Citizens’ Institute on Rural Design
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Welcome!

We’ve come a long, long way since I began pulling tabs off slips of paper off the gas station walls and driving down every driveway with a “farm fresh eggs for sale” sign! The Oregon County Food Producers and Artisans Co-Op started like most things as an idea and became a burning desire to reach out and connect folks in and around our county. I wanted to be able to help centralize all of the good work that people were doing in our area with crafts and agriculture as a means of not only bringing us together to support an economy of neighborliness, one that recognized and celebrated that all value isn’t monetary, but one that could also help supplement incomes of county residents and nurture a spirit of exchange of ideas, traditional knowledge, and fellowship.

It has been a very organic process with outcomes and momentum that I could sometimes see coming and sometimes not. I have been so blessed to be in a community of people willing to dream and do with me, and none of this would be possible without our OCFPAC members, their families, and other community supporters, and now there’s you!

We are so thankful that you’ve agreed to be a part of our process. We truly believe that together we can dream up a fantastic community hub that can respond to local need by building on local resources of ingenuity, commitment, and love of place. We want to welcome you to our community! Thank you for sharing your time and ideas with us.

With Deepest Gratitude,

Rachel Reynolds Luster
Founder, Project Steward
Oregon County Food Producers and Artisans Co-Op
Oh my goodness!!! This day has finally arrived!!!

A day we have been diligently working toward for some months now. Welcome to our Alton, Missouri Rural Design Workshop.

This event has been made possible for our community through the work of Rachel Luster, and the Oregon County Food Producers and Artisans Co-Op and the Citizens’ Institute on Rural Design. We want to thank these organizations for making this possible.

We are coming together to transform an area on the court square of Alton, and, to transcend to a new concept of a local market for our community and our local producers.

Our vision is to change the landscape, and we do mean physically, as well as to change the landscape of what local really means.

We welcome you and look forward to a new beginning.

Deborah Sallings
Alton Area Chamber of Commerce
Welcome to Oregon County, Missouri’s Citizens’ Institute on Rural Design™ (CIRD) Workshop!

We are very pleased to join the Oregon County Food Producers and Artisans Co-Op in bringing this workshop to Oregon County, which was selected to receive technical assistance through a competitive national process. The Citizens’ Institute on Rural Design™ (CIRD) works to help rural communities enhance their quality of life and economic vitality through facilitated design workshops. For more than 20 years, CIRD has brought together local leaders, non-profits, and community organizations with a team of specialists in design, planning, historic preservation and creative placemaking to address challenges like strengthening economies, enhancing rural character, leveraging cultural assets, and designing context supportive transportation facilities.

This workshop aims to generate a plan for transforming the long-vacant building next door to the Co-Op into a multifunctional public market and community art center that will serve as an economic incubator for artists and food producers in the county.

Over the next two and a half days, the workshop will cover a broad array of interrelated topics, including rural architecture and site design, best practices for local food production and fruit farming, vernacular architecture, and organizational development strategies for the Co-Op and will culminate in a public open house followed by a community celebration on Saturday afternoon. These topics will be covered not only through presentations, but also through site visits, as well as learning carousels, in which participants will participate in lively discussions and design sessions led by the members of the workshop’s resource team, comprised of nationally-recognized designers and community development professionals who will speak throughout the event:

- Guy Ames, Horticulture Specialist at ATTRA
- Ben Sandel, Cooperatives Consultant of CDS Consulting Co-Op
- Kirsten Stoltz and Richard Saxton, Directors of M12 Studio
- Maria Sykes, Founder of Epicenter
- Emily Vogler, Landscape Architect, Michael Van Valkenburgh Associates
- Jesse Vogler, Visiting Assistant Professor, Sam Fox School of Design and Visual Arts
- Barbara Williams, Artist and Professor, Missouri State University
- Mark Wise, KEM Studio

This notebook will provide you with background information on Alton, as well as articles and reports on the subjects the workshop will address.
In it, you will find:

- Background on the Citizens’ Institute on Rural Design ™ program and our partners
- Biographies of the speakers
- Workshop agenda
- Aerial map of the project site
- Articles on subjects covered by the speakers
- A resource guide for rural planning and design
- A glossary of planning and design terms

We hope this notebook will guide you during the course of the workshop and we encourage you to peruse the articles, and familiarize yourselves with the background provided on each of the speakers and presenters beforehand as well. For more resources, we invite you to visit the Resources for Rural Communities page on the CIRD website http://www.rural-design.org/resources.

We are confident that with the participation and collaboration of community members like yourself along with great professional expertise from both inside and outside the community, this workshop will move Oregon County forward in creating a space for the Oregon County Food Producers and Artisans Co-Op to best serve the County, and serve as a model for other Co-ops and rural communities in the region, and across America.

Thank you for participating and enjoy the workshop!

Cynthia Nikitin, Director
Citizens’ Institute on Rural Design™
2a. Program Background

CITIZENS’ INSTITUTE ON RURAL DESIGN™ ANNOUNCES 2014 AWARDS:

Communities from Mississippi, Missouri, Nebraska, and New Hampshire to Host Rural Design Workshops

Date: July 23, 2014

Washington, DC — The Citizens’ Institute on Rural Design™ (CIRD) announced today the four organizations selected to host this year’s rural design technical assistance workshops. CIRD workshops bring together local leaders, non-profits, community organizations, and citizens and a team of specialists in design, planning, community and economic development, and creative placemaking to address design challenges identified by the host community. Selected from a pool of 48 applicants by an advisory panel, the four 2014 workshop hosts are:

- Carl Small Town Center: Houston Community, Mississippi
- Oregon County Food Producers and Artisans Co-Op: Oregon County, Missouri
- Lincoln and Lancaster County Planning Department: Lancaster County, Nebraska
- University of New Hampshire Cooperative Extension (UNHCE): Franklin, New Hampshire

The community of Houston, Mississippi (pop. 3,562) will work with the Carl Small Town Center to generate a design for a cycling/pedestrian connection leading from their newest attraction - the Tanglefoot Trail - to the Natchez Trace Parkway, a 444-mile scenic drive and major destination for cyclists, to downtown Houston located seven miles away. The workshop in Oregon County, Missouri (pop. 10,997) will guide the renovation of one (in a series of) vacant buildings located on the town square into a multi-destination market and community center to serve as an economic incubator for artists and food producers in the county. Lancaster County, Nebraska will host a region-wide workshop gathering residents and leaders together from 12 rural villages (total pop. 7,967) to create a toolbox of design techniques and resources to help them recapture their sense of place. Franklin, New Hampshire’s (pop. 8,456) workshop will address how to revitalize the downtown in keeping with the goals of ensuring affordable housing options and age-friendly design for senior citizens statewide. Each of the selected organizations applied with multiple local partners. “We were extremely impressed by the volume and high quality of the applications we received. The selected communities demonstrate rich potential for leveraging partnerships to take action on a wide range of rural design issues,” said Cynthia Nikitin, CIRD Program Director and Senior Vice President of Project for Public Spaces, Inc. “Rural design is a valuable tool for citizens to use to build on existing assets and improve their community’s quality of life and long-term viability.”

CIRD offers annual competitive funding to as many as four small towns and rural communities to host a two-and-a-half day rural design technical workshop. CIRD awardees receive $7,000 to support the workshop, in-kind design expertise and technical assistance valued at $35,000, and additional training through webinars, conference calls, and web-based resources.
CommunityMatters® and CIRD will be offering capacity building events. These quarterly calls and webinars, open to the public, are geared towards people working on issues related to rural design or planning. These instructional calls will help participants develop the skills they need to succeed, as well as provide inspiration to help them get started. More calls and registration information will be provided on the CIRD web site later this summer. www.rural-design.org

About the Partners

**The Citizens’ Institute on Rural Design™ (CIRD)** is a National Endowment for the Arts leadership initiative in partnership with the U.S. Department of Agriculture and Project for Public Spaces, Inc., along with the Orton Family Foundation and the CommunityMatters® Partnership. Established in 1991, CIRD has convened more than 60 rural design workshops in all regions of the country, empowering residents to leverage local assets in order to build better places to live, work, and play. For more information visit www.rural-design.org.

**CommunityMatters®** is a national partnership of seven organizations with the common goal of building strong communities through the improvement of local civic infrastructure. The CommunityMatters partners aim to equip community members to strengthen their places and inspire change. The partners are: Deliberative Democracy Consortium; Grassroots Grantmakers; National Coalition for Dialogue & Deliberation; New America Foundation; Orton Family Foundation; Project for Public Spaces; and Strong Towns. CommunityMatters is a program of the Orton Family Foundation.

