



Landscape Design Standards & Guidelines

Albemarle Park Local Historic District • Asheville, North Carolina



Produced by
The Historic Resources Commission of
Asheville & Buncombe County
in association with
The Albemarle Park ~ Manor Grounds Association, Inc.

© Copyright 2000, 2001, 2012, 2013, 2015 All Rights Reserved
The Historic Resources Commission of
Asheville & Buncombe County

Design and layout by Richard Mathews

The Landscape Guidelines Committee Members

Residents

Leonard Pardue, Committee Chair
Juanita Landolfi
Roger James, Jr.
Frank Edwinn
Richard Mathews
Jane Mathews

Commissioners

Jody Kuhne
Fred Eggerton
Chris Knorr

HRC Staff

Maggie O'Connor
Stacy Merten

The Committee would like to thank Pam and Jim Turner and
Tom Leslie for providing meeting space at The Manor.

Historic Resources Commission
of Asheville & Buncombe County
P. O. Box 7148
Asheville, NC 28802
828-259-5836 / 259-5638
ashevillenc.gov/hrc

Albemarle Park ~ Manor Grounds
Association
P. O. Box 2231
Asheville, NC 28802-2231
albemarlepark.org



TABLE OF CONTENTS

Introduction	4	Inappropriate Treatments	29
Samuel Parson’s Plan for Albemarle Park.....	6	Driveways & Parking.....	30
Background	7	Paths & Walkways	31
Map of the Albemarle Park Local Historic District	8	Steps & Handrails	32
The Role of the Historic Resources Commission	9	Walls.....	34
The Impermanence of the Landscape.....	10	Fences and Bollards	36
The Three Levels of Landscape Improvements	11	Rock-work.....	38
Landscape Standards And Guidelines: Introduction	12	Embellishments	40
Landscape Standards And Guidelines: Historical Precedence.....	13	Lighting.....	42
Landscape Standards	14	Public Utilities.....	43
Landscape Guidelines.....	15	Signage.....	44
Topographic Variation / Sloping Ground	16	Trash Receptacles.....	46
Circulation Patterns.....	18	Relics & Ruins	48
Landscape Composition And Plant Materials.....	20	Conclusion: A New Direction.....	50
Trees	22	List of Appendices.....	51
Hedges, Shrubs & Vines	24	A: Residential Parks, “How to Plan the Home Grounds”	52
Decorative Plantings & Vegetable Gardens	26	B: Albemarle Park Planting List	58
The Impact of <i>Time</i> on the Landscape	27	C: Albemarle Park Façade Map & Explanation.....	60
Roads & Paths.....	28	D: Albemarle Park Tree & Planting Inventory Map	62



INTRODUCTION

As soon as you enter Albemarle Park you know that you are in a special place. It's not like any other neighborhood in Asheville.

Since 1990, we have come to understand even more clearly why this is such a special place; and we are not alone. Albemarle Park's significance has been recognized across the country.

Albemarle Park is more than just an interesting neighborhood of curving streets, towering trees and old houses. It is a nationally recognized landmark in residential landscape design, a rare surviving example of late nineteenth century "resort park" development.

In 1990, after a great deal of effort by local residents and property owners, Albemarle Park was designated a local historic district. At that time, a committee composed of local residents and representatives from the Historic Resources Commission was created. The members worked over several months to develop design guidelines that would encourage the preservation and restoration of the neighborhood's unique visual character.

The first volume, the *Architectural Design Guidelines*, was produced and approved by the HRC and has been in effect since 1991. This is the second volume, the *Landscape Standards & Guidelines*.

These Landscape Standards & Guidelines are offered as a tool — for residents, property owners, local government departments and public utilities — to help guide people as they make decisions about landscape changes and improvements in Albemarle Park. Our goal is



An early view up Cherokee Road from its intersection with Terrace Road, illustrating many of the original landscape design features of Albemarle Park—the preservation of the sloping hillside; the formal row of green ash trees bordering the road contrasting with the more natural placement of other trees and shrubs on the hillside; the unpaved road surface bordered by an open brick-lined storm drainage swale; the rustic street sign post with the iron bracket and sign frame; and the innovative brick paving which Thomas Wadley Raoul had put down to give the horses better footing as they climbed Terrace Road to the entrance to the Manor Inn.

to hold true to and build on the uniqueness of landscape architect Samuel Parsons' original plan, yet allow flexibility for people to improve their property to fit their needs.

We have included many images from the past and the present to illustrate the different types of landscape changes that have been made through

the years — some that we encourage because they enhance the original design plan for Albemarle Park and some that we discourage. Our intent is not to castigate anyone for his or her past decisions; rather we wish to present the types of changes that would preserve and restore the original character of Albemarle Park.



In 1996, Quality Forward (Asheville GreenWorks today) designated Albemarle Park a Treasure Tree Preserve. In 1999, it designated Cherokee Road a Treasure Tree Street for its row of green ash trees.

Through the years, we have had the good fortune to be able to draw upon the expertise and knowledge of Charles A. Birnbaum, FASLA, who currently serves as the founder and president of the Cultural Landscapes Foundation. He is a renowned scholar on the work of Samuel Parsons. In 1991, he contributed a chapter to *The Manor & Cottages*, which provided a detailed examination of Parsons' design for Albemarle Park and

the landscape principles he espoused for mountain residential parks.

1999 was a banner year for the landscape of Albemarle Park.

The green ash trees that line Cherokee Road were acknowledged as "Treasure Trees" by Quality Forward (Asheville GreenWorks today).

The North Carolina chapter of the American Society of Landscape Architects selected the design plan for Albemarle Park for inclusion in its 1999 Centennial Calendar, in celebration of the hundredth anniversary of the ASLA. (Samuel Parsons was one of the founders of the ASLA. As a matter of fact, he hosted the initial discussions to

create the organization in his New York office, and was its 2nd national president, succeeding Frederick Law Olmsted.)

And, in recognition of Albemarle Park's significance to the region, the state and the nation, the ASLA designated it a national Medallion Award winner in 1999. The Medallion Program recognizes significant landscapes that have helped shape the history of America, give character to our land, inspire their communities, create a sense of serenity and contribute to our culture. Albemarle Park was one of 362 sites recognized across the United States in honor of the ASLA's One-Hundredth Anniversary Celebration. It was the smallest community in North Carolina to be so honored.

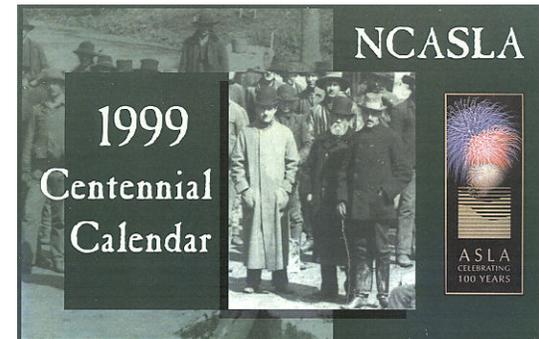


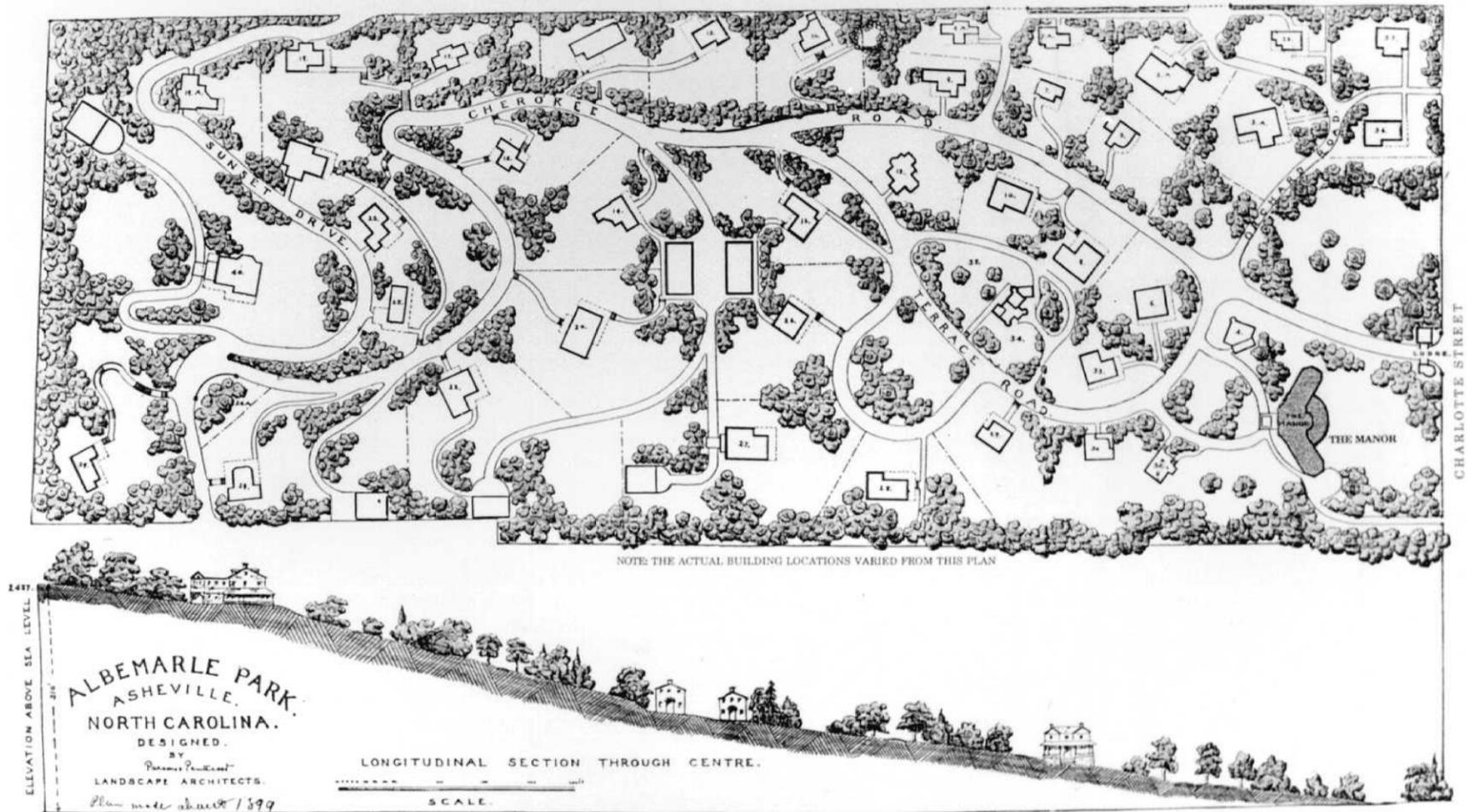
The American Society of Landscape Architects selected Albemarle Park for its Medallion Award in 1999.



David Straub, representing the North Carolina Chapter of the American Society of Landscape Architects, presents the ASLA's Medallion Award to neighborhood association president Mike Ward, and local resident and ASLA Affiliate member Jane Mathews in December 1999.

Samuel Parsons' design plan for Albemarle Park was included in the 1999 Centennial Calendar of the North Carolina Chapter of the ASLA.





Samuel Parsons' original plan for Albemarle Park, dated 1899. This was his idea about how the 42-acre Raoul family farm should be developed—where the roads should go, how the houses should be placed on the hillside, and what plantings should be used—so that

a “residential park” feeling could be achieved. Even today, it’s immediately apparent how closely his plan was followed. Though the plan for the eastern portion of the property was never developed (the 7 acres east of Sunset Drive were eventually sold), the layout of the

main part of Albemarle Park closely adheres to this plan. The main and secondary roads are exactly where Parsons intended; the cottages are sited in the spirit of the original plan; and the plantings retain Parsons' original informal intent.



BACKGROUND

“It becomes a question, once the general plan is made, of establishing unity of details, of eliminating obtrusive, discordant, or redundant elements, of changing existing conditions of planting, grading, and otherwise harmonious relations between the old parts and the new parts of the place, for it is quite important to carefully retain the valuable old part as to add new effects however charming.”

Samuel Parsons, Jr., The Art of Landscape Architecture, 1915

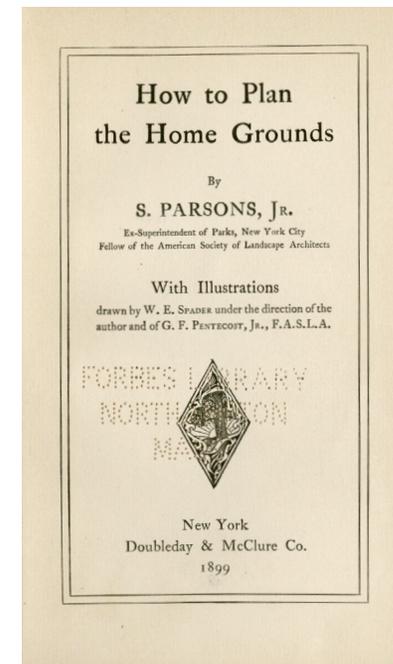
Albemarle Park, designed by Samuel Parsons, Jr., is a historic landscape of both regional and national significance. The steeply graded topography, which offers panoramic views to the south and west, is composed of a rich variety of plant materials, buildings, roads, walks and furnishings. Historically, a team which included the landscape architect and engineer developed a vocabulary of design elements incorporating these landscape features. Then, the goal was to create a unified design that respected the regional character and enabled the new and the old to blend together harmoniously in the landscape.

More than a century has passed since the initial construction; yet much of the original design has remained remarkably intact. However, today’s user requirements—such as the automobile and its parking needs, waste receptacles, contemporary furnishings such as mailboxes, fences and signage—have all had their impact on the

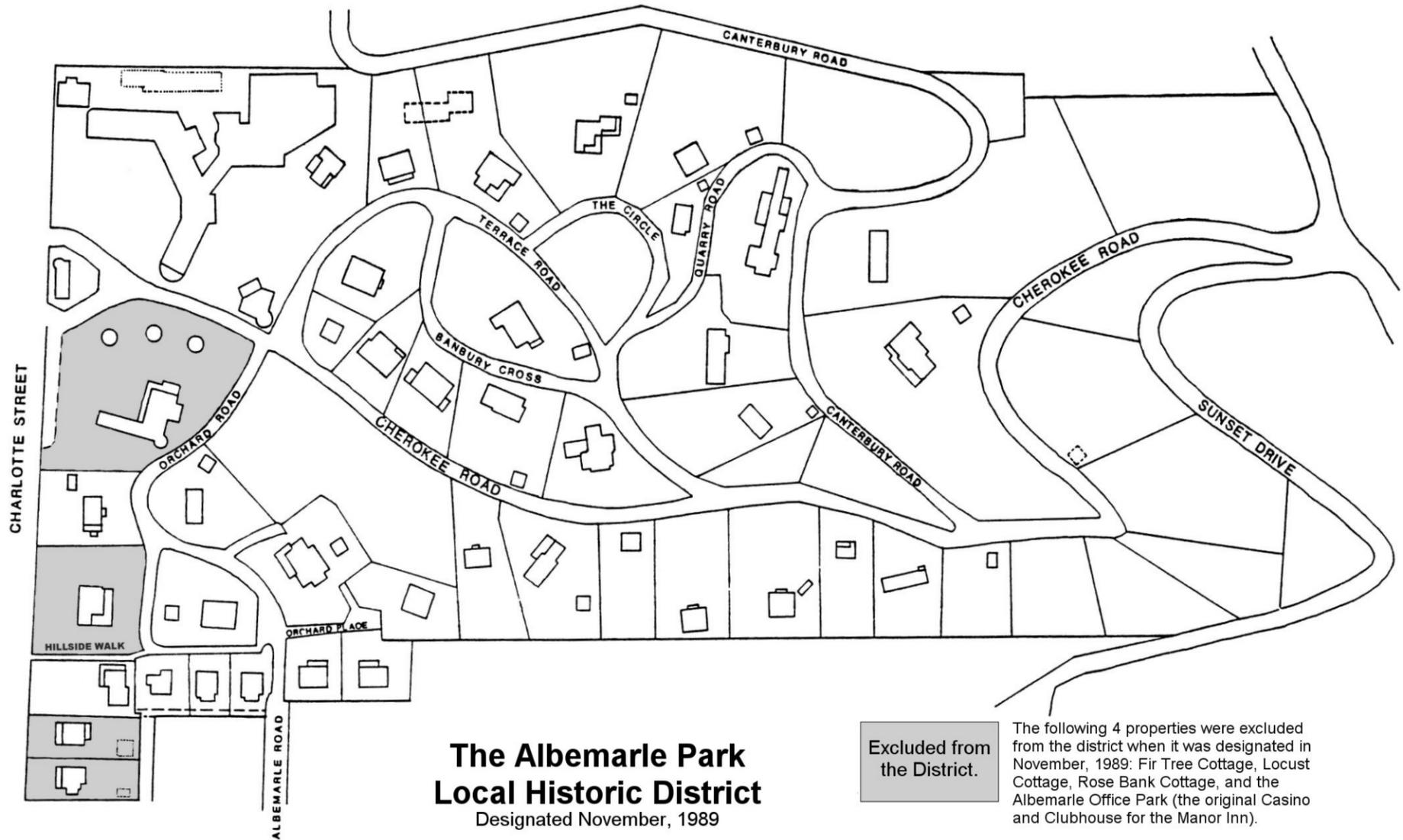


original design. Additionally, the introduction of ornamental plantings and the demise of many original understory shrubs and groundcovers have also changed the character of the landscape. If these additions, removals and alterations were to continue unguided, the impact to the original design of one of the most fully realized and authenticated “homestead” parks designed by Samuel Parsons, Jr. could be lost forever.

