CALL FOR SUBMISSIONS

We call on you, the people, to submit and contribute to the magazine that is EXPOSURES.
EXPOSURES is a quarterly, on-line publication produced by the Colorado Chapter of the American Society of Landscape Architects. The four volumes utilize recurring themes, which include: Planning (Winter issue); Sustainability (Spring Issue); Design (Summer Issue); and Technology (Autumn issue).

Submissions for any volume are accepted year round and commonly feature: Articles, Photo Essays, Project/Book reviews, Built Projects, Award Submissions, Event Write-ups, Landscape Critiques, Research, ASLA related topics, and anything else related to the practice and performance of landscape architecture in a local, regional, or international context. Other than that, it is completely up to the author/designer/artist what you present.

And now… a few submission requirements. Every piece needs to be in Word format or some text variation thereto. Each submission must list a title, author, and provide a brief (300 word max.) author bio. Please see past issues on the ASLA Colorado website for examples. Any photos/drawings/renderings that accompany must be minimum 150 dpi, include credits and a caption.
ASLA COLORADO 2012 ANNUAL AWARDS EVENT & RECEPTION

December 11, 2012 | 5:30 – 8:30 pm
Four Seasons Hotel, Denver, CO

The ASLA CO Professional Design Awards Program recognizes Colorado and Wyoming Licensed Landscape Architecture professionals in their pursuit to lead, educate and participate in careful stewardship, wise planning and artful design of our cultural and natural environment.

Help Sponsor the Awards Event
ASLA Colorado is seeking individuals year round who are interested in sponsoring the Annual Design Awards Reception. Please contact the Association Manager for more information.

Explore The Benefits Of Our Mentor Program
ASLA Colorado is actively seeking mentors for both the University of Colorado and Colorado State University and we need your help!

The program is designed to begin in September of the respective school year and terminate in May of the following year. This is in effort to capture one active school year with the mentee and provide professionals time off during the summer.

- The time commitment and effort is minimal – about one hour per month, but most likely less.
- The students will contact you to meet, work around your schedule, come to the location of your choosing, and will provide the material for your discussions.
- CSU students will travel down to Denver to meet (if needed).
- The guidelines of the mentorship are clearly listed on the back page and require a signature.
- Items such as professionalism as well as this not being job recruitment are covered.

Overall – We hope to foster a relationship between students and professionals that allow both parties to increase their understanding of the many facets of landscape architecture. Please help make a difference in a student’s professional development!

If you are interested in becoming a mentor please fill-in the Mentor Program Form, sign the code of ethics and e-mail it to Jessica H. Brown - Jessica.hendryx@gmail.com.
Chapter Members,

It is truly an honor to assume the role of Chapter President for ASLA Colorado. The past few months have been full of new experiences and lots of new faces. In early October, I had the opportunity to attend the annual Chapter Presidents Council (CPC) meeting in Phoenix, AZ. It was great to hear all the good work and exciting programs put together by other chapters, and experience the camaraderie and networking that occurs across our chapter leadership. I came back full of ideas and opportunities for our chapter members.

The CPC meeting was followed by the annual ASLA National Meeting. There I was blown away by the quality and level of work coming from our professional colleagues around the globe, including many of our very own chapter members and firms. Our chapter’s contribution to the profession of landscape architecture was further recognized by the induction of Dean Pearson of The Architerra Group, Inc., to the 2012 Class of Fellows. Congratulations Dean.

We are currently in the process of finalizing this year’s group of ASLA Chapter Awards, and the result will be announced at the December 11th Awards Event at the Four Season Hotel, Denver. I hope you are all able to attend this great event, and celebrate the great work produced by all of you.

Finally, in case you haven’t heard, the field of landscape architecture will focus on Colorado in November of 2014, as the ASLA National Meeting comes to Denver. We are excited to host this event, and preparations are being made to bring our own local touch to the meeting.

Sincerely,

Abraham Medina | PLA, CPRP, ASLA
ASLA Colorado Chapter President
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Executive Committee & Counsel of Directors

The Executive Board is the governing body of ASLA Colorado and is chaired by Kurt Munding, Chapter President. The board meets monthly. The Council of Directors meets quarterly to support the executive board by providing direction on issues related to the association programs. The following is a highlight of ASLA Colorado Executive Board, Council of Directors and general chapter activities and events since the last issue of Exposures.

Executive Board meetings typically occur on the first Wednesday of each month beginning at 5:00 pm and are held at member offices along the Front Range. Attendees typically include those on the Executive Board and Council of Directors although all chapter members are welcome to attend or to participate by teleconference. To be included in meeting email announcements please notify the president.

September. We held our 1st Annual Summer Social event at the Denver Botanic Gardens with approximately 114 attendees and many generous sponsors who made this a free event for our members and friends. The elections were held for the 2012-2013 Board and Council members. The Government Affairs Committee met with AIA Colorado to discuss pending state rules concerning practice areas between the two professions.

October. The board installed the new officers and members, adopted a Conflict of Interest policy, and met with John Norris, Chairman of the ACE Mentor Program of Metropolitan Denver to discuss a Legacy Project that the two organizations could work on in anticipation of ASLA National’s Annual Conference which will be held in Denver in 2013. Final plans were put into place for the 2012 Awards Event which will be held in December.

November. The board and council held a half-day weekend strategic planning session for the 2012-2013 year. This also included a short orientation for incoming/new members. The November Lunch and Learn was scheduled and online registration was set up (this was our 3rd annual meeting with the board and staff of the State Board of Landscape Architecture which oversees licensure of Landscape Architects. It is housed in the Colorado Department of Regulatory Agencies).

Government Affairs

A case was recently brought before the State Board of Landscape Architects, involving an architect for practicing landscape architecture on a small commercial project. The complaint was dismissed based on the professional exemption for architects in the Landscape Architects Professional Licensing Act.

For reference, CRS 12-45-118(1) states “The following shall be exempt from the provisions of this article: (a) The practice of architecture by licensed architects pursuant to part 3 of article 25 of this title.”

There are similar exemptions for the professions of professional engineering and land surveying. The professional exemption is rather vaguely worded, and ASLA Colorado has some concerns related to how this exemption is interpreted by the State Board. Through discussions with the State Board, we have been told that the dismissal of this case was due to this being a small commercial project with very little landscape architecture involved. The work done was considered to be incidental to the practice of architecture by a licensed architect. As we understand it, this was a specific ruling based on a specific case. It is not entirely clear how the State Board would rule in a case involving a more significant level of landscape architecture, but we hope these issues will be considered on a case by case basis. It is important to note that the concept of incidental practice works both ways, giving landscape architects some latitude as well.

It is clear that there are areas of overlap between the different design professions. Architects, civil engineers and landscape architects all do site design, for instance, as part of their normal scope of services. Licensed members of each profession have proven minimum competence at site design through state licensure requirements. In other areas of practice there is very little overlap. Planting design, for instance, is obviously a skill that licensed landscape architects have demonstrated minimum competence at. A license in architecture, engineering or land surveying, on the other hand, does not prove minimum competence in planting design. The definition of their respective practices in the Colorado Statute doesn’t include planting design. Therefore, if the State were to allow architects, or other professionals to provide professional landscape design services, it would be holding these professionals to a lower standard than is applied to landscape architects or anyone else who provides landscape design services.

The ASLA Colorado is actively promoting compliance by municipal and county government agencies with the “Landscape Architects Professional Licensing Act”, passed by the State in 2007. We are seeing a positive trend towards compliance with the state law. The recently passed Longmont Landscape Open Space Regulations states: “In accordance with current State Statutes all landscape plans must be designed by a licensed professional landscape architect except for the following: 1. Residential Landscape Design, consisting of landscape design services for single- and multi-family residential properties of four or fewer units not including common areas.” Both the City of Golden and the Town of Castle Rock have code
changes pending that will eliminate inconsistencies with the state law. In a memorandum to the City Council attached to ordinance 1916, the Director of Planning and Development states "This item relates to a condition brought to staff's attention in 2011, and Council's decision whether to remove an inconsistency between the Municipal Code and state statutes. Staff is informed that in 2007 the Colorado Legislature enacted the "Landscape Architects Professional Licensing Act". This statement demonstrates that the message is getting through, and by pointing out inconsistencies with state law we can help local government agencies understand the need to update their codes.