**The National Endowment for the Arts**, established by Congress in 1965, is an independent agency of the federal government. To date, the NEA has awarded more than $4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. Join the discussion on how art works. Visit the NEA at arts.gov

**USDA Rural Development** administers and manages housing, business and community infrastructure programs through a national network of state and local offices. Rural Development has an active portfolio of more than $176 billion in loans and loan guarantees. These programs are designed to improve the economic stability of rural communities, businesses, residents, farmers and ranchers and improve the quality of life in rural America. rurdev.usda.gov

**Project for Public Spaces (PPS)** is a nonprofit planning, design, and educational organization dedicated to helping people create and sustain public spaces that build stronger communities. Founded in 1975, PPS has completed projects in over 2,500 communities and all 50 US states. PPS has become an internationally recognized center for resources, tools, and inspiration about Placemaking. pps.org

**The Orton Family Foundation**, founded in 1995, helps small cities and towns harness the inherent ability of citizens to imagine and achieve a culturally and economically vibrant future for their community. The Foundation’s Heart & Soul approach supports citizens in steering their town’s future by discovering the characteristics and attributes valued most in their community and, then, by placing those shared values at the center of local decision making. orton.org
Food Co-Op Promotes Bartering, Sustainability

By Linda Holliday

When Arkansas native Rachel Reynolds Luster, a folklorist and fiddler, moved to Oregon County, Mo., a few years ago, she quickly scouted out local growers of meat, eggs, cheese, garden produce, honey and raw milk. Although it meant many miles of driving in the large, sparsely populated county, Luster wanted fresh, all-natural food for her family.

Some of these local farmers traded their products in exchange for Luster’s sewing or fiddle skills. Instead of cash, a few ranchers traded homegrown beef for fiddle lessons.

“Sure, I could get paid and then go to the store and buy some hamburger, but I’d rather have grass-fed meat that my neighbor raised,” Luster said. “For me, it’s all about knowing where it comes from.”

As she drove the rocky roads from one farm to another, Luster thought about ways to bring these people together. To see if others might be interested in forming a network of food producers and crafters, Luster put up flyers and notified the local newspaper.

To her surprise, 30 people packed into Juggbutt’s Coffee House for an exploratory meeting on a rainy Saturday, the day before Easter, two years ago. Among the attendees were farmers, woodworkers, a chiropractor, spinners, weavers, soap makers, herbalists, artists, beekeepers, gardeners and craftspersons of all sorts, many of whom Luster had never met.

“People should not have to drive 40 miles to buy crummy lettuce when they can get fresh, organic lettuce from their neighbors,” Luster said. “They just have to know where to get it.”

Centralizing these homegrown products and skills in an area that has practiced an economy of neighborliness for 100s of years made good sense to Luster. With few jobs and a high poverty rate, people in the Ozarks have traded among their neighbors for generations, she said.

"Folks here take care of one another and feel a responsibility to their friends, neighbors and the land,” Luster said. “I love that so many people in our county, on whatever scale, are producing food for themselves and that there's a tradition of bartering."

Excited by the enthusiastic support at that first gathering, Luster set out to form a cooperative, find a suitable market building and learn all she could about other such ventures. After almost 24 months of setbacks and
successes, the Oregon County Food Producers and Artisans Co-Op opened with 20 members in a former donut shop on the courthouse square in Alton, Mo., on Earth Day 2013.

Thirty days later, membership had grown to 47, from 11-year-old Grace Harms, who makes potato bracelets, to 95-year-old Bob Langston, Luster’s neighbor and avid local historian. In the first month of operation, sales exceeded $1,200, not including donations or membership dues.

“To see the co-op actually progressing, it’s better than I could ever have imagined,” Luster said. “I am continually blown away by the breadth of interest in what we’re doing here and the ways in which people are able and willing to contribute to our little project.”

Luster said representatives of many other service groups have stopped in to offer ideas of ways to work together. They recognize how the co-op can benefit their organizations, whether they assist the elderly, crime victims, children, low-income residents or people trying to rebuild their lives for whatever reason. Money also showed up unexpectedly after Luster spoke at the Ozarks Area Community Congress and posted co-op updates on Facebook. Strangers from as far away as Louisiana and Oklahoma mailed Luster money just to boost her efforts.

Co-op membership is $10 per month, or $5 with one hour of service. Dues can be paid in cash, service or product. All labor is by volunteer members, including special tasks such as accounting and public relations. Members set the price of their goods, with 70 percent of the net going to the member and 30 percent to the co-op.

While organized as a for-profit business (to avoid bureaucratic reporting and other requirements), the co-op functions more as a non-profit agency. After store rent, utilities and other overhead is paid, the co-op’s profits are reinvested into the community, with members deciding on recipients, possibly a local charity, school or to a family whose home burned, for example.

Besides the market, which includes a wide range of handcrafted and homegrown items, the co-op serves as an information center. A bulletin board in the store identifies who has a surplus of potatoes, makes leather horse bridles, sells hay or who will barter for beans.

Also, members and guest speakers are set to teach an assortment of classes on such things as canning produce, spinning wool and gathering wild edibles. Members will draw on the skills and knowledge of each other to provide workshops on various aspects of a land-based economy and other cultural activities. The shop also exhibits the work of local artists and will hold cultural events such as locally relevant film screenings, readings, and host a weekly jam session, or “picking circle” as they’re referred to here.

Luster said many more projects are being considered, including starting an heirloom seed library. Because the plants are raised here, the seeds will be tolerant of the Ozarks unique growing conditions, pests and diseases. Regional gardening tips, such as scooping in Epsom salt, sugar and lime when planting tomatoes, are freely exchanged.

Long-term co-op goals include a certified community kitchen with space for canning and baking, either for personal use or sale. Another goal is a year-round covered community garden plot for individual use and/or as a small-scale land-based business incubator.

The co-op has plans for a cultural lending library of local music, art, seeds and books that can be borrowed
and added to by co-op members. A reading and listening area allows visitors to peruse rare Ozarks-based music albums and books.

The co-op’s chief goal is to nurture the culture of our place from below-the-ground up and by working together, Luster said.

“Our approach is intended to be holistic by encouraging the ecological, physical, spiritual, economic, and cultural health of Oregon County through our work in the belief that a vibrant and dynamic culture is both the flower and the seed of a well-tended community,” Luster said.

To learn more, visit the co-op at www.facebook.com/OregonCountyCo-Op.

Linda Holliday lives in the Missouri Ozarks where she and her husband formed Well WaterBoy Products, a company devoted to helping people live more self-sufficiently off grid, and invented the WaterBuck Pump.
3. Resource Team

Guy Ames
Founder, Ames Orchard & Nursery and Horticulture Specialist, ATTRA

Guy has operated Ames Orchard & Nursery (amesorchardandnursery.com), producing both fruit and fruit plants adapted to Ozark conditions, for 25 years. Currently, Guy is a Horticulture Specialist with ATTRA, the national sustainable agriculture information service managed by the National Center for Appropriate Technology.

He is the author of a series of publications on organic fruit production published by ATTRA, including Community Orchards, Peaches: Organic Production, Pawpaws: Tropical Fruit for Temperate Zones, Apples: Organic Production, and many more (go to www.ncat.attra.org/horticultural for a full list).

Guy is an accomplished speaker and workshop presenter, most recently leading workshops on “Urban Fruit Production” at the U.S. Botanic Garden in Washington, D.C. Guy has a BA from Texas A&M, Commerce; MS in horticulture (fruit crops and pest control in fruit crops) from University of Arkansas, Fayetteville.

Rachel Reynolds Luster
Workshop Coordinator and Co-Op Founder

Rachel Reynolds Luster is an active participant in local, state, and national policy conversations and the development of rural cultural programming. Along with founding The Oregon County Food Producers and Artisans Co-Op, she also serves on the National Working Group for Rural Art and Culture, is a founding Project Steward and Editor for The Art of The Rural, is a Creative Community Fellow through National Arts Strategies, and has led several initiatives in her home county focused on a holistic view of economy and its intersections with local culture. She is a folklorist, artist, and librarian and is currently pursuing her Ph.D. at Arkansas State University in Heritage Studies. She is a frequent contributor to symposia and publications dealing with rural art and culture.
Cynthia Nikitin
Director, Citizens’ Institute on Rural Design

Cynthia Nikitin has led numerous large-scale and complex projects during her twenty-three years with Project for Public Spaces. Cynthia’s technical expertise stretches from the development of downtown master plans, transit facility and station area enhancement projects, to the creation of corridor-wide transportation and land use strategies, to the development of public art master plans for major cities, and the coalescing of government buildings, libraries and cultural institutions into civic centers. Cynthia is currently directing the Citizens’ Institute on Rural Design, a leadership initiative of the National Endowment for the Arts focused on providing technical design assistance to rural communities and small towns across the United States. She is also a regular keynote speaker at public forums, training sessions, and public workshops around the world.