Samuel Parsons, Jr., was the man who created the master plan for Albemarle Park. He was a noted landscape architect based in New York City and a founder of the American Society of Landscape Architects. He is held in particularly high regard for his diligence, in his position as Superintendent of New York City Parks, in preventing commercial intrusion into Central Park and preserving the historic integrity of Frederick Law Olmsted’s signature landscape masterpiece.



In his book, How to Plan the Home Grounds, originally published in 1899, Parsons devotes an entire chapter to his concept for Albemarle Park. (See Appendix A.)





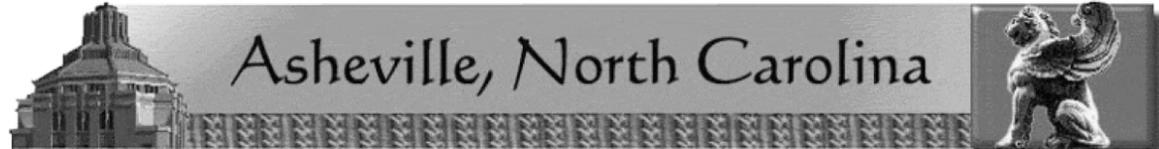
THE ROLE OF THE HISTORIC RESOURCES COMMISSION

The Historic Resources Commission of Asheville & Buncombe County (HRC) is a joint City-County board charged by statute with the oversight of local historic districts and properties. It is composed of 12 citizen volunteers, who have backgrounds and/or a personal interest in design, architecture, history, or construction. Half are appointed by the Asheville City Council and half by the Board of Buncombe County Commissioners. They are assisted in their work by a small professional staff currently quartered in the Asheville City building.

Landscape and Architectural Standards and Guidelines are required when a district, such as Albemarle Park, is granted local historic district designation. The status is ordained by federal, state, and local government.

It is the intent of these landscape standards and guidelines, adopted and administered by the HRC, to protect and guide Albemarle Park in its second century.

According to City ordinance, no building or structure, or exterior improvement to a building or structures, shall be located, constructed, reconstructed, altered, repaired or demolished within a Local Historic District in Asheville unless such action is approved by the Historic Resources Commission of Asheville and Buncombe County.



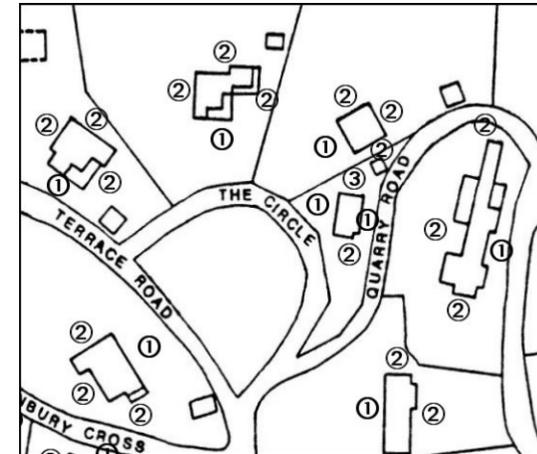
Minor Works may be approved by city staff on site, while **Major Works** require a hearing before the Commission.

In either case, if a submittal is approved, the property owner or resident will receive a *Certificate of Appropriateness (CA)* and can proceed with the project.

Minor work projects may be approved by the staff, while major work projects require review by the HRC Board of Commissioners.

Agenda information, design guidelines, and the boundaries of the Historic Districts are available from the Asheville Department of Planning and Urban Design, located on the fifth floor of the City Hall Building, or by calling 259-5638.

TAKING FAÇADES INTO CONSIDERATION



One of the resources that the Historic Resources Commission utilizes when it considers proposals for improvements in Albemarle Park is the Façade Identification Map (see Appendix C).

Landscape improvements made in Façade Area 3, the least publicly visible area, are treated with greater flexibility than those made in Façade Areas 1 and 2.

HRC CONTACT INFO

259-5836 / 259-5638
ashevillenc.gov/hrc

THE IMPERMANENCE OF THE LANDSCAPE

Things change. Especially the landscape. Changes occur so slowly that you don't notice them until you come across a photograph from years back and experience an "Oh, Wow!" moment.

Compared to guidelines for landscape preservation, architectural guidelines are easy to compose and easy to implement. An owner wishes to add a dormer? Fine. Once it's determined to be an allowed change, permission is given. The dormer is added.

There are only two states: before the dormer, and after the dormer. The dormer doesn't change through time. It doesn't slowly grow larger, to protrude ever more over the roof edge. It doesn't grow taller and taller, until it begins to block the neighbor's view of the mountains. It just remains there, unchanged.

Not so the landscape.

Those small little hemlock bushes, planted two feet apart, grow and grow, but too slowly to notice. However, in only a few years, they merge to form a single continuous eight foot high hedge.

A large tree comes down and, suddenly, with the shade disappearing and the sunlight now flooding down to the ground, invasive and aggressive plant materials take over. A relatively open landscape beneath a high tree canopy in short order becomes a tangled mass of wisteria, privet, bamboo and other opportunistic materials.

Decisions about infrastructure maintenance and repair – repaving, changing the storm sewers – rarely consider the original historic character of



30 YEARS OF CHANGE

In 1980, Galax Cottage had an 8' tall solid redwood fence right up at the street, anchored at the corner by a large tree. The fence was taken down, and the posts were shortened to become bollards. These were taken out and small hemlock shrubs were planted. These grew into the tall, solid hedge seen on page 25. The tree died and was removed. By 2012, there have been five significant changes in appearance.

the feature. Consequently, seemingly good choices yield bad results.

A road is paved, repaved, and paved yet again. What used to be a three-foot-high stone wall is now only one foot tall, much less protection at the edge of a twenty-foot fall.

The successful implementation of these guidelines will rely on a respectful partnership between the neighborhood and the HRC, and a recognition that landscape preservation is far more nuanced than architectural preservation.



IGNORING THE PAST

The stone wall up Cherokee Road was much taller than today (See detail from historic photo above). We forgot how much taller until the City repaired the wall in 1997. Over time, more than 30" of paving had been laid atop the original road surface. Sadly, when the repair and repaving was done, the level of the new pavement was set at the last level rather than the original. (Below: The excavation in 1997 revealed that at least 4 layers had been added over time, raising the road level nearly 30" above the original surface.)





THE THREE LEVELS OF LANDSCAPE IMPROVEMENTS

The HRC has defined three categories of landscape improvements that can be made in a local historic district:

- Normal Maintenance
- Minor Work
- Major Work

Each is treated differently by the Commission. Consequently, it is recommended that the HRC staff be contacted at the very beginning, when landscape improvements are just being contemplated, to avoid any confusion or misunderstanding.

NORMAL MAINTENANCE

Normal Maintenance includes such standard maintenance practices as pruning and fertilizing; these do not require HRC approval. However, HRC approval is required for radical reduction (the removal or replacement of 25% or more) or unnatural reshaping of a tree or shrub believed to be original or dating to the early part of the 20th century. Please refer to the next section, *Minor Work*.

MINOR WORK

Minor Work includes a range of improvements that either have a minimal impact on the landscape, are easily reversed at a future date, or are restorative in nature, replacing an out-of-character landscape feature with one that is more in harmony with Parsons' original design intent. The HRC staff may be able to grant administrative approval (in the form of a Minor Works C. A.) immediately upon review of the proposed change, without requiring formal consideration by the entire Commission.

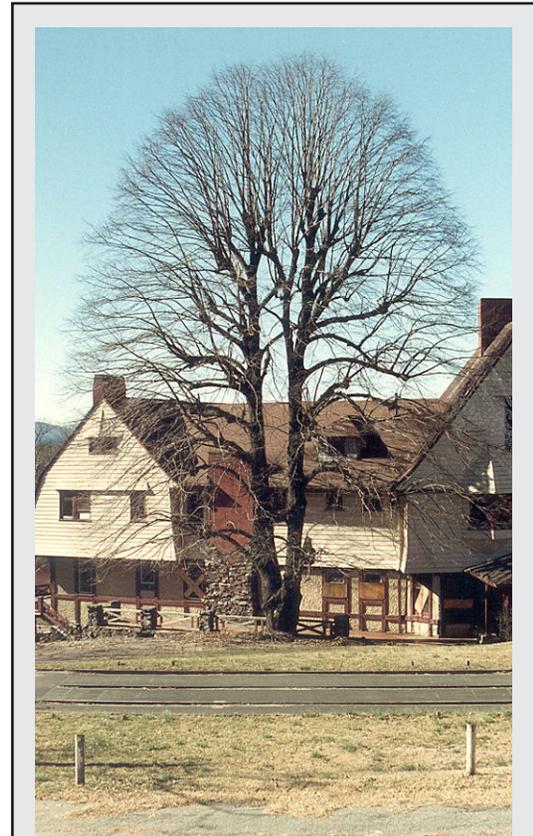
Removal of dead or diseased trees believed to be 50 years old or more is considered a Minor Work and the HRC must be contacted prior to work being done.

Since the HRC does not necessarily have tree expertise, applications regarding this type of work are referred to the Asheville City arborist who investigates and reports back to the HRC on the tree's condition.

MAJOR WORK

Major Work is defined as any improvement (including planting trees and shrubs) that results in a significant alteration, such as the construction of a wall, the surfacing of a driveway, the creation of steps and walkways and more.

All proposals for Major Work must be reviewed and approved by the Historic Resources Commission at its regularly scheduled monthly meeting.



While pruning is considered Normal Maintenance, it is still advised that residents and property owners inform the HRC of their intentions and consult with an arborist to ensure that the work is done correctly, particularly when significant trees are targeted, such as the linden pictured above.



INTRODUCTION

Standards and *guidelines* are the tools to protect the historic landscape resource and direct its future design and planning efforts. For Albemarle Park they have been developed as the two sets of lenses through which all proposals are viewed.

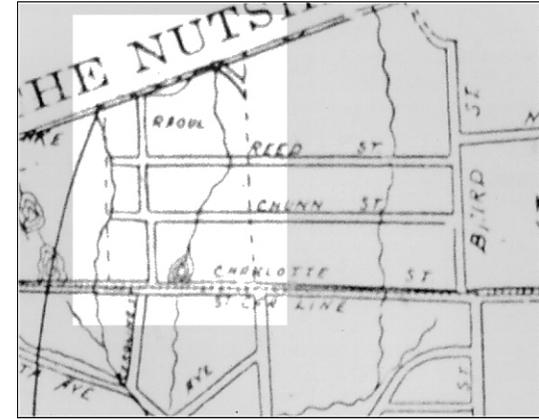
The *standards* can be described as the big picture lenses that look at any landscape proposal from a comprehensive standpoint. In order for any design proposal to be seriously considered, it must first meet the broad criteria established under the standards.

Once these criteria are met, it must again be evaluated, this time through the series of lenses known as the *guidelines*. The guidelines are specific, usually focusing on individual elements or landscape features. These tend to be more detailed and may include design prototypes.

These landscape standards and guidelines were developed to serve as a comprehensive planning tool to integrate new construction with the existing historic fabric without compromising the integrity of the historic landscape resource. The next sections describe these tools.



Historic photographs are an excellent resource for identifying original features of Albemarle Park's landscape. In this photo of the Lodge, taken soon after it was built in 1898, several original elements are clearly visible—the brick drainage swale along the edge of Terrace Road; the locust posts used as bollards to define a fence line; and the dirt and gravel first used as road paving materials. (An excellent source is The Manor & Cottages, published in 1991.)



One intriguing historical aspect of Albemarle Park can be found in The Nutshell Guide, a real estate guide published in 1899 that attempted to generate interest in properties at Asheville's periphery by showing how the roads could be laid out to create buildable house lots. The roads denoted as Reed Street and Chunn Street never actually extended into the Raoul property as shown. However, what was there at that time was the pond at Charlotte Street, which was drained by the Raouls. This is where the Clubhouse was built in 1903.

It is important to note that this volume of landscape standards and guidelines does not provide guidance for every eventuality. It does not have specific design prototypes for every possible feature that could enhance the landscape.

However, many excellent resources do exist. One example is a book titled *Park & Recreation Structures* by Albert H. Good.

This is a reprint of the original 3-volume edition published by the National Park Service in 1938. It has many examples of features such as benches, bridges, trail steps, gazebos and more that are in design styles appropriate for Albemarle Park.

The best first step to take when considering any landscape improvement, however, is to contact the HRC office at 259-5836.



HISTORICAL PRECEDENCE

“The main and most important principle...is for both architect and landscape architect to remember that they are designing for a community of various members having needs and desires, and they should always consider well traditions and peculiar inherited conditions. They should not design for individuals, but for the whole community understood in the broadest and best sense of the term.”

Samuel Parsons, Jr., The Art of Landscape Architecture, 1915₂

Parsons believed in the preservation of the original designer’s intent. Testimony to this is seen throughout his entire professional career which, by many, is best remembered for his “unrelenting campaign against any threatened maltreatment of Central Park.”³ The fact that much of the original design remains today is a result of the high design standards and guidelines he established to safeguard and steward the intent of Messrs. Frederick Law Olmsted and Calvert Vaux.

Although, to our knowledge, landscape standards and guidelines were not written and developed by Parsons for Central Park, his many publications, journal articles and editorials in *The New York Times* did establish a framework to guide future planning and development. A similar, yet more targeted approach, set forth in these guidelines shall act to guide the Historic Resources Commission of Asheville and Buncombe County



Many of Samuel Parsons’ original landscape design features are visible in this early photo of Albemarle Park, taken from the hillside behind Shamrock Cottage, ca. 1905. The row of evenly-spaced green ash trees borders Cherokee Road. The creek flowing down along Cherokee Road has been routed into an underground culvert and the stream bed filled in, to create an open greensward below Shamrock and Crow’s Nest cottages. The early cottages dot the landscape in conformance with Parsons’ goal of providing each cottage with panoramic views.

(HRC) and the Albemarle Park~Manor Grounds Association to safeguard and steward this historic landscape resource.

The overarching principle underlying these guidelines is that any change to the landscape should follow the design principles established by Samuel Parsons, Jr., the designer of Albemarle Park’s unique landscape. (See the excerpt from his book, *How to Plan The Home Grounds*, in Appendix A.)

When existing features that are particularly out of character with Parsons’ design principles are altered, it is recommended they be replaced with features that more closely capture Albemarle Park’s original visual character.



LANDSCAPE STANDARDS

When considering an improvement to a property, the first step the owner or resident should take is to examine it in the context of the broad landscape standards developed for Albemarle Park. A review of any proposal in relation to these general criteria will have one of two results:

1. The proposed action appears to meet the landscape standards and should be reviewed under the relative landscape guideline(s).
2. The proposed action does *not* meet these landscape standards and is therefore inappropriate;

Because of the siting of particular properties, some houses lack secondary or tertiary façades or both. (See the sidebar on page 9 and the Façade Map on page 60, as well as the Architectural Guidelines for an explanation.) In these cases, careful review of the standards and guidelines and/or consultation with the HRC is encouraged.

These standards are designed to help property owners and residents easily consider the appropriateness of their actions early on, before a large financial and/or emotional commitment is made to a particular project. Should the proposal meet these criteria, one should continue to the relevant landscape guidelines on the pages that follow.

THE BASIC PRINCIPLES OF THE LANDSCAPE STANDARDS

1. Original circulation patterns of roads and paths should be honored;
2. Original landforms and natural drainage patterns should be preserved and restored;
3. Community landscape features and sight lines should be preserved and restored;
4. Only historically suitable walls, gates and fences are permitted;
5. Freestanding structures such as garages, storage sheds and the like must be placed in inconspicuous locations;
6. Permanently fixed embellishments such as statuary or urns should be placed in areas not visible from the public right of way;
7. Furnishings such as lights, mailboxes, waste receptacles, handrails or signs in public right of way areas should follow approved prototypes or historic examples as listed in the guidelines;
8. Historically significant trees or shrubs should not be removed unless determined to be diseased or a physical threat.
9. New plantings and landscape improvements should follow the original design principles for Albemarle Park established by Samuel Parsons, Jr. (See Appendices A & B.)



LANDSCAPE GUIDELINES

The landscape guidelines address the following categories of landscape features:

- landscape composition and plant materials
- roads and paths
- topographic variation and sloping ground
- walls
- fences and bollards
- rock work
- embellishments

These individual categories have been augmented to address contemporary features that were not part of the original scheme. For example, parking, which was not a requirement of the original design scheme, is addressed under Roads and Paths; mailboxes are discussed under Embellishments, which, historically, were purely aesthetic; this category also includes contemporary features such as trash receptacles and statuary.