Are your city and county government agencies in compliance with the state law? If not let them know. Let’s help them understand and implement the State Licensing Act. ASLA Colorado has created an advocacy package to educate local government agencies about the Licensing Act and to help persuade them to update their codes and procedures to be in alignment with provisions of the State Law. The advocacy documents can now be downloaded from the advocacy page of our website, under the heading "Licensure Compliance Materials". If you would like hard copies of the advocacy package to promote compliance in your community, please let us know.

ASLA Colorado meets regularly with the GreenCo Legislative Committee (and their lobbyists) to keep apprised of ongoing and upcoming issues of legislative and regulatory importance. When an urgent issue of importance arises it is conveyed to the membership as an advisory in the bi-monthly E-News Bulletin. ASLA Colorado is represented in the legislature and before state agencies by the Colorado Council of Landscape Architects. Gregory Williams of Redpoint Resources LLC, and Scott Meiklejohn of Meiklejohn Consulting LLC are under contract from December-May to monitor state legislative activity and regulatory developments. They also represent ASLA Colorado at meetings involving other allied organizations on new and ongoing issues of mutual concern. Neil McLane is Vice President of Government Affairs and chair of the ASLA Colorado Government Affairs committee. This committee also oversees the activities of the Colorado Council of Landscape Architects. Neil can be reached at neil@mclaneassoc.com.
If you’ve lived in Denver for any amount of time, you’re sure to have visited Colorado’s premier outdoor retail area, the Cherry Creek North Shopping District. And, if you’ve been around for at least a few years, you probably noticed the new look and feel to the “New North.” It’s been invigorated by an overall design upgrade and is highlighted, most notably, by the remarkable transformation of Fillmore Plaza.

Since closing to traffic and converting to a pedestrian street in 1987, Fillmore Plaza had steadily declined into an undesirable public space flanked by under performing retail stores, sparse landscape plantings and two fountains that rarely operated. The culmination of an effort that began in 2006 with an election by the District’s constituents to approve $18.5 million in bonds for the specific purpose of upgrading the streetscapes in the 16-block district allowed Fillmore Plaza to be a major focus of the Cherry Creek North Shopping District’s first major streetscape improvement in more than 20 years.

Bound by high-end retail, residential and office space, the Plaza provides a balance of on-street parking and flexible event space. (Courtesy of Design Workshop, Inc.)
Through extensive visioning and public outreach as well as the collaboration of a highly skilled team of local consultants and contractors, the new Fillmore Plaza is now a two-way vehicular street and pedestrian space that can be transformed into the premier event locale in the District. Design Workshop, Inc. developed a project vision and guiding principles with Comm Arts/Stantec and coordinated with the District’s Program Manager, Nolte Vertical Five; iterated concept plan alternatives with extensive neighborhood input; designed and documented the site design elements; and reviewed the quality of the construction. Constructed by The Weitz Company, Gallegos Corporation, Valley Crest Landscape Development, Urban Fabrication and Weifield Group, Fillmore Plaza was completed on schedule and 10-percent under budget just in time for the 2011 Cherry Creek Arts Festival held during the July 4th holiday. It was the culmination of an over two-year design and approval effort.

MAJOR EVENT SPACE IN THE DISTRICT

Most successful and enduring districts have a focal space — in America, this is usually a busy Main Street; in Europe, a plaza. Fillmore Plaza, as a hybrid street, marries the street with the plaza, increasing its draw day and night. As the main venue in the District for a wide range of events throughout the calendar year, Fillmore Plaza required special design focus, additional facilities and a higher budget than the District’s other enhanced event streets.

During event mode, the plaza is transformed to showcase the Plaza with music, art displays and food vendors. (Courtesy of D.A. Horchner/Design Workshop, Inc.)

The nighttime appeal of the Plaza creates an ambiance found nowhere else in the District. (Courtesy of D.A. Horchner/Design Workshop, Inc.)

One major community concern was the ability to host large and small events on the Plaza without vertical encumbrances such as curbs and traffic-related devices. Design Workshop ran monthly meetings with the community stakeholders, the District and the City Council representative to gain consensus on the design. The new street has two distinct aesthetics and functions, capable of hosting a wide range of events throughout the year. The northern half is curb-less with retractable bollards along the edges (an unprecedented design, found on no other public street in the city), has no on-street parking and provides a relatively level area for functions. The southern half, with a four-inch rolled curb section and 10 on-street metered parking spaces, has been designed for larger tents and event staging.

Café seating and dining areas were layered into the plaza to activate the space. (Courtesy of D.A. Horchner/Design Workshop, Inc.)
Since the completed renovation, Fillmore Plaza has already been host to a number of events, including the world-class Cherry Creek Arts Festival, the annual Food & Wine Festival, the Fashion’s Night Out fashion show and community functions on Sunday’s during the summer. It also received a 2011 ASLA Colorado Merit Award for Design.

INCREASED ECONOMIC VITALITY

As one of the best spaces to showcase the District’s “brand,” Fillmore Plaza plays a central role in capturing the attention of vehicles and shoppers. It is positioned immediately adjacent to the Cherry Creek Shopping Center and in alignment with an existing pedestrian crossing. A right-in, right-out vehicular turn at the First Avenue intersection introduces cars and increases retail visibility with on-street parking. The physical improvements to Fillmore Plaza stimulate pedestrian visitation. Existing boutique clothiers and lunchtime restaurants have been joined by additional restaurants and retail that occupy the new and renovated adjacent buildings on the ground-floor level. Residential condominiums and offices above the first floor provide eyes into the Plaza, and the energy of good retail on Fillmore Plaza will help to sustain businesses District-wide. Since the renovation, retail occupancy rates have jumped from 25 percent to nearly 75 percent.

HIGH-QUALITY RENOVATION

Just as in the larger District-wide enhancements, the team thought of Fillmore Plaza as one large Art and Garden Place to attract users and to return Fillmore Plaza as a signature place in the District. The design was comprised of:

- Endicott Clay Products’ chamfered lugged clay bricks (4” by 8” by 2 5/8”) in earth-toned hues, which span from building to building creating a rich paving floor. The pedestrian areas are sand set over compacted sub-base while the vehicular areas have a bituminous setting bed per City standards, both in a herringbone pattern to withstand the vehicular turning movements. The design factored in the paver module size to provide full pavers as much as possible, therefore increasing the longevity of the flexible paving system.
- Twenty custom light ‘blades,’ which provide a daytime identity as well as a nighttime ambiance and safety lighting. Collaboratively designed by CommArts/Stantec, Patrick B. Quigley Associates, SSG/MEP and Design Workshop and fabricated by Urban Fabrication, the internally lit ‘blade’ LED lights can be programmed to range from a warm white color for an everyday scene to up to 127 different colors for special events and seasonal holidays. The lights brand the street providing a memorable experience.
- A center canopy with a suspended ring that holds the District’s name and is clad with white PTFE fabric. It is the focal point for events, distinguishing Fillmore Plaza daily and drawing users into the Plaza to activate the space.
- The ACO Klassik trench drain, which defines the ‘flow-line’ of the street with Reliance Foundry retractable stainless steel bollards surrounded by Neenah Foundry detectable warning devices. Storm water is detained and filtered in an underground vault at the north end of the Plaza to satisfy the water quality requirements. Movable planters with low-water Blue Avena grasses were located between the retractable bollards to provide another layer of pedestrian protection and to demarcate the drive lane edges. During an event, the planters can be moved and the bollards can be lowered into underground sleeves. Permanent in-grade anchor points on a 15-foot grid allow for easier tent set up, negating the need for weighted barrels that clutter the event space. These seemingly small considerations – developed in collaboration between JVA, Inc., Martin/Martin and Design Workshop – greatly reduce the operational cost and time necessary for each event’s setup and breakdown, enabling the street to remain open longer for the retailers.
- Increased formal seating with sleek looking benches by Fermob and informal seating on the Colorado Buff Sandstone walls.
- Multiple bike racks by Dumor.
- Trash and recycling receptacles from Landscape Forms.
- Intensified plantings of seasonal perennials (Double Sun Coreopsis, White Swan Coneflower, Stella d’oro Daylily, Strawberry Candy Daylily and Happy Returns Daylily) and shrubs (Winter Gem Boxwood, Lodense Privet, Knockout rose and Red Flower Carpet Rose) below Prospector Elms, English Oaks and Autumn Splendor Sugar Maples. Outside the shrub planting area, CU Structural Soil was included to provide support for the sand-set brick pavers and volume for tree root growth.
- Event show power panels, which were embedded into the sandstone walls to allow for events to use instead of relying on bulky and noisy generators.
The overhead view exposes the subtle brick color hues and banding that the light ‘blades’ and seating are aligned with. (Courtesy of Jamie Fogle/Design Workshop, Inc.)

