, lighting, and other amenities are conceived for the visitor's orientation, safety, and comfort.

There is recognition of the scope of management and maintenance for the area. The CCLMP suggests a roster of personnel with a list of qualities and qualifications, including gardener, landscape maintenance assistant, grounds and maintenance supervisor.

### **Fort Hill Cultural Landscape Report (FHCLR)**

Existing in draft form as the Fort Hill Cultural Landscape Report, the report became incorporated into the Fort Hill Master Plan as Section 4 Landscape Evaluation when the Plan was published in 1999.

#### **Format**

The FHCLR contains four sections: Historical Overview, Periods of Development, Historic Landscape Analysis, and Recommendations. The Table of Contents offers additional subdivisions of these sections by section number, but no page numbers, an obstacle to quick reference. Rather than explanation in text, sufficiently detailed recommendations are given at the end of the section in an easy-to-follow list keyed to the Master Plan diagram.

#### **Content**

The Historic Overview provides a documented commentary on contemporary accounts of the appearance of Fort Hill during four periods: 1803-1825 (then known as Clergy Hall), 1825-1850 (John C. Calhoun period), 1850-1888 (Civil War and Thomas

Clemson Period), 1888 to present (the development of Clemson College/University). The second sub-section, Periods of Development, roughly follows the same chronology with further descriptions of the landscape and its uses during these periods. The third sub-section, Historic Landscape Analysis, includes a discussion of archaeological findings and historic landscape features, particularly the trees dating from the Calhoun and Clemson eras. This section also documents plant material no longer extant and other site features.

In the fourth sub-section, Recommendations, treatment recommendations are given by landscape zones (A, B, C) imposed on the landscape plan for clarification:

A—Restoration of the more heavily documented front of the house via historic photographs

B—Reconstruction of certain west side areas based on archaeological findings

C—Rehabilitation which provides preservation of historic features but renders the area available for campus use.

A separate list and description of treatment recommendations are keyed to landscape plans illustrating treatment zones.

## **Documentation**

This section of the FHCLR contains historic photographs with clear captions describing specific vegetation and features, some of which are still extant, as well as maps, diagrams, and drawings. Endnotes refer to the published and unpublished sources listed in the references section.

## **Emphasis**

The report emphasizes the extant and historical plant material and the restoration of historic landscape features. In this part of the FHCLR, however, there are no suggestions for interpretation, though an interpretative area southwest of the house is denoted. Recommendations are brief and center on the historical integrity of the landscape by advocating the removal of specific, non-historic trees and other vegetation, the replacement of historic trees and outbuildings that have been lost, and the preservation and repair of existing historic features.

## **Kingsley Plantation Cultural Landscape Report (KPCLR)**

Kingsley Plantation is part of the Timucuan Cultural and Historical Preserve. The KPCLR was requested by the Cultural Resources Division Southeast Regional Office of the National Park Service. The Report is based on two previous studies done for the Preserve as a whole: the Historic Resource Study and the General Management Plan with Development Concept Plans.

## **Format**

As may be expected in a document prepared for a National Park Service property, the KPCLR follows carefully the outline for cultural landscape reports in the *Guide*, which was produced by the National Park Service; it does, however, lack the Index (see Appendix B). Divisions and major headings are in evidence in the Report's Table of Contents; however, it offers none of the secondary headings. In Parts I and II, therefore, it is difficult to find quickly, for example, historical periods or specific areas for

treatment. Footnotes, continuous throughout the Report, refer to the 3-page bibliography. The document as a whole is laid out simply and clearly with large photographs and easy-to-read maps and diagrams.

## **Content**

Following succinctly written prefatory material, that includes the Management Summary, Historic Overview, scope of report and findings, the extensive site history section follows the periods of residency of various owners. The assessment of existing features describes primarily the Core Area and its outbuildings. The analysis and evaluation section begins with National Register status and contains an assessment of the significance and integrity of the site. The Treatment Recommendations section is followed by a very helpful table of site evaluations, offering a listing of features with dates, condition, and significance.

## **Documentation**

Several key studies are included in the bibliography; therefore, extensive primary research on Kingsley Plantation has already been done. The KPCLR employs extensive source and explanatory footnotes for historic material and includes references in the captions for illustrations.

## **Emphasis**

As Kingsley was a working plantation through several eras, the emphasis is clearly the historical use of the land. The Club Era is less pronounced, though its history is covered. However, the stated purpose to enable landscape improvements that will return Kingsley Plantation to its appearance in these two periods (p. 9) is logically and

financially not feasible. The Report does place appropriate emphasis on character-defining features, such as the circulation patterns and the 31 historic buildings on the property.

### **Manship House Museum Cultural Landscape Report (MHCLR)**

Because Manship House Museum has almost no documented historic vegetation, existing or not, the MHCLR recommends a speculative landscape that is in keeping with the architecture of a home reflective of middle-class life during the Manships' occupancy.

#### **Format**

The MHCLR offers a very detailed table of contents with division by chapters. While containing basically the suggested material in the *Guide*, the arrangement is somewhat repetitious, as site history will be found throughout the report. Organization is not clear, particularly in the treatment option attempt to discern among general recommendations, specific recommendations, and phases of remediation.

#### **Content**

The MHCLR begins with an executive summary justifying the report's scope and purpose and continues with a preface that details the history, purpose, and treatment categories for cultural landscape reports in general. This material is followed by a description of a consensus-building workshop attended by preservation personnel connected to Manship House. An account of the regional context of the property leads to an extensive narrative of garden history both nationally and regionally. Chapter Four

brings the historic narrative, which describes the lives of the generations of Manships over the 118-year period of Manship occupancy and with the garden history of the Manship Period, notes the historic changes in the landscape. The Existing Conditions section combines an assessment of the Manship grounds compared to possible historical use. The section of landscape significance and integrity invokes the criteria from the National Historic Preservation Act of 1966 (p. 124). A recap of the significant points of Manship history again justifies the “acculturated landscape” (p. 126) that is presented in the two landscape plans offered as patterns for a renovated landscape. Treatment recommendations are closely tied to possible interpretation, though recommended replacement vegetation in landscape features are not always horticulturally sound (e.g. organic orchard fruit on p.134). The content is redundant, possibly due to the effort to connect the history and the grounds or to the absence of both features and vegetation to discuss.

### **Documentation**

In spite of a 3-page bibliography, actual in-text references are sparse. There are family and other photographs, including the Jackson area Elias Von Suetter garden for evidence of local gardens of the late 19<sup>th</sup> Century. Historic picture captions do contain reference sources.

### **Emphasis**

With an obvious bent towards history of the Manships, of gardens, of architecture, and of Southern history, the MHCLR illustrates well the historic milieu of the property

and the potential for its interpretation to the public. Because the property is less than a quarter as large as it was originally and contains little vegetation to be preserved, the landscape is a blank slate; the extensive historic emphasis, if redundant, serves to justify a treatment that is in large part based on guesswork. Rather than effecting an exhibit of the Manship's property, the landscape then becomes a rendering of a typical landscape of the period with touches of Manship details as can be documented.

### **McLeod Plantation Master Plan Report (MPMPR)**

McLeod Plantation has been designated a park by the Charleston County Park and Recreation Commission. While it is used as a venue for weddings and other gatherings, as well as tourism, the patent history of the Plantation is carefully preserved and managed.

#### **Format**

As a Master Plan, this report incorporates assessment and recommendations for both buildings and landscape on the property. Generally following the standard format, covering history, existing conditions, and recommendations, the table of contents demonstrates the scope of the Report's coverage, including assessment and treatment recommendations for the main house, the slave cabins, and other outbuildings, as well as the landscape. The Report concludes with a 3-option design plan and a management concept.

#### **Content**

After Chapters 1-3 involving a standard executive summary, site history and land use by period, Chapters 4-8 are concerned with site analysis and treatment/work

recommendations for the buildings and the landscape. Because Chapters 5 and 7 both cover management of buildings, they could be combined. Chapters 9 and 10 offer both interim and actual plans. The Management Plan in Chapter 11 specifies goals, a recap of historical periods with pertinent landscape features, and recommendations for maintenance. The Master Plan section is divided into the site program and the building program with three design options.

In both clear narrative and illustrations the Master Plan describes three site concepts with features and concept evaluation feedback from stakeholders. Simple hand-drawn diagrams show the major differences among the concepts, whereas the rendered schematics afford more detail. For each concept a listing of remediation and maintenance tasks and rationale is offered. The site Program section discusses implementation of site concepts, including parking and circulation, lighting, signage, and vegetation management as well as a recap of building preservation elements in keeping. A generalized cost estimate is given for both site and interpretation.

## **Documentation**

Footnotes provide both sources of information and further explanation of historic facts and other information cited in the historic narratives and elsewhere. Sources of photographs are captioned with the source cited in the List of Figures (pp. xi-xviii). The bibliography is surprisingly short, and it certainly could be more extensive, but it encompasses the major points in the report.



## **Emphasis**

In the Master Plan, the emphasis is on the preservation of the buildings and rehabilitation of the landscape to provide for the accessible interpretation of the plantation to the public. While the plan recognizes that the work on the plantation involved the planting, harvesting, and selling of typical Southern crops throughout its history, it acknowledges the practicality of offering only samples of this agriculture. What is perhaps more important is the history of owners and workers on the plantation. With this in mind, MPMPR tries to balance visitors' expectations with reality (p. 5).