Each landscape guideline has three descriptive passages which consist of:

1. Background and/or description of the individual landscape feature;
2. Delineation of what constitutes Minor or Major Works to the landscape feature;
3. Recommended treatment of the landscape feature.



A fundamental element of Samuel Parsons' design is its open, shared landscape. Cottages are situated on the land, not to be solitary dwellings in their own private enclaves with front yards and back yards, but, rather, parts of a resort park campus, a 35-acre planned community in which the buildings and the landscape complement one another.

RESOURCES

- *The Manor & Cottages*, by Jane & Richard Mathews, a history of Albemarle Park published in 1991.
- *Residential Parks*, an excerpt from Samuel Parsons' *How to Plan The Home Grounds*. (See Appendix A.)
- The list of recommended trees, shrubs and groundcovers. (See Appendix B.)
- The National Arborist Association's *Standards -- for Pruning of Shade Trees, Fertilizing Shade and Ornamental Trees*, and more.
- *The Albemarle Park Plantings Map*, drawn in 1989 to inventory the mature trees and plantings that were either significant to a particular property, an unusual species, and/or of a size that would indicate their planting dates back to the original development of Albemarle Park. (See Appendix D.)
- *The Secretary of Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, edited by Charles Birnbaum, published by the Historic Landscape Initiative, National Park Service



TOPOGRAPHIC VARIATION / SLOPING GROUND

BACKGROUND

Historically and today, the land at Albemarle has an average slope of over twenty per cent—“a rise of one foot for every five feet of longitudinal extent.” Therefore, one end of this forty acre property is 300 feet higher than the other.

The 1950s saw regrading for the Manor pool; the 1970s and 80s introduced retaining walls (usually constructed of railroad ties) and stream culverting. With these exceptions, the remaining major topographic features are still intact today. They are one of the greatest character defining features of the landscape.

DELINEATION OF MINOR AND MAJOR WORKS

Any alteration of the topography is considered a Major Work and requires HRC approval.



Very little grading was done to accommodate the cottages in the landscape of Albemarle Park.

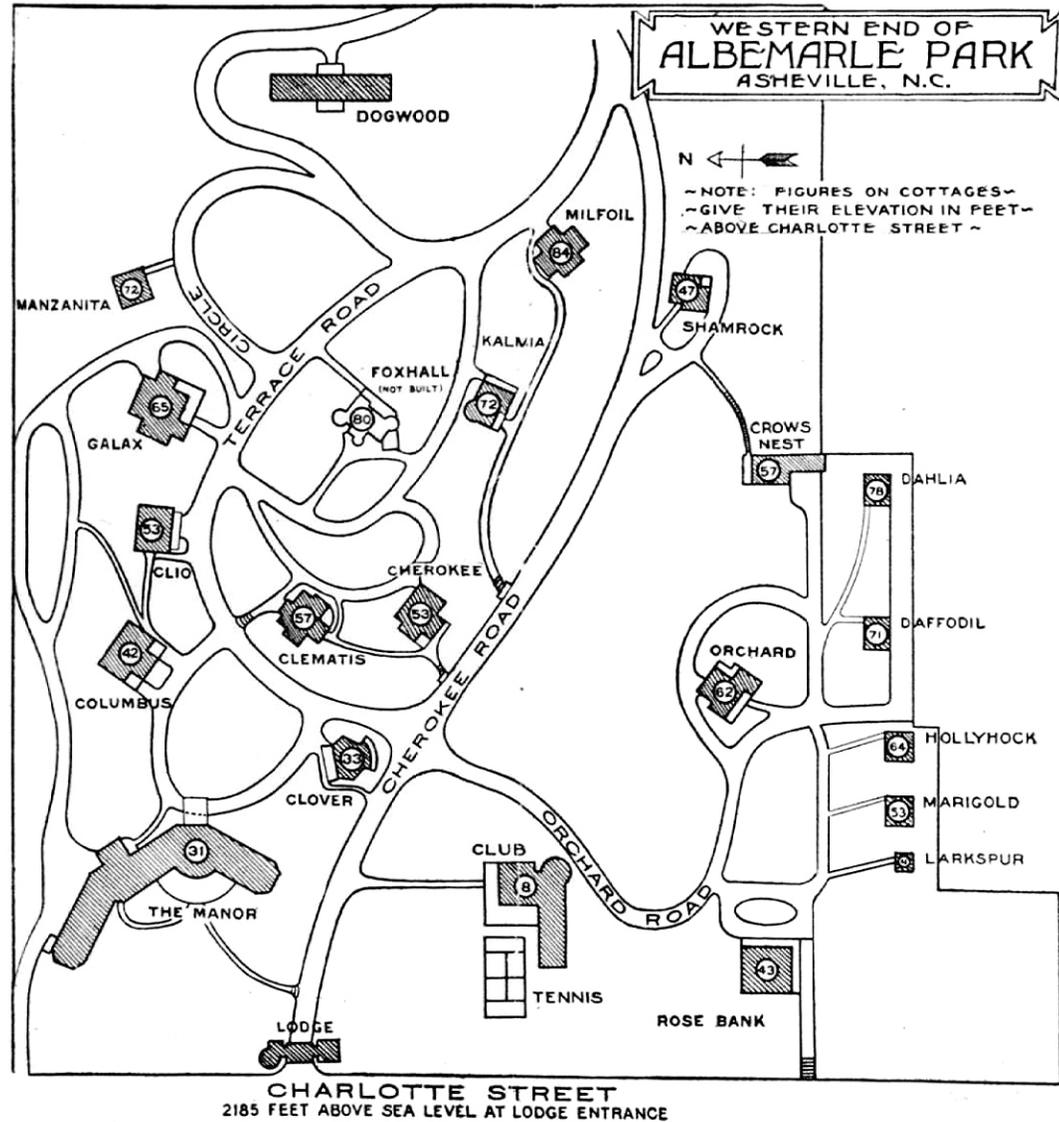
Samuel Parsons put a lot of effort into locating roads and paths along the contours of the existing hillside, to avoid significant grading, cutting and filling.





GUIDELINE

Natural landforms should be preserved and stabilized where possible to ensure their longevity and protection from scouring and/or washing. Slopes should be stabilized with appropriate understory plant materials and natural stabilizers as opposed to the application of synthetic materials.



A map of Albemarle Park from a promotional flier dated 1914, just prior to the addition of the 2nd wing to The Manor Inn. The elevation above Charlotte Street is indicated for each cottage.



CIRCULATION PATTERNS

BACKGROUND

When Albemarle Park was first developed as a *resort park*, the Manor Inn and numerous picturesque cottages were linked to one another by a network of roads and paths. In most cases, these followed the contours of the land so as to be relatively easy to traverse, by both the guests on foot and the horses and carriages delivering them to their cottages.

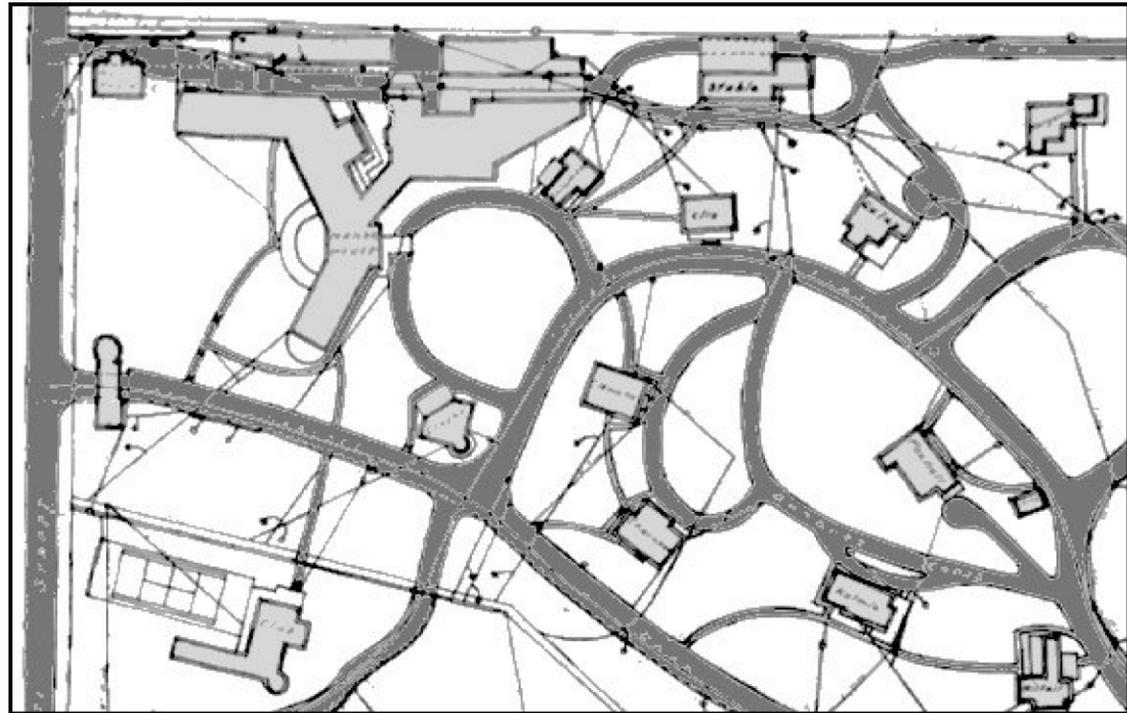
Through the years, as the cottages became private residences, some of the paths were altered or removed altogether.

However, the original layout of the major roads remains almost completely intact. Comparing a current road map to the plat of 1914 shows that all of the major roads and lanes still extant.

In those instances where roads have given way to become the back yards of the cottages—as in the cases of Galax, Clio, and the Border Row cottages—the topography remains unchanged.

DELINEATION OF MINOR AND MAJOR WORK

Any alteration of the existing circulation patterns is considered a *Major Work* and requires HRC approval.



This detail from a 1914 plat of Albemarle Park is quite revealing. It shows the roads and paths (in dark gray), the Manor Inn and its ancillary buildings (the boiler room, a separate servants quarters and the stable, all now gone), the cottages (in light gray), and the storm drainage system that was put in place (the single lines).

Winter is a great time to explore Albemarle Park and discover how much of the original circulation network still exists.

Look east up the hill from the Manor alleyway and you can see how the path divided, the left one going to the uphill side of the stable, the right path going along the lower side.

From Orchard Road, look west, down the hill behind Hollyhock, Marigold and Larkspur cottages and you can see the old alleyway that led to the Manor's Public Garage (on the site now occupied by a video rental store).



GUIDELINE

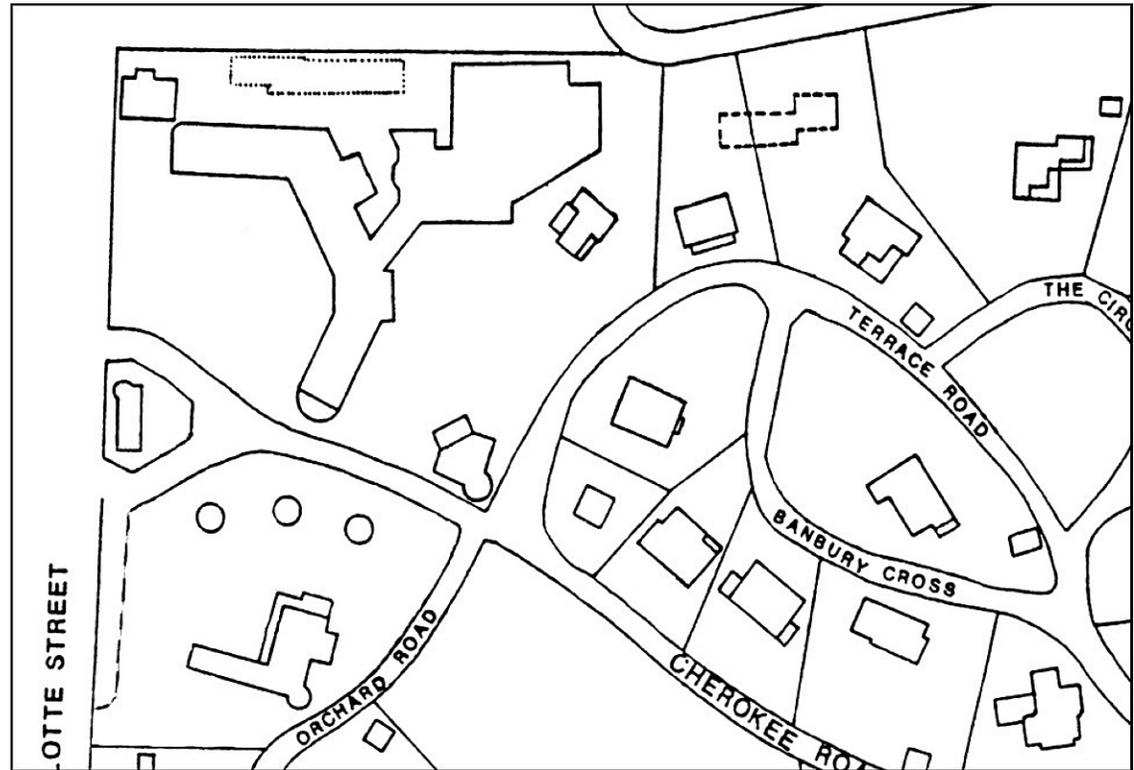
- Every effort should be made to preserve and enhance the original intent of Samuel Parsons' design for circulation about Albemarle Park.
- Paths should change contours gradually, so that their slope remains relatively gentle—in the 4° to 6° range.
- Where more than 5 steps are required to ascend or descend a slope, a combination of steps–path–steps should be used, so that there is no long unbroken run of steps.

Many of the cottages shared a single entrance walkway and steps, as was the case here with Dahlia and Daffodil cottages. In many cases, even though the cottages now have individual entrance paths, the remnants of the original circulation pattern can be seen.

THE BORDER ROW COTTAGES

DAHLIA

DAFFODIL



This map, drawn in 1990, displays the changes that have occurred through time. The entry drive now enters and exits on either side of the Gatehouse and not through its arched passageway; The alley behind the Manor (along its northern edge) no longer continues past the stable ruins and up behind Galax Cottage to connect to Terrace Road. Many of the paths and walkways that linked one cottage to another no longer exist. Otherwise, the original circulation plan remains relatively unchanged.



LANDSCAPE COMPOSITION AND PLANT MATERIALS

BACKGROUND

Historically, the landscape pallet in Albemarle Park was extremely diverse, ranging from broad native woodlands, free standing “plantations,” (defined by Parsons as plantings of shrubs and groundcovers on steep banks) meadows, manicured lawns and limited herbaceous plantings.

Today, although that diversity has diminished somewhat, the native woodlands and mature trees which have survived are both diverse and impressive. Many of the original deciduous and coniferous trees remain, but much of the diversity of the original understory pallet of shrubs and groundcovers has been lost. Over the past few decades, these understory plants have either matured and died out, or have been replaced with less desirable species that, in many cases, have been sited inappropriately.

The goal of this guideline is to identify the appropriate treatment and types of plant materials to reinstate a landscape composition that is sympathetic to the original.

Succeeding guidelines cover specific types of landscape materials—trees, shrubs, vines, groundcovers and more.

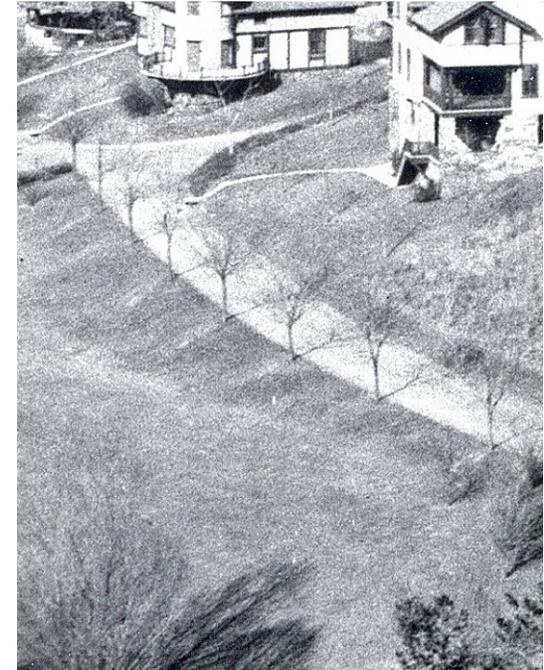


This early photograph shows the informal, “natural” approach that Parsons took to plantings—combining low shrubs bordering open lawns; groundcovers on the steep banks; and low canopy trees mixed in among high canopy trees (several decades before they grow to their towering height).

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works encompass such improvements as removing existing shrubs and herbaceous materials that are not in character with Samuel Parsons’ original intent or are invasive species; and, inserting herbaceous species and shrubs that do not significantly alter the landscape appearance and that remain localized as they grow.

Major Works involve such actions as the planting of large shrubs and new trees; the planting of any materials that, through the years, will grow to significantly alter the landscape appearance; the removal of trees and other plant materials to restore panoramic views; and the planting of materials not included in the *Albemarle Park Plantings List*, Appendix B.