LESSONS LEARNED
While the Cherry Creek North Shopping District has seen an increase in vitality, pedestrian presence and retail activity since Fillmore Plaza opened in July 2011 and while the project has been considered an overwhelming success, the team learned the following valuable lessons:

• Always anticipate the necessary time and follow-up for the public outreach components when dealing with a broad audience and contentious issues.
• Don’t underestimate the value and power of 3D visualization during the design process to convey your design intent when project precedents don’t exist.
• Continually monitor cost estimates when dealing with highly specialized and custom elements.
• Visit the site weekly, if not daily, during highly critical construction activities. Timeliness is key.

For more in-depth information and landscape performance outcomes about Fillmore Plaza and the Cherry Creek North Capital Improvements, visit the Landscape Architecture Foundation’s case study here: http://lafoundation.org/research/landscape-performance-series/case-studies/case-study/502/.

Jamie Fogle, RLA, ASLA, LEED® AP
Associate / Project Manager

Jamie Fogle is an associate in Design Workshop’s Denver office and has extensive experience in the areas of detailed design and implementation. His 14 years with Design Workshop have provided him with a broad range of experience, allowing him to work on design projects in the United States and Mexico. His work exhibits a solid understanding of the site design process, as well as the intricacies of landscape and public space implementation. Jamie, a graduate of Kansas State University, is a registered landscape architect, a LEED® Accredited Professional, and is fully versed in landscape architecture and implementation.
Fryingpan Charcoal Kilns, Basalt, CO. (Courtesy of Ann Mullins)

By Ann Mullins, FASLA

The Fryingpan Charcoal Kilns appear unannounced as you come around a slight curve in a suburban neighborhood of Basalt Co. Seven beehive shaped brick structures surprise and puzzle the traveler, as the kilns dominate the landscape with no apparent purpose or reason for existing in that place. In the midst of backyards with swings and play equipment, remnants of old orchards, and new decorative plantings they are fenced in, unapproachable physically and visually obscured. With a park on one side, a school adjacent, and a 1980's neighborhood surrounding the other two-thirds of the site, they are disconnected from their context, drawing no meaning from and adding no meaning to their surroundings.

But these are important historic resources. They are part of the reason the Town of Basalt exists, and historically are integral to the surrounding development. How did this disconnect come about? Is it worth attempting to reconnect these physical resources to the community they helped develop? How do we know if this a landscape that is important to fight for and save or a landscape that should be allowed to go away?

This situation has happened many times and continues to occur all over the country. Historic resources of greater and lesser significance are not recognized. Even if the physical site is recognized as a historic element in the landscape, the significance of the site or the embodiment of an important event in that site is not understood. This lack of knowledge frequently results in poor treatment for these sites, treatment from mismanagement to, in the worst case, the unintentional disappearance of the resource.

This situation was recognized early in the country's history, but primarily for works in the built environment. In 1933, Congress established the Historic American Building Survey (HABS), to document America's architectural heritage. As the United States began to lead the world in industrial and engineering innovation these design achievements were recognized as significant enough to save or at a minimum to document and, in 1969, Congress established the Historic American Engineering Record (HEAR) to document historic mechanical and engineering artifacts. But it was not until 2000 that a comparable program was implemented for American landscapes. Congress established The Historic American Landscapes Survey (HALS) in 2000 to document America's
landscape heritage. It was initially established with limited funding the first year and some additional funding for the next few years. But after 2003 the congressional funding dried up and HALS projects needed to be completed through grants and donations.

Colorado and Wyoming have many historic and cultural landscapes, perhaps more significant landscapes than individual historic buildings or engineering feats. This is true throughout the western US where development occurred on large tracts of land and in expansive efforts. This is due to many factors including: the capacity of the natural environment, the settlement patterns of the indigenous people who first populated the west, the first explorations and mappings of the west by the US, the Doctrine of Manifest Destiny, and Federal settlement policy of the time. But it is only recently that an awareness of the existence and importance of these landscapes, and the extent of these landscapes has been realized. Many states in the east and, notably, California in the west have brought attention to their cultural and historic landscapes through the HALS documentation process. This has become an effective method of making these landscapes more visible, provide data for management and preservation plans, and make information readily available for education and research.

Colorado and Wyoming, as of the beginning of 2010, had less than five HALS documentations in the Library of Congress, clearly under representing the landscape heritage of these two states. In November of 2010, a group of Colorado and Wyoming Landscape architects decided to pursue HALS documentation of additional significant cultural and historic sites in both states. Through a grant from the National Park Service Heritage Partnerships Program Assistance for National Historic Landmarks, funding was secured in March of 2011 to document five sites with the HALS Short Form method. Five sites were chosen: Dearfield Agriculture Colony, Dearfield, CO; Fryingpan Charcoal Kilns, Basalt CO; Guiraud Ranch, Park County, CO; Mount Morrison Civilian Conservation Corps District, Morrison, CO; and Roaring Fork Mining District, Aspen, CO. The sites were chosen to represent different aspects of settlement, different regions, and diverse physical characteristics.

Following are excerpts from the five reports. The full reports can be accessed at the Library of Congress, through the National Park Service Heritage Documentation Programs: HABS/HAER/HALS/CRGIS.

Dearfield Agricultural Colony, Dearfield, CO

The agricultural colony of Dearfield, Colorado originated with the purchase of approximately 320 acres of sand prairie by Oliver Toussaint (OT) Jackson in 1910. With a vision of a self-sufficient African-American agricultural colony inspired by the writings of Booker T. Washington, Mr. Jackson recruited prospective property owners and residents to share in his dream rooted in the practices of dryland farming. The colony grew to include approximately 19,200 acres by 1917; much of it was homesteaded under the 1862 Homestead Act and 1909 Enlarged Homestead Act (though not all of the acreage was settled). The colony is significant for its important associations with Federal land policy and speculation from the 1860s to 1930s; agriculture-based efforts of African Americans for economic self-reliance and social equality from the 1830s to 1930s (considered the last major attempt on the high plains); dryland farming post-1900; and the Great Depression.

Dearfield was originally platted in 1910 on three of the four quarters of a Section. Known as the ‘townsite,’ this assemblage of lots consisted of a commercial and residential core arranged in an orthogonal grid. Each of these lots was laid out
at approximately 25 wide by 125 feet deep, arranged in eight blocks with alleys to serve each block. Surrounding this inner core, larger blocks (approximately 5 acres each) for agricultural production extended in all four directions to the limits of the platted property, with the largest lots (approximately 10 acres each) located in the southeast quarter section.

The 1910 Plat of the Dearfield Settlement (‘townsite’) laid out a grid of streets (east-west) and avenues (north-south), with the nexus of the townsite at the intersection of Washington Avenue and Foster Street, which coincided with the center of the Section. All platted roads were named after people, some celebrities and others local homesteaders. Many road names were changed by the time of the 1914 Plat Amendment. The 1914 Amended Plat, which kept the general arrangement around the commercial core intact, modified six of the eight blocks along Haskins Street (renamed as the Lincoln Highway) to provide small commercial lots facing outward and north towards the new (unpaved) highway.

The greater Dearfield colony consisted of individual homesteads ranging in size from 1/4 sections (160 acres) to full sections (640 acres) of land, spread out over 30 square miles (approximately 19,200 acres) to the east and south of the townsite. The full 30 sections of land are included in this survey, though many parcels of land may not have been improved or claimed during the period of Dearfield’s settlement, and some were settled by whites. These lands were divided and described using the Public Land Survey System, established by the 1785 Land Ordinance Act of the Continental Congress to provide a uniform method to describe and convey land titles, without the need for detailed field surveys. Approximately 8,800 acres were successfully homesteaded and patented in association with the Dearfield settlement; other lands within the area were claimed by Jackson to be under cultivation, but were not yet ‘proven’ to receive patents.