Cynthia is an expert in using placemaking to create safer cities and upgrade informal settlements in the developing world. She is currently spearheading PPS’s alliance with UN-HABITAT and the Ax:sion Johnson Foundation to create 300 great public spaces in cities across the developing world in fulfillment of a UN Habitat General Resolution that seeks to incorporate public space planning and programming as part of slum upgrading, gender mainstreaming, and urban regeneration projects. She has lead placemaking training initiatives for the City Council of Nairobi and the City of Johannesburg. Cynthia is also PPS’s representative on the UN Habitat's Global Network for Safer Cities.

Cynthia is also a leader on using investments in walking and transit to leverage livability goals. She authored one of the first books on transportation and livable communities, has run more than 30 comprehensive transit and corridor planning projects, and recently completed a research project for the US Federal Transit Administration aimed at developing evaluation and engagement tools to assist low-income communities in becoming involved in the transportation planning process. Under contract to NYS DOT, she managed a three year TOD education and planning initiative for 8 communities along the Tappan Zee Bridge Corridor. Currently she is working to help revitalize two of New Jersey’s most distressed cities using safer places and creative placemaking techniques.

Cynthia has delivered keynote addresses at many US and Canadian Library Association events and the Alberta Museum and Americans for the Arts annual conferences. She is an adjunct faculty member of Clark University in Worcester, MA and guest lectures at universities across North America, in Moscow, Russia, and South Korea.
Ben Sandel

Leadership Development, Startup Co-ops, Capitalization, CDS Consulting Co-Op

Ben Sandel has over 25 years of sales, service and management experience in technology and retail business, and is enthusiastic about working with organizations that benefit local communities. He thinks gathering places that offer a “third place” away from home and work can be central to democracy and neighborhood vitality.

That’s why he has been an active member of consumer co-ops wherever he has lived, and was instrumental in organizing the Harrisonburg community to open the Friendly City Food Co-op in 2011. Ben led the board of directors from the co-op’s inception to its opening, through incorporation, raising $1.5 million in financing, gaining over 1,200 members and hiring a general manager. Ben is currently working with startups and established co-ops on governance as well as capitalization and financing for their projects.

Ben’s services include board leadership training and support, capitalization and financing support, support for startup food co-ops, and retreat planning and facilitation. He also facilitates governance workshops and trainings, and offers consultation on board resource development.

Richard Saxton & Kirsten Stoltz

Creative Director and Director of Programs, M12 Collective

Richard Saxton and Kirsten Stoltz represent the M12 Collective, a group of artists and creative professionals based in Byers and Last Chance, Colorado. The M12 Collective is known for groundbreaking and award-winning creative projects that explore the aesthetics of rural cultures and landscapes. M12 is an interdisciplinary group based in Colorado on the American High Plains that create context-based art works, research projects, and education programs. Working in the fields of art and design, M12 favor projects that are centered in rural areas and which can be developed through dialogical and collaborative approaches. The M12 Collective has been featured widely nationally and internationally including recent exhibitions and commissioned works appearing at The 13th International Venice Architecture Biennale; The Kalmar Konstmuseum in Sweden; The Chicago Cultural Center; Franklin Street Works; Wormfarm Institute; The 2011 Australian Biennial (SPACED); The 2010 Biennial of the Americas; The Center for Land Use Interpretation; The Ewing Gallery of Art and Architecture at the University of Tennessee; The Kohler Arts Center; The Contemporary Museum in Baltimore; Wall House #2 in the Netherlands, and The Irish Museum of Modern Art in Dublin.
Saxton is currently an Assistant Professor in the Department of Art and Art History at the University of Colorado in Boulder and has developed the M12 partnership with CU in recent years, starting the Art and Rural Environments Field School, which aids M12’s programmatic mission in rural eastern Colorado. Over the last fifteen years Kirsten Stoltz, M12's Programming Director, has focused primarily on interdisciplinary arts programming. Previously, Stoltz worked as Curator for the Boulder Museum of Contemporary Art, and Director and Curator of the Center for Contemporary Art in Santa Fe, New Mexico. Saxton's family homesteaded in Western Nebraska and Stoltz’s in Eastern Colorado (the home sites are roughly 4 hours from each other and both lie within minutes of the 102nd meridian west). Saxton and Stoltz both hold a deep appreciation for the Plains region in the US, and both draw inspiration from the landscape and communities of this part of the world. Working through M12, they understand that the preservation of rural communities and reconstituting urban/rural realities is crucial to life in the 21st century.

Maria Sykes
Founder, Epicenter

Maria Sykes graduated in 2008 from Auburn University with a Bachelor of Architecture and Interior Architecture. After school, Maria sought after a place where her skills and passions could be utilized for good. Following a summer visit to the town of Green River (pop. 952) in beautiful southeastern Utah, she moved there to co-found Epicenter with Jack Forinash, a colleague from architecture school. Epicenter is a non-profit organization focused on community and economic development through the arts and design. During her time at Epicenter, Maria has co-led the renovation of a 100+ year old building using mostly volunteer labor and an under $70,000 budget; co-led the design/build of the first ever Habitat for Humanity house in Green River, Utah; co-founded the Frontier Fellowship which has hosted over fifty artists/designers in four years; organized two art and music festivals; and facilitated countless arts workshops, projects, and events. Maria continues to co-direct Epicenter and has a passion for connecting the youth of Green River to arts and design.
Jesse Vogler

Visiting Assistant Professor, Sam Fox School of Design and Visual Arts, Washington University in St. Louis.

Jesse Vogler’s work sits at the intersection of architecture, art, and geography. His research and teaching focus on theories and methods for the interpretation of built environments, and focus on the historical intersections of landscape and law in the Americas. His writing on the architecture and geography of the US Postal System has been recognized nationally with the inaugural prize for postal scholarship awarded by the USPS, and has been featured in numerous publications including Bracket and Thresholds. He has taught architecture design studios at UC Berkeley, Washington University, Illinois Institute of Technology, and Texas Tech, and has been a visiting lecturer and critic at UT Austin, Harvard GSD, MIT, Oberlin, and the University of Michigan, among many others. He was project director at Archeworks—an independent, alternative, socially engaged architecture school in Chicago—from 2008-2010, where he led a multidisciplinary group of students in the research, design, and construction of a mobile platform for social engagement focusing on food cultures in the city. Their project, called the Mobile Food Collective, was selected for inclusion in the 2010 Venice Biennale for Architecture and was featured in numerous publications including Workshopping, The Architects Newspaper, Design Observer, and the Chicago Tribune. In addition, he is the co-director of the Institute for Marking and Measuring—a research, design, and exhibition platform for collaborative, project-based work—where he is a regular collaborator with the Center for Land Use Interpretation, with whom he has initiated and produced three exhibitions (Centers of the USA, Initial Points, and Acequia Space) which have been shown extensively nationally and internationally and have been featured in Artforum, Domus, and the LA Times, among others. He has worked in architecture offices in San Francisco and Chicago, and has extensive experience as a land surveyor across the arid West. Jesse received his Master of Architecture degree from the University of California Berkely, where he was awarded the Malcolm Reynolds Fellowship, and is currently Visiting Assistant Professor at Washington University in St Louis where he teaches across the Landscape, Architecture, Art, and American Studies programs.
Barbara Williams
Artist and Professor, Missouri State University, Springfield and Southern Illinois University, Carbondale

Barbara Williams, born and raised in Oregon County, MO, became interested in art at an early age before art instruction was available in the local school. She received a BS in art at Missouri State University, Springfield, MO, and a Master of Fine Arts Degree at Southern Illinois University, Carbondale, IL, in the 1960’s. After graduate school she toured Europe one year visiting and working in the countries of her favorite artists. From 1980 to the present she has taught art at Missouri State University, West Plains, MO, as adjunct faculty.

Returning to Ozarks in the 1980’s she bought a rock masonry house, which then became part of the art work imagery. Since the year 2000 she has documented by photographs and paintings these Ozarks native rock buildings with the plan of publishing a picture book.

The Missouri Arts Council Folk Arts Program and West Plains Council on the Arts sponsored the first of a series of exhibits shown at several regional venues. Numerous regional slide presentations include: The Ozarks Studies Symposium, West Plains campus of Missouri State University and the Missouri Alliance For Historic Preservation: Missouri Preservation Fall Ramble. International printmaking venues include: Bradford, England; Leipzig, Germany; Venice, Italy; Krakow, Poland; and Ljubljana, Yugoslavia. National exhibits for this same piece included the 24th National Exhibition of Prints, Library of Congress, Washington, D.C., in 1975.