## **Rowan Oak Cultural Landscape Report (ROCLR)**

Set in a growing Southern college town, Rowan Oak is an easily accessible glimpse into the life of one of America's most famous authors. The ROCLR has as its primary task to present the home and grounds as visitors expect to see them, while acknowledging that there are other stories besides Faulkner's to be represented.

## ***Format***

The ROCLR follows the *Guide's* outline with the exception of the Record of Treatment and Index. Printed in landscape format (11" x 8 ½"), the ROCLR offers ample photographs and maps, but most are such small size that details are difficult to read. Landscape drawings in particular show patterns and larger elements, but the text is unreadable without magnification. Moreover, the drawings are cluttered with details not necessary to the point of the illustration; for example, the illustration for paths and axial connections contains equally prominent symbols for trees, landscape features and contour lines, making the paths and their access points hard to see (pp. 69, 81) (see Appendix D).

### ***Content***

Concerned with both the sites integrity and with its preservation, the ROCLR seeks to provide provenance for as many of the site's features as possible. The Report recommendations center on the area adjacent to the house, as well as the parking area, but it declines to discuss any treatment of Bailey's Woods. It provides in some detail maintenance recommendations for the site, though these are given piecemeal by areas, except for a brief overview. Maintenance recommendations for the property becomes somewhat redundant in the aggregate. There appears to be no clear recommendation for overall management; rather the content of the ROCLR appears purposed towards interpretation of landscape features.

### ***Documentation***

Explanatory and referential footnotes appear throughout the section on site history and significance. References contain a high percentage of books about William Faulkner and his writing, as well a previous, unpublished thesis on Rowan Oak, and family history, letters, and historic photographs, e.g. collections by Martin Dain, Jack Cofield, and Malcolm Franklin from the archives at the University of Mississippi.

### ***Emphasis***

Like many CLR's, ROCLR contains extensive historic background, primarily of the Faulkner era. Overall, the emphasis is on the role of the landscape in Faulkner's writing. As could be surmised from the bibliography, the ROCLR appears heavily slanted toward the Faulkner Period. Various areas might have displays based on the historic photos of Faulkner at Rowan Oak and interpretations that suggest ways in which

Faulkner’s writing might have been strongly influenced by the landscape at Rowan Oak (pp. 10, 64-65, and *passim*). The Sheegog era, the front of the house, is presented somewhat briefly in the curiously termed Enlightenment Landscape, yet still Faulkner era site furnishings are mentioned (p. 73).

### **Comparison of Site Cultural Landscape Reports**

The following chart (Table 4.13) offers a comparison of the study sites’ cultural landscape reports/ master plans. Those that follow closely the format of *A Guide to Cultural Landscape Reports (Guide)* are so noted. All of the reports contained the major elements of the *Guide* in some form, that is, the Introduction, Site History, Existing Conditions, Analysis and Evaluation, Treatment, Appendices, Bibliography; however, none contained an Index and only one (*McLeod Plantation Cultural Master Plan*) offered material for the Record of Treatment. It should be observed that the Record of Treatment cannot be completed in a document, as it specifies an on-going process (see recommendations for Writing a Responsive Cultural Landscape Report in this study). Individual CLR’s that present commendable organization, text, or graphics or that present obstacles to easy reading and referencing are noted.

Table 4.13 Study Sites—Comparative Matrix

Site	Format	Content	Documentation	Emphasis
Columbia Historic District	Landscape format; 2 parts: master plan & sites	Individual site history and remediation; unifying factors for entire district	Extensive endnotes and bibliography	Historic district with sites as contributing factors; visitor experience

Table 4.13 (continued)

Fort Hill	4 sections; no sub-section page numbers; detailed recommendations list, not in-text	Historic account by periods; remediation keyed to treatment zones	Adequate endnotes, captions, bibliography	Historic plant material
Kingsley Plantation	Per <i>Guide</i> ; table of contents lacks sub-headings; table of features; very clear graphics	Core Area history per period; treatment recommendations for features	Endnotes, caption with references throughout; average bibliography	Historic land use in two periods
Manship House	By chapters per subject; repetitive	General subject and site history; interpretation; report process	Few in-text references to considerable bibliography; sources in captions	Interpretation of site as representative of historic period
McLeod Plantation	Per <i>Guide</i> ; clear layout and graphics; master plan and management plan	Well-written and thorough historic material and recommendations; both conceptual and detailed options given	Footnotes throughout; illustration sources in List of Figures; bibliography brief	Preservation of buildings and interpretation of plantation life
Rowan Oak	Per <i>Guide</i> ; landscape format; small sized photographs; illustrations small and cluttered	Faulkner and earlier history with related landscape features; lacks clear management goals	Footnotes and representative, if not thorough bibliography with emphasis on Faulkner; historic photographs captioned referenced to 3 collections	Primarily Faulkner in the landscape; secondarily Sheegog remnants

In considering the value of the CLR as a planning and assessment document, it is useful to examine the primary content areas of site history, analysis of significance, and

integrity, existing conditions and recommended site treatment, as discussed in *A Guide to Cultural Landscape Reports (Guide)*.

History and Significance are linked. Of essence to a cultural landscape is the determination of the use of the land through time and the defining features that embody this history—the “human interaction with, and modification to, the natural landscape” (*Guide*, p. 41). Designed features are noted, as are documented events and vernacular use of the landscape. Generally, out of the multiple periods of use, a focus period (or periods) of significance is selected to highlight a defining era(s) in the history of the site.

Existing Conditions considers the integrity of the site and the condition of historic elements, as well as natural elements. Both biological and physical elements are documented and evaluated (*Guide*, p. 56ff). These conditions, often rated “good,” “fair,” or “poor,” may be given as diagrams, texts, photographs, or by other means. This material, as well as standards for condition, may also be found in the Cultural Landscape Inventory (CLI), a document that may precede the CLR. The existing conditions with the analysis of significance for a landscape element helps to determine if extant elements on the site are of historical value and should be preserved, establishing “a framework against which all changes in the landscape are measures (*Guide*, p. 69). Archaeological exploration may also be used to locate and verify elements not extant or not readily visible. In the aggregate, these determinations can be used to group elements into “character areas” or management zones (*Guide*, p. 75).

The Treatment section should clearly espouse an overall management philosophy for the site, which should be based on the goals and objectives for the site that balance both cultural and natural resources (*Guide*, pp. 83, 106). This philosophy is included in a

general treatment designation, as noted in the *Guide* and in *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes: Preservation, Rehabilitation, Reconstruction, and Restoration*. The CLR is not intended to be the General Management Plan (GMP) or the Site Development Plan (SDP), but can “augment or be combined with” these documents (*Guide*, p. 83). Considering always the value of the site as a cultural resource, the CLR defines the primary treatment of the site via narrative or diagram or both; the CLR may also address treatments of particular features, based on such considerations as significance, proposed use, maintenance requirements, existing conditions, costs, and public safety (*Guide*, pp. 83-85).

Using then the *Guide* as a touchstone, the CLR's for the six sites in this study have been examined to determine the relative number of pages or percent of the whole report devoted to these content areas (sections) (see Table 4.14). For the purpose of comparison, related areas have been combined as follows: History and Analysis of Significance, Evaluation of Existing Conditions, Site Treatment and Recommendations. The page count for each section was based on the table of contents for the individual CLR and a reading of the sections themselves. It must be noted that historical material, as well as other material, can be found *passim* in other sections. Therefore, the percentage is an approximation. Also, no allowance for style was made, although individuals CLR's may use text, lists, tables, charts, illustrations to a greater or lesser degree in supplementing or conveying content. Material found in the introductions or appendices was not counted.

Table 4.14 CLR Content Percentages

Site, Date & Report Title	History/Analysis of Significance & Integrity	Existing Condition & Evaluation	Site Treatment & Recommendations	Total pages in CLR
Columbia 2007 Cultural Landscape Master Plan	64 pages; 55%	11 pages; 9%	32 pages; 27%	117
Fort Hill 1999 Section 4.0 Landscape Evaluation*	16 pages; 47%	5 pages; 15%	13 pages; 38%	34
Kingsley Plantation 2006 Cultural Landscape Report	60 pages; 53%	34 pages; 30%	7 pages; 6%	113
Manship House 2010 Cultural Landscape Report	60 pages; 44%	13 pages (43 – 30 photo pages); 9%	23 pages; 16%	138
McLeod Plantation 2012 Master Plan Report**	44 pages; 28%	60 pages; 34%	42 pages; 24%	178
Rowan Oak 2008 Cultural Landscape Report	38 pages; 48%	22 pages; 28%	22 pages; 28%	79

\*Section 4.0 Landscape Evaluation is part of the *Fort Hill Master Plan*.

\*\*Multiple outbuildings on the property are included.

As Table 4.14 indicates, an average of 47% of content was comprised of historic material. An average of 23% of the content involved treatment recommendations, which provide needed guidance for site planning and management. Four of the six site directors noted in their interviews that the history was already well known to them or was available elsewhere and that treatment recommendations by comparison was very important.