The Dearfield Agricultural Colony is located on wind-deposited sands approximately 50 to 300 feet in elevation above, and one to six miles south of, the South Platte River. Elevation of the survey area varies from approximately 4470 in the north (below Bijou Canal) to approximately 4760 in the southeast (near Interstate 76). The gently rolling sand hills are generally oriented in a northwest-southeast alignment.

The South Platte River is a dominant landscape feature that influenced the development of Dearfield. It is located approximately 6,000 feet north of the townsite, providing limited firewood and drinking water to residents during times of scarcity on the prairie. The river remains the primary source of water for irrigation in an otherwise semi-arid environment. The river is now negatively impacted by urban development upstream in the Denver area, including reduced water quality, altered flow regimes, and significant withdrawals for irrigation, but it retains historic characteristics such as a cottonwood gallery forest, meandering channel, and wide floodplain.

Lost Creek is an intermittent tributary of the South Platte River located approximately 4,000 feet west of the townsite. The creek appears to be a ‘losing stream,’ meaning its water infiltrates into the sandy soils before its confluence with the South Platte River. The groundwater from this creek was noted as providing water for Dearfield residents.

There are numerous and edifying agricultural features on the site. The Bijou Canal diverts water from the South Platte River for crop irrigation purposes. The Canal was constructed between 1904 and 1910 and continues to function as originally designed. It appears to be in good condition. The Empire Intake Canal diverts water from the South Platte River to fill the Empire Reservoir, both of which are owned by the Bijou Irrigation District. The unlined 21-mile-long canal was completed in 1906, a year after completion of the Empire Reservoir, and continues to function as originally designed. The Empire Reservoir stores irrigation water for members of the Bijou Irrigation District. Mr. C.D. Page, engineer for the Bijou Irrigation District, prepared construction plans, in April 1906.

The Empire Reservoir was newly built and filled by the time Dearfield was established. Since the reservoir was established solely to provide storage of water for members of the Bijou Irrigation District, its water was not available for use by Dearfield residents. However, some Dearfield colonists owned land along the margins of the reservoir, which were often inundated at high water levels early in the year, taking advantage of its water even though they had no formal irrigation rights.

Windmills provided a wind-powered means of pumping groundwater from wells for stock watering and domestic purposes. Historic photos of Dearfield homesteads show the presence of windmills, and a few windmills of unknown age remain in use for this purpose. By the time Dearfield was settled, the open range era had ended in Colorado. Barbed Wire Fencing was commonly used to demarcate property boundaries and contain livestock. Traces of barbed wire fencing with wood posts are found within the platted townsite; their age was not determined.

Several commercial and residential structures built at the platted townsite remain extant, though most are in ruins. Preservation and restoration activities are underway for some historic structures. The contemporary construction of several residences in the platted townsite has negatively impacted the cultural landscape and visual setting of the historic structures, but this is mostly limited to the townsite.
Fryingpan Kilns, Basalt, CO

The Fryingpan Charcoal Kilns consist of seven beehive shaped kilns near the core of downtown Basalt. The kilns are 25’ in diameter at the base and 25’ high. Two are composed of native stone and river rock, one is a hybrid of stone and brick, and four are built of locally manufactured brick and mortar. All seven kilns are still present but in different states of repair. Three of the four brick kilns are intact and the fourth has partially caved in. One of the two hybrid cones is complete while only approximately two-thirds of the other hybrid kiln is standing. The kiln constructed of native stone is also only partially extant, with only the mid to lower walls remaining. There is a large opening at grade, a smaller opening on the opposite side halfway up the wall and numerous small openings around the base of each kiln. Originally the exteriors of the kilns were whitewashed, partly for durability, and partly so that smoke leakage could be easily seen and this coating was repeated each time there was a firing. This outer coating disappeared long ago. After the kilns were no longer used for charcoal production, they were modified to serve other purposes for the ranching and farming operations in the area.

When town of Basalt purchased the property as part of Arbaney Park, the kilns were in public hands but not protected. They suffered from weathering and vandalism. At one time numerous holes were punched through the kilns and by 2009 bricks and mortar were crumbling. The hybrid and the stone kilns proved to be more fragile than the brick. The hybrid kiln partially collapsed years ago and the two stone kilns had partially collapsed by 2009.

In 2010 the town of Basalt received a grant from the Colorado State Historical Fund to stabilize and preserve the kilns. The stabilization, partial restoration, protection and preservation was done in the summer of 2010. Today the kilns “don’t look much different than they did before.” The kilns appear as they have for the last decade, that is, in a state of partial deterioration, but they have been stabilized and protected so that the deterioration has been arrested.

The specific date the first kilns were constructed is a subject of debate, but it was sometime between 1882 and 1884. An Aspen Weekly News, article dated February 21, 1885 notes that two additional kilns had been added for a total of six kilns. It is unknown when the seventh kiln was added.

The first settlement in the Basalt area was in 1882 and was called Fryingpan. The settlement was a tent city primarily to house and entertain the men working in the charcoal ovens. The majority of the men stayed in the tent city, but those of more means stayed in the still existing Luchsinger cabin, a halfway house that was built in 1882, by Gabriel and Julia Luchsinger to accommodate travelers in the Roaring Fork Valley.

The Aspen Mining and Smelting Company built the kilns to provide charcoal for in their smelter in Aspen, nineteen miles away. The availability of pinyon pine trees was one of the prime reasons for the selection of this site and the topography, a flat area up against a small bench, aided in the operation of the kilns. The settlement of tents and shacks that grew up around the construction of the kilns was originally called Fryingpan Kilns, but was changed after a short time to Fryingpan. The kilns produced charcoal that was hauled to Aspen by wagons, pulled by mules and horses. At the time the Colorado Midland Railroad was only an idea, being first organized on November 23, 1883; the line would not reach the townsit until 1887.

The process of producing charcoal from a beehive kiln was a relatively new technology. It was invented by James C. Cameron, Jr. in Marquette County, Michigan in 1867 to process both coal into coke and wood into charcoal and Coke was the preferred fuel for smelters, but the nearest source of coke was Pennsylvania, so the charcoal produced by the Fryingpan kilns became an acceptable substitute.

In 1887 the town of Aspen Junction was formed across the Fryingpan River from the kilns. At about the same time a large deposit of coal was discovered near Carbondale, fourteen miles west of Aspen Junction. Coke, which is a hotter and cleaner burning fuel than charcoal is produced from coal in a process similar to the wood to charcoal process. After the coal discovery, coke ovens were built in Cardiff, approximately fourteen miles west of Basalt, and the Crystal River Valley, the next valley west of the Roaring Fork Valley, approximately fifteen to twenty miles away. With the newly built rail line nearby to facilitate transport, and a local supply of coke available, the Aspen Ming and Smelting Company began to use...
coke, a longer burning and hotter fuel than charcoal, in their smelter. The demand for charcoal from the Fryingpan kilns and other charcoal kilns in the area dropped off immediately and eventually all the charcoal kilns were closed down. The Fryingpan kilns are the most intact charcoal kilns surviving in this region of Colorado.

Sometime after the kilns stopped production, the Arbaney family purchased the land on which they stood. They were a farming family and used the kilns for storage and livestock, probably part of the reason they are still standing today. In 1895, Aspen Junction became Basalt. As Basalt started to grow in the 1970’s and 80’s, many ranches were sold for subdivisions, including part of the Arbaney Ranch. The Town of Basalt eventually purchased the kilns to save them from demolition and placed protective fencing around them. Not much more was done until 2010, when the kilns were stabilized and partially restored with the Colorado State Historical Fund grant. The kilns currently stand in a fenced area adjacent to Arbaney Park, but the Town of Basalt intends to integrate them into the park, provide interpretive signage, and use them as an educational tool when time and funds allow.