The line of equally spaced green ash trees bordering the southern edge of Cherokee Road is one of the few instances in which Parsons took a formal approach in his layout of plantings. In almost all cases, trees and other plantings were placed in such a manner as to appear “natural” and unplanned.



GUIDELINE

- Planting areas may include multiple plantings of a single species, but should also include plant groupings or individual specimens of an alternate species to serve as contrast.
- Plant materials should be selected with thought and planning given to the long-term impact of their planting.
- The use of plants that, without regular and sustained care, could overrun and crowd out other plants, should be avoided.
- The collection of historic photographs, maps, plats and other source material, coupled with the plant lists under Appendix B, should be referenced when proposing a vegetative pallet.

Below: Postcard view of Milfoil and Shamrock cottages, showing the varied plantings of trees, shrubs and ground cover.



Above: The landscape of Albemarle Park is composed of three tiers—(1) a mixed pallet of ground covers and low plantings, (2) low canopy trees and shrubs, and (3) high canopy trees. This is clearly visible along The Circle at the entrance to Chestnut Hill cottage.

TREES

BACKGROUND

Albemarle Park is noteworthy for its diverse array of trees—from the row of Green Ash along Cherokee Road to the individual specimen trees, such as Linden and Camperdown Elm, that dot the landscape.

At the time that these guidelines are being written, many of the trees that were planted as part of Parsons original design are nearing the end of their lives. In the years that have elapsed since Dr. Lowell Orbison and City Landscape Architect Al Kopf conducted the Albemarle Park Tree Inventory (see Appendix D), many of the old, tall trees have fallen.

In addition, at least one entire life cycle of lower canopy trees, and maybe more, has occurred. Early photographs show that the grounds were heavily populated with groves of flowering dogwood trees. Few if any of these exist today.

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works encompass such actions as pruning of larger and, likely, original trees; Removal of dead or diseased trees, trees where the roots or limbs are causing damage to a structure, present a danger to the public, that are damaged beyond repair, or are defined as an invasive species; installation of guy wires and use of other tree preservation techniques; planting of new trees.



Above: The Linden tree at the Manor's entrance in full leaf. (See page 11 to view the same tree in winter.)

Major Works include the removal of large trees that were identified on the 1989 Albemarle Park Tree & Planting Inventory Map (Appendix D); the removal of trees larger than 6 inches in diameter at breast height; the planting of new trees not included on the Albemarle Park Plantings List (Appendix B) and other such changes that significantly alter the landscape.

Removal of trees larger than 6" in diameter at breast height (DBH) will only be approved if the tree is diseased, dead, presents a danger to the public or structure, is damaged beyond repair, has outgrown its original space, no longer performs its intended function, or is an invasive species. Proposed removal of healthy mature trees may also be requested to accommodate new construction, an addition or in conjunction with an approved site or landscape plan.



Above: The Beech tree between Clematis and Beech Tree cottages (from which the latter cottage derived its name).

Below: Sadly, this treasure tree succumbed to age and fell in June, 2011.





GUIDELINE

- Any historic or original trees or shrubs that are considered for removal or replacement should be documented accurately. This should include exact location, size, genus and species (if known). This information should be included in the application for a Certificate of Appropriateness for the HRC. If a CA is obtained for tree removal, the date of the removal should be recorded for the HRC.
- Tree replacements should be located as closely as possible to the original location. Historic trees should be of the same genus and species, provided that this material is hardy and available today. A list of appropriate deciduous and coniferous trees, developed from Samuel Parsons writings and the extant mature plantings that exist on the site today, is included under Appendix B.
- As noted earlier, the understory pallet is quite depleted today. Those residents and property owners who wish to enrich these plantings should refer to the resources referred to in Appendix B.
- Additional help may be available from the Historic Resources Commission, the City of Asheville arborist and landscape architect, and Asheville Greenworks.

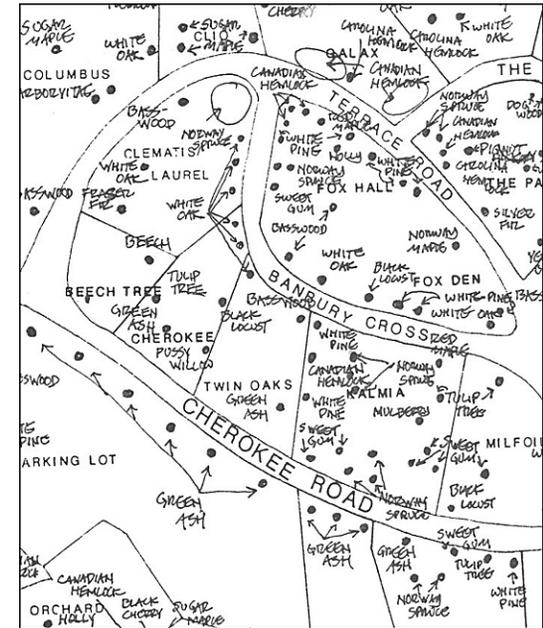


A view of the Camperdown Elm tree just inside the entrance into Albemarle Park, soon after it was planted. Though having died in recent years, it is still with us today.

Many of the trees that were planted as part of the original development of Albemarle park are nearing the ends of their lives.

It is recommended that the Standards developed by the National Arborist Association be followed in pruning and preserving them.

A postcard view showing how extensively Dogwood trees filled the original landscape of Albemarle Park.



A detail view of the Albemarle Park Tree Inventory (Appendix G) conducted in March, 1989.





HEDGES, SHRUBS & VINES

BACKGROUND

A diverse array of plantings was used beneath the tree canopy in Albemarle Park. Historic photographs and letters of the Raoul family give evidence to a lush landscape in its early years.

Flowering vines were used both as ground-cover on steep banks—the steep hillside below Rose Bank cottage planted with wichuriana rose, for example—as well as on some of the cottages themselves, as visual accents.

Informality ruled. Although there were instances where shrubs were planted in groupings, they were often mixed with trees to imitate the native landscape and there were no instances of uniform lines of hedges being planted. Overall the intention was to imitate the natural landscape as much as possible.

However, much has changed through time. The colorful flowering vines that draped from the walls, arches and porch roofs of Kalmia and Clematis cottages and the Gatehouse have disappeared.

The Chinese wisteria that was planted to provide accent colors throughout the grounds has spread and become almost as oppressive as the kudzu that has appeared in some areas. English Ivy has become invasive, often becoming entangled in mature trees and contributing to their demise.

In addition, plantings were undertaken in the 1980s and 1990s with the intent of creating visual barriers.

Overall, in 2000, the landscape is somewhat cluttered with out-of-character plantings that reduce the early visual openness of the area.



Shrubs were planted as accents, singly and in informal groupings, along paths and roads in Albemarle Park.

DELINEATION OF MINOR/MAJOR WORKS

Minor Works consist of such actions as the removal of existing plantings that are as referenced in Appendix A or have been determined to be an invasive species; the addition of plantings from the *Albemarle Park Planting List* (Appendix B) which will not grow so much as to become a visual barrier; and other actions that will preserve or enhance the original landscape character of Albemarle Park.

Major Works include the removal of existing plantings that appear to date back to the original landscaping of Albemarle Park or are in character with Parsons original design ideas; the planting of materials not from the *Albemarle Park Planting List*; the planting of an area of such size that a major visual impact is made.

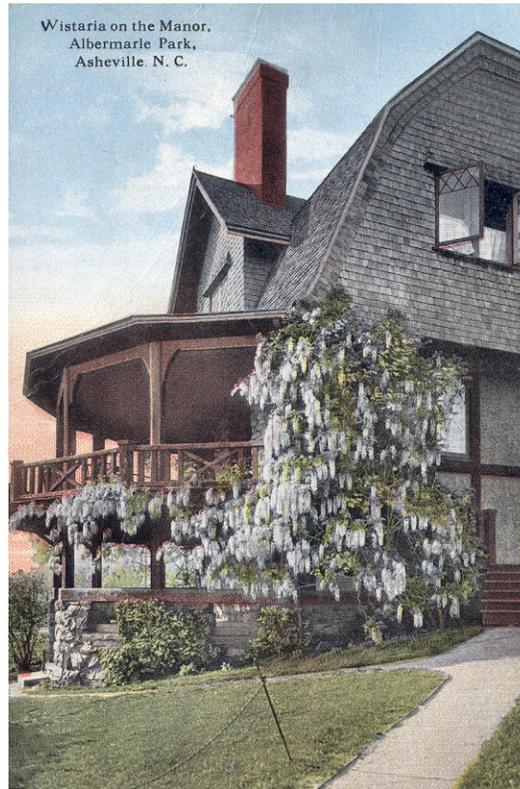


Flowering vines were used extensively in the early years. In both Kalmia Cottage (top) and Clematis Cottage (bottom), flowering vines wrapped up along porch posts and draped from the eaves.



GUIDELINE

- Great care should be used when the planting of hedges, shrubs and vines is undertaken.
- Uniform hedges, that create a visual barrier, are inappropriate and should not be planted. Existing hedges should be kept trimmed to a low height so as not to fully obscure one's view across the landscape.
- Shrubs and bushes may be planted as individual accents or as informal masses of the same species. They may also be used in mixed groups of contrasting plants.
- Vines should be planted and maintained in such a manner as not to overwhelm other plantings.



This postcard view of the Manor depicts wisteria in full blossom draping from the porch.



Above: A single-species hedge which has grown up to obscure the primary façade of one of the early cottages. (It is recommended that, instead, a mix of plantings be used to create a less dense and mono-tonal visual barrier.)

Below: The same site, replanted in a manner that better captures the spirit of Samuel Parsons' original landscape design.





DECORATIVE PLANTINGS & VEGETABLE GARDENS

BACKGROUND

Decorative Plantings

The term *decorative plantings* refers to the wide range of plants—annuals, perennials, decorative grasses, border flowers, hanging plants, and many more—which people use to add unique character to their personal landscapes.

We do not have much knowledge of the types of decorative planting that were used in the early days of Albemarle Park. Apparently, bulbs were planted in profusion in the small greensward at the entrance to the Manor.

Vegetable gardens

Vegetable gardens were not part of the original landscape; they only came into being as the cottages were sold off and became private residences.

Because of the topography and the high canopy tree cover, there are few areas where enough sunlight falls for a vegetable garden to thrive. In most cases, gardens have been small and away from public view.



At one time, flowering bulbs filled the Manor Inn's entrance lawn.



One of Mary Raoul's favorite planting arrangements was the steep bank of wichuriana rose below Rose Bank cottage and at the foot of Hillside Walk.

DELINEATION OF MINOR AND MAJOR WORK

The variety in approaches to decorative planting is so great that we can only offer very general guidelines.

Minor Works consist of plantings that, in combination, cover an area less than 20 square feet.

Major Works consists of plantings that, in combination, cause a significant visual change in the appearance of the landscape and/or are contrary to the goals outlined in these guidelines.

GUIDELINE

Decorative Plantings

- Plant material should be non-invasive. (Refer to the *Invasive Species List* on Page 59.) The effect of the planting should be to enhance and accent the existing landscape and not overwhelm it.

Vegetable gardens

- Vegetable gardens should be located in Type 2 or 3 façade areas where possible. (Refer to the *Façade Map*, Appendix C, page 60.)



THE IMPACT OF *TIME* ON THE LANDSCAPE



Manzanita Cottage in 1988.



Manzanita Cottage in 2012. A mix of dogwood, holly, wisteria and other plantings creates a variegated screen that grants a bit of privacy without creating a solid wall of foliage.



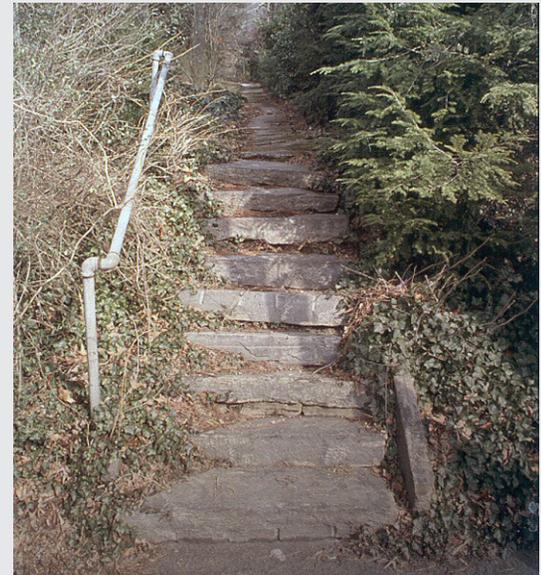
(Above) The steps at the foot of Hillside Walk in 1989.

(Below) The same view in 2000.

The Circle in 1988.



The Circle in 2012.





ROADS AND PATHS

BACKGROUND

Historically, and today, the majority of roads were designed with a maximum grade of 14% (14' of elevation per 100' of distance) and could be described as “almost spiral curves.” For most of their length these drives are quite gracious. However, at their turning points, they appear to switch back on themselves in an effort to overcome the steep grades and provide panoramic views. Roads are well integrated into the site and are buffered from adjacent residences or roads by the naturally steep slopes that, originally, were heavily planted. This primary circulation network was originally coupled with a system of narrow walks that were approximately four feet wide. This limited system generally connected individual residences to their closest access road. Additionally, interior paths connecting individual units or other destinations were constructed only by necessity. Integral with these walks, occasional hillside flights of steps were introduced to reach residences that were sited on higher ground. Historically, these flights of steps did not include a handrail.

Roads and paths were built to be aesthetically pleasing but also built to last. They were made of a macadam foundation with a gravel surface, and were, at times, edged with a solid stone or brick gutter or swale, curbs, and appropriately sized and detailed drainage inlets.



One of the most fascinating features of Albemarle Park's past is the unique method of brick paving that Thomas Wadley Raoul used on the steep part of Terrace Road. He alternated rows of pavers laid on the flat and on the edge in order to create a corduroy-like surface that would enable horses to get better footing as they climb toward the Manor's entrance.



An early view of Orchard Road, looking up past the Clubhouse on the right toward Pine Tree and Rosebank Cottages. This image shows the brick drainage swale along the left edge of the road, with large stones used in places to cover catch basins and to connect to steps going up the hill.

DELINEATION OF MINOR AND MAJOR WORKS

Normal maintenance includes patching areas of subsidence with material identical to the original, cleaning out catch basins and drainage inlets, rehabilitating a path, steps or swale that has become unstable or dysfunctional and rebuilding it with the same materials. If the same materials cannot be reused, a *Minor Works* CA should be issued for a compatible material.

Major Works include a proposed increase in paved surface, such as the introduction of new parking areas, walks, steps, or curbs.

Additionally, the introduction of new paving materials such as asphaltic surfaces or concrete walks or curbs would require HRC approval.

In the early 1990s, granite curbing was installed along the edge of The Park to prevent parking on the grass. Early photographs show that locust bollards were once there, a more appropriate solution.





INAPPROPRIATE TREATMENTS

The introduction of the automobile has had the greatest impact on the historic landscape. Dirt roads were paved. Brick drainage swales were covered over. Sloping banks were excavated to make room for parking. Asphalt was layered upon asphalt until, in some places, it was 30" thick. Among the actions taken in the past that, upon reflection, detract from the character of Parson's original design are:



(Above) Asphalt was layered on The Circle, so much that it covered much of the original stone swale.



(Above) Rolled asphalt curbing was installed on the upper parts of Cherokee and Canterbury Roads.



(Above) Bank along Cherokee Road was excavated and buttressed with railroad ties to provide parking.

(Below) Hillside Walk, relocated from its original position, had its brick pavers covered with asphalt.



(Below) The brick drainage swales throughout Albemarle Park were covered over with asphalt.



(Below) Loose white gravel was used as driveway paving material in several areas.





DRIVEWAYS & PARKING

GUIDELINE

- Although roads have been resurfaced with asphalt several times over, any new construction should utilize an embedded aggregate finish. The aggregate should be of native gravel from a local quarry. Non-native or decorative stone (e.g., pink granite, white quartz) should not be utilized. A sample of this treatment appears under Appendix D. Old surfacing should be milled or excavated before resurfacing in order to avoid increasing the thickness. Additionally, every effort should be made not to increase the overall area of hard surface cover. Therefore, new expanses such as parking areas are discouraged.
- Driveways and turnouts should be native gravel or embedded aggregate. Existing driveways of concrete or with concrete “traction strips” may be repaired using stained concrete to match or replaced in kind with stained brown concrete in the original dimensions. Driveways of brick or with brick strips are not allowed. Driveways and turnouts may be treated with soil cement, a technique in which cement is mixed with the soil forming a solid surface with a natural appearance. Turnouts should be at or below the road grade and of gravel or embedded aggregate. For support, they should be bermed with earth below. Railroad cross ties, or milled and pressure treated timbers, are not allowed for support. Turnouts or parking areas created by excavating are discouraged.



The preferred method of accommodating automobile parking is to create an area adjacent to and at the same elevation of the road, bermed with earth (or a stone-faced wall if one is absolutely necessary) and surfaced in embedded aggregate.