## CHAPTER V

### DISCUSSION

This portion of the study centers on the form and content of the cultural landscape report (CLR) and how directors of publicly owned historic home sites use these reports. The research process involved an initial close reading of two foundational documents: *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (Guidelines)* and *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques (Guide)*. Next, CLR's from six historic home sites in the Deep South were obtained and analyzed. Interviews with directors of these historic home sites were conducted on site and general observations made of the property. Interviews, which contained questions about the site's cultural landscape report, were transcribed and analyzed for the directors' use of the site's CLR, as well as perceptions of site issues and other relevant matters.

#### **Site Issues and CLR Responses**

The intent of any cultural landscape report is two-fold: to offer treatment recommendations and to guide the long-term management of historic landscapes (*Guide*, p. 3). Furthermore, a cultural landscape report identifies landscape features that are culturally/historically significant per National Register criteria. Its scope and detail should be governed by the needs of site management (*Guide*, pp. 3-5).

Therefore, the essence of a cultural landscape report is how well it informs a director which landscape features are significant, which features to remediate and how to remediate them, and how to manage the site over time. To understand better how



directors can use a cultural landscape report, it is helpful to understand what issues/needs are identified by the directors themselves. The following concerns were indicated by one or more directors during the six site interviews (see Appendix F for a summary of responses to interview questions); in informal conversations with other site personnel, similar concerns were voiced. Directors are referenced by site.

### Personnel

All but Fort Hill expressed a need for additional personnel. The needs ranged from simply more people to do the work through better qualified personnel. In several interviews a desire for work crews and supervisors dedicated to the site was stated.

### Funding

Only two of the sites (Rowan Oak, Manship House) indicated they had funding for only basic maintenance. Funding, however, is not necessarily straight-forward as all proprietary entities appeared to support major upkeep costs. The methods of obtaining funding were as varied as the sites, and at some sites funding was harder to obtain than at other sites. All sites (except Manship House, which was temporarily closed at the time of the interview) had a director-requested budget approved by the proprietary entity; sites varied in planning for both short-term and long-term expenses.

### Balancing public use and preservation of cultural and natural resources

For decades directors of historic sites have faced the issue of “pretty” versus “historic,” that is, to add attractive elements to a site, such as flower beds or children’s areas, or to stay strictly in detail to documented or tradition-based historic elements. The issue becomes even murkier when the history of the landscape is sparse, and appearance is speculative. The question settles on the visitor and his/her expectations versus the

preservationist and his/her desire for accuracy. Directors interviewed bridged this question with attention to landscape upkeep. Actual flower gardens and beds were present on four sites: Columbia, Fort Hill, McLeod, and Rowan Oak, in the spirit of the historical period, if not actually historically accurate. Representative or demonstration vegetable or crop gardens were present at Kingsley and Manship. At each site, except Fort Hill, the directors noted that the upkeep on such features is added responsibility for them especially as staffing was limited.

Imposing visitor amenities on the historic landscape proves challenging to most directors. From rather haphazard parking at Rowan Oak to need for a more spacious visitors center at Columbia to awkward ADA ramps at Rowan Oak and Manship House, providing for visitor safety and comfort is difficult and almost always requires retrofitting modern facilities into a historic landscape. Moreover, Fort Hill, Rowan Oak, and McLeod noted additional measures taken to prevent careless public treatment of the landscape.

### Practical Preservation

Balancing history and feasibility also proves challenging to directors. In such landscapes as Rowan Oak, Kingsley, McLeod, and Manship, archaeological or historical research indicates possible features that could be developed. However, limitations of funding and personnel make such development problematic. Likewise, environmental issues, such as climate change, invasive species, endangered species, erosion and rainwater run-off, require staff and financial resources that may be in short supply, but that must be acquired before additional development takes place.

### Equitable Interpretation

For directors, how to offer the visitor a fair and equitable representation of the site can also be a dilemma. For all sites early Native American use of the land is almost inevitable, yet little of this history is represented on site, largely due to a dearth of either historical or archaeological record. Previous owners of the property who are less well-known may also lack representation. In the last decade, sites in the South have offered a much more in-depth acknowledgement of the role of enslaved persons and other workers. McLeod, Fort Hill, and Kingsley, in particular, have endeavored to illustrate the lives and contributions of enslaved persons with displays and narratives. Within the Robert Mills Historic District in Columbia one featured home was owned by an African-American woman. Other sites acknowledge history other than that of the primary focus, but generally lack information and historic confirmation sufficient for interpretation.

### Coping with Change

Another fundamental question is how can a historic landscape preserve its integrity through the inevitable changes that occur naturally: the maturation and death of plants, the impact of freezes and droughts on vegetation, changing patterns of sun and shade as trees grow, decline, and die, even climate change with varying temperatures and length of seasons. Directors must be aware not only of these impacts on the site, but also plan ahead for these changes.

### **Writing a Responsive Cultural Landscape Report**

The stated intent of the cultural landscape report is to provide guidance for the management of historic sites. Interviews with directors of six historic home sites in the South provide insight into what a director would desire in a cultural landscape report for his/her site. The following list summarizes these expectations:

- \* Specify numbers and qualifications of personnel to manage and maintain the property.

A major need is sufficient numbers of trained employees to manage present conditions and implement proposed projects. The CLR is technically an external expert consultation; as the CLR is often used as rationale for appropriations and funding, the personnel recommendations here can be more effective than directors' own requests.

- \* Give technical directions or suggest resources to maintain historic vegetation. Site directors may have backgrounds in areas other than agriculture, e.g. history, art, or museum science. They may lack specific horticulture knowledge to restore or replace and maintain the sites' plants and trees.

- \* Identify character features and how to maintain them. Character features, such as an allée or designed garden, are the defining characteristics of a site. These may be an element of visual history or an iconic element for which the site is or can become best known and which may require special care.

- \* Make the cultural landscape report readable; avoid lengthy text. Directors have a complex and time-consuming job. Charts, lists, annotated diagrams are more quickly grasped than pages of text, although text also provides additional explanation and detail.

- \* Make all illustrations clear and uncluttered with discernible labels. Historic sites are historic palimpsests with present-day details ranging from contour lines to fences to signage. Diagrams, site maps, drawings are more effective when they individually present only necessary data given with simple symbology and readable annotations. Photographs should have high resolution.

- \* Acknowledge visitor expectations and balance with property preservation in recommendations. For publicly owned historic sites, visitors usually pay an admission or

give a donation that is essential to the site's funding. While recommending appropriate historic preservation is the heart of the document, the CLR should offer recommendations for ways in which the site can be made more attractive and more accessible, with provisions for visitor comfort and safety. These recommendations should be couched in ways that consider and preserve the environment and ecology of the site.

- \* Give alternatives or options, as well as phasing, for immediate and future plans.

Publicly owned sites usually have very carefully controlled, even limited, budgets. To accomplish both routine maintenance and accomplish larger projects, a director often needs to accomplish recommendations in steps or stages. Guidance should be provided for a chronology of remediation to the site comprised of a series of smaller projects.

- \* For the history segments, consolidate information, be brief, and relate information to the landscape; avoid general history. Directors are usually familiar with the history of the site. While the historical narrative may be interesting, even compelling, in the CLR it must be related to the landscape itself and useful for its preservation and interpretation.

- \* Offer instructions on recording treatments and other aspects of landscape management. Any changes or repairs to an historic landscape must be recorded and documented via descriptions, diagrams, and/or photographs, as well as who did the work, the intent of the work, and how much it cost (*Guide*, pp. 121-122). A carefully kept record supports future planning for the site (q.v. Coffin and Bellavia (1998), *Guide to Developing a Preservation Maintenance Plan for a Historic Landscape*, Olmsted Center for Landscape Preservation).

- \* Provide an index listing specific features or areas in the landscape, topics, historical figures, and other details. Indices, as suggested in the *Guide* (p. 123), are purposed to

enable the reader to find quickly specific information, such as recommendations for a particular reconstruction or suggestions for the care of historic hedges. An index is particularly helpful when details about a particular feature appear in several places in the CLR.

- \* Identify an important historic fact or theme as the defining character of the site; to do so is much like branding for a business and serves to unify interpretation and publicity.
- \* Offer an equitable analysis and set of treatments, including interpretation; provide an emphasis, but give voice to other elements. An historic site may have multiple significations.
- \* Clarify goals for site management, both immediate and long-range. With a shortage of personnel, site work may be done ad hoc, depleting resources before more comprehensive work can be scheduled. A plan that coordinates both immediate and long-range needs provides better deployment of personnel and funding.
- \* Avoid emotive language; speculation is an inevitable part of historic restoration and preservation, but recommendations must be a product of research, not author opinion or bias.
- \* Recognizing the governing entity and extent of site resources, give practical, doable recommendations. As directors note, both funding and personnel are often in short supply. Recommendations should support historic significance and integrity but should suggest reasonable intervention. For example, a publicly owned plantation site is not likely to be returned to its antebellum acreage and crops, nor an estate to its pre-urbanized property.

Meta-issues for directors of publicly owned historic home sites are essentially three: the degree of historic accuracy feasible for the site, the availability of skilled personnel and funding to maintain the site and implement future planning, and sustaining the condition and physical features of the site to meet expectations of both those who observe the site and the supervising entity. These meta-issues all mandate a practical and equitable approach to management that balances site needs and site support.