The period of Basalt Charcoal Kilns was short-lived, from 1882 or 1884 to 1887, but their impact on silver mining in Aspen and the economy of Basalt was great. The construction and subsequent operation of the kilns provided the beginnings of the economy and settling of the Town of Basalt. And while coke was a better choice for the smelter in Aspen, when that was unavailable, the charcoal produced in Basalt allowed the smelting business and associated mining operation to prosper, boosting the economy of the entire Roaring Fork Valley.

Guiraud Ranch Barn, Park County, CO. (Courtesy of Ann Mullins)

Guiraud Ranch, Park County, CO

The Guiraud Ranch is significant for its role in the history of ranching in Colorado, showing the evolution of a working agricultural landscape over the past 150 years. Established by Adolphe and Marie Guiraud in 1862, it was one of the first ranches in Park County. The ranch remained in the Guiraud family until 1942, when it was sold to J.T. McDowell & Sons. Guiraud Ranch Bunkhouses, Park County, CO. (Courtesy of Ann Mullins)

The ranch headquarters as it appears today reflects the mid-twentieth century modernization and expansion of the ranch by the McDowells. The Guiraud Ranch is an excellent representation of ranching in Colorado’s mountain parks illustrating the historical trends of the region on a small scale: the early establishment of ranches to supply mining camps in the 1860s, the introduction of irrigated hay meadows, the development of stock raising (cattle and sheep) from open range to fenced pastures, the progression from family ranch operations to incorporated businesses and foreign investment opportunities, and the sale of much of the region’s water rights to Front Range communities in the late twentieth century. The ranch’s picturesque setting in a high mountain valley surrounded by vistas of distant peaks is also a key part of its character, ideally representing the much-celebrated beauty of Colorado’s Rocky Mountain ranches.

The Guiraud Ranch is located approximately nine miles southeast of Fairplay on Highway 9 in Park County, Colorado. The ranch extends over 1,840 acres and the headquarters of the Guiraud Ranch is located on the 160 acres originally settled by Adolphe and Marie Guiraud in 1862. The vista from the headquarters, which lie at 9,200 above sea level has changed very little since the ranch was established, with the highway the only modern intrusion.

The ranch is located in South Park, one of three mountain parks in Colorado. The parks have long been recognized for their scenic beauty and lush grazing pastures. South Park has a short growing season with cool nights, making it poorly suited to most farming. But its waterways and rich grasses have made it ideal for grazing. Irrigation has also been used to create hay meadows. As pioneers in South Park, the Guirauds had their pick of ranch locations. Their choice was advantageously located to take advantage of two waterways: the Middle Fork of the South Platte River, which flows to the south of the
headquarters, and Trout Creek, which runs to the east. These waterways were essential to the success of ranching in South Park, providing water to irrigate meadow lands and grow hay. An extensive barbed wire fencing system also divides this large landscape into distinct pastures.

The ranch headquarters is composed of three building clusters focused around domestic activities, cattle and shop activities, and sheep raising. The clusters are arranged in a rough L-plan with the cattle and shop cluster to the north of the domestic cluster and the sheep cluster to the east of the domestic cluster. The domestic cluster is located near the southern edge of Red Hill. The cattle and shop area lies to the northwest of the domestic area, in a sheltered spot tucked up against the side of Red Hill. The sheep cluster lies on the grasslands to the east of the domestic cluster and is the most geographically exposed of the clusters. Though the ranch was established in 1862, no nineteenth century buildings have survived. The oldest building on the ranch is the house, built by Marie Guiraud in 1906. The other buildings are all believed to have been built by J.T. McDowell & Sons in the mid-twentieth century.

The history of the Guiraud Ranch can be divided into six main periods of development. During the initial period of the Guiraud’s settlement (1862-1875) the headquarters was established in its current position, cattle and hay operations were introduced, and irrigation was developed. After Adolphe Guiraud’s death, Marie Guiraud continued to grow and expand ranch operations (1875-1909) growing the ranch acreage from 640 acres to 5,000 acres and taking full advantage of the arrival of the railroad by platting the town of Garo. The ranch remained in the Guiraud family after Marie’s death, passing on to her son Ernest and then her granddaughter (1909-1942). In 1942, the ranch was sold to J.T. McDowell & Sons who modernized and enlarged the ranch (1942-1967), running both sheep and cattle, constructing new headquarters buildings, and increasing the acreage to 11,000. After J.T. McDowell & Sons sold the ranch, it was operated by a series of foreign investment companies (1967-1985). The City of Aurora purchased the ranch for its water access in 1985, but has continued to lease the land for grazing. The evolution of the ranch reflects trends in stock raising seen throughout Colorado’s mountain parks.

The Mount Morrison Civilian Conservation Corps Camp (CCC) is part of the Red Rocks Park and Mount Morrison Civilian Conservation Corps Camp historic district. The camp and adjoining Morrison Park comprise 18 acres of the overall 640 acre Red Rocks Park. The camp houses one of the largest collections of intact CCC buildings in the United States; fourteen of the original fifteen buildings are extant along with most of the original landscape features. The location, setting and surrounding landscape maintain a high degree of integrity, making this an excellent example of cultural landscape offering a sense of place and time into the daily life of a Civilian Conservation Corps Camp.

The Mount Morrison CCC Camp location was selected because it fit the criteria pertinent to the establishment of a CCC Camp: the site was well protected from weather, well drained, and had an altitude of 6100’ and a general northeast slope. The site was ideal because it had electricity, a potable water supply from Bear Creek, and a paved road. The shipping location at Fort Morgan was 15 miles from the campsite. The camp location offered an appealing setting with Bear Creek to the north and rock monoliths and outcroppings of Red Rocks Park discernible from within the site. The camp was close to the
Town of Morrison and became a benefit to the local economy. The men generally made a salary of thirty dollars a month with twenty-five dollars of the monthly wages being sent home to their families; the men locally spent the other five dollars.

Fourteen of the original fifteen buildings remain, containing examples of all the building types associated with a CCC camp. The camp includes: barracks, officers’ quarters, mess hall and kitchen, recreation hall, latrine and washrooms, workshop, blacksmith shop, garages, camp road, and bridge. The elemental composition of the landscape and buildings of the Mount Morrison CCC camp remain intact giving a unique survey of the daily life of the men who lived and worked within this camp. The camp was shaped not only by its physical form and building layout, but also through the use of the CCC era men. The recreational activities included golf, volleyball, croquet and baseball in and around the camp. They planted native grasses, spruce trees and lilac bushes around the site enhancing the physical beauty while keeping the natural character of the surrounding landscape. The vegetation planted during this era has matured and the roads and paths have been adjusted slightly but, the ethos of the CCC era remains in tact. The Mount Morrison CCC Camp is an excellent cultural resource retaining an elevated degree of integrity while demonstrating the nuances distinctive to the CCC era.

In the midst of the Great Depression, Franklin Delano Roosevelt worked with Congress to create the Emergency Conservation Work (ECW) program. This program was continued through The Congressional Act of June 1937, officially changing the name to Civilian Conservation Corps. This was one of the many government programs to provide work for unemployed males during the Great Depression.

The Civilian Conservation Corps is considered to be one of the most successful New Deal programs initiated by the Roosevelt administration. The enrollees were young men ages eighteen through twenty-five who were United States citizens and passed a physical exam. Enrollment expanded to include veterans of World War I, who also experienced high unemployment. Local Experienced Men (LEM) were hired from the community in order to teach skills to the inexperienced enrollees and work on higher levels of projects. Several governmental agencies were involved with the activities of the CCC including the Departments of War, Agriculture, Interior, and Labor, with each performing separate tasks within the program. The Department of War was responsible for physical conditioning, transportation, camp construction, and administration and supplies. The Army was in charge of the construction of the camps for as many as two hundred men. They had standard directions for designs, types of materials, dimensions, and detailed step-by-step procedures for the building of the camps. The vernacular style of the camps was utilitarian, modeled after army barracks of the day.

The Departments of Interior and Agriculture designated the campsites and planned and supervised the camp projects. The scope of work for the men was extensive, with the Department of Agriculture focusing on forest and land restoration and the Department of Interior aimed at the protection and conservation of the scenic, historic, archaeological, and geological resources of the National Parks and Monuments. Much of the work in Colorado was aimed at forest conservation projects because of bad management practices and an overtaxed Forest Service. The Civilian Conservation Corps in Colorado began in the summer of 1933 with twenty-nine camps gradually increasing to forty-seven camps at the height of its enrollment. Out of these camps, one is still remaining and it is one of the best examples of a Civilian Conservation Corps Camp in the United States, Camp SP-13-C Mount Morrison.