An exhibit of photos and mixed media pieces of this subject will be exhibited at the Oregon County Food Produces and Artisans Co-Op, town square, Alton, during the workshop.

Mark Wise
KEM Studio

MARK WISE is a 2006 graduate of Auburn University. At Auburn, Mark received a Bachelor of Architecture and a Bachelor of Interior Architecture. During his thesis year he participated in the renowned Rural Studio design/build program, completing with his team, the first phase of Lion’s Park in Greensboro, AL. Directly following the completion of his education, Mark began teaching at the Rural Studio and continued to teach at Mississippi State University and the University of Arkansas through 2013. Mark’s background in design/build gives him a greater understanding of the built world and a focused understanding of the implementation of Architecture.
4a. Workshop Agenda

November 20 - 22, 2014

Alton Community Worship Center
5563 Drive
Alton, MO 65606
Thursday, November 20, 2013

Thursday, November 20, 2014

10:00 a.m. Welcome and Introductions
Rachel Luster, Founder, Oregon County Food Producers & Artisan Co-Op
Debbie Sallings, Alton Chamber of Commerce
Patrick Ledgerwood, Presiding Commissioner
Cynthia Nikitin, Director, Citizens’ Institute on Rural Design

11:00 a.m. Oregon County and the Ozarks’ Vernacular Architecture
Barbara Williams, Artist and Professor, Missouri State University
Mike Luster, PhD, Director of the Arkansas Folklife Program

Noon Lunch

1:00 p.m. Site Visit to Future Co-Op Space

2:00 p.m. Productive Landscapes
Jesse Vogler, Visiting Assistant Professor, Sam Fox School of Design and Visual Arts
Emily Vogler, Landscape Architect, Michael Van Valkenburgh Associates

Jesse & Emily Vogler will introduce the ways architects and educators study and design America’s agricultural landscapes, while engaging multiple constituencies and audiences.

2:30 p.m. The M12 Collective: Exploring Rural Culture and Landscapes
Richard Saxton, Creative Director, M12 Collective
Kirsten Stoltz, Director of Programs, M12 Collective

Richard Saxton and Kirsten Stoltz of the M12 Collective will present M12 projects that focus on building a dialogue about the rural condition.

3:00 p.m. Learning Carousels: Architecture & Site Design
Jesse Vogler: Building location, siting and integration into the square
M-12: Learning open action workshop

4:00 p.m. Learning Carousels – Part Two
Participants join the second of two carousels
Friday, November 21, 2014

10:00 a.m.  **Rural and Proud**  
Maria Sykes, Founder, Epicenter

Maria Sykes will present on creative projects and programs of Epicenter, a rural non-profit in the town of Green River, Utah (pop. 953), with a special focus on the renovation of a derelict building using volunteer labor and minimal budget.

10:45 a.m.  **Cooking Up Something Special with Local Ingredients: Growing a Co-op in Alton**  
Ben Sandel, Leadership Development, Startup Co-ops, Capitalization, CDS Consulting

Ben Sandel presents on how to assess feasibility for expanding a co-op and provides an overview of the ingredients necessary for a successful co-op project.

11:30 a.m.  **Learning Carousels: Building Design and Functional Layout of Programming**  
Maria Sykes and Mark Wise, KEM Studios, will each lead a group in a design discussion and exercise.

12:30 p.m.  **Lunch**

1:15 p.m.  **Fruit for Public Spaces in the Ozarks**  
Guy Ames, Founder, Ames Orchard & Nursery and Horticulture Specialist

Guy Ames will speak about the many varieties of fruit trees and bushes that thrive in the Ozarks that can be grown without pesticides.

2:00 p.m.  **Learning Carousels – Participants divided into two groups**

Group 1: Building design with Maria Sykes and Mark Wise  
Group 2: Co-Op Consultation with Ben Sandel

3:00 p.m.  **Walking Tour of Potential Edible Courtyard Site with Guy Ames and Emily Vogler**

3:45 p.m.  **Recap of Next Steps**  
Participants will report out key findings from their Learning Carousels, highlight key lessons learned and agree upon ideas for further development by the Resource Team for presentation at the Public Session on Saturday.

Saturday, November 22, 2014

3:00 p.m.  **Public Open House**  
Community members are invited to share their thoughts and comment upon the ideas and plans for the new Co-op building generated during the workshop sessions.

5:00 p.m.  **Celebration in the Square!**
4b. Workshop Menu

November 20 - 22, 2014

Alton Community Worship Center
5563 Drive
Alton, MO 65606
Thursday, November 20, 2013

Thursday, November 20, 2014

Breakfast
Trays of Quick Bread, Muffins, Nuts and Fruits
Coffee and Tea

Lunch
Beans and Cornbread, cooked and served by Co-Op Members and accompanied by a Variety of Condiments created from the gardens of OCFPAC and Carl Barley

Supper
Pizza and Pickin’ Session at The Co-Op Annex

Friday, November 21, 2014

Breakfast
Trays of Quick Breads, Muffins, Nuts and Fruits
Coffee and Tea

Lunch
Soup Potluck, prepared and served by Co-Op members
Featured local producer: Peace Valley Poultry and Miriam Schrippe of the Ozark County Homegrown Food Project

Supper
Fried Fish and Fixin’s, prepared by Sheriff George Underwood and served by Co-Op members
Featured local producer: Piney River Brewing Co.

Saturday, November 22, 2014

Breakfast
Trays of Quick Breads, Muffins, Nuts and Fruits
Coffee and Tea

Lunch
Venison Tamales, prepared by Rachel Luster and the Co-Op Crew, and served by Co-Op members
Featured local producers: Fraley Boys’ Farm and Newman Farm Heritage Berkshire Pork

Supper
Chili, prepared and served by Co-Op members
5. Aerial Map of Project Location
6a. Supplemental Materials: What are a bunch of hipsters doing in Green River, Utah?

What are a bunch of hipsters doing in Green River, Utah?

Emily Guerin | Nov 16, 2012 | From the print edition

Updated 11/14/12

At 3 on a Friday afternoon, Armando Rios and Ashley Ross are distributing fliers for tonight’s art show. Rios sports an ironic Burt Reynolds mustache and purple button-down. Ross, in her tight black leggings and long dark bangs, looks like she stepped out of a coffee shop in the Mission. But this isn’t San Francisco. It’s Green River, an eastern Utah town of 952, afloat on an inland sea of dry gray earth and surrounded by melon and alfalfa fields.

In its 140 or so years, this has been a railroad town, a uranium town and even a melon town, each role bringing its own boom and eventual bust. It hosted a missile launch complex in the ’60s and ’70s, which closed a decade later, right around the time I-70 was re-routed around town. Since then, Green River has scraped by in chronic depression, peddling hotel rooms and gas to travelers, selling its trademark melons, catering to river-runners and, most recently, hankering for a proposed nuclear power plant.

For the past three years, Green River has also been home to the Epicenter, a nonprofit social services and design center founded by architecture school grads from Alabama: Rand Pinson, Jack Forinash and Maria Sykes. Forinash first came to town as an AmeriCorps member, hoping to design and build affordable housing. But he realized the town needed more than that -- business owners weren’t communicating and visitors were skipping Green River in favor of Moab, 52 miles away, for example. So he renovated a one-time potato chip storage building into an office. With its glass façade and minimalist interior, it stands out in Green River’s dilapidated downtown.
Its staff, which includes AmeriCorps members like Ross and Rios, serve as the de facto chamber of commerce, affordable housing managers and the town's marketing firm. They serve hot meals to seniors, assist with food stamps and do research for city recorder Conae Black, who says she "would just love to keep them forever and ever."

Tonight, though, they’re taking on a tougher role: the arts and culture committee.

After the fliers are distributed, Ross and Rios join Forinash, Sykes and a crew of artists recruited for a month’s worth of art and community service. They meet at Ray’s Tavern, the only draft beer in town, where white-haired couples steal glances at the group. When the waitress asks if they are "just visiting," one of the artists says no, we live here. She was actually asking, in a roundabout way, if they planned to order anything, but fitting in, or not, seems to always be on their minds.

Forinash is especially conscious of how his colleagues are perceived by the rest of Green River, where the few other people their age tend to be Mormon, married with children and working at least two minimum-wage service jobs. "You’re going to be representing us, we’re going to watch over you," Forinash tells new volunteers and artists. "Don’t mess with our program here in this small town."

After finishing their beers, the crew heads to Desert Flavors, an ice cream shop whose logo the Epicenter helped design. (They’ve also hand-lettered the menu at the coffee shop and even waited tables at the Mexican restaurant.) Then it's on to the art show, a collage of old photographs. The artist, a tall, spacey blond from Portland, Ore., interacts sparsely with the few visitors, who poke their heads in and leave. The only non-Epicenter staff who linger are the mayor, his family and the town archivist, who supplied the photographs.