### **Study Limitations**

This study methodology targeted a limited research set (six sites in Southern states) and self-identified levels of success by administration and landscape maintenance personnel. The study also assumed that the referenced NPS publications *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (1996) and *A Guide to Cultural Landscape Reports* (2005) represent best management practices for historic landscapes and for CLR's. Moreover, once individual interviews were completed, distances to the respective sites precluded additional visits to determine over time how management procedures actually impacted the landscape. While the photographs in this study show conditions of various site elements at the time of the interviews, it was not possible to take additional photographs documenting changes in the landscape. Data relies on the comments given by the interviewees without any attempt to corroborate accounts. However, the study was informed by the knowledge, perceptions, and management practices of veteran administrative personnel, whose accounts stem from direct experience.

Further study might involve a consideration of additional sections to the CLR or the creation of another document to provide material not generally present in the CLR,

such as historic maintenance techniques and other management issues noted by the directors in this study. The Charleston County Parks and Recreation Commission's plan to provide McLeod Plantation with such a document complementing its Master Plan Report would indicate this need.



## CHAPTER VI

### CONCLUSION

Today's cultural landscape reports (CLR's) generally follow the guidelines set out by the National Park Service's *A Guide to Cultural Landscape Reports* (Page, Gilbert, and Dolan, 2005). This study observes, however, considerable variation in format and usability of the CLR's done for six publicly owned historic home sites in the Deep South. Informed by site visits and interviews with the directors, the study produced an analysis of the form and content of the sites' CLR's compared with the stated needs of the directors. A comparison was also made laterally of the six cultural landscape reports in order to determine characteristics of the documents that impacted their readability and comprehensibility. Results of the study included a compendium of directors' voiced needs and of responsive CLR characteristics and content.

#### **Contents and Results of the Study**

The study began with a brief review of the history of preservation and of the field of landscape preservation in particular. A discussion of the cultural landscape report document, its purpose and content, was based on *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (C. Birnbaum, 1996) and *A Guide to Cultural Landscape Reports:*

*Contents, Process, and Techniques* (Page, Gilbert, Dolan, 2005).<sup>15</sup>

The Review of Literature section summarized previous research in historic property management; interpretation of historic sites; issues, such as significance and integrity; and the sense of place, as well as historic landscape preservation. No analysis of cultural landscape reports in terms of site directors' management needs was found.

The process or methodology of the study was implemented as a series of related case studies (Hancock and Algozzine, 2017; Merriam, 2009; Yin, 2014). These case studies involved three activities for each of the six sites: an analysis of the cultural landscape reports, on-site interviews with the directors, and on-site observations. Results of the CLR analyses were summarized and placed in a comparative table; interviews involving questions about both site management and the use of the site's CLR were transcribed and the comments analyzed to produce a set of needs; the on-site observations were analyzed to gain a better understanding of site challenges and to help inform the connections among the directors' comments, the appearance of the site, and the contents of the CLR.

Beginning with a brief description of each site in terms of such attributes as location and size, the findings section of this study reviewed each cultural landscape report and summarized each in a chart listing date of publication, author, contents and organization, type, and emphasis. Each site was described through an observation narrative. The interview was paraphrased and the material organized into responses to questions about management and questions about the use of the cultural

<sup>15</sup> *In these concluding remarks no distinction is made among the cultural landscape report, the cultural landscape master plan, or other similar terms.*

landscape report. Because this study is a qualitative, not a quantitative, exploration of the topic, no effort was made to tabulate interview responses. Rather, responses were grouped and included in the study's discussion section by issues.

As the study focused on the cultural landscape report, the discussion centered on the CLR for each of these six sites, beginning with evaluative summaries of each in four categories: format, content, documentation, and emphasis. These individual analyses were then summarized in a comparison chart, noting the reports' particular advantages and shortcomings as readable, comprehensible documents. In the concluding part of the discussion section, directors' needs, taken from the interview material, was summarized and followed by a list of extrapolations from the overall study that suggests how CLR's may be more responsive to those needs.

All the directors approved of their sites' CLR's in general, giving criticisms only as details omitted or incomplete that might have proved helpful in their management of their sites. Most acknowledged that the historical material contained in the CLR's was readily available to them elsewhere and did not necessarily contribute to management. The history was valuable for funding, they noted, as was phasing, costs, and specific site treatments inasmuch as contributors and finance officers may require expert rationale for the dispensing of funds. Incremental planning suggestions regarding site treatments and maintenance recommendations helped to divide the site into manageable areas. Two of the sites specifically requested more technical/horticultural information. All directors considered some site treatment recommendations to be unrealistic and impractical, given their managerial funding and personnel, or inadvisable due to stakeholders' objections.

### **Future Directions for Historic Home Site Preservation**

In his article “Moving Forward,” Ned Kaufman (2004) appeals to preservationists to be less occupied with the physical details of preservation and more involved with the sociological nature of site preservation, to look towards the future of preservation, rather than merely the here and now of site maintenance. It is, he says, less important to know architectural evolution and more important “to understand how the relationships between people and places have evolved” (pp. 323-324). Suzanne Turner (1989) agrees: “The challenge for the future goes beyond documenting and protecting sites and ensuring their survival. It calls for creative interpretation that will communicate to the public ... the meaning of these places in the lives of people who shaped them” (p. 143).

Today the interpretation of historic sites may have an even greater importance than ever before. Visitors must be given reasons for visiting the site beyond mere facts of history. The landscape has gained increased emphasis in the interpretation of a historic home site. However, the day-to-day management of many historic sites requires the skills, knowledge, general abilities, and the time of site directors, who often must tend to myriads of landscaping detail with limited staff and horticultural expertise, in addition to the home itself. Cultural landscape reports, if well-done, can be an important tool in this management. It is then, perhaps, the first requirement of a usefully conceived cultural landscape report that it assess the problems in the landscape and then propose how to address them in form and content that is straight-forward and practical. There may be also a need for a cultural maintenance report that would afford directors a detailed resource for the preservation and proper maintenance of the historic property for which they bear the responsibility.

It is true, moreover, that the cultural landscape report, which has by its very nature looked backward to the history of a site, may also encompass the means for sustaining the site in the future with more than a prescription for preserving the physical features. Rather, interpretation, programming, adaptive use, and other means that will engage the visitor with the site may prove ultimately to be more meaningful for the site's preservation and more productive than simply maintaining its status quo.

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APPENDIX A  
SITE PHOTOGRAPHS

Robert Mills House



Seibels House garden



Mann-Simmons House with "ghost structures"



Woodrow Wilson Family Home cutting garden

Hiram Powers fountain, Hampton Preston mansion

### Robert Mills Historic District, Columbia, SC





Kingsley Plantation main house



Arc of tabby slave cabins



Signage, demonstration garden



Fort George Clubhouse; recycled rubber ADA compatible walkway system

### Kingsley Plantation, Jacksonville, FL







Manship House photo MDAH

Charles  
Manship's  
bell



ADA ramp



Urban Viewshed—Baptist Hospital parking lot,  
filling station

### Manship House Museum, Jackson, MS







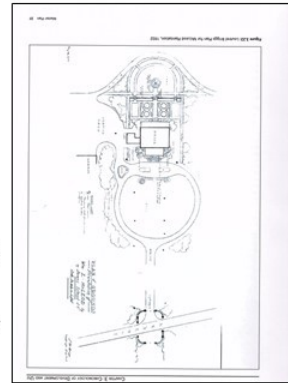
Briggs Garden & McLeod Oak



McLeod Plantation main house



Oak allée and slave cabins



Lutrell Briggs  
landscape  
(1930's) Jaeger

### McLeod Plantation, Charleston, SC







Rowan Oak iconic cedars



Vegetative encroachment



Rose garden



Parking area

### Rowan Oak, University of Mississippi, Oxford, MS







Fort Hill boxwoods



Campus setting



Declining cedar



Fort Hill archaeological dig

**Fort Hill, Clemson University, Clemson, SC**



APPENDIX B  
CULTURAL LANDSCAPE REPORT COMPONENTS



Figure B.1 A Guide to Cultural Landscape Reports--Page, Dolan, & Gilbert, 2005

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## MODEL OUTLINE FOR A CULTURAL LANDSCAPE REPORT

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### Table of Contents

#### INTRODUCTION

This section includes: a management summary describing the purpose of the project; a historical overview that provides a brief historical context for the landscape; a description of the scope of the project and methodology for completing it; a description of study boundaries; a summary of findings.

#### PART 1: SITE HISTORY, EXISTING CONDITIONS, ANALYSIS & EVALUATION

**Site History** gives a historical description of the landscape and all significant characteristics and features. The text is based on research and historical documentation, with enough support material to illustrate the physical character, attributes, features, and materials that contribute to the significance of the landscape. This section identifies and describes the historical context and the period or periods of significance associated with the landscape.

**Existing Conditions** describes the landscape as it currently exists, including the documentation of such landscape characteristics as land use, vegetation, circulation, and structures. It is based on both site research and site surveys, including on-the-ground observation and documentation of significant features. Contemporary site functions, visitor services, and natural resources are described to the extent that they contribute to or influence treatment.

**Analysis and Evaluation** compares findings from the site history and existing conditions to identify the significance of landscape characteristics and features in the context of the landscape as a whole. Historic integrity is evaluated to determine if the characteristics and features that defined the landscape during the historic period are present. A statement of significance

for the landscape is included, and the analysis and evaluation may be summarized in the identification of character areas, or the development of management zones.