- Much of the original fabric that relates to the circulation system still exists today. A variety of drainage swales that appear in the historic photographs can still be located in trace form today (through several layers of asphalt). It is hoped that these features will ultimately be rehabilitated and integrated with any future road reconstruction. Swales should be restored to the original brick or stone lining rather than patched or covered with asphalt or other material.
- New curbs should only be introduced when warranted by erosion and should be of a native stone. Some curbs are defined by split top granite in many parts of the city and Albemarle Park. When available, this should be used for new curbing. The installation of curbs or drainage swales using built-up or formed asphalt should be avoided.



Accommodating the automobile in Albemarle Park has not been easy. The best solutions have been those where parking could be located completely off of and away from the public right-of-way (at Rosebank, Chestnut Hill, and Shamrock cottages, for example). When that wasn't possible, creating paved parking areas adjacent to the roadway seems to have been the next best solution.



PATHS & WALKWAYS

GUIDELINE

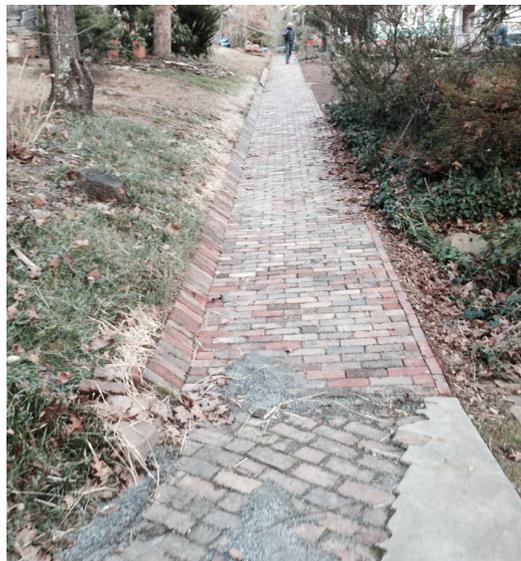
- If walks and steps are required they should be located as close as possible to where they were historically.
- Steps should be in limited runs of approximately five to seven risers maximum. Steep runs of stairs that may require long series of treads are not recommended. Stairs and steps should be well integrated with the topography and use a native stone or brick as was the preferred choice historically.
- Handrails should be constructed of 2” metal pipe or unmilled wood such as locust. Pipe railing may be painted black or green so as to blend with the landscape.
- Paths should be native gravel, brick, embedded aggregate or broken field or flagstone. No slate, non-native stones or decorative gravel are allowed. Paths may be edged with metal, brick edging or stones. Existing concrete walks and stairs may be repaired or replaced with brown stained concrete.

DELINEATION OF MAJOR AND MINOR WORKS

See page 28.



Originally, paths followed the contours of the land like this one descending from Milfoil Cottage. It terminates in a small run of stairs inset in the bank.



Asphalt covering existing brick was removed and original brick was reinstalled on Hillside Walk in 2013.



One contemporary approach that fulfills the spirit of Parsons' original design, utilizing flagstones set into the ground.

CREATING DURABLE UN-PAVED PATHS & ROADS

In recent years, particularly at historic sites such as Historic Williamsburg and Reynolda Gardens in Winston-Salem, soil consolidants such as PolyPavement have been used to create durable, yet aesthetically appropriate, paving materials for paths and roads.

As the existing asphalt and concrete materials in Albemarle Park deteriorate and require replacement, property owners and the City Streets Department are encouraged to work with the HRC to identify appropriate methods of restoring the visual character of Albemarle Park's original paving materials.



STEPS & HANDRAILS

BACKGROUND

Due to the many changes in grade and the many paths that were constructed to link the Manor and the cottages, steps were used throughout Albemarle Park. As the landscape became more private, many of the early steps were removed and new ones were built.

In the original plan, long, straight runs of steps were avoided. Rather, a short run of steps would give way to a sloping path which, after 10' or 20', would be interrupted by another short run of steps.

In most cases, steps were recessed into the bank and constructed out of large granite blocks for treads and additional granite blocks used as diagonal edging to prevent the bank from eroding onto the steps.

In later years, steps were constructed out of formed concrete and brick.

The earliest steps in Albemarle Park did not have handrails. However, as handrails became necessary, the most common ones were constructed out of simple 2" diameter black iron pipe.



After the original wooden steps used in Albemarle Park likely rotted away, more durable steps were created using large granite blocks, as in this area of the front lawn of The Manor Inn.



These narrow stone steps date back to the early years of Albemarle Park, and may be the original steps built below Clover Cottage.

DELINEATION OF MINOR AND MAJOR WORK

Minor Works include such actions as rebuilding or replacing existing steps and/or handrails.

Major Works are such changes as significantly altering or removing existing steps and/or handrails; building new ones where none currently exist; rebuilding or replacing steps and/or handrails with materials that are not in character with the original design intent of Samuel Parsons.



GUIDELINE

- Steps should be made of stone slabs, inset into the bank. Alternatively, formed concrete or brick may be used.
- Handrails should be constructed from 2” diameter black iron pipe.



In more recent years, steps were formed from concrete. As long as there are no alterations to the grade and they are recessed into the hillside, they, too, are appropriate in Albemarle Park.



Steps like these below Twin Oaks Cottage, made of brick and lined by a simple handrail made from black pipe, while not original to Albemarle Park, do preserve the landscape’s original design character.

Steps constructed from railroad ties and landscape timbers are not appropriate for Albemarle Park.



Handrails should fade into the background so as not to distract from the overall view, unlike the railings below, which have since been removed.





WALLS

BACKGROUND

Historically, linear elements such as fences and walls were discouraged by Parsons, but in execution they were the preferred choice wherever boundary lines were established. Recognizing that walls would invariably be used, and in some cases dictated by grades, they were constructed of the shortest possible distance, and were further integrated and screened with masses of vegetation, both climbing and overhanging. This allowed the eye to pass over it, as in the case of the so-called ha-ha fence. Today, many of these walls survive and appear to be part of a vocabulary of native stone that includes retaining walls, free standing walls, stairs, bridges and culverts.

DELINEATION OF MINOR AND MAJOR WORKS

Any rock structure over 16" high and 3' long is considered a wall.

Minor Works include the repair of an existing wall provided that the same materials are used for the repair. (Any repair of over 10% of the wall surface area is designated a major work.)

Major Works include the erection of a new free standing wall, the extension of an existing wall or the demolition of an existing wall.



The primary form of wall used in Albemarle Park is the low stone retaining wall, rarely exceeding 3' in height. It is used to effect a change in grade where an unsupported

earthen berm would likely erode. The top of the wall usually does not extend above the grade of the adjacent earth or ground cover.

All repair, extension and replacement of existing walls shall utilize the same materials, techniques and maintain the same appearance as the original.

A low, stacked stone wall along Banbury Cross.





GUIDELINE

- In contemporary situations, walls may be desired to stabilize a slope or for privacy. Wall construction should not be used to adapt the topography to a contemporary use such as a parking turnout or to create level patio space.
- Although the HRC does not encourage such applications, it will allow for a treatment that meets the following criteria: the wall is no taller than four feet on its highest side; it is integral with the natural topography (see illustration under approved prototypes); is constructed of native stone (preferably dry laid) and is enhanced with creeping vines and groundcovers to soften its visual appearance. Mortar or concrete if used, either new or in a repair, should be compatible with existing examples. Finally, the wall should not include formal elements such as smooth capstones, stone piers or ornamental finials.
- Construction finish of rock walls should be dry laid, or if mortared, should resemble dry laid. Massive built walls are encouraged. Veneered stone facing construction is acceptable in cases where more strength is needed.
- Brick walls may be considered if they are constructed with used or old brick. Modern hard fired or colored construction bricks are not acceptable. Railroad cross ties or milled, pressure treated wood is not acceptable.
- Walls shall not be painted.



A later alteration that is quite compatible with Parsons' design ideas is this series of low stone walls used to create terraces in front of Manzanita Cottage.



Brick was used for low retaining walls in several places.

DISCOURAGED WALL FORMS

Walls of inappropriate material are discouraged, as is the planting of hedges and other vegetative material that will grow to create a tall, impervious visual barrier. Examples:



A relatively recent retaining wall constructed with wood beams. (The visual appearance of this wall could be improved by planting and allowing vines to grow up and cover it.)



A tall, freestanding stone wall which acts as a visual barrier.



FENCES & BOLLARDS

BACKGROUND

Historically, there was a design hierarchy, for furnishings such as fences, bollards and gates that were architectural in character, but having close sympathy with their environment. Fences however, were viewed as advantageous only for the physical privacy and protection they provided. Parsons preferred them less than walls, because they were more obtrusive in their texture and materials application. In the historic photographs the locust post was used as a free standing bollard and was also integrated with a wire rail that had limited applications and receded into the background easily.

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works include the removal of an existing fence; the repair or replacement of an existing fence, provided it is an approved design type and the new material matches the original.

The expansion of an existing fence, or the addition of any new fence, gate or bollard is considered a *Major Work*.



Bollards, or fence posts, made from logs were used as edging in many areas of Albemarle Park.



Wooden log bollards originally lined Orchard Road opposite Orchard Cottage.



Fences that create a complete visual barrier are discouraged, except in certain areas along the perimeter of Albemarle Park, where such fencing was once used. A mixed arrangement of plantings can achieve the same goal of visual privacy.



Fences and railings should blend into the overall landscape. In this case, a more appropriate design would utilize a simple iron pipe rail.



GUIDELINE

- The addition of fences is not encouraged by the HRC. Should such a landscape feature be considered for the purpose of perceived privacy or security, the application of a low stone wall or mixed plantings arrangement would be the preferred choice of the HRC. If a fence is desired on the primary façade, it should be “in the spirit” of the historic prototype. The fence should stand three feet tall, should be constructed with vertical locust posts at approximately four foot spacing on center and have two rows of galvanized wire running horizontally, with one row at the top and the other fourteen inches below. The tops of the locust posts should be utilitarian without any ornamentation such as a finial or cap. Photographs of this type can be found in the historic images in this Guide.
- On secondary or tertiary façades, pet containment, pest control and privacy are concerns for the property owner. Fences in these areas should be of woven wire (see photograph on this page). Pet owners are encouraged to bring the modern age into Albemarle Park by installing an “invisible” or electronic pet containment device.
- Fences on the perimeter boundaries of Albemarle Park should be masked with plantings or creeping vines.
- Gates will be reviewed as per gate use and setting.



In recent years, post-and-rail fences have been placed in several areas. As these deteriorate and require replacement, property owners are encouraged to use simple log bollards to recapture the original character of Albemarle Park.



In some instances, one to three cables were strung between the log bollards to create a fence. This view shows the fence in the bend of Orchard Road just above the turret at the southeast corner of the Clubhouse.

A FEW WORDS ON FENCES

As Albemarle Park evolved from a resort park to a group of private residences, different types of fences were put up and for different reasons.

In some instances, it was to create a place for a dog to run free. In others, it was to comply with the law and prevent access to a swimming pool. In others it was to provide some visual privacy from the neighbors.

It's doubtful we can ever return to the time when Albemarle Park was almost completely unfenced. However, through the use of appropriate fence materials—woven or



Fencing made from woven or twisted wire serves to enclose an area but remains relatively invisible.

twisted wire, and wooden posts—we can, at least, restore much of the visual character of the landscape as it existed back then.



ROCK-WORK

BACKGROUND

One of the most subtle features of the original Albemarle landscape was the informal placement of rocks. These native stones were probably unearthed during the initial excavation. Originally the rocks were carefully grouped and massed, stressing a placement that was both informal and sensitive to the landscape's natural qualities.

DELINEATION OF MINOR AND MAJOR WORKS

The introduction of rocks for ornamentation or topographic stability do not need to be considered by the HRC. Property owners are encouraged to review existing examples in Albemarle Park or in nature.

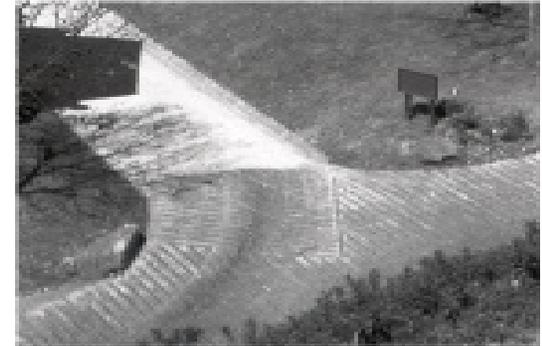
If a linear rock structure is greater than 16" in height and 3' in length and/or uses mortar or cement, then it is a *Major Work* with guidelines under WALLS.



The original use of large rocks to accent corners where two roads meet has survived through time to the present day.



Large rocks also marked the intersection of Terrace Road and the road that once came up from the Manor Stable behind Galax and Clio cottages.



Two large rocks stand sentinel at either side of the Manor entrance drive's exit onto Terrace Road.



The same location as above today, with two large stones outside Clover Cottage. (Notice the original brick pavers peeking through the eroding asphalt road surface.)



GUIDELINE

- Historically and today, there are four opportunities for the natural placement of rocks. This includes: a bank treatment with rocks; groups of stones placed to protect an important tree; at the curves of drives to protect soft landscape areas from automobiles; and along extended terraces, in front of or at the side of the house. Such applications should always be informal, therefore the placement of individual rocks or the placement or clustering of rocks in a linear fashion is not recommended. The application for banks and terraces should always be well integrated with plant materials including naturalized shrubs, vines and creepers.
- Refer to the historic photographs in this Guide and in *The Manor & Cottages* for guidance.



An attractive combination anchoring the corner where two roads meet—a mix of large and small rocks, decorative plantings and a rustic bollard with a low-wattage light fixture.



The use of rocks to border a decorative planting. Top: the rocks soon after they were placed. Bottom: the successful integration of plant material with the rock border.



EMBELLISHMENTS

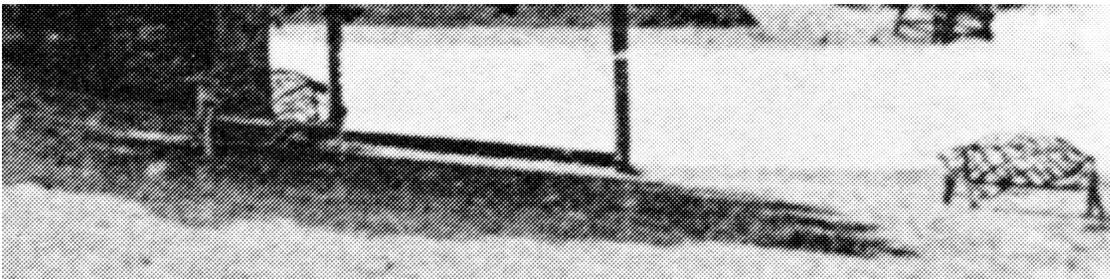
BACKGROUND

The topography and Parsons philosophy for Albemarle Park create a continuous shared landscape unbroken by property boundaries. However, Parsons did not specifically address ornamental embellishments or furnishings such as signs, lights, benches, planters, urns or statuary for Albemarle.

Embellishments such as statuary, urns, sundials and the like do not appear in historic photographs and one can only speculate that Parsons would not have approved.

While individual property owners will want to personalize their properties, it is important to consider the cumulative effect of too many embellishments in the shared view of the landscape.

Below: In the early days of Albemarle Park, rustic benches dotted the landscape outside of the Clubhouse.

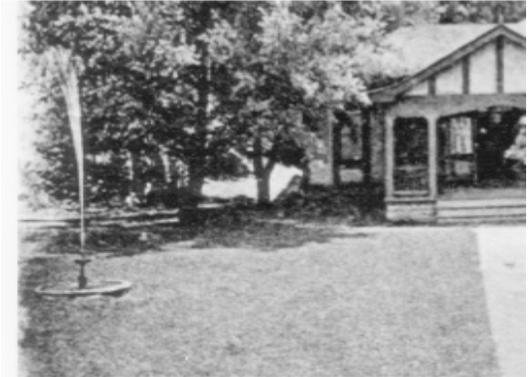


DELINEATION OF MINOR AND MAJOR WORKS

Embellishments on the primary façade are not encouraged. Desired embellishments should be placed in areas that are naturally concealed by shrubbery or other landscape features and not visible by the public. Examples include small statuary, a sun dial, birdbath or garden furniture.

New features that are not part of the community standard design vocabulary such as lawn ornament, solar dish or a lamp post are discouraged for areas visible to the public and constitute a minor work.

All embellishments must be removable and not fixed in place.



One interesting landscape feature in the early years was this fountain, found in an old postcard image of the Clubhouse.

Below: A recent addition to The Park in The Circle — a rustic bench, similar in appearance to the earlier one.





GUIDELINE

It is recommended to limit embellishments to the secondary and tertiary façades. When placing temporary embellishments such as outdoor furniture and wind socks which cannot be seen in the public view, please consider also the view of adjacent neighbors. It is easier to consider neighborly opinion than involve the HRC in temporary features that are not publicly visible.



A simple arbor and concrete bench.