Forinash and Sykes have learned that the locals aren’t interested in this kind of art, possibly because they dislike the way it portraits their town. When one artist displayed lonely photographs of abandoned homes and stark landscapes in the Robber’s Roost motel, owner Keith Brady wasn’t thrilled. "I prefer awe-inspiring," he says.

It’s a bit of a paradox. "Visitors and photographers love decay," Sykes says. "But when you live here, you look at it every day, or you’re forced to live in places like that, it’s not a good thing."
In some ways, it doesn't matter if the artists alienate the locals. According to Sykes, the Epicenter folks tend to remain outsiders for other reasons, such as having college degrees. Besides, they need the company.

"I'm proud of what I'm doing, and I like it here," Sykes says. "But sometimes when it's really cold and I don't have a boyfriend … and my mom visits and she cries and she's like, 'Why are you here living this monastic life?' then, yeah, it is very stressful."

Back at the Epicenter, the art show is winding down. Tomorrow, they'll spend the day at a riverside beach with beer and watermelon, slathering each other with mud and napping in the shade. For a few hours, they'll forget their ambitions and the struggle to fit in and just be themselves.

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6b. Rural and Proud

While staying in Moab, Utah, and after interviewing Vicki Webster of the U.S. National Park Service, Venue received a dinner invitation on Twitter from a small community arts organization called Epicenter, located just up the road in Green River.

Green River is both tiny and quite isolated; its population is less than 1,000 people and it seems only to be saved from complete obscurity by the 70 highway that cuts through town, putting it a mere five hours’ drive west from Denver.

As it happened, however, we had already marked Green River on our maps, following a tip from Matt Coolidge at the Center for Land Use Interpretation, who told us about the town’s open-air uranium containment cell. Eager to
check out this radioactive landmark, as well as find out how the folks at Epicenter had managed to set up shop in so small a town in so remote an area, we hopped into our car and headed north out of Moab to meet them.

Over a burger at Ray's Tavern, the (more-or-less only) local hangout spot, we heard the Epicenter backstory. The self-described "rural and proud" community arts organization was founded in 2009 by Jack Forinash, Maria
Sykes, and Rand Pinson, all graduates of the Rural Studio at Auburn University, which prides itself on its commitment to training architects to create work that responds to the needs of the community, from within the community’s own context, rather than from the outside.

The three designers first arrived in Green River as AmeriCorps Volunteers In Service to America (VISTA) in 2008. It quickly became clear that the town was both in sore need of community resources, and small enough to allow for things to get done: "at city council meetings," Maria explained, "we can present our ideas, the five people there vote, and we have an answer—we’re not dealing with some obscure bureaucracy."

In 2009, with the help of a United States Department of Agriculture Rural Business Enterprise Grant, Jack, Maria, and Rand purchased a former billiard room turned potato chip storage facility in downtown Green River, redesigned the space, and renovated the structure.
Rural and Proud – Venue
From there, Jack, Maria, and a growing team, augmented by visiting Fellows, run an expanding roster of programs and store all the equipment necessary to build a house. Over dinner and beers, they gave us a picture of the town, and their place within it.

"I’m the only 28-year-old in the entire town," said Maria. "We know all 957 people who live here by name," added Jack. Both agreed Green River’s was a different kind of smallness compared to the small towns in the South in which they had worked while at college. We learned that are three melon families (growing 32 varieties at sufficient scale that the entire town is lightly
melon-scented, come September), that the median income is $21,000, and that
the most desired career in a 6th grade survey was that of a cashier—but we
also discussed what it means to be rural now, in an era of urbanism.

Epicenter clearly spends plenty of time and energy learning and trying to
respond to the particular needs and opportunities of its community, but
beneath that lies a broader curiosity as to how rural might redefine itself, and
its relationship with urban, to shift from a pervasive sense of decline (Green
River's population has shrunk by half since the 1970s) toward empowerment.
After dinner, the team took us to visit their awesomely picturesque headquarters, from which Epicenter runs a range of programs, from painting a Habitat for Humanity house (seen in the photograph above) and fixing leaky roofs to designing a melon marketing campaign and running arts programs and workshops in local schools.

“We’ve been given both money and moral support locally, but we’ve also been called communists,” said Maria, when we asked how Green River had responded to Epicenter’s activities. “The single most successful thing we’ve done,” Maria told us, “is our guide to what to do around here”—a gorgeous, single-edition “Green River Newspaper,” created in collaboration with local high-schoolers.
Outside, we poked our heads in a "Caravan of Curiosities"—the taxidermy-filled trailer in which some of the various Fellows funded by Epicenter have stayed. Then we divided up into two vehicles and spun around town on a short mission to see as many Epicenter-instigated art installations as possible.

These were primarily the work of artist Richard Saxton, created during his
residency as a Fellow, and took the form of posters tactically installed on or inside of small structures around town, including, in the images below, the old town jail, an absolutely minuscule hut that now serves as someone’s lawn care storage garage.
It felt a bit like an Easter Egg hunt, driving around the small but nonetheless somewhat sprawling town to poke our heads into various out-buildings, gatehouses, and garages to see works of art posted up on the walls.

However, the most surreal part of the evening came about midway through the art tour when, at our request, we took a detour to the edge of town to visit Green River’s uranium containment cell.
Pyramidal, internally radioactive, and surrounded by nothing but a dilapidated chain link fence, the dark mound of gravel feels disturbingly post-apocalyptic, a minimalist earthwork more temporally ambitious than anything designed by Robert Smithson. The Green River uranium disposal cell is one of more than thirty constructed by the U.S. Department of Energy over the last twenty-five years, to contain the low-level radioactive waste from processing and power plants.

![Image of the Green River uranium cell from above](image)

As the Center for Land Use Interpretation describes it:

A disposal mound for radioactive tailings, located at the site of a former uranium mill. The mill was operated by Union Carbide from 1957 to 1961. The mill site was bought by the State of Utah in 1988, and the buildings remain, gutted and abandoned. The DOE took over the disposal operations, and built the mound in 1989. It contains tailings, as well as contaminated material from 17 other properties in the area. The mound is 450 feet by 530 feet, and 41 feet tall. It covers 6 acres, and is surrounded by a chain link fence, ringed by signs warning of radioactivity.

We hovered next to its chain-link fence for about twenty minutes admiring its clean geometry, its carefully engineered gravel exterior designed to shed...
rainwater and provide an inhospitable surface for plant growth. As we took photographs, we talked about the Great Pyramid of Giza and the absurdity of the Department of Energy’s Legacy Management Office, whose responsibility these radioactive monuments are. A small, gravestone-like marker announced a radiation level of 30 Curies. We huddled back into our vehicles and returned to town to finish our tour.

As it happens, if you’re interested in exploring (and contributing to) Green River yourself, Epicenter is currently looking for new Fellows.
Let me tell you about it:

A city amidst a lunar landscape, brick and red coral - melting color! The land itself, a fossil, humbling sand and rock hills reveal striations of sediments with boulders clustered at the bottoms of slopes forever fracturing. What you do here is to be yourself in a new context, in the Frontier of the true interior American west. If you've never seen an ocean sky, this is the seeing place. Clementine sunsets give way to sugar rock stars and one night is never the same as the next. Sometimes you'll work backwards and sometimes you won't have to - join us here. Apply for the Frontier Fellowship in Green River, Utah.

The Frontier Fellowship provides creative professionals the opportunity to live and work in Green River, Utah (pop. 953) for a minimum of four weeks. It is sponsored by the Epicenter, a design studio instigating positive change through community-based projects and programs. From this rural place, and the context of the frontier, Fellows have the opportunity to create new work that is informed by the surrounding desert landscape and the residents of Green River. Epicenter facilitates Fellowships throughout the year, and encourages applications regardless of one's background, focus, or specialty. Apply for the Frontier Fellowship at designonthedottedline.org. Applications are due in-hand on Saturday, December 14, 2013.

For more information on Epicenter see ruralandproud.org. To see examples of past Frontier Fellows' work visit designonthedottedline.org/fellows.