In 1928 the City and County of Denver under Mayor Speer acquired Red Rocks as part of the Denver Mountain Parks system. The park was known for its spectacular rock formations and rustic natural outdoor amphitheater, but with the depression there was little money for public works projects. George Cranmer, the Manager of Parks and Improvements, looked to the newly organized work relief programs as a way to construct several projects for Denver Mountain Parks Division during the Depression. The Civilian Conservation Corps undertook the greatest of these projects, the building of Red Rocks Park and Amphitheater from 1936 to 1941.

Company 1848 was originally a drought relief company at Camp DSP-2-C, from Durango Colorado. The company was moved to Morrison to provide the labor necessary for the building of the Red Rocks Amphitheater. In May of 1936, Company 1848 began working on the construction of the amphitheater, one of the largest projects of this kind undertaken by the CCC. In 1937, Company 1860 moved into Mount Morrison Camp SP-13-C to assist with the construction of Red Rocks Amphitheater. Company 1860 was a Veteran’s company, made up of older men with more experience, able to utilize their skills and training for the project. The men of the Mount Morrison Civilian Conservation Corps Camp constructed, at that time, one of the largest projects in the nation, demonstrating superior craftsmanship, exceptional methods of construction and a finely developed design aesthetic that is exemplified in the Red Rocks Amphitheater.
The Smuggler Mountain mining area produced a significant portion of the silver in the Roaring Fork Mining District, also known as the Aspen Mining District. This district was one of the most important silver districts in the country at its peak in the early 1890s. During that time the Aspen Mining District produced one-sixth of all the silver in the United States, worth $9,299,300 in 1892. The most important mines on Smuggler Mountain included the Smuggler, the Park-Regent, and the Mollie Gibson.

Smuggler Mountain, east of the City of Aspen, rises approximately 6 miles to the east-southeast with a peak elevation of 11,932 feet, west of the Continental Divide. The mountain is bounded to the north and west by Hunter Creek and to the south by the Roaring Fork River. The majority of the historic mining activity is contained on the steep slopes facing north and west.

Access to the more densely mined areas is via Smuggler Mountain Road, a maintained remnant of the earlier mining transportation. It cuts a bench across the southwestern and western faces with numerous switchbacks, mounds of tailing piles and excavated soil, and depressions marking previous areas of mining activity. The road can be seen from Aspen Mountain, the town of Aspen, and many other locations throughout the Roaring Fork Valley. The JC Johnson Mine tailing pile is one of the most observable landmarks on the west aspect of Smuggler Mountain just above the Smuggler Mine operations.

There are some 30 or more claims made on the northwest flank of Smuggler Mountain covering more than 300 acres. Dotting the northwest flank of Smuggler Mountain are depressions of various depth estimated to be anywhere from 5 feet to 20 feet deep. Smuggler has at least six known mine shafts. These are the: Iowa Shaft, Boulder Shaft, Bushwacker, Park Regent, Drill Rig Shaft, and an unnamed shaft.

Smuggler had been originally staked (no known date) as the Arkansas by a man named Fuller, but the required annual improvements of $100 were not made and the claim was considered abandoned. In 1879, Charles E. Bennett and his party traveled from Leadville into the Roaring Fork Valley and made several claims in the Aspen area including the abandoned claim on Smuggler Mountain, renamed Smuggler.

In 1880, partners, Charles A. Hallam and B. Clark Wheeler, responsible for investing funds from Ohio attorney, David M. Hyman, explored Smuggler extensively, did development work and selected some ore for shipment to Leadville to be assayed. The work showed the Smuggler contained huge deposits of low-grade ore, which could not be profitably mined and packed over the passes to Leadville for processing. The Smuggler, at the base of Smuggler Mountain, was in need of a local smelting plant and a railroad for it to achieve the success to which it was destined.

The mine entrances low on the sides of Aspen and Smuggler Mountains had the best access to the railheads when the trains finally arrived in Aspen in 1887. Mining activity on Smuggler Mountain increased in the form of exploration and development but only the JC Johnson Mine would be considered a “pay mine” at this time. The mines on Smuggler Mountain had a reputation for large bodies of low-grade ore, not justifying the expense of transportation by jack train across the mountains to Leadville. The boom of Aspen’s silver mines began in 1887 with the railroad; in 6 years (1887-1893) eight mines would dominate silver production in the Aspen mining scene, three of which were located on Smuggler Mountain.
In 1893 the crash of the silver market, halted Aspen’s growth, and all activity on Smuggler Mountain ceased except that of the mine operations maintained by David Hyman. Smuggler continued to produce marketable silver well into the 1900s and produced more silver between 1910 and 1920 than any time previously. However, as Aspen began to decrease in population, and decline in its socioeconomic structure, mining was no longer its future and the town entered into the “Quiet Years” (1895-1935). The next phase of Aspen’s revival came in the form of snow.

Today, much of the area is owned and managed by the City of Aspen and Pitkin County Open Space and Trails. These lands are also protected by conservation easements held by the Aspen Valley Land Trust and surrounded by lands under the administration of the USDA Forest Service. With this level of supervision, Smuggler Mountain will continue to dominate the eastern edge of the City of Aspen and serve as a reminder of her earlier glory as the richest silver mining town in the United States, if not the world.

Ann Mullins has been a landscape architect for over 30 years, working in many parts of the country. She got her MLA from Utah State University and worked in Boston, Chicago and Seattle before co-founding Civitas in Denver in 1984. Civitas began with a focus on urban projects, but evolved to include many park and open space projects and while Ann was there the firm moved into the field of cultural and historic landscapes.

After leaving Civitas, Ann was the Campus Landscape Architect at University of Colorado at Boulder. The work varied in scale from small garden design to master planning, but paramount was the stewardship of this historic campus. Ann moved to Aspen in 2006 and worked for Design Workshop for several years before starting her own firm. She is currently working with an emphasis on cultural and historic landscapes at her new firm, wjmdesign.
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By Susan McCabe

You've seen them, landscapes exploding with life and beauty. A planting design that actually creates year round interest and evokes both emotion and intrigue—are your designs like this? If not, try thinking about planting design in a new and perhaps unusual way. To be more interesting and full of life, planting design like life, should be thought of as an ever evolving development and building of relationships. Let's face it, life is really about relationships. Many of our most memorable created works are portraits of relationships that flow from one heart to another. The best movies, books, poems, and art intriguingly showcase the simple and complex involvement we have with one another. Rethinking planting design as building a community of relationships might help our designs evoke more emotion, interest, and character. To do this, let's first look at our lives and the key factors that mold and build who we are as relational beings. We can then see how these influence our planting designs.

1. A STRONG FOUNDATION

While going through a rough time, I picked up Scott Peck's book, The Road Less Traveled, the first words I read were, “Life is difficult” “Yes”, I thought, “it is difficult”. Experiencing tough moments, weeks, and sometimes years exposes the strength of our foundation. The most fortunate have a rock solid foundation of love, encouragement, and support; when devastating circumstances like cold winter winds come whipping around them, they are the ones left standing and actually grow stronger in character and resilience.

Establishing and putting into place a strong foundation is the first step in designing permanence and character into a planting design. To do this, picture the scene in the dead of winter—trees are barren, flowers are dead, the earth is hard, and cold winds are blowing—what’s left? It’s up to you. Study winter landscapes. Look at what creates color, texture, form, and character, in other words, what’s providing “love and encouragement” when the going gets tough? Winter landscape elements include: needle leaf evergreens, broadleaf evergreens, plants with colorful branches like red barberry and dogwood, plants with good form like clump trees and burning bush, grasses left standing, ground covers that remain and turn color like sedum, yellow ice plant, mahonia repens, and creeping cranesbill geraniums, and of course boulders, sculpture, and water features. Be creative. A good resource is Plant Talk published by Colorado State, but the best way to learn about winter landscapes is to become more observant. Jot down ideas when something draws your attention. Infuse these winter elements into your design, aware that some or most may be covered during the growing season; but when winter comes, they will step up and display their character giving the landscape both interest and resilience.