A rustic bench adds a bit of whimsy to Canterbury Road above Cardinal cottage.



ARBORS & BENCHES

- Arbors should be built and painted such that they fade into the background. Arbors designed in the rustic style are preferred.
- Preferred bench designs include stone or log slabs on leg supports of similar design, rustic wooden or metal.

STATUARY, URNS, BIRDBATHS

All of these are embellishments. It is recommended that they be located in such a manner as to be relatively invisible from the public right-of-way.



MAILBOXES

Cottages which still have porch delivery should use a simple black box or one painted to match the house color. Roadside mailboxes should be simple, black, green or copper boxes mounted on a natural wooden post.



LIGHTING

BACKGROUND

Albemarle Park once featured exquisite iron street lamps on rustic locust posts throughout the grounds. (See adjacent photo.)

In recent years, with the Manor and many of the cottages having been rehabilitated and, in some cases, restored, efforts have been made to utilize light fixtures that recapture the character of those original fixtures.

Throughout, the lumen rating has been kept relatively low and there has been no use of floodlighting, sodium vapor, or other high intensity illumination of the grounds.

There are three primary lighting types in Albemarle Park—streetlights, porch lights and path lights.

Reproduction streetlights have been installed throughout Albemarle Park and are available through the Albemarle Park-Manor & Grounds Association.

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works include the replacement of existing light fixtures, provided that approved design prototypes are used.

Because of the impact that even small lighting installations can have, all other improvements to exterior lighting, be it freestanding or attached to existing buildings, are *Major Works*.



A view of an original streetlight in Albemarle Park.



An exterior light fixture introduced into the landscape in the 1990s, completely in character with Albemarle Park's rustic design ethos.

Another appropriate exterior light fixture introduced in the 1990s.



The historic reproduction streetlight, installed throughout Albemarle Park in 2013.

GUIDELINE

- Permanent outdoor lighting for the purposes of illuminating architecture or plantings is not allowed.
- Existing historic lighting should be repaired when possible. If replacement is necessary, new fixtures should match the original as close as possible in material, detail and style.
- Porch lighting should be localized and diffused with a light fixture of appropriate design. Lighting around garages, rear entrances and other poorly lit areas should respect the adjacent neighbors and utilize motion detectors or timers to keep them from burning continuously.
- Flood and spot lights used for security purposes should be concealed from view and be controlled by switches and/or timers.



UTILITIES

BACKGROUND

Modern technology has had a significant impact on the visual character of Albemarle Park. Telephone and electric power lines clutter the air and lead to brutal pruning to keep the lines cleared of obstructions.

Heating and air conditioning units and their required vents and panel boxes have often been placed where convenient rather than where most concealed.

In recent years, more thoughtful placement of utility equipment has occurred, as evidenced at the Manor following its rehabilitation in 1994.

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works include all changes that confine the visibility of utility-related items to the tertiary façade(s) of a property.

All other changes and improvements are considered *Major Works*.



Vents and heating and air conditioning equipment should be located away from view from the public right-of-way. If that is not possible, then they should be concealed by appropriate plantings.

GUIDELINE

- New construction should utilize underground utility leads, if possible. Existing meter bases should be located as inconspicuously as possible, in the type 3 façade areas when feasible, and/or masked with plantings or other landscaping and painted in a natural color or the same color as the house.
- If new service such as natural gas is installed, the property owner should directly consult the utility installers to ensure proper placement.
- Utility companies and City Public Works department crews are bound by the same criteria as property owners and should place utility boxes and all other fixtures and facilities out of view and paint them accordingly.



Exhaust vents should be located as inconspicuously as possible and should be painted the color of the adjacent exterior finish.



Public utility companies should locate their equipment as inconspicuously as possible and conceal it from view with the appropriate plantings.



SIGNAGE

BACKGROUND

As a neighborhood evolves so does its need for and use of signs. Albemarle Park is a mix of residences, storefront businesses and home businesses. As a result, a wide variety of signs has been used through the years.

Each of the early cottages had its cottage name spelled out on a post or header at the cottage's entrance portal.

Little documentary evidence of other signage from the early years of Albemarle Park exists.

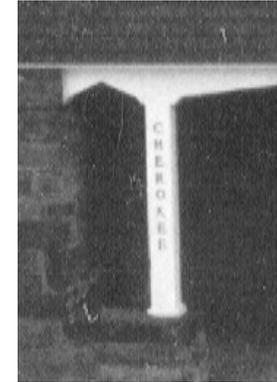
As the cottages fronting on Charlotte Street changed from residential to business use, and the Clubhouse became an office park, a need for business identification signs arose.

The latest intrusion of signage has been the location of small alarm alert signs in front of several cottages, to ward off potential intruders.

An example of a simple, appropriate sign—a small, square, painted wood sign affixed to a rustic wooden post.



Each of the early cottages featured its cottage name outside the entrance.



DELINEATION OF MINOR AND MAJOR WORKS

Minor Works include:

- Modification to, or replacement of, existing signage that makes no significant change to its appearance, or improves its appearance and brings it more into harmony with the design styles of Albemarle Park.
- Installation of new signs which comply with the Guidelines contained herein.

Major Works include:

- Replacement of existing signage, or installation of new signage, which does not clearly comply with these Guidelines.





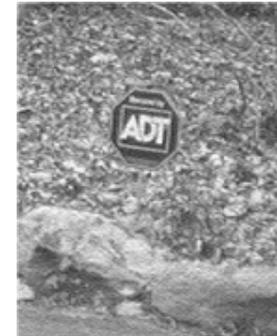
GUIDELINE

- Signage, as with most other work within the historic district, must comply with local zoning/sign ordinances in addition to historic district guidelines.
- New signage should be kept unobtrusive by carefully placing signs in locations that do not damage or conceal architectural features and details and sized to be consistent with the pedestrian scale of the district.
- Graphics should be kept simple and legible. Traditional materials such as wood, metal, or stone are appropriate for new signs in the district. Use of any other material must be considered on a case-by-case basis.
- Signs in Albemarle Park should reflect the historic character of the district, in style of lettering, selection of colors, and incorporation of design elements.
- Plastic and internally illuminated signs are not allowed. Nor are marquee signs on which interchangeable letters are used to change the message on a regular basis.
- Freestanding signs should not exceed 6 square feet and be no higher than 4 feet from the existing grade to the top of the sign, unless otherwise approved by the Historic Resources Commission in special circumstances.
- Window signs should not exceed more than 20% of the glass area of the window.
- Awning signs should not be more than 10 square feet per awning nor occupy more than 20% of the awning surface.
- Storefront signage should be located on a sign board and not exceed 20 square feet.
- Projecting signs may be mounted on commercial style buildings in pedestrian areas. They should not exceed 2.5 square feet excluding the mounting components, and must be suspended at least 9 feet above the public right-of-way.
- Sign lighting should be understated to be compatible with the residential atmosphere and the historic character of the district.
- Signs shall be externally illuminated only.
- Internally illuminated signs, plastic signs, flashing signs, or portable signs shall not be permitted.
- Signs on porch roofs shall not be permitted.
- Signage for home occupations may not exceed 1 square foot and may be flush mounted on the main building or hung from the porch in a manner not to obscure architectural detail/elements.

Free-standing temporary signs promoting daily specials or sales are discouraged.



Permanent burglar alarm warning signs such as this one are discouraged.





TRASH RECEPTACLES

BACKGROUND

Another item that has crowded the Albemarle Park landscape in recent years is the trash container, joined in 1999 by the colorful plastic recycling bins.

In 2012, the City began requiring the use of large rolling containers for both trash and recycling. These are much more difficult to conceal from view.

DELINEATION OF MINOR AND MAJOR WORKS

Minor Works include the construction and location of storage compartments, platforms and other structures to contain trash cans and recycling bins, which conform to the design precepts described both within these Landscape Guidelines and within the Architectural Guidelines; the planting of shrubs, trees and vines to conceal them from view;

Major Works include the construction of storage bins



One of the challenges is providing enough bins for the tenants at Cherokee and Twin Oaks cottages and still keeping the appearance somewhat presentable. Before the use of the larger trash and recycling bins, the area regularly grew quite cluttered and messy (See above).

Today, with the use of the large rolling bins, the area can be kept neater. (See below.) Perhaps a new, more attractive storage structure can be built in the future.



Before the transition to large rolling bins, an attractive structure was used to contain garbage cans outside of Milfoil cottage. (See above.)

Today, the structure is still used, but the rolling bins are neatly lined up right in front of it. (See below.)





GUIDELINE

- Trash cans and recycling bins should be concealed from public view wherever possible.
- In those instances when that can't be done, they should be contained within an appropriately built structure, or landscaped in such a manner as to conceal them from view.
- When even that is not possible, the bins should be lined up neatly along the edge of the road, as far away from the flow of traffic as is possible.



In those cases where there is no private place to store trash containers until collection day, the recommended approach is to set the bins back from the property edge and store them in a neat manner:



Some property owners are able to store their garbage bins far away from the road, up against the side of the cottage, at the end of the driveway.



Though not completely concealing the recycling bin, this rustic enclosure has quite a pleasant appearance and is a far better option than no enclosure at all.



Sometimes all that can be done is to line up the rolling bins at the edge of the road, out of the way of traffic.



RELICS, RUINS & NEIGHBORHOOD ARCHEOLOGY

BACKGROUND

Most of the significant original structures and features of Albemarle Park remain extant; but not all.

The Stable behind the Manor is gone; but its stone foundation remains.

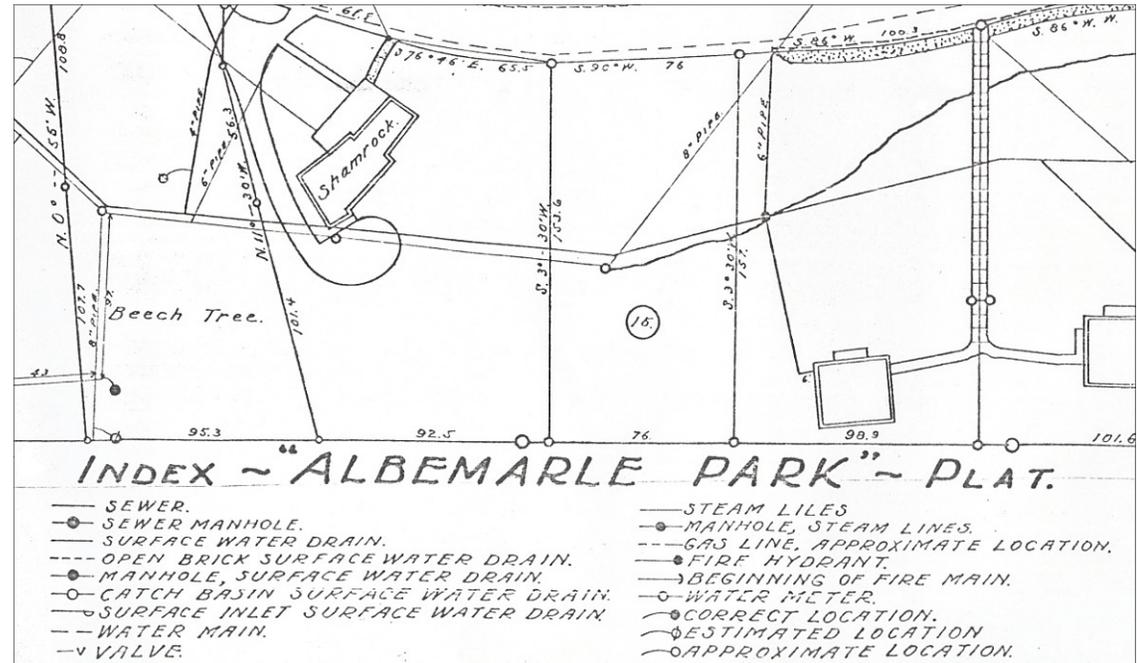
The rustic wooden bridge from Cherokee Road across to Wildfell and Brown Bear cottages is gone; however, the stone terrace to which it connected and the diverging steps to each cottage remain.

The brick drainage swales that lined most of the roads, and some of the brick paths, have been paved over with asphalt.

The relics and artifacts are part of the 100+ year history of Albemarle Park. They should be preserved.

DELINEATION OF MINOR AND MAJOR WORKS

Whenever changes or improvements to a relic or artifact are considered, accurate documentation of its existing conditions should be made. Photographs should be taken; measurements made; and, if necessary, the architectural and archeological specialists from the NC Historic Preservation Office should be consulted.



One of the most useful resources for documenting the original features of Albemarle Park is the plat of 1914 on file at the Register of Deeds at the Buncombe County Courthouse.

In addition to showing the accurate footprints of the Manor and cottages, it includes the locations of the original infrastructure elements—open swales, below-ground culverts, stone walls, water lines and more.

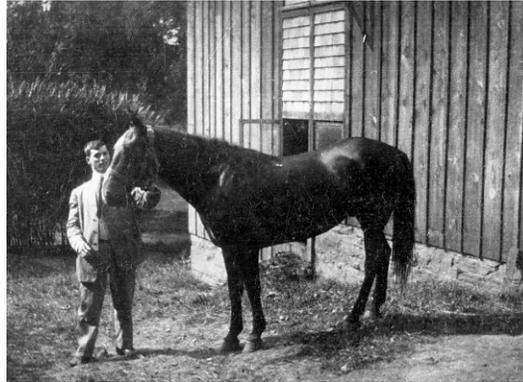
Minor Work includes any activities that do not cause any deterioration of or removal from the relic, such as planting shrubs to obscure it.

Major Work includes any actions that would damage or remove any part of the relic.



GUIDELINE

- All reasonable effort should be made to preserve the existing remains of original features of Albemarle Park.



(Above) Steam valve in a brick-lined pit behind Manzanita Cottage. This controlled the steam heat coming from the Manor Inn's boiler to several of the cottages up the hill.

*(Top) Loring Raoul with his horse outside the Manor stable.
(Bottom) The stable's stone foundation in the area behind Galax and Clio cottages.*



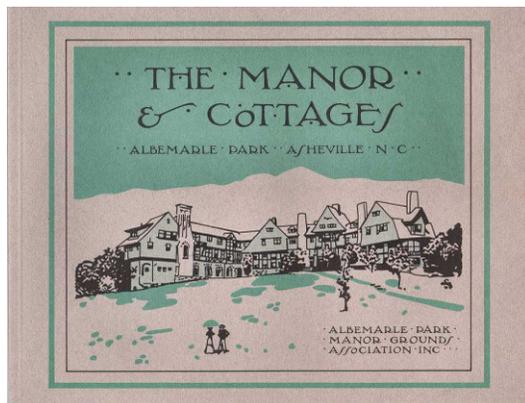
*(Top) The rustic wooden bridge which linked Wildfell and Brown Bear cottages to Cherokee Road. It existed up into the 1960s.
(Bottom) A view of the bridge from Cherokee Road.*



CONCLUSION: A NEW DIRECTION

Albemarle Park is a living community with a rich legacy. Each property is an heirloom equivalent to a prized family possession. However, such heirlooms need to be treated with special care to last for future generations. By committing to the proper application of these landscape standards and guidelines, this special place can retain its original design intent yet continue to successfully serve its residents today and in the future.

This volume was designed to be one of three complementary books. The other two are *The Manor & Cottages*, the history book published by the Albemarle Park - Manor Grounds Association in 1991, and *The Architectural Design Guidelines and Standards for Albemarle Park*, adopted in 1990 by the Historic Resources Commission and revised and updated in 2000, 2001, 2013, and 2015.



A detail from a historic photograph reveals many previously unknown aspects of the landscape near The Park: wood post bollards bordered the park along The Circle; stone steps climbed the bank between The Circle and Quarry Road; and, a low stone wall edged Quarry Road.

FOOTNOTES

The Art of Landscape Architecture, Samuel Parsons, Jr., 1915 p. 43-44

Ibid, p. 304

Design on the Land, Norman T. Newton, p. 390
Unpublished Draft of These Guidelines, Charles A. Birnbaum, ASLA, 1991

It is strongly recommended that anyone contemplating landscape changes and improvements read The Manor & Cottages, the award-winning history of Albemarle Park, particularly Chapter Six, The Landscape of Albemarle Park: Samuel Parsons' Vision.



LIST OF APPENDICES

APPENDIX A:

RESIDENTIAL PARKS, from HOW TO PLAN THE HOME GROUNDS
by SAMUEL PARSONS, JR.