Photo by carsondavisbrown.com

You have until December 14, 2013, to apply.
Making Space for Art: Spotlight on M12 Studio

February 11, 2014
by Paulette Beete

A lot of people have this attitude about rural spaces that culture doesn’t exist there, that for some reason these artists are the people who are bringing the culture to the region. Of course, it couldn’t be further from the truth. What our work is about and what these artists are doing there is really enriching the culture that is already in place there.” – Richard Saxton

As Bob Dylan famously sang, “The times they are a-changin’,” a sentiment that seems particularly apt in rural America. As more and more Americans flock to cities, the bucolic becomes harder to find thanks to ongoing development, and small-town economies continue to struggle, many are rethinking what it means to live in the nation’s rural areas. Among them is M12 Studio, a collaborative of artists firmly rooted in the heartland with the goal of using art as a way to help rural communities take a look at who they are and who they want to be. While the results of each residency with national and international artists may range from temporary sculptures to wheat-paste paintings to experiential art works, at the heart of each project is good, old-fashioned conversation. According to M12’s Programming Director Kirsten Stoltz and Creative

Wheat-paste work by Jetsonorama. Turecek Family Farm, Byers Colorado. From M12 photo archive
Wheat-paste work by Jetsonorama. Turecek Family Farm, Byers Colorado. From M12 photo archive

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As Bob Dylan famously sang, “The times they are a-changin,'” a sentiment that seems particularly apt in rural America. As more and more Americans flock to cities, the bucolic becomes harder to find thanks to ongoing development, and small-town economies continue to struggle, many are rethinking what it means to live in the nation’s rural areas. Among them is M12 Studio, a collaborative of artists firmly rooted in the heartland with the goal of using art as a way to help rural communities take a look at who they are and who they want to be. While the results of each residency with national and international artists may range from temporary sculptures to wheat-paste paintings to experiential art works, at the heart of each project is good, old-fashioned conversation. According to M12’s Programming Director Kirsten Stoltz and Creative Director Richard Saxton the Action on the Plains residency—for which M12 received an NEA Arts Works grant—is not about intervention but about interaction. As Saxton explained when we spoke with the duo by phone, “...a lot of times the first sort of entry point for us is food, and sitting around a table, and discussing, and sharing, sort of a generous act.” Read on to learn more about how art works in the nation’s wide-open spaces.

**NEA: What's the mission of M12?**

SAXTON: M12 is a constantly evolving group of practitioners and curators and designers, and we all have a focused interest on rural sites and rural communities. That being said, it’s a quickly changing landscape. The communities and landscapes are very quickly changing, and has been for a while.... We’re living in a time of extreme transition in rural America and our job as practitioners is to explore it and present it.

**NEA: Can you please talk about some of the programs and work that you do?**

STOLTZ: The artist-in-residence [project] in particular, the Action On the Plains program, enables us to support co-produced projects in rural eastern Colorado specifically, where we work directly with the Washington County commissioners. It's a tiny county in Colorado.

STOLTZ: So the population is about two people per mile in Washington County. We're interested in projects we can do with other artists that speak to the landscape. Also, community interactions are very important to the program. We encourage all of the artists and ourselves to be active participants with the community that we work within. So a lot of times, it's based off of these multiple layers of collaboration.

SAXTON: And I think that that's what makes our artist-in-residence program different than some other sort of other approaches—the multiple layers of collaboration that are involved with the program. We don't approach things where it's like, "Oh, here's an artist, come in and do this." Action on the Plains is a research engine behind the larger work of M12 as well. Often times, these are artists or professionals that we have either come across through writing or sort of cross-pollination opportunities at speaking engagements. There's a larger movement afoot, globally really, to understand what's happening at the cross-section of both urban environments and rural realities. So the way that we approach this project is very collaborative, both with us as running the organization, as practitioners, and then the people that are coming, and the community members and commissioners, and landscape, and sort of everything in between.

NEA: You talked about the multiple layers of collaboration: could you be more specific about what activities some of those collaborations entail?

SAXTON: I was just reading a quote this morning that was pretty interesting. It was a quote from Joseph Beuys that said something like peeling a potato can be a work of art if it's done with the right mode of reflection. And I think the way that we approach working with artists and those layers of collaboration sort of take that in mind, and a lot of times the first entry point for us is food: sitting around a table and discussing, sharing in a kind of generous act. And that's really where we start a lot of our process, both with us working with other people and how we engage with the community. There's nothing overly academic about it; I think a lot of what we do is to bring things back to places that are comfortable on an everyday level in rural communities. And from there it evolves to all the other things that one would think about in terms of art-making, whether it has to do with the conceptualizing ideas, which is done collaboratively, to actually installing the work, if there is a physical work to install.

STOLTZ: What I really love about the community interactions is that the people that we partner with aren't afraid of doing projects that are deemed art projects. It's a lot more freeing for artists to produce work in rural areas; if we need to bring in certain equipment, there's a neighbor that has that piece of equipment, and they'll come in and loan it to us. One thing that I love about working in rural places is that the interaction is real immediate: you call somebody on the telephone and you explain what you're doing, and you work on getting the work done. There's a real can-do attitude that I really appreciate and the artists that we've cultivated and worked with on projects in the past have always really appreciated that as well.

NEA: You've talked about the very informal collaborations between the artists and the community; are there in addition any structured collaborations that you try to have happen no matter the project or the artist?
SAXTON: There's always structure, things that come through with these projects. But one thing that I think it's important to identify is these projects are rooted in place first. We're very adamant about that: we don't really like to work with artists who have this sort of preconceived idea of what they're going to do by landing in eastern Colorado. And so a lot of the structured components end up being implemented once the artist is here, and we do that all together based on the comfort level of what the artist is interested in, maybe what the county commissioners are interested in, what our community neighbors are interested in.

But aside from that, we do do formal presentations of the artists' work. Again, there's always an informal component where we're going to have a potluck, or we might have a musician playing that night, and then the artist has the opportunity to speak with the community about the project, and the community members that are involved have the opportunity to also talk about it. Sometimes we have artists who identify specific neighbors that they want to learn from, and so we open up our space as a place for sharing local knowledge, which is a big part of our program as well. A lot of people have this attitude about rural spaces that culture doesn't exist there, that for some reason these artists are the people who are bringing the culture to the region. Of course, it couldn't be further from the truth. What our work is about and what these artists are doing there is really enriching the culture that is already in place there. So through the programs that we do in our space, where our community members are allowed to come in and express the things that are interesting and important to them in terms of culture, that's really the sort of spirit that greases the wheels for these types of projects.

NEA: You said that some of the collaborative activities arise organically. Can you give me some specific examples from residences past of the kinds of things that have happened?

SAXTON: Well, I was just going to mention [the visual artist] Jetsonorama,... who is a doctor and also an artist who works with large wheat pastings on the Navajo reservation in Arizona. We worked together with him, and also a community member named Joe Turecek. [Jetsonorama’s] whole idea is about expressing identity through these wheat pastings that go up on architectural structures. So we were able to facilitate a dialogue-based beginning to this project: it consisted of us, Joe, and people from his family on the farm getting together, going through family archives of photographs, sharing stories, talking about what's important to them, what resonates with the artist, what resonates with the family, what the artist has done with the past work, and then landing upon two particular images that [were] really powerful both for the family and the artist. Those were then taken and made into sort of large wheat pastings that were [pasted] on these grain storage bins on the farm. So that's a tangible example of how the dialogue-based practice that we approach can manifest into these physical art objects.

That being said, I think that it's not ever the focus at M12 that we bring in an artist and the intention is to "tchotcke up" the landscape with a bunch of visual art images out in the country. It's much more focused on the reality of a shifting rural environment and how can we as artists and practitioners engage in a larger dialogue about what that means for the culture of those spaces.
NEA: How do you identify the community members who will work with the artist?

STOLTZ: It's a phone call. It's talking about the artists and the projects that really get their attention.... Again, we go to dinners or go and meet somebody out in the field and talk about how they're struggling or what their hopes are. I believe that Richard and I, being from small, rural towns, we sympathize with that, we understand it, and we know how to be able to honor these places and these people and the communities. I'm fifth-generation from a small town in eastern Colorado, and I appreciate that, I understand it.

NEA: Can you talk more specifically about the challenges that you're seeing communities facing because of the shifting rural landscape, and also talk about how this project helps work on those challenges?

SAXTON: I think that when you say the word “rural” to most people, the image that comes to their mind is of agriculture. Something that we're quite interested in and have been exploring for a few years now is the concept of a sort of post-agricultural, rural landscape. That doesn't mean that farming doesn't happen in rural space—of course it does—but what it means, at least in our particular case on the High Plains, is that enough time has gone by now where the great American experiment of trying to farm up the entire center of the country has proven to be unsustainable. We're seeing all kinds of things, from the over-usage of land to environments that fly over where we live often ask, “What are all those crop circles that I see from the plane?” And that's basically all the water that's being drained from the aquifer trying to farm land that never should've been farmed in the first place.... But I think that enough time has gone by now that we realize that perhaps that great experiment of the late 1800s and early 1900s wasn't such a great idea.