2. BASIC NEEDS

Food, water, shelter, and clothing are needs most of us take for granted. We don't really think about them, unless they are missing and then they become our only focus. The person holding a sign is desperate to eat. The traveler on a tight budget is all consumed with finding shelter. The lost mountain climber or wilderness explorer grows anxious as the water supply dwindles. Because basic needs are essential to survival, we do everything we can to obtain them. Maslow’s hierarchy of needs theory flashes to mind. If a person does not have their basic needs of food, water, and shelter satisfied, the emotional and intellectual growth needed for contributing to a community and society will never happen. Survival is all that matters. What do we miss as a society when people can't contribute because they are too focused on everyday survival?

Plants have basic needs as well. In order to grow, mature, and contribute to the landscape community, each

PLANTS AND PEOPLE - WE’RE MORE ALIKE THAN YOU THINK.
plant’s basic needs must be met. And plants, like people, have similar needs but in differing amounts. Some flourish, where others wither. Some require constant attention, others minimal. Analyzing the available resources first—the amount and source of water, type of soil, influencing exposures, and the level of future care—and then designing with plants that can flourish in these conditions, will create healthier landscape communities. And remember all plants, even xeric plants, need more attention and water to become established after being transplanted. Think of them as newcomers to a party or neighborhood, a little extra attention and something to drink goes a long way in helping them become more comfortable and established in their new location.

3. LIKE INTERESTS HANG OUT TOGETHER

The basis of most long lasting friendships is the ability to relate to one another with enthusiasm, understanding, trust, and respect. This happens most readily when we interact with people who share our same interests, experiences, and/or values. Finding these like minded people makes life or just a party more fun and exciting.

Placing plants with similar “interests” together will produce healthy, happy plant communities. Those on the shady side love growing in the shadows, some typical shady characters include: broadleaf evergreens and lime green and variegated varieties of plants. In fact, both lime green and white/green variegated plants light up the shadows with their color and pattern. Just around the corner, usually with a south or west exposure are the plants who flaunt their stuff—most often purple or blue flowers- worshiping the sun. In fact, the hotter the better, they thrive when others can barely survive. Then there are the drinkers who can’t seem to get enough, in contrast with the ones who will only partake when they really need a long-satisfying cool one. One plant community that is especially enjoyable is the sunny, rocky one. Have you ever noticed how these plants give each other their own space but also reach out and touch one another? This community is satisfyingly sufficient: they share what they have, don’t seem to require a lot of extras, and help each other grow. Just the opposite occurs in the rich, loamy group. These plants are always competing for more control and space. This community can be quite aggressive. They sucker or spread their roots to multiply and pop up were they weren’t even planted, fully expecting to take over. A planting design is wise to give this group defined boundaries (or at least a warning to cut back on their drinking). As you are designing your plant community, think about the plants and what conditions they like. If you give them the right conditions and plant them with like minded ‘con padres’, they will grow, thrive, and contribute to the whole landscape.

4. EVERYONE NEEDS A GOOD BUDDY (OR TWO OR THREE)

Growing up I always had at least one best friend, as an adult this has changed. I have friends and acquaintances, but not best friends. I don’t know why this happened; perhaps I am too busy, selfish, or independent to spend the time necessary to have a best friend. But I miss it. If you look at most teenagers, they have this down pat. Besides school, life is all about—texting, talking, face-booking, sleeping over, and just hanging out. I guess that’s what I used to be like, except for texting…. The point is, we need each other and best friends are the best! I don’t know too much about face-book friends, but my gut tells me it is personal interaction, face to face, not computer to face that is most important. However, in this day and age, face book is probably a good way stay in touch with those who are not face to face.

What do best buddies look like in a planting community? A healthy grouping of the same species, to: reinforce each other, make a statement, share space, touch each other, pick each other up if someone dies, grow with the group, and generally make each other look like they belong to the landscape community. As you develop your planting design make sure you give each plant species a buddy or two or many. Larger landscapes and those most viewed from a distance, require more buddies growing together; smaller landscapes less. A large group of buddies can be divided into smaller groups, but keep them within sight of each other. Also, make sure some of the buddies will grow to touch one other. That makes them happy.

5. SUPPORT AND COMMUNITY

In the 90’s, Hilary Clinton’s study on children, It Takes a Village, revealed how much children need everyone in a community to acknowledge and interact with them. In order to thrive, both quantity and quality of relationships are needed. A book I read in college (a long time ago) comes to mind. Author, Jane Jacobs, writes her observations of relationships growing and developing between people passing regularly on a community street. The book is a glimpse of how a multi-generational support system can spontaneously grow when people have to share a space
and interact on a regular basis.

An interesting and successful planting design also "takes a village" of plants. Let’s look at the members. TREES—the patriarchs, grandfathers, grandmothers and greats—are a strong solid presence for each new generation, providing shelter, comfort, foundation and structure. When uniquely positioned, they can change the whole atmosphere and climate of a community. The evergreen trees screen out foul influences and provide a backdrop to highlight the unique attributes of the surrounding shrubs and ornamental trees. SMALL TREES/LARGE SHRUBS—Parents, Aunts, Uncles, Neighbors, Friends—are the building blocks and workers of the landscape community. Throughout the seasons and through the years, they grow and work together. Each contributes its own unique gifts at differing times for the benefit of the whole. SMALL SHRUBS— are the children in the community. They give the landscape life, variety, and interesting detail. Their colorful displays and sometimes surprising habits create excitement and movement; their smaller size brings the whole landscape down to a more intimate scale. FLOWERS- make us smile and bring joy and awe to our lives, who else can they be but babies? They remind us how even the smallest details of nature are intricately woven into a complex design. Next time you pass by a flower, take time to marvel, it will lift your spirit and make you aware of how miraculous our world really is; same thing with a baby. And last we have the ORNAMENTAL GRASSES, adding a little wild passion to the landscape, when in full bloom their flare and form takes over; this group also requires cutting back their unruly ‘hair’ every spring and waiting for them to return to normal. The grasses, of course, are teenagers in the landscape community.

As you design, create a community portrait—trees as the background, ornamental trees in front of the evergreen trees where they can display their spring flowers and fall color, large shrub groupings scattered in the background, small shrubs intertwined in front and in between the larger shrubs with small openings that cradle the flowers. And the ornamental grasses? Plant them where you need some excitement with a new texture and form, large ones like Maiden grass and Plume grass in the back, smaller grasses like dwarf maiden, feather reed, and fountain grasses intermixing with the flowers and shrubs.

6. CONTRIBUTIONS AND TALENTS
An over the top, better than above-average talent or ability is awesome. A great voice knows it was meant to sing, a great artist to paint or sculpt, an ear for notes and music to play and compose, but how about all of us who just dabble in everything? How do we know what we are created for? What we are meant to do? Plants don’t have this problem. They do what they were designed to do and don’t give it a second thought. All plants have a special talent or ability. It’s up to the designer to discover what it is and show it off. As the community of plants comes together, each contributes its own charm, creating a landscape that grows and changes. From one season to the next, every plant group steps up and displays their glory or recedes to allow others the spotlight. This is a community working in sync. And don’t ignore the unique form of each plant. There is nothing worse than seeing a plant pruned into an odd shape or cut down so that it fits into a space. If we learn about the plants first and use the right form to begin with, and move an overgrown plant instead of destroying its shape, the landscape community will be much healthier. Pruning to control is not a good idea, plus it’s a constant battle; plants want to grow the way they were designed to grow. Let them.

7. DEVINE CREATIVE WISDOM
Following the plan, the whole plan, is the ultimate compliment for a designer, at least it is for me. At this point in my career, I have almost given up expecting people to follow the whole plan. Most want to "tweak" it either a little or a lot. But, on the rare occasion when someone actually follows the whole plan, they are telling me they trust me and realize that following the plan will make their landscape a lot better than they could possibly make it on their own. That’s how I feel about the Master Designer. I try to follow the Plan because over the years I have grown to trust that Devine Wisdom is so much greater than mine. Devine Wisdom is what’s needed to grow resilience, character, and beauty from the inside out.