#### PART 2: TREATMENT

This section describes the preservation strategy for long-term management of the cultural landscape based on its significance, existing condition, and use. It also includes a discussion of overall management objectives for the site as documented in planning studies or other management documents. The treatment section may address the entire landscape, a portion of the landscape, or a specific feature within it. Treatment is described in a narrative text, treatment plan, and/or design alternatives.

#### PART 3: RECORD OF TREATMENT

This section summarizes the intent of the work, the way in which the work was approached and accomplished, the time required to do the work, and the cost of the work. This section also contains copies of the field reports, condition assessments, and contract summaries. Based on when the record of treatment generally is prepared and its content, this section usually is included as an appendix or addendum to a report.

#### APPENDICES, BIBLIOGRAPHY, AND INDEX

The appendices contain supplemental drawings, illustrations, maps, photographs, technical information, or other supplemental support documentation. The bibliography lists the sources used in the preparation of the document. The index includes an alphabetized list of topics contained in the CLR.

APPENDIX C  
INTERVIEW QUESTIONS RESPONSE

*General Management--Landscape:*

- \* Is the property part of the managing entity's regular maintenance schedule or is it on a separate, particularized schedule?

**Part of the regular maintenance schedule, specialized attention around Reunion and Legacy Day during June and November each year.**

Page | 1

- \* Does the managing entity consider any historic material or resources in the upkeep of the property?

**The University Facilities provide maintenance to the rock paths, pavers, and pebble walks. Trees are identified by the University arborist. Several larger trees have been cabled to provide stability. Plant material is replaced in kind with English Boxwoods, Franklana, etc.**

- \* Who performs the work and does the work crew have special supervision or directives in the maintenance of the property?

**Work is ultimately under the direction and supervision of Tommy Fallow, Director of Landscape Services under University Facilities. The Historic Properties works closely with the Facilities on priorities. Removed a non-historic magnolia for the second century oak to expand its canopy, etc.**

- \* How is the property used by the managing entity and by external groups?

**The Fort Hill landscape is essentially a green space in the center of the University campus. Scheduled events again include Legacy Day and specialized tours for University sponsored group such as Reunion Weekend, Bring Your Daughter to Clemson Weekend, and others.**

- \* What bearing does the location/context of the property have on its management?

**The prominent location of Fort Hill highlights its maintenance. If it were more out of sight such as the Hanover House or Hopewell, its management might be different. The context as the founder's home makes it a prominent site on the landscape. The historic block is transverse by thousands of students, faculty, staff, alumni, and guests to campus most prominently among those University campus tours.**

\* How is the management of the property financed? Who composes and who approves the property's maintenance budget? How much of its budget is the property required to generate? (Note: Questions focus on percent of overall budget devoted to maintenance, not dollar amounts.)

**Property magement is by University facilities and the crews that mow, fertilize, water, rake, mulch, weed eat, and leaf blow off the paths, grounds and environs.** Page | 2

\* Is there a management plan or is management *ad hoc*, that is, problems are addressed as they occur?

**Probably more ad hoc. Problems under discussion are use of ground during football games for tailgaters. While the allee of cedars and oaks are cordoned off from parking anymore. Where hot coals at least one set mulch around an historic tree on fire, the issues are complicated by tailgating of the Clemson Life Program in the area on top of the Spring House and has resulted in at least on two occasions a pick-up truck driven up on the lawn to service that tailgate.**

*Cultural Landscape Report (CLR):*

\* Who ordered the CLR to be done? When was the CLR done? Who read/approved the final copy?

**The CLR was done as part of the planning for the restoration of Fort Hill. The master plan was composed of an architectural and engineering firm with specified consultants on areas. Dale Jaeger and Associates performed the CLR. A component of the CLR was an historical analysis, landscape site plans, and an archaeological survey.**

**Read by Historic Properties, University Facilities, etc. Approval in concept to move forward with restoration following the Master Plan which included selected elements of the Landscape plan.**

\* Since receipt of the initial CLR, have there been additional management and landscape consultations with professionals outside the managing entity?

**Additional consultation with alumni advisory committee member Dean Norton, head of landscaping and ground at Historic Mount Vernon most particularly in recommendations of hybridized Green Beauty English Boxwoods as replacement which are not susceptible to leaf borer and blight as the original variety is. Incidentally, the English Boxwood borders are non-historic and were planted during the 1<sup>st</sup> restoration at the recommendation of the United Daughters of the Confederacy in their efforts at a 1930's Colonial Williamsburg inspired Colonial Revival Restoration of Fort Hill.**



And most recently ongoing historic archaeology field school investigation will impact how the west side of the house is interpreted and may result in the removal of a non-historic cedar (juniper) planted by the previous arborist directly behind reconstructed kitchen.

\* Have the recommendations in the CLR been implemented? Have they been completed? If not, why not? Page | 3

Many of the recommendations of the CLR have been implemented. Initially the handicapped path, not ramp, on the east side of Fort Hill was a priority during the construction phase. The grade was changed and a sweeping semicircular path was installed for ADA accessibility for wheelchairs, but is also used for strollers, hand trucks, etc. A plastic honey comb material by Grid Tech was installed to stabilize the pea gravel. The area was extended from the South portico to Calhoun's office.

An interpretive area was designed for the triangle near the Trustee House. A new campus sign about the plantation, noting the African-American slaves was included in that locating within the past year.

\* Is there any particular difficulty in implementing the recommendations in the CLR?

Probably the most difficulty arose from the desire of the Development office to place plaques to the Fort Hill Legacy Society members of those who contribute \$1 Million and above. The location was originally sited as a wall in the triangular area, concessions were made to have the installation under the Second Century Oak, which itself is a new (1989) planting in place of the original Trustee Oak where the 1<sup>st</sup> Board of Trustee Meeting was held. The scale was revised from a wall to recessed bronze leaves as to incorporate an artistic design element and not to block the historic view scape.

\* How regularly is the CLR consulted in the property's maintenance routine?

Depending on issues. Removed ivy from cedars and spring house recently as additional routine maintenance. Replanted a Franklinia as maintenance after request placed.

\* As director, how do you use the CLR? For general historic information? For management planning? For the identification of problem areas? As a tool in interpretation? Other?

Primarily as a protective defined easement as it provides a conceptual plan for protection and non-development. It was used as a tool when there was a plan to place a monument to Anna Calhoun Clemson and it was pointed out how out of place that would be in the historic view sheds.

**However, concessions are made with the installation of street lamps for additional light security, but also as a means to install video security cameras around Fort Hill on guard for theft, vandalism. For example, a camera would have well captured on film the arsonist who poured gasoline to set Fort Hill on fire in 1989.**

Page | 4

\* What aspects of the CLR have been helpful to you in the management of this property? What is the most valuable part of the CLR in making your management decisions? Are there elements missing from the CLR that would help you in managing this property?

**I would say in many ways the CLR has been useful and was follow-up on by a Campus Historic Preservation plan funded by the Getty Institution and done by John Milner Associates. The lead Principal Investigator was Cari Goetcheus and has a very strong landscape component.**

**We look to the Fort Hill CLR as a useful model for landscaping for Hopewell in the future as a circular allee of cedars was recently planted and extensive Ground Penetrating Radar was used to clear areas prior to a 6-inch water line for fire suppression.**

Marilynn Jones, Director  
Manship House Museum  
6/22/18

Cultural Landscape Report (CLR)

- Who ordered the CLR to be done? When was the CLR done? Who read/approved the final copy?  
The Manship House requested the CLR. The report was completed by Suzanne Turner and Associates in 2010, the year the site closed for a major foundation repair project. Site staff provided all the site specific historical research for the report, read and recommended changes, and approved the final report.
- Since receipt of the initial CLR, have there been additional management and landscape consultations with professionals outside the managing entity?  
Mississippi State University completed a Landscape Management Report for the Manship House Museum in 2017. The site completed an interpretive plan for the site and grounds, which will be reviewed by an interpretation consultant soon. The revised interpretive plan be the roadmap for future interpretation of the buildings and grounds.
- Have the recommendations in the CLR been implemented? Have they been completed? If not, why not? The Manship House and Visitors Center have been undergoing repairs and the grounds have been construction sites off and on over the past several years, and implementation of grounds improvements have not been feasible. In addition, the site completed an interpretive plan for the site and grounds, which will be reviewed by an interpretation consultant soon. Once completed, the revised interpretive plan be the roadmap for future interpretation of the buildings and grounds.
- Is there any particular difficulty in implementing the recommendations in the CLR?  
The recommendations of the CLR and treatment of grounds, are part of the site's interpretive plan. Once approved by the consulting firm, the plan will provide recommendations that will be implemented when funds permit and as continued repair/restoration of the buildings allows.
- How regularly is the CLR consulted in the property's maintenance routine?  
The CLR does not contain recommendations for maintenance. MSU's Landscape Management Report provides guidance for maintenance and is consulted as needed.
- As director, how do you use the CLR? For general historic information? For management planning? For the identification of problem areas? As a tool in interpretation? Other.  
Some of the recommendations for treatment and historical information offered in the CLR will be included in the master interpretive plan. The CLR is used as a planning document for inclusion in the site's master interpretive plan.
- What aspects of the CLR have been helpful to you in the management of this property? What is the most valuable part of the CLR in making your management decisions? Are there elements missing from the CLR that would help you in managing this property?  
Some of the recommendations for treatment will be included in the master interpretive plan for the site. The Manship House Museum's CLR was limited in scope due to a limited budget. The CLR did not include a management/maintenance plan or comprehensive plant list, information that would be important for the continued maintenance of the grounds.