APPENDIX B:

ALBEMARLE PARK PLANTING LIST / INVASIVE SPECIES LIST

APPENDIX C:

ALBEMARLE PARK FAÇADE MAP

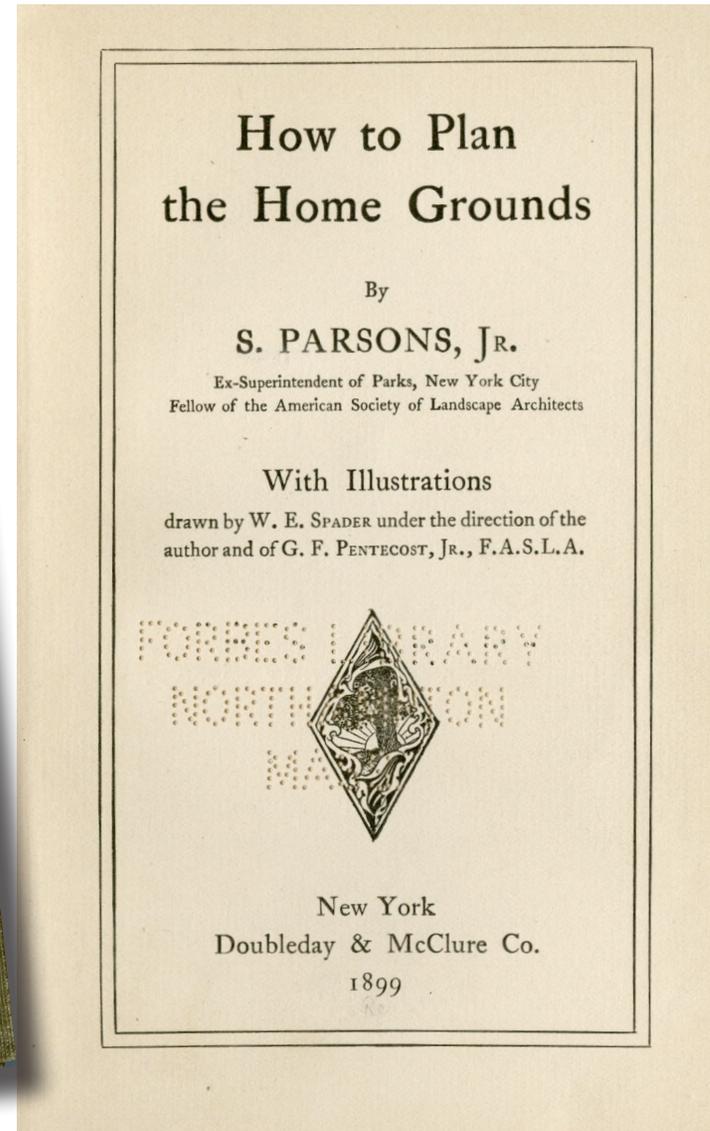
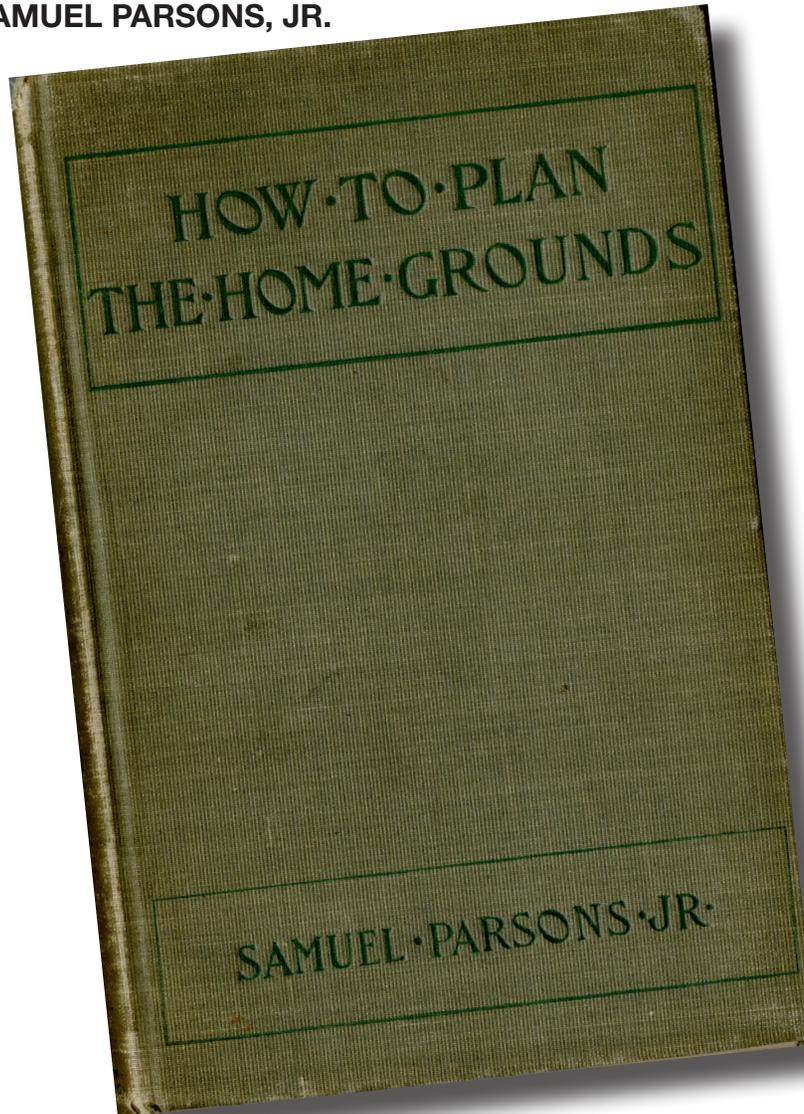
APPENDIX D:

ALBEMARLE PARK TREE & PLANTING INVENTORY MAP



APPENDIX A

*RESIDENTIAL PARKS,
FROM HOW TO PLAN THE HOME GROUNDS
BY SAMUEL PARSONS, JR.*





RESIDENTIAL PARKS

THE arrangement of lots on a territory that is intended to be divided for residential purposes amounts, in the minds of many, to merely making lots of three-quarters or half an acre, or less, as the demand may require, by running parallel lines, crossing them at right angles; the parallelograms, with a view to tempting purchasers of small means, being sometimes reduced to the normal city lot, size 25 x 100 feet, the roads being worked in between the lots in the same straightforward, simple fashion. This method of laying out villa sites and residential parks has the advantage of economy and simplicity, and the territory certainly divides up into small parcels conveniently; but how about such a simple arrangement from an æsthetic point of view, when the ground is rolling, or even mildly precipitous? Is it not to a proper plan what the row-of-boxes-pierced-with-holes style of building is to true architecture?

There are such things as steep grades that need to be overcome, and that, consequently, force roads into curious and perplexing curves. The location of the houses in each lot is, moreover, a matter that requires skill and special knowledge; in other words, experience

RESIDENTIAL PARKS

175

and study are necessary for the best results. The drainage problem is rarely a simple one, and the character of the road best suited to the territory is a matter that also requires due consideration and study.

To sum up, if the reader wishes to divide up his property into building lots, on account of a demand for moderate-sized homes that has sprung up in his neighborhood, he needs to think of a great many things that will be required for the proper development of both the inherent and undiscovered beauty and the usefulness of his property for the purpose to which he intends to convert it.

Perhaps as satisfactory a method of discussing this subject, which is evidently a more fruitful one than it would appear to be at first sight, is the consideration of an actual example we have before us, on page 180, where nearly all the problems that would have to be faced on any place of the kind seem to confront us in one form or another. The property in question is a bit of hilly country, in an inland town in the South, and is picturesque and charming to a high degree, being clothed in part by a beautiful variety of forest trees—oaks, chestnuts, etc.—and, at the same time, looking out from its more open portions over a lovely mountain landscape. People come to the region both winter and summer for the enjoyment of the climate and the beautiful natural scenery, and although there are several large, luxurious hotels and country estates, there is a great want felt for houses and grounds of moderate dimensions and expense.

With a view of supplying this demand, the owner of the property we are considering has undertaken to divide its thirty-five acres into lots of an acre or two, and to lay out convenient roads that will reach all parts of the



grounds, and that will be specially adapted to securing the best outlooks and vantage points for the scenery. Lots of medium size, from one-half an acre to an acre, had to be secured, and the best places for houses on them suggested. The problem was a knotty one, and one that depended largely for its difficulty on the irregularity and picturesqueness of the contours. The place had fine views, and not much else that fitted it for a residence park. If the owner had fully realized in the beginning all he would have to contend with, it is doubtful whether he would have deliberately faced the difficulties. It would have been so much easier to select a level or rolling piece of ground, where the grades would have been reasonably easy, and the course of the roads and the shape of the lots so much more readily adapted to the ends of design. It would have been altogether so much more satisfactory and sensible. But then undue consideration of beautiful objects will always tend to lead us away from the paths of wisdom, and the residential park-maker did really love those mountain views; and then it must be remembered that gently rolling meadows and level plains did not abound in front of those mountains. Let us look at the conditions that it was necessary to face. Here was a piece of ground (look at the section on page 182, and it will be evident) where the grade from the lowest point to the highest is over twenty per cent., or a rise of one foot for every five feet of longitudinal extent. In other words, one end of a forty-acre plot is 300 feet higher than the other; and to make the problem still more difficult, the contours are strongly plicated laterally, so that a backbone or ridge runs right up through the center, with deeply depressed valleys on either side (see page 181.)

Over at least half of this territory a fine forest of chestnuts and oaks extends itself. It is not very wonderful, therefore, to discover that the mountain views from these slopes are enchanting on a bright, sunshiny afternoon; but, oh, the mountain torrents that tear down through these valleys, and the perched-up sites for houses that seem to offer insoluble problems to those whose unhappy lot it is to devise reasonably accessible houses by means of devious roads and paths. The first thing done was the establishment of a drainage system that was large enough to take care of the greatest rush of water that it would be possible to imagine would at any time occur. The pipe used was in part two feet in diameter, diminishing gradually to one foot, and extending throughout the lowest part of the valleys the length and breadth of the territory.

At the entrance of the park, at the lower end, a simple but picturesque stone lodge, with an arched passage through, has been erected, and here business offices are located. Just within the entrance, a small reservation, some three acres of open space, has been reserved for a small hotel or casino, and lawns with trees. This building is low and picturesque, and is reached by a winding road, for the passage of which it has been necessary to make deep cuts, in order to partially overcome the original inordinately steep grade of twenty per cent., so far as to secure a fourteen per cent. grade, over which it is possible for a carriage to pass with some degree of comfort.

It is evident that on this tract of land the extremes in the way of grades have been reached. The puffing and blowing produced by the mountain climb must be compensated by the mountain views, which, as we strain up-



ward, we may feel triumphantly are far better than those of the flat and uninteresting plain. The problem to be overcome may be difficult, but it is not surprisingly difficult, and is, without doubt, well worth the trouble of an intelligent study that will satisfactorily develop its possibilities for reasonable comfort and beauty. After all has been done, however, that can be done by the most careful study of grades, there still remain spots that cannot, by any possible contrivance, be used for living purposes, unless it be proposed to assume the habits of an eagle on a crag. The only thing that can be done is to at least delight the eye on these inaccessible spots with a thick covering of trees, shrubs, and vines.

A little open meadow and moderately sloping hillside is retained near the entrance, where only is to be noticed any considerable stretch of turf for greensward.

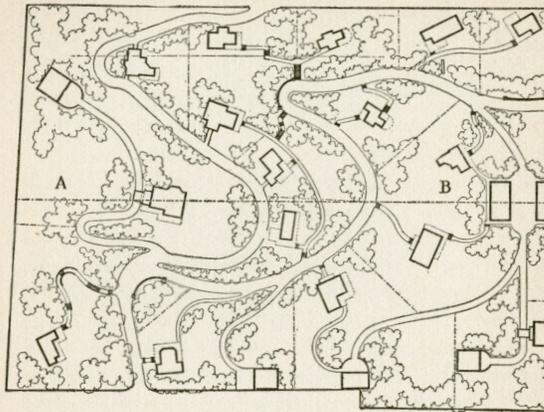
The whole region is a mountain hillside, with trees, shrubs, and vines largely clothing its slopes, and therefore the intention is evident everywhere of supplementing the work of Nature in the same spirit, but with a distinct view of making tasteful and comfortable human homes within its confines. With this object in view, the roads are built solidly, with macadam foundations, and graveled, and all connected by solid stone gutters and road basins with the general drainage system. Occasional hillside flights of steps are introduced, to reach house sites that a carriage may not attempt to approach. Retaining walls along roads also have been found necessary. But the unique, and specially important, adornment of the territory is the plantations that are everywhere carved out on a distinct system. They are really a development of the irregular and natural masses of foliage that already exist on the place, keeping dis-

tinctly in view the open-air comfort that is needed for each and all of the houses. It might seem, at first sight, that little planting would be needed in such a thickly-wooded region, but it is astonishing how many plants can be used in what is already a comparatively well-clothed territory.

In the first place, along the drives, wherever there is not ample shade from existing forest, there is a sufficient number of trees to temper the rays of the sun, not necessarily regularly planted, or planted alone, without the association of shrubs, but brought in as a shelter about every forty or fifty feet. They consist, chiefly, of American ashes, tulip trees, American lindens, pin oaks, chestnut oaks, wild cherries, and one or two kinds of maples, and the Oriental plane tree. On the rugged reservations not fitted for residential purposes, shrubs like the *Lonicera fragrantissima*, *Spiraea opulifolia*, *Forsythia fortunei* and *suspensa*, *Itea virginica*, *Symphoricarpos glomerata*, *Philadelphus*, red-twigged dogwood, *Ligustrum sinensis*, one or two Japan *elaëagnus*, and a Japan barberry. These are not all that have been used, but they are the most important, because they will associate themselves well with the vegetation of the region.

The crowning improvement of these plantations, however, will be found in the vines and creepers that appear everywhere along the roads, over the rocks, and down the steep banks where a goat could hardly climb. The peculiarity of the vine treatment of this small park is that it is used along the roads, because the grass turf will not thrive as well on these steep banks, or harmonize as well with the rugged character of the scenery.

The planting is made with such vines as honeysuckle, running roses, *Wistaria frutescens*, English ivy, etc.,

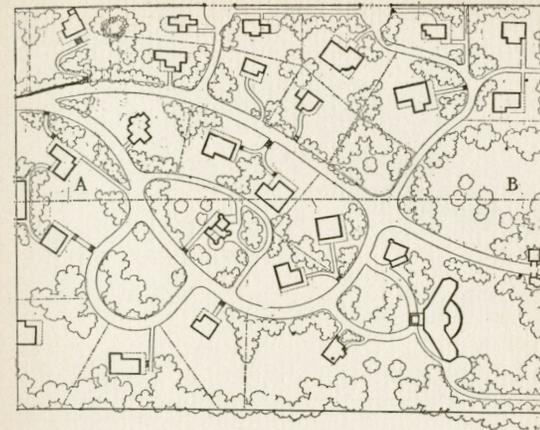


ALBEMARLE PARK, ASHEVILLE, N. C., SHOWING

planted one foot to two feet apart, and extended in an irregular border up and down, and along the base of the steep banks, and along the edge of the road. This treatment is charming in its wildwood effect, and is, in the long run, economical. The vines, to get an early and good effect, should be planted about a foot apart, although even at three feet apart they will make a thick turf, or mat, in two or three years.

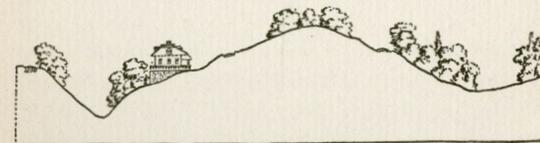
In many places English ivy will do well used as turf on the ground, and is certainly very picturesque employed in that way. No vine, however, is better suited to this hillside territory than the Michigan running prairie-rose, *rosa setigera*. As it has been noted elsewhere, its growth is vigorous, its foliage healthy, and its bloom most profuse.

Even in the lots themselves, a few trees and shrubs, as



ARRANGEMENT OF ROADS AND HOUSE LOTS

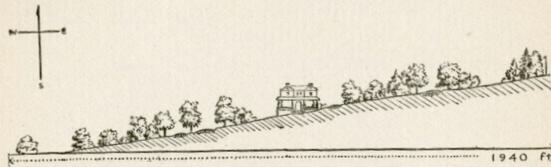
well as vines, are planted in harmony with the general system, so as to establish a certain standard of planting, in the hope that it may be kept up in the future



CROSS SECTION OF ALBEMARLE PARK, ASHEVILLE, N. C.

by all those who buy lots on which to construct homes.

The entire exterior boundary of the place has a stout wire fence, covered with honeysuckles and Virginia creepers, and wherever trees and shrubs are lacking, care

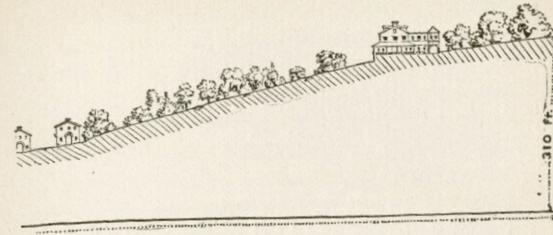


1940 Ft.
LONGITUDINAL SECTION OF ALBE

is taken to fill in foliage by planting kinds that harmonize with the landscape of the region.