You look back to these areas on the Great Plains prior to European settlement, and you see incredibly rich cultural history there. We just had a sit-down a couple of weeks ago with Frank Popper, who is the author of an influential [concept], with his wife Deborah Popper: something called the Buffalo Commons, which is essentially a proposal to turn the Great Plains back into what once was a great sort of American Serengeti landscape, where buffalo can roam freely. And I think that we're getting far enough away now that there's time where we can reflect on the cultural value on the Great Plains, what were big mistakes, and where is this going in the future. Of course that's just talking specifically about the Plains, but this is not something that's just thrown in place here on a regional level; we're seeing globally that shift from urban to rural in terms of population. I think it's [predicted] by 2050, 75 percent of people on the planet will be living in cities. Of course, there's still 25 percent living in rural areas, but that's quite a shift from years ago, when the numbers were completely flipped around. I'll paraphrase this quote from the book The Country and the City, which is talking about the common image of the city is one of the future, and the common image that comes to mind of rural is one of the past. If you sort of put those two things together, what you're left with is an undefined present, and I think that sort of resonates with where we are globally in terms of rural space.

NEA: So how are you using the arts to have that discussion about the ways ideas around that rural space are changing?
STOLTZ: The NEA support of this work being done in rural places is really important. It shows the communities that we work with that there is national support for ideas that are culminating in these small towns, and it gives them a sense of pride as well.... We get asked over and over again to give talks to various kinds of urban-centric programs and really explore the ideas of the spaces that we live in and the projects that we're interested in supporting and co-producing and moving forward. I think that there's an economic driver that is certainly important: it's not our focus, but I do think that it's bringing a lot of interest in these smaller places. Hopefully, as these programs progress, there will be even more funding that comes into smaller towns through cultural projects.

SAXTON: It's also a question of if you go back to that sort of idea of a post-agricultural rural landscape, you have to ask yourself, "If the uses for these communities are no longer agricultural, well what are they? What are they going [to be] in the 21st century?" Do you just take an urban model and say, "Okay, we're going to reconstruct and gentrify these communities and they'll become sort of bedroom communities for our larger cities?" Or do you say, "What is the value of rural space and a growing urban reality?" And I don't think that we have the answers for that. I don't think that anybody does right now. One of the projects being supported by the NEA grant, with our collaborators in Holland—Onix Architects—is to think about how this 40-acre piece of land where we collaborate with the Washington Country commissioners can be turned into a site of reflection on these questions. What comes next? Does anything come next? And in some ways we're perfectly fine with the idea that perhaps nothing should be done, that this is just the way it is. But obviously, we'll sort of design and build something with Onix Architects that hopefully reflects a strong collaboration with some folks in our area and will be really visually exciting as well, and hopefully will serve the purposes of a site to reflect on what's taking place in rural space.

NEA: How do you select the artists you work with? What's the application process like?

STOLTZ: There's not an application process. Because our organization is built on people who are really interested in contemporary art and exploring curatorial ideas, we have really great resources already built into the organization.

SAXTON: All of our residents come by invitation. The way that it works is that our board of directors also serve as advisers, and so throughout time we put people forward [to participate] and have discussions and decide on a few people a year that we're going to invite.

STOLTZ: It's international, and national, and regional, and [we invite] people like Matt Slaby, who is from Colorado, and his work is very interesting in the idea of rural contexts... He's really familiar with working in rural communities in Colorado, and really already had a real drive to do a project in Colorado.... It's great to support an artist who is making artwork in the region... We're not adverse to any creative practitioner, but we are really interested in engaging artists that are already invested in ideas of how to build work with and
in rural communities.

SAXTON: There’s a certain sensibility that I think we look for when one is working with other artists in this program. Anybody can go to any museum in any city and walk around and ask yourself the question—“What am I looking at that sort of represents rural space?” Once you get beyond sort of romantic ideas, there’s not much there. We want to be working with people who are not only just interested in rural space or might be artists that live in rural areas or that live in cities and that have a deep interest in working with rural space, but that are also very dedicated to the sort of discourse in pushing this dialogue about rural and urban realities.

NEA: One final question—what does “Art works” mean to you?

STOLTZ: I think in terms of how the NEA is supporting us, and what that means to M12 is that there’s a real rigor to the practice of art and existing in society and moving discourse about contemporary art.... It's not necessarily just a flat object or sculptural object that lives in a museum. It can exist in really interesting places and be a form of community support, financially and psychically. That art is important to all communities.

SAXTON: What strikes me about the terminology is that it’s recognizing that art does have a powerful role to play in how we approach things that we may not know how to define right now. And I think what resonates for me is that...all these different practices that encompass how we understand contemporary art-making today, that those are viable working elements to the larger world of constructing a culture for the 21st century, which is what our job is.
Our culture has a lot of beliefs about money that range from its worship to seeing it as the root of all evil. Food cooperatives especially have been historically conflicted about capital, once seeing it as the cause of destructive economic practices, to the point that raising money was once practically shunned. This left many cooperatives under-capitalized and some of them had to close their doors. It was a painful lesson, learned a little too late, about the need for capital.

A healthier approach to co-op capital has commenced in recent years, along with an increased awareness of its benefits. An increasing number of cooperatives are paying greater attention to building capital with stunning results.

In the food co-op sector, the CDS Consulting Co-op has been at the forefront of promoting the use of member capital of all types: member equity, retained patronage dividends, preferred shares and member loans. “The building of member capital in a variety of forms over recent years has resulted in the strengthening of our food co-ops in multiple ways. It serves as a healthy test of member support and engagement. Members would not invest if they didn’t believe in the value of cooperation that they are receiving and supporting,” said CDS CC member Bill Gessner who was an early visionary for building capital from members.

The resulting growth is extremely compelling. In the last five years, food cooperatives have more than doubled their retained patronage to reach $42 million, new member equity has increased by 30 percent to over $100 million, and the number of co-ops retaining patronage dividends has grown to over 60. These overlooked and underutilized tools for raising capital in co-ops is clearly a huge asset.

*From retained patronage dividend alone, we have $20 million more dollars
supporting co-op development than we did 5 years ago,” said Marilyn Scholl, board leadership development consultant and manager of the CDS CC. “In the past co-op leaders didn’t understand their options and the possibilities. Once they know, they can make smart decisions.” To facilitate this knowledge, the CDS CC, Cooperative Grocer, and Wegner Associates put together Patronage Dividends: A Primer (/patronagedividend). “Because the CDS CC specializes in cooperative growth and development, we knew we needed a more sustainable and steady source of capital,” Scholl said.

“Self-help is a cooperative value. To be able to fund our own growth through our members’ participation, is a win-win-win. That’s what’s so exciting about it,” Scholl added. “As cooperatives we have something valuable to offer communities, and we want to expand and grow that. Using member’s money is a way to do it.”

Benjamin Franklin stated that a penny saved is a penny earned. In the case of retained patronage, cooperatives that have instituted patronage dividend systems are finding that the pennies really add up. Typically during profitable years, a portion of the earnings are rebated back to the members based on how much they shop at the co-op. The board can decide to retain 80 percent of that to support the co-op’s growth, and pay out 20 percent to the members in a cash rebate, according to IRS guidelines. Members get a return based on how much they shopped and the co-op gets to build capital and deduct the profit from sales to members.

What the co-op does with the retained portion of the patronage dividend is also win-win for the member and the co-op. Owners can see that shopping at the co-op makes a difference. Their patronage supports a myriad of services and educational activities, in addition to funding the co-op’s growth. It’s a painless way for members to contribute to their co-op’s capital—through patronage—no special investment package is required. It’s another compelling reason for co-ops to increase their membership rolls and convert shoppers to owners. More owners who are part of the patronage dividend system means more retained patronage for the co-op as well. The dollars do add up for the co-op’s benefit.

Co-ops bring people together, and that is the strength it builds on, members willing to pool their capital so that the co-op can continue to meet their needs. In this way, the co-op structure is designed to reward patronage and participation, not capital investment.

There are certainly drawbacks to that, in that cooperation is not a vehicle for attracting investment that only wants a high return, a challenge cooperatives are up against all the time. “There’s been an interesting shift,” Scholl said about co-ops and their ability to attract capital. “What attracts capital to co-ops is that we use member capital to leverage the outside capital we need through stronger balance sheets.” Financing for co-ops will probably never be easy, but the way to make it easier is very much within a cooperative’s power by manifesting the strengths of its patronage and equity systems.
Strong equity is also a good indicator for the food co-op sector. Steve Wolfe, chief financial officer at the National Cooperative Grocers Association, said, “Equity growing at a substantial pace decreases risk.” Risk is of high importance to the association because member co-ops collectively take risk and responsibility for payables with UNFI and other distributors. Wolfe said that risk decreases when each individual co-op has a stronger balance sheet. In terms of co-ops achieving more retained patronage, Wolfe said, “I think it’s a good trend. What’s great to see is how much the practice of retaining patronage dividends has made such a huge difference. I’m glad co-ops are taking it on and understanding the importance of growing equity.”