#### General management – landscape

- Is the property part of the managing entity's regular maintenance schedule or is it on a separate, particularized schedule?  
The Manship House is administered by the MS Dept. of Archives and History. Routine maintenance of the buildings and grounds maintenance had been provided by the state (Department of Finance and Administration) until last year when it became the responsibility of the Manship House. Basic grounds maintenance is now contracted out with an independent grounds maintenance contractor. Specialized care is the responsibility of the site's staff of two.
- Does the managing entity consider any historic material or resources in the upkeep of the property?  
The site's staff looks to historic materials and resources for grounds maintenance needs. The independent contractor who provides basic grounds care does not.
- Who performs the work and does the work crew have special supervision or directives in the maintenance of the property?  
Basic grounds maintenance is completed by a contracted grounds maintenance company. The site's staff met with the contractor to establish how grounds were to be maintained. NCCC Americorps members have provided manpower for grounds maintenance, and prepared an area for an heirloom vegetable garden, based on recommendations in the CLR (supervised by site staff). Other volunteer groups have assisted with basic grounds maintenance.
- How is the property used by the managing entity and by external groups?  
The property is currently not open to the public while restoration and repairs of the two buildings on the site continue. Programming is conducted throughout the year on the grounds and in the buildings. The grounds are currently not available for external groups.
- What bearing does the location/context of the property have on its management?  
When the Manship House was built in 1857, the property was in a rural setting. Today, the property is approximately ¼ of the original size, and is in an urban area with the Baptist Hospital next door. Consideration of the view sheds is important for site interpretation.
- How is the management of the property financed? Who composes and who approves the property's maintenance budget? How much of its budget is the property required to generate? (Note: questions focus on percent of overall budget devoted to maintenance, not dollar amounts.)  
The property is owned by the state and administered through the museum division of the MDAH. MDAH finance department approves the maintenance budget. The site is not required to generate funds for its upkeep. (The site is currently closed for a long term repair project and does not have a separate budget.)
- Is there a management plan or is the management as hoc, that is, problems are addressed as they occur?  
The Landscape Management Report completed by MSU graduate students is a very useful document for the management of the site grounds. Once the master interpretive plan is completed, a management plan for the grounds will be developed.



APPENDIX D  
MANAGEMENT ZONE DIAGRAMS

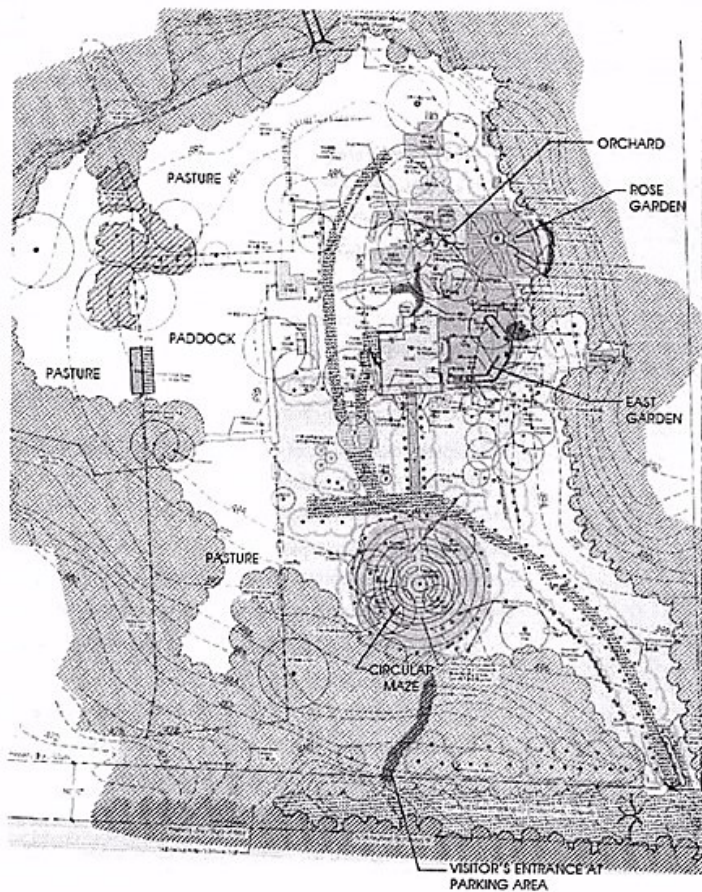


Figure 72. Rowan Oak Character Areas/  
Landscape Management Zones Plan

[The Landscape Studio]

-  Agrarian Landscape
-  Service Landscape
-  Domestic Gardens Landscape
-  Enlightenment Landscape

Kevin Risk by permission

Figure D.1 Rowan Oak Landscape Management Zones

Diagram taken from Rowan Oak Cultural Landscape Report

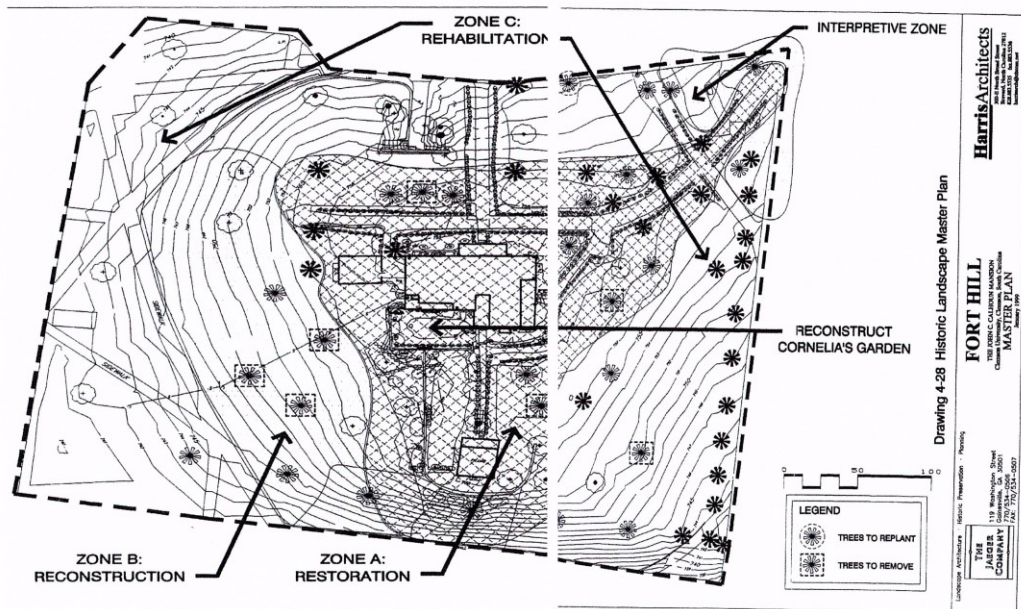


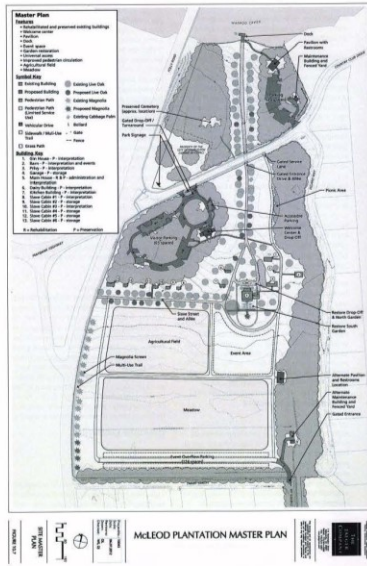
Figure D.2 Zoning Diagram for Fort Hill

Diagram taken from Fort Hill Master Plan Jaeger Company



McLeod Plantation

Adam Ronan, Land Resource Planner,  
CCPRC



The Jaeger Company

Figure D.3 Comparison Diagrams McLeod Master Plan and Zone Management Plan  
*McLeod Plantation Master Plan Report*, The Jaeger Company,  
2012. CCPRC update, 2018.

APPENDIX E  
IRB APPROVAL FORM AND SITE PERMISSIONS

# IRB Approval

## NOTICE OF DETERMINATION FROM THE HUMAN RESEARCH PROTECTION PROGRAM

**DATE:** April 05, 2018  
**TO:** Robert Brzuszek, Landscape Architecture, Michael Seymour; Sylvia Mclaurin; Timothy Schauwecker  
**PROTOCOL TITLE:** Actualizing the Cultural Landscape Report  
**PROTOCOL NUMBER:** IRB-18-076  
Approval Date: April 05, 2018                      Expiration Date: April 04, 2023

### EXEMPTION DETERMINATION

The review of your research study referenced above has been completed. The HRPP had made an Exemption Determination as defined by 45 CFR 46.101(b)2, 4. Based on this determination, and in accordance with Federal Regulations, your research does not require further oversight by the HRPP.