The sites of the houses are carefully selected, so as to get the best views, and several of them have been built and sold by the company controlling the park, so as to set the style of a high and suitable grade of architecture. The treatment of one piece of reserved land deserves special attention, where a bowl, or hollow, has been made by the course chosen for the road. A few small oak trees stand here, but the beauty of the spot has been specially improved by an undergrowth of vines and creeping evergreen plants, and the introduction of a noteworthy collection of the splendid native American azaleas: *azalea calendulacea*, *azalea vaseyii*, and *azalea viscosa*, some of which glow in May and June with the most splendid tints of orange and red. On the park reservations rustic seats and summer-houses are introduced, with all the appurtenances for different games: tennis, golf, croquet, etc.

This entire territory is a particularly difficult place to treat, and yet every spot has always its own special difficulties to meet, whether it be of drainage, sites for the houses, direction of roads, on account of grades, or subdivision of lots.



MARLE PARK, ASHEVILLE, N. C.

It may seem at first sight easy, but there are really a great many points to be adjusted to the æsthetic and practical needs of residents before the arrangements of a residential park, for that is what a building-lot scheme should be, can be considered completely successful.

Its treatment need not be surprisingly original, or fanciful, or picturesque, but there should be such sane consideration of all aspects, practical and æsthetic, of the possibilities of the case, as will secure that sort of perfect relation of all its parts which will give it a dignified and sensible beauty that, if it does not surprise at first, will charm after all, and will *last*.



APPENDIX B: ALBEMARLE PARK PLANTING LIST FROM SAMUEL PARSONS' HOW TO PLAN THE HOME GROUNDS

Compiled by Al Kopf, ASLA and Clay Mooney, ASLA

Owners and residents are urged to consider this list of trees and other plant material when making improvements to their properties, and help preserve and restore the landscape of Albemarle Park in the spirit of, and in sympathy with Samuel Parsons' original intent.

TREES:

Green Ash (*Fraxinus pennsylvanica*)
White Ash (*Fraxinus americana*)
Tulip Tree (*Liriodendron tulipifera*)
American Linden (*Tilia americana*)
Pin Oak (*Quercus palustris*)
Chestnut Oak (*Quercus prinus*)
Black Cherry (*Prunus serotina*)
Red Maple (*Acer rubrum*)
Sugar Maple (*Acer saccharum*)
Silver Maple (*Acer saccharinum*)
Boxelder (*Acer negundo*)
Oriental Plane Tree (*Platanus orientalis*)
Flowering Dogwood (*Cornus florida*)
Eastern Hemlock (*Tsuga Canadensis*)
Hickory (*Carya spp.*)

* Denotes has been determined to be an invasive species.
See Invasive Species List on page 59.

VINES:

American Wisteria (*Wisteria frutescens*)
English Ivy (*Hedera helix*)*
Prairie Rose (*Rosa setigera*)
Virginia Creeper (*Parthenocissus quinquefolia*)
Running Rose (*Rosa*)

SHRUBS:

Winter Honeysuckle (*Lonicera fragrantissima*)
Common or Eastern Ninebark
(*Spiraea opulifolia* = *Physocarpus opulifolius*)
Forsythia (*Forsythia suspensa* var. *fortunei*)
Virginia Sweetspire (*Itea virginica*)
Indian Currant or Coralberry (*Symphoricarpos glomerata* or *Symphoricarpos orbiculatus*)
Multiflora Rose (*Rosa multiflora*)*
Sweet Mock orange (*Philadelphus coronarius*)
Red Osier Dogwood or Red twigged Dogwood
(*Cornus sericea* or *Cornus stolonifera* Chinese)

Flame Azalea (*Rhododendron calendulaceum*)
Pinkshell Azalea (*Rhododendrom vaseyi*)
Swamp Azalea (*Rhododendron viscosum*)

EVERGREEN SHRUBS RECOMMENDED BY PARSONS:

American Holly (*Ilex opaca*)
Japanese Holly (*Ilex crenata*)
Leatherleaf Mahonia (*Mahonia bealei*)*
Oregon Grapeholly
(*Berberis aquifolia* = *Mahonia aquifolium*)
Chinese Mahonia (*Mahonia fortunei*)
Rhododendron "Mrs. C.S. Sargent"
(*R. catawbiense* cultivar)
Rhododendron x Everestianum
(from *R. catawbiense*)
Mountain Laurel (*Kalmia latifolia*)
Andromedas (Mountain Pieris)
(*Pieris floribunda* = *Andromedas catesbii*)



OTHER PLANTS MENTIONED IN RAOUL FAMILY PAPERS:

Wichuriana Rose (Memorial Rose)

*(Rosa wichuraiana)**

Norway Spruce (*Picea abies*)

Scarlet Firethorn

(Crateagus pryacantha = Pyracantha coccinea)

Sunflowers (*Helianthus*)

Thorne

Iris, Tulips, Jonquils

Rhododendrons

Lilacs

Nasturtiums

Camperdown Elm

(Ulmus x vegeta "camperdownii")

SOURCES:

Hortus Third - Cornell University

Manual of Woody Landscape Plants - Michael Dirr

Native species of trees, shrubs, and other plantings are also acceptable landscape options for Albemarle Park.

INVASIVE SPECIES LIST

The following list of plant species was adapted from NC State University's List of Invasive, Exotic Plants of the Southeast and the USDA's Invasive Plants of the Southeast. Planting these invasive species is strongly discouraged. Please make every effort to eliminate them from the development site prior to any new plantings. More species may be added to this list from time to time if they are shown to become serious problems in the urban and natural settings.

Autumn Clematis, Virgins Bower
(Clematis terniflora)

Bicolor Lespedeza (*Lespedeza bicolor*)

Bradford Pear (*Pyrus calleryana*)

Burning Bush (*Euonymus alata*)

Butterfly Bush (*Buddleia davidii*)

Chinese Elm (*Ulmus parvifolia*)

Chinese/European Privet
(Ligustrum sinense/vulgare)

Chinese Silvergrass (*Miscanthus sinensis*) (*i.e.*
Straight species; non-seeding cultivars excluded)

Chinese Wisteria/Japanese Wisteria
(Wisteria sinensis/Wisteria floribunda)

Cogongrass (*Imperata cylindrical*)

Crown Vetch (*Coronilla varia*)

Cypress Vine (*Ipomoea quamoclit*)

English Ivy (*Hedera helix L.*)

Fragrant/Tartan Honeysuckle (*Lonicera*
fragrantissima/tatarica)

Garlic Mustard (*Alliaria petiolata*)

Golden Bamboo
(Phyllostachys aurea Carrière ex Rivière & C. Rivière)

Japanese Barberry (*Berberis thunbergii*)

Japanese Honeysuckle (*Lonicera japonica*)

Japanese Knotweed (*Reynoutria japonica*)
[formerly Polygonum cuspidatum]

Japanese Spiraea (*Spiraea japonica*)

Japanese Stilt Grass (*Microstegium vimineum*)

Johnson Grass (*Sorghum halapense*)

Korean or Sericea Lespedeza (*Lespedeza cuneata*)

Kudzu (*Pueraria Montana*)

Leatherleaf Mahonia (*Mahonia bealei*)

Mimosa (*Albizia julibrissin*)

Multiflora Rose (*Rosa multiflora*)

Oriental Bittersweet (*Celastrus orbiculatus*)

Porcelainberry (*Ampelopsis brevipedunculata*)

Princess Tree (*Paulownia tomentosa*)

Purple Loosestrife (*Lythrum salicaria*)

Queen Anne's Lace (*Daucus carota*)

Russian/Autumn Olive
(Elaeagnus angustifolia/umbellata)

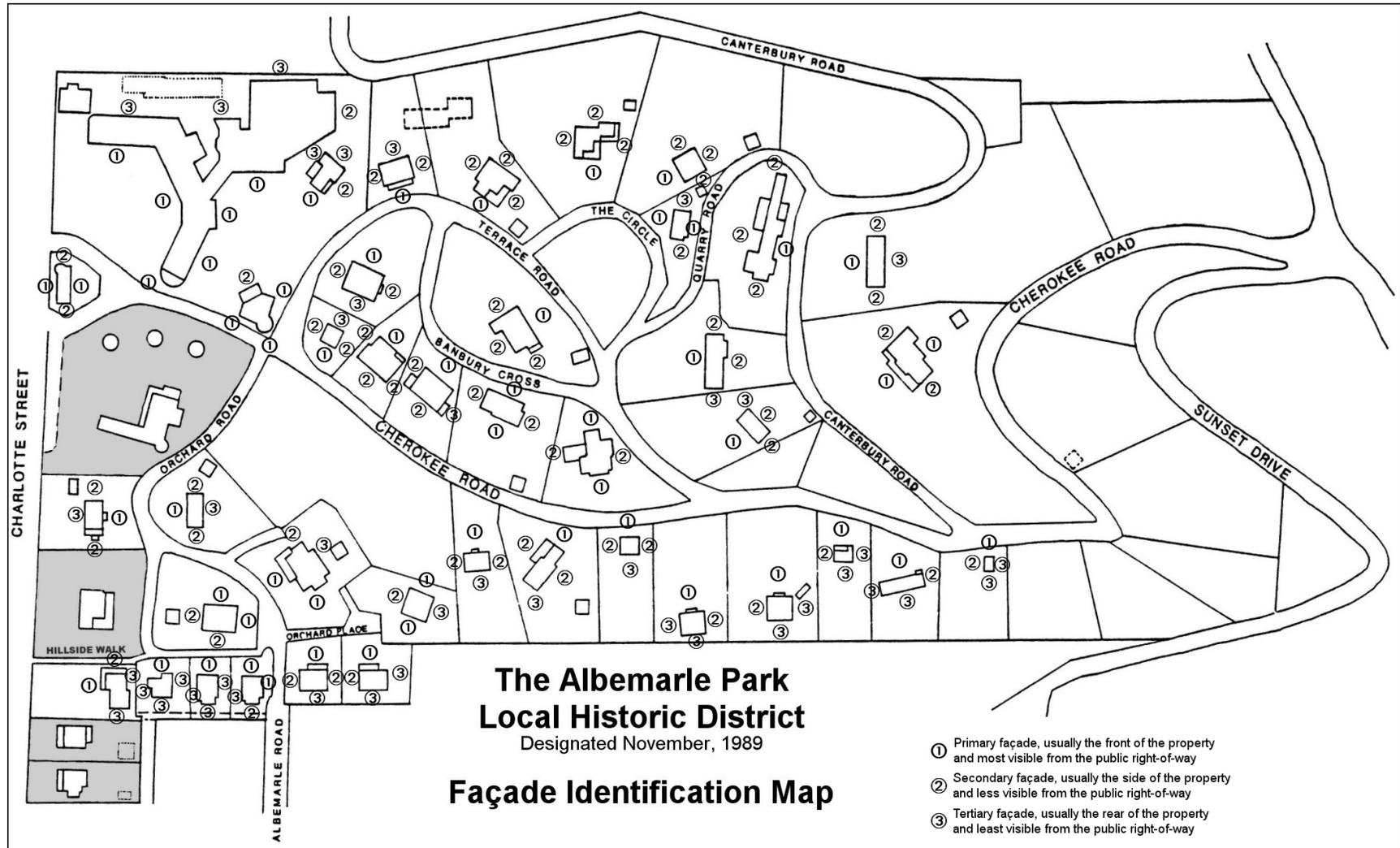
Tree of Heaven (*Ailanthus altissima*)

Winter Creeper (*Euonymus fortunei*)

ashevillebotanicalgardens.org and **mountaintrue.org**
are good resources for homeowners looking for native alternatives to replace invasive species in their yards.



APPENDIX C: FAÇADE MAP





FAÇADE IDENTIFICATION

The cottages and other structures in Albemarle Park are not situated, as in most conventional neighborhoods, on a grid with front, back and side yards.

Instead, many are visible from various aspects and have façades of differing impact on the visual character of the neighborhood.

The following system has been developed to identify the façades of each structure and define the type of features that are allowed on each façade.

Consult the map on Page 60 for the identification of the façades of the current structures in Albemarle Park.

TYPE 1: ENTRANCE FAÇADE

This is the obvious “front” of the building, its most public face. In several instances, a structure may have more than one Type 1 façade. The Manor, Breezemont, Clover, Orchard and Milfoil all have two or more Type 1 façades.

TYPE 2: PROMINENT SECONDARY FAÇADE

Though not containing the main entrance to a structure, this façade is still quite important visually to the overall design of the structure and is quite visible from the public right-of-way.

TYPE 3: LEAST PROMINENT FAÇADE

This is the façade which is the least visible from any public right-of-way. In many cases, but not in all cases, this is the rear of the structure.

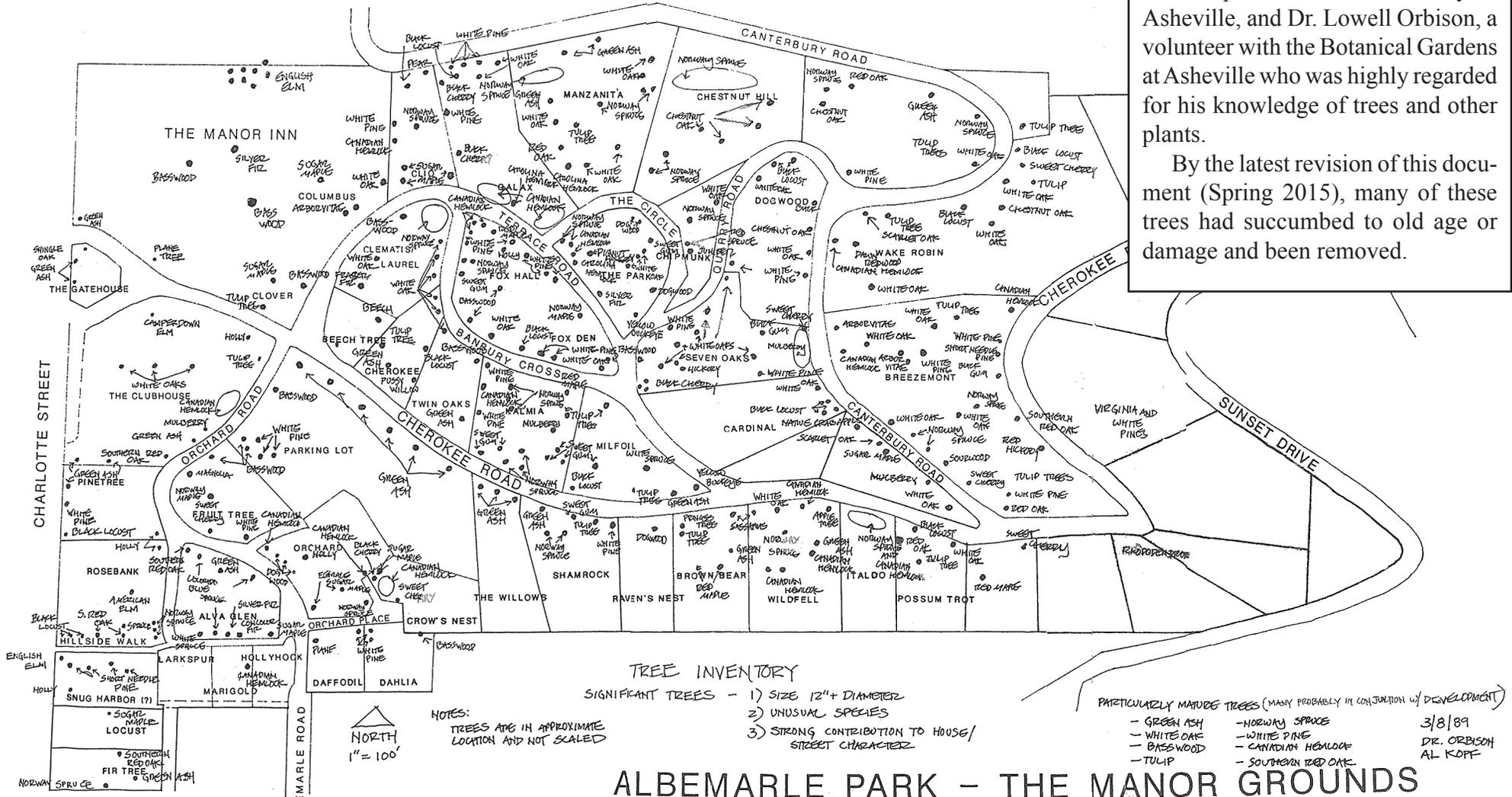
In many cases, a structure has no Type 3 façade. In those cases, the property owner shall work with the Director of the HRC and members of the Commission to choose the most appropriate location for those items usually relegated to the Type 3.



APPENDIX D: ALBEMARLE PARK TREE & PLANTING INVENTORY MAP

This map resulted from a walk-through of Albemarle Park conducted on March 8, 1989 by Al Kopf, Landscape Architect for the City of Asheville, and Dr. Lowell Orbison, a volunteer with the Botanical Gardens at Asheville who was highly regarded for his knowledge of trees and other plants.

By the latest revision of this document (Spring 2015), many of these trees had succumbed to old age or damage and been removed.





“The whole region is a mountain hillside, with trees, shrubs, and vines largely clothing its slopes, and therefore the intention is evident everywhere of supplementing the work of Nature in the same spirit, but with a distinct view of making tasteful and comfortable homes within its confines.”

How to Plan the Home Grounds
Samuel Parsons, Jr.