For design inspiration, study nature. When you go for a hike or look at the natural countryside, take note of the design techniques—layering, groupings, patterns, plant combinations, rhythms, repetition, and graceful curves. In addition, note the plant communities and how the landscape changes as you move from shade to sun, wet to dry, low to high, windy to protected. Also notice the rock and boulders, how
they interact with each other and with the surrounding plants. If there is a waterway, study the lines and fall, the surrounding plant communities and the interaction among all the landscape features. The natural landscape is comfortably striking as everything works together to create a whole. Designing with nature—creating a plan inspired by nature’s patterns and forms while respecting the natural systems and plant communities—develops a landscape that is both beautiful and sustainable.

8. A WORK IN PROGRESS

“Life is difficult,” but it helps to remember that life is a work in progress and that everything, good and bad, is an evolution. The biggest lesson I learned came at a time when I had a lot of stress with too much to do and not enough time to do it: little kids at my legs, work on the table, meetings, daycare issues, cooking, cleaning, caring. I felt like I was frantically trying to hop down all the tasks and problems only to find them popping up again and again. I couldn’t keep up; I was miserable, impatient, and ill-tempered. That’s when I learned the secret—life is about relationships, not tasks to be done, houses to clean, work to finish, but relationships. Focus on those first and the rest somehow falls into place.

Landscapes are also a work in progress, especially if we see them as a dynamic community of interconnected relationships. Installing the last flower does not signal finished. Landscapes are never finished because plants, like people, are constantly growing and changing. All landscapes need care, in fact, demand care. Transplanting, adding, removing, careful pruning, changing, replacing, studying, learning and redesigning are all essential parts of developing a healthy, happy landscape community. And let’s not forget the past. Take time to visit older landscapes and take notes—how are the plants growing, the hardscapes holding up, what problems and issues have developed, what delightful surprises have happened? Many older landscapes, especially those that have not received enough care, become “senior centers”:

children and parents have left, teenagers no longer hang out, and occasionally babies are brought in add color and life to the scene. These landscapes, however, are full of character, history, and wisdom. Explore what has happened: why has the community fallen apart, which trees are still standing, what towering evergreens have survived? Acquiring plant knowledge is a life-long process. If we become more observant and learn from all landscapes, we grow more and more familiar with the plants—how they look and behave, how they grow, interact, and change through time and seasons. With this knowledge, our designs come to life because we start visualizing the relationships that will form and the plant communities that will grow as we place each plant on the plan.

Susan McCabe is a licensed landscape architect with over 30 years of experience. She has been self-employed for 19 years and has a BLA from the University of Illinois (’78) and an MA in Urban Design (’84) from the University of Colorado. Susan is also a master gardener and certified fitness instructor. She has recently developed her own blog and invites all to visit at: www.yourgardenmylife.blogspot.com.
We already know that both are “GR-R-REAT!” in their own unique ways, but they also have one very important thing in common. No, being made in Michigan isn’t what I’m talking about (but that is pretty great), they both use Fact Labels to help consumers make educated decisions on what products to purchase.

We are all familiar with the Nutrition Facts Label present on all of our packaged food that helps us decide if the great tastes of Tony’s Frosted Flakes are worth the 9g of sugar.

You may not however, be familiar with the Department of Energy’s Lighting Facts Labels that helps us see what’s really going on inside the LED lighting we buy. The Lighting Facts label provides a quick first look at the aspects of lighting that are frequently considered by people purchasing or specifying LED Lighting. Things like how efficient an LED fixture is, or what is the lamp color (CCT), or how well it can reproduce colors (CRI) are all displayed on the label in a clear, concise manor. This is not just for large outdoor fixtures like LEO, you can see the label on LED fixtures and replacement lamps at your local home improvement store as well.
One major difference between The Nutrition Facts Label and Lighting Facts is that while companies are required by law to display nutritional information, the DOE’s Lighting Facts Label is operated on a voluntary, application basis. Only manufacturers willing to divulge their testing data and have it verified by an independent lab and the DOE can receive the official Lighting Facts Label. Landscape Forms is happy to say that all of lighting products proudly display the Lighting Facts Labels.

Landscape Forms has no affiliation or connection with Kellogg’s or Tony the Tiger®. We do love Frosted Flakes though.
WISHING YOU A HAPPY HOLIDAY SEASON!
TEN YEARS AGO IN LANDSCAPE ARCHITECTURE

In 2002 licensure for Landscape Architects was the big issue for the Colorado Chapter of the American Society for Landscape Architects. Under the guiding hand of Craig Coronato (and many others) CCASLA culminated a two-year effort and held a series of brown bag meetings and open houses to engage the membership in the licensure effort. These meetings also included members of ASLA National, the Council of Landscape Architecture Registration Boards (CLARB), the Colorado Department of Regulatory Agencies, and the allied professions in Colorado. Six legislative workshops in various parts of the state were organized and CCASLA began developing relationships with members of the state legislature in anticipation of legislation to be introduced in 2003. (Editor’s Note, this turned out to be the first of many legislative attempts to secure licensure, which ultimately passed in 2007 as Senate Bill 107).

Janet Meisel-Burns was the CCASLA President, Tim Seibert was Past President, Mat Spidell was President-Elect, Kim Douglas was Vice President of Programs, John Birkey was Vice President of Education-Student Education, Gene Bressler was Vice President of Education-Professional Education, Troy Sibelius was Trustee, Mark Taylor was Secretary, Gail Barry was Treasurer.

CCASLA was also planning for their Annual Meeting to be held at the Colorado Convention Center in January of 2013 in conjunction with ProGreen Expo. This included the Awards Banquet which was scheduled to be held separately at the Colorado History Museum on the same day. Awards Event Sponsorships were being sold for $500 for Gold, $250 for Silver, and $150 for Bronze. Members were also being asked to showcase their work in the upcoming Garden Tour and a variety of events and lectures were scheduled at CU Denver and CU Boulder.
FIRM NEWS

Design Concepts’ Dave Peterson Earns Landscape Architect License and is Appointed to Parks and Recreation Advisory Committee in Broomfield

Dave Peterson. (Courtesy of Design Concepts)

Design Concepts, a community and landscape architecture firm in Lafayette, Colorado, that specializes in recreation master planning and design for parks, schools, and new communities, is pleased to announce that Dave Peterson, PLA, has earned a license to practice landscape architecture in Colorado. Peterson also was recently appointed by the Broomfield City Council to a four-year term on the Broomfield Parks and Recreation Advisory Committee.

Peterson has worked for Design Concepts for eight years as a community planner, on school projects including site improvements for the Denver Public Schools, and on parks and recreation master planning. Peterson has worked on master plan projects in California, Oregon, Idaho, Washington, North Carolina, and South Carolina using the GRASP® (Geo-Referenced Amenities Standards Program) methodology for measuring service and evaluating needs for park and recreation facilities and programs. Design Concepts developed the GRASP® methodology primarily with GreenPlay LLC, also of Lafayette, and has used it to help plan parks and recreation systems in over 90 projects in 30 states.

In Colorado, Peterson has worked on projects including the Evergreen Park and Recreation District Master Plan, completed in 2011, and the Louisville Parks, Recreation, Open Space and Trails (PROST) Master Plan, which was approved in February 2012 by the Louisville City Council.

The landscape architect license is “an important goal and measure of professional quality,” says Peterson. “It establishes a level of expertise and knowledge with clients.” The licensing process, which requires three years of professional practice, a year or more of study, and nine hours of examinations, tests landscape architects on information and skills required to meet the highest standards of the profession.

Peterson earned a Bachelor of Science degree in Landscape Architecture, magna cum laude, from Colorado State University in 2004. He completed a Master of Science degree in Exercise and Sports Sciences from the University of Arizona in 1991, and earned a Bachelor of Science degree in Education at the University of Nebraska in 1989.

Six landscape architects with Design Concepts have earned licenses in Colorado. Staff members also have earned licenses in the states of California, Texas, New Mexico, and Wyoming.

Founded in 1981, Design Concepts CLA, Inc. is a community and landscape architecture firm focused on master planning and design for parks, communities, and school and university campuses throughout the Rocky Mountain Region and beyond. Design Concepts’ projects have been featured in Landscape Architecture, Parks and Recreation, The Denver Post, and many other national and regional publications. For more information, go to www.dcla.net.
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