Employing best practices for Exempt studies are strongly encouraged such as adherence to the ethical principles articulated in the Belmont Report, found at [www.hhs.gov/ohrp/regulations-and-policy/belmont-report/#](http://www.hhs.gov/ohrp/regulations-and-policy/belmont-report/#) as well as the MSU HRPP Operations Manual, found at [www.orc.msstate.edu/humansubjects](http://www.orc.msstate.edu/humansubjects). Additionally, to protect the confidentiality of research participants, we encourage you to destroy private information which can be linked to the identities of individuals as soon as it is reasonable to do so.

Based on this determination, this study has been inactivated in our system. This means that recruitment, enrollment, data collection, and/or data analysis **CAN** continue, yet personnel and procedural amendments to this study are no longer required. **If at any point, however, the risk to participants increases, you must contact the HRPP immediately. If you are unsure if your proposed change would increase the risk, please call the HRPP office and they can guide you.**

If this research is for a thesis or dissertation, this notification is your official documentation that the HRPP has made this determination.

If you have any questions relating to the protection of human research participants, please contact the HRPP Office at [irb@research.msstate.edu](mailto:irb@research.msstate.edu). We wish you success in carrying out your research project.



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**Review Type:** EXEMPT  
**IRB Number:** IORG0000467

**Interview Site Permission**

Office of Research Compliance

**P.O. Box 6223**

**Mississippi State, MS 39762**

Dear Sir or Madam,

I give permission for Sylvia McLaurin, a graduate student in Landscape Architecture at Mississippi State University to interview personnel employed at \_\_\_\_\_ as part of her thesis research. She has explained to me the purpose, scope, and nature of her research.

Sincerely,

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title  
\_\_\_\_\_

**Interview Consent Form**

I, \_\_\_\_\_, agree to be interviewed by Sylvia McLaurin, graduate student in Landscape Architecture, Mississippi State University, as part of her thesis research. I understand the interview will be recorded and that I may request from her and receive a copy of my interview transcript. I also understand that if any part of the interview appears in a subsequent publication, my name and the name of my institution cannot be disclosed without my specific permission.

I have been informed of the nature and purpose of her research and that I may withdraw from the study at any time.

\_\_\_\_\_  
\_\_\_\_\_

Signature

Date

\_\_\_\_\_  
\_\_\_\_\_

Sylvia McLaurin

Date

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APPENDIX F  
SITE INTERVIEW SUMMARY

The following is a summary of the responses to each of the interview questions by the directors of the six sites. Directors of sites are Evan Clement ( Robert Mills District, Columbia, SC), William Hiott (Fort Hill, Clemson, SC), Morgan Baird (Kingsley Plantation, Jacksonville, FL), Jeff Atkins (McLeod Plantation, Charleston, SC), Marilyn Jones (Manship House, Jackson, MS), William Griffith (Rowan Oak, Oxford, MS).

### General Management--Landscape

1. *Is the property part of the managing entity's regular maintenance schedule or is it on a separate, particularized schedule?*

**Columbia:** The historic district properties, representing different historical time periods, are maintained separately by Historic Columbia Foundation workers.

**Fort Hill:** As part of Clemson University, Fort Hill is considered a dedicated campus green space; maintenance is both regular and seasonal (e.g. traditional purple and orange plantings during football season).

**Kingsley:** Kingsley is part of the Timucuan Ecological and Historical Preserve, property of the National Park Service. Maintenance work for a particular area is assigned to the work crew daily according to where it is needed. For Kingsley, landscape maintenance is primarily grass cutting and hedge trimming.

**Manship:** Maintenance is contracted by Manship House with a professional lawn service, which provides routine landscape maintenance. Per Marilyn Jones, Director, any specialized work falls to the staff or special contractors.

**McLeod:** Regularly maintenance by Charleston County Park and Recreation Commission personnel is done daily. The majority of landscape work is done on

Mondays when McLeod Plantation is closed or before 9:00 a.m. when visitors arrive.

Additional maintenance may be done on Thursdays or Fridays before a weekend event.

**Rowan Oak:** There is a regular schedule for routine maintenance done by the University of Mississippi grounds crew, primarily grass cutting and leaf blowing. Pruning and other specialized work is done as needed.

2. *Does the managing entity consider any historic material or resources in the upkeep of the property?*

**Columbia:** The five properties generally represent different historic periods. Historic plant cultivars are acquired for the grounds. The district also conserves historic plant material from the district properties and elsewhere. However, efficient techniques take precedence over historic maintenance techniques. According to Mr. Clement, the gardens are “historically informed,” rather than historically precise.

**Fort Hill:** Extant historic trees and other plants are specially cared for; there is considerable effort made to obtain historic cultivars as replacements for those historic plants that have expired. From trees in poor health, seeds or cuttings are propagated and replanted. In those situations in which present conditions preclude the survival of the historic cultivar, a similar plant is chosen.

**Kingsley:** Certain tasks, such hedge trimming and the maintenance of structures, adhere to historic principles. Work crew members may attend special workshops at Kingsley, to which other NPS and local crafts persons are invited, to learn skills such as the mixing and application of tabby.

**Manship:** The lawn service is not guided by historic techniques.

**McLeod:** Certain historic features, such as the McLeod Oak and the Lutrell Briggs Garden, receive special upkeep. While an effort is made to use native and historic cultivars in the landscape, conditions may require choosing other cultivars that thrive. For example, Empire Zoysia sod was laid in the “teardrop” lawn in front of the house, because it will persist even with event use. Moreover, some plantings are installed for their attractiveness to visitors.

**Rowan Oak:** Old photographs inform the landscaping, such as flowerbeds and the reconstruction of some landscape features, such as the gazebo. Other restorations rely on historical accounts, particularly first person accounts.

*3. Who performs the work and does the work crew have special supervision or directives in the maintenance of the property?*

**Columbia:** Staff includes the director of grounds, who supervises, a horticulturist, and a gardener. There is also a group of volunteers who work about 35 hours a month.

**Fort Hill:** Maintenance is done by University Landscape Services, part of the University Facilities department. The campus arborist inspects the trees.

**Kingsley:** Timucuan Preserve has a four-to-five-person work crew that is assigned to various sites in the Preserve on an as-needed basis. There are also volunteers, some of whom, such as some VIP (Volunteers in Parks) members who may also help with maintenance. Work crew members also perform maintenance work on buildings as needed and as fits their skill sets.

**Manship:** Basic maintenance is done by a professional lawn service. Specific work is supervised by the director. Volunteers assist with special projects. Manship has one director and one part-time interpretive specialist.

**McLeod:** McLeod has one full-time worker. An additional regional work crew comes as needed, such as for weekend clean-up. The Friends of McLeod, which existed before McLeod was bought by the CCPRC, assist with projects, e.g. the Briggs Garden.

**Rowan Oak:** The work crew is part of University maintenance. There are also student workers who do maintenance. There is a need for a dedicated person who will oversee the historic maintenance at the site. Supervision of workers usually falls to the curator.

4. *How is the property used by the managing entity and by external groups?*

**Columbia:** Gardens are open to the public. Robert Mills House offers a native plant collection. Various venues are available for private rental [note event building at Woodrow Wilson home]. According to Evan Clement, “The landscape is essentially a waiting room for our house tours.”

**Fort Hill:** Only University-related events are permitted on the grounds of Fort Hill, such as the yearly Legacy Day, and Reunion Week. As part of the campus, the grounds are open to Clemson students, personnel, alumni, and visitors. Tailgaters use the grounds during football weekends; measures have been taken to prevent vehicles on the grounds or abuse of vegetation.

**Kingsley:** The public may access the grounds, outbuildings, and exhibits during open hours and tour the main house on weekends by appointment. Events include Harvest Day and Kingsley Heritage Celebration. No private functions are accepted due to lack of facilities.

**Manship:** Programs and events are limited to museum-related functions, such as the Mad Hatter’s Tea Party and Race into History. Facilities cannot accommodate private events.

**McLeod:** McLeod hosts private events, such as weddings, on the grounds after visitor hours. These are catered affairs. McLeod also offers an event venue in a pavilion near Wappoo Creek that is available at other times.

**Rowan Oak:** The University of Mississippi has purposed the site to “interpret William Faulkner’s life and...to advance his literary legacy” (Griffith). It also serves as a venue for literary, biological, environmental, and other educational activities, as well as a site for University classes in field archaeology.

5. *What bearing does the location/context of the property have on its management?*

**Columbia:** It is an urban site, so there are fewer weeds, no deer browsing. The area is familiar, however, to city residents who do not necessarily consider it a destination. As Evan Clement notes, “We’re hidden in plain sight.”

**Fort Hill:** As Fort Hill is on the campus, it is a popular stop on orientation and recruitment tours. Just up the hill from the Clemson stadium, it is also a popular spot for tailgaters. Clean-up is outsourced.

**Kingsley:** Kingsley Plantation is located on Fort George Island. It is accessible by both roads and by water. While highways from nearby Jacksonville are excellent, the Island road into Kingsley is primarily on land not owned by NPS and is in poor condition. The new dock provides convenient access, but visitors must acquire boats elsewhere first.

**Manship:** One-fourth its original size, Manship House has an urban setting adjacent to Baptist Hospital. It has safety issues, a compromised viewshed, and little, if any, Manship-era vegetation.

**McLeod:** Located on James Island, a Sea Island, McLeod maintains a wharf on Wappoo Creek. [It accessible from Charleston, SC, by car.]

**Rowan Oak:** Its proximity to the University of Mississippi and to Oxford allows easy access to grounds and to Bailey's Woods. However, from time to time local citizens have treated the site as a park for picnics and dog walking, occasionally taking up visitor parking or leaving a trash behind. Bailey's Woods provides an important buffer between the site and the city and university.

*6. How is the management of the property financed? Who composes and who approves the property's maintenance budget? How much of its budget is the property required to generate? (Note: Questions focus on percent of overall budget devoted to maintenance, not dollar amounts.)*

**Columbia:** The historic district is managed by the Historic Columbia Foundation. The Seibel House is owned by the Foundation. The other homes are owned either by Richmond County or by the city of Columbia, SC. Funding is received from the county, the city, Foundation membership, house tours, and events hosted on the grounds. The Foundation creates a yearly budget, which it submits to the city and county for funding. Funding is released in quarterly increments.

**Fort Hill:** Appropriations are received from the University for upkeep and major renovations, such as the 2000-2003 restoration of mechanical, electric, HVAC systems; interiors, and other repairs or safety measures. Funding also comes from endowments and donations. There is a small charge for house tours.

**Kingsley:** Funding is through the National Park Service regional office. Project funding is generally done through funding grants awarded by NPS boards. Grant funds enable contracted services for extensive or specialized repairs, including contracts with NPS's Historic Preservation Training Center (HPTC).

**Manship:** The property is administered by MDAH, which controls funding and pays for restoration projects.

**McLeod:** McLeod is administered by the Charleston County Parks and Recreation Commission. It submits a budget each year to the Commission, which uses monies from taxes and user fees from McLeod and other properties. Operating costs are projected ahead five years. McLeod operates on a deficit.

**Rowan Oak:** The primary source of funding is through admission to the house. Income from admissions is deployed both to upkeep and to two projects a year; projects may cost no more than \$30,000. Donations and gifts are used with these admissions to accomplish more expensive projects, such as the reconstruction of the Gazebo or restoration of the Rose Garden. Major repairs are funded through the University.

*7. Is there a management plan or is management ad hoc, that is, problems are addressed as they occur?*

**Columbia:** The Historic Columbia Living Collections Policy is a management document that clarifies how plants are to be maintained.

**Fort Hill:** Since the 2000 plan, which did include landscape planning, landscape management has been ad hoc. For example, the cedar allée was roped off when a tailgater's hot coals set fire to the mulch.

**Kingsley:** As funding for projects is by request through funding channels, planning is essential for timely interventions. Other funding requests may be more immediate when problems occur.

**Manship:** An unofficial management plan report was generated for Manship House by graduate students in the Department of Landscape Architecture at Mississippi State



University in 2017. MDAH is supporting interpretive planning for all its properties, for which Manship has developed a draft plan.

**McLeod:** The Assistant Director of Parks makes decisions about the management of McLeod Plantation; the director, Mr. Akins, makes recommendations. Additional landscape planning was done with the creation of McLeod as a park in 2011-2015.

**Rowan Oak:** Projects are planned, some of which are described in the CLR. Other projects, such as the removal of encroaching vegetation, are scheduled with the campus landscape crew or other providers. Immediate problems are remedied as they occur. An unofficial landscape management report by a Mississippi State University graduate student offers horticultural information, helpful in managing extant and proposed vegetation, such as in the restoration of the Rose Garden.

#### Cultural Landscape Report (CLR)

8. *Who ordered the CLR to be done? When was the CLR done? Who read/approved the final copy?*

**Columbia:** Mr. Clement is the third director since the CLR was done in 2007.

**Fort Hill:** The Master Plan was ordered, read, and approved by University departments, e.g. Historic Properties and University Facilities, in 1999.

**Kingsley:** The CLR was done in 2006 for the National Park Service.

**Manship:** Manship House requested the CLR and it was completed in 2010 by Suzanne Turner and Associates. Material was contributed by the Manship staff, which read and approved the final report.

**McLeod:** The city of Charleston's planning department met with stakeholders regarding CCPRC properties. Based on the outcome of these meetings, various consultants worked

to produce the Master Plan and a budget [in 2012], which helps form the decision whether or not to do the recommendations in the Plan.

**Rowan Oak:** The CLR was done in 2008, instigated by the curator and approved by the University.

*9. Since receipt of the initial CLR, have there been additional management and landscape consultations with professionals outside the managing entity?*

**Columbia:** There have been no updates to the CLR.

**Fort Hill:** When boxwoods at Fort Hill were declining, there was a consultation with Dean Norton, head of landscaping (Historic Mount Vernon) on boxwood cultivars. A follow-up Campus Historic Preservation plan including Fort Hill was done by John Milner and Associates.

**Kingsley:** A Cultural Interpretation Plan (CIP) was done for Kingsley. One result was the replacement of wayside signage. Also, an audiotape was made to provide interpretation of slave life on the plantation, focusing on the cabin area. Available in the Visitors Center, it is a first-person narrative of life at Kingsley. The tape also describes for the visually impaired the various points of reference.

**Manship:** Consultation with an historic interpretation professional may offer material for the final interpretive plan for the site.

**McLeod:** The landscape architect, as well as planners, project managers, and others on staff of the CCPRS have a say in projects done on properties. Large scale projects must be approved by the Charleston Historic Foundation and the Charleston Architectural Review Board. [CCPRC's landscape architect on staff is the author of a landscape management plan for the system properties.]

**Rowan Oak:** The University arborist monitors the trees at Rowan Oak yearly. [In conjunction with a graduate student's landscape management report project, two forestry professors also offered consultation on trees at Rowan Oak.]

10. *Have the recommendations in the CLR been implemented? Have they been completed? If not, why not?*

**Columbia:** When the CLR was done in 2006-7, the property was in poor condition. The CLR divided the property into areas that were manageable. Most of the restoration of the gardens have been done since the 2006. Its general directives allow for leeway.

**Fort Hill:** Among the recommendations of the CLR done at Fort Hill are the ADA path grading that provided entrance without a ramp and interpretive area in the triangle near the Trustees House. Signage has been updated there and elsewhere to note slave graves and slave work on the Calhoun plantation. An archaeological dig was begun at the site to locate artifacts for further interpretation.

**Kingsley:** The CLR suggested focus on the Core Area [the location of the main house, out buildings, the slave cabins, and the Fort George Clubhouse]. Among the other CLR's recommendations is the removal of the Lutz cottage and the production of the interpretive audiotape.

**Manship:** A small, demonstration vegetable garden was installed on the property. However, On-going repairs make full implementation of CLR recommendations inadvisable.

**McLeod:** The Master Plan called for educational interpretive projects. McLeod has a Sea Island cotton project that is the first step in historic crop demonstrations. The restoration of the Luttrell Briggs garden is a focus project. Both projects are assisted by

volunteers. Also recommended were facilities for events; however, funding was not available for the building of those facilities.

**Rowan Oak:** Four renovation projects have been accomplished out of the CLR, including the reconstruction of the Gazebo.

11. *Is there any particular difficulty in implementing the recommendations in the CLR?*

**Columbia:** The last of the CLR recommendations to be done involves the establishment of infrastructure, such as lighting and traffic calming.

**Fort Hill:** CLR recommendations to remove boxwood hedges and other vegetation from the property was blocked by alumni and management, who argued for their traditional value. Contrary to the historical purity espoused by the CLR, light poles, security cameras, fire extinguishers, and other safety measures have been installed.

**Kingsley:** The ADA ramp has been removed from the main house per CLR recommendations, but not replaced. Visitor access to the main house is very limited because of the impact that regular tours would create.

**Manship:** On-going repairs to Manship House make any landscape work inadvisable.

**McLeod:** Funding was not available for the building of event facilities. The event and reception area in front of the house was moved to the pavilion area to avoid interference with visitors. While the historic elements at McLeod are carefully tended, it is also important to care for the environment and meet visitors' expectations.

**Rowan Oak:** Landscape work beyond routine maintenance is not readily accomplished by the University work crew. The actual work in special plantings or projects fall to the curator and contracted labor. Because of the time and labor involved, these special

features call for additional workers and a dedicated work supervisor. Moreover, the CLR does not give details and techniques sufficient for an untrained worker to follow.

12. *How regularly is the CLR consulted in the property's maintenance routine?*

**Columbia:** By demonstrating an organized approach and appropriate research, the CLR is useful for getting financial and general support for projects and for the district as a whole. Additional research is needed because its plant lists are not always accurate. Because the CLR is general in nature, landscape management can be flexible.

**Fort Hill:** CLR is consulted when replacement plants are to be chosen and planted. In general, the CLR is helpful in preventing haphazard additions and subtractions to the landscape, such as new memorials and monuments.

**Kingsley:** CLR treatment recommendations are used to support bids for funding. It is also helpful to document reasons for removal of non-historic structures. The maintenance of Kingsley does not require detailed horticulture information.

**Manship:** The CLR does not contain maintenance recommendations.

**McLeod:** The Master Plan is used in combination with the CCPRC landscape plans of 2014-2015. The original Lutrell Briggs landscape plan is acknowledged in maintenance.

**Rowan Oak:** The CLR is used for project descriptions, e.g. the Rose Garden, and for photographs showing the landscape of Rowan Oak at specific times, which offer images by which to restore the landscape. The treatment recommendations are implemented as time and funding allows.