Another way to build capital is through preferred shares and member loans. Preferred shares are funds gained from a capital drive that is equity beyond what is required for membership. Often preferred shares start at $500 and they may yield dividends. Member loans are generally offered to members in multiple thousand-dollar increments in a non-public offering, and they earn interest. Members earn more on their money than they would keeping their money in a bank and the co-op pays less than they would borrowing from a bank. Often cooperatives offer these kinds of investments to their members when they are seeking to expand, either separately or together. Yet ongoing co-op investing could also be promoted as one of the benefits of membership.

“Rather than looking at a member loan drive as an occasional and necessary evil to expand, but as part of the services you provide as a community-owned business, your co-op will enhance your value to the community and its members,” said Ben Sandel, leadership development, startup and capitalization consultant with CDS CC. “People like to do good things with their money. They can invest in something they know, visit and use. Investing is an additional way to contribute beyond their ownership share and shopping.”

The day of the telephone call to pitch members has also changed with the use of cell phones and access to social media. Reaching members now includes a much more diverse approach that includes all of the above: phone calls, social media updates, blogs, press releases, email, and newsletters. “Like any sales process, you need to ask in multiple ways. Sometimes it takes as many as five exposures for people to finally recognize or respond to it,” said Sandel. It’s another reason why ongoing campaigns for capital are useful, it helps keep the idea circulating for when people are ready to commit. “It becomes thought of as part of the co-op’s journey to help it along and support it with our money.”
With interest in urban agriculture growing, Archeworks has designed a mobile cart that aims to foster farming, healthy food, and community connections in underprivileged neighborhoods. Called the Mobile Food Collective (MFC), the cart can be moved to a location loaded with seeds and tools for planting, serve as a stand at a farmers market or as a table for cooking demonstrations, or function as a distribution center for community-supported agriculture shares. In a first for the alternative design school, Archeworks’ project will also be exhibited at the U.S. pavilion at this fall’s Venice Biennale.

The project is the school’s latest collaboration with community organizations to leverage design to engage local initiatives. “The project came out of an ongoing interest we’ve had at Archeworks. We’ve been looking at ways to rethink how infrastructure can be used to create public architecture,” said Martin Felsen, the director of Archeworks. Felsen believes land-rich areas like Chicago’s South Side offer opportunities to develop local food systems. “There’s also an interest in green jobs and new economies in underserved areas,” he added.

As a part of an investigation into the local food and urban agriculture movements, Archeworks students and faculty volunteered at farmers markets, community gardens, and cooking workshops. “Initially, we thought about designing something enclosed, more like a shed,” said Mason Pritchett, who co-directed the
TENDING THE FIELDS BEFORE LOADING THE FRESH PRODUCE ONTO AN MFC.

project with Jesse Vogler. “Then we realized we wanted more of an even plane, a community facilitator, between furniture and architecture.” In partnership with the Gary Comer Youth Center on the South Side, the MFC will be used to expand the nonprofit’s burgeoning farming initiatives.

ARCHEWORKS VIEWS THE RELATIVE OPEN SPACES OF CHICAGO’S SOUTH SIDE AND OTHER UNDERUTILIZED URBAN AREAS AS A PERFECT OPPORTUNITY FOR AGRICULTURE.

The Archeworks studio commissioned a fabricator to build the unit’s steel frame, and then students built out the rest of the structure using reclaimed lumber. They hope to add a bicycle fleet to haul boxes dispatched from the cart for deliveries. In addition to the collaboration with Comer, the school hopes to use the MFC to work with other nonprofit and community groups. “The unit can perform a lot of operations for different stakeholders,” Pritchett said.

The inclusion in the Biennale marks a global debut for the school. “It’s the first time our work has been shown abroad,” Felsen said. “Traditionally, our goals have been focused on local problems. It’s natural that our work should have a larger audience.”

Alan G. Brake
Introduction: What Is a Community Orchard?

In England, where the community orchard movement began in the early 1990s, the first community orchards were “abandoned,” privately owned orchards that were in danger of dying from neglect or being pushed out by development. Instead, they were saved by citizens concerned about green space, the survival of old varieties, local history, healthy eating, and the beauty of the landscape. This often involved raising money to purchase or lease the orchard. Such an orchard might be deeded or leased to a local municipality, a charitable trust, a “friends of the orchard” group, a food co-op, or the residents of a group housing project.

Given the different types of owner groups, it should be easy to understand that, while an orchard might no longer be a private, commercial concern, it is not necessarily open to the general public but, rather, open only to the particular “community” that now owns or leases it. For instance, an orchard owned by a food cooperative is technically a community orchard, but the membership of the co-op is the community, and access to the orchard may be restricted to just that
The Community Orchard Movement

The community orchard movement seems to have started in 1992 in England when Common Ground, a quirky arts/environmental group that aims to promote “local distinctiveness,” first put forward the idea. The idea quickly caught the public’s imagination, and now hundreds of community orchards exist in England (King and Clifford, 2008). Much of the original impetus of the movement revolved around saving endangered old orchards containing heirloom cultivars peculiar to a given region or locale, or exhibiting “local distinctiveness.”

Though this movement started as a form of historical preservation, it quickly revealed other good reasons for community orchards:

At a time of unprecedented alienation from nature and knowledge about where our food comes from, Community Orchards are reviving interest in fruit growing. They provide a way to share knowledge and horticultural skills and stimulate us into growing our food again. In the face of climate change, the need to reduce food miles makes the provision of locally grown food ever more urgent.

What, then, do all these types of community orchards have in common? Or, in other words, what is a community orchard? It is simply an orchard that is not being managed for private profit and is cared for by some community of people.

Community Gardening
Apples: Organic and Low-Spray Production
Pears: Organic Production
Peaches: Organic and Low-Spray Production
Grapes: Organic Production
Organic Culture of Bramble Fruits
Pawpaw—A “Tropical” Fruit for Temperate Climates
Persimmons, Asian and American
Blueberries: Organic Production
The relative permanence of an orchard demands far-sightedness. An ill-chosen variety can cost years of time and care before it is discarded as impractical or chronic diseases exact their toll. Failure to properly amend a soil before planting is not easily rectified after a tree is established. And a pruning, fertilization, and training regimen needs to be well-considered at the start and somewhat consistent through the years, or the orchardists are risking aggravating diseases, inducing biennial bearing, delaying the age of fruiting, or otherwise creating long-lasting problems for themselves and the plants.

Furthermore, the long-lived nature of orchards in a public setting requires legal considerations such as a long-term lease. A community orchard group needs some assurance that their long-term commitment won’t be compromised by a change in municipal policy, and, conversely, the municipality (representing the general public) or other land-holding entity needs to know that the property will not be degraded in any way—physically, aesthetically, or monetarily. It’s also necessary to assign liability to the various stakeholders in case of damage to property or person. Consequently, it is in all parties’ interests that legal contracts be enacted protecting the land itself, the municipal...
government, and, of course, the public—including the community orchard group—over a long period of time. Liability insurance will almost certainly be necessary.

On the other side of these somewhat daunting responsibilities lie the joy, the nutrition, and the beauty of these plants and their fruit. In many places, people simply don’t have the space for an orchard or vineyard. How many people have tasted tree fruits or grapes truly ripened and right off the tree or vine? What might be the short- and long-term value of exposing children to this experience? Would it be possible to benefit the diet of some segment of the community? Lastly, what might it mean, symbolically or otherwise, that the people of the community have made a long-term commitment to a piece of land and the plants on it?

**Ten Steps to Starting a Community Orchard**

The American Community Garden Association (communitygarden.org) has offered a 10-step outline for starting a community orchard. Retaining the 10 major headings, the following is an expansion of that outline:

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**Urban Fruit Gleaning Projects**

Gleaning is the act of collecting or gathering food that has not been harvested. In many U.S. cities, fruit trees in people’s yards or in public spaces often go unharvested, sometimes even becoming a nuisance. Now, however, in many of those cities there are volunteer groups that, with homeowner permission, harvest the fruit from individual trees and donate most of the harvest to local food banks, churches, and other charitable groups.

Portland (Oregon), Seattle, San Francisco, Minneapolis-St. Paul, Salt Lake, Baltimore, Olympia (Washington), Missoula, Chicago, Honolulu, and many more American cities have experienced this modern phenomenon that has Biblical roots (“When you reap the harvest of your land, do not reap to the very edges of your field or gather the gleanings of your harvest. Do not go over your vineyard a second time or pick up the grapes that have fallen. Leave them for the poor and the foreigner.” Leviticus 19:9-10). A Web search using the key words “fruit gleaning” and the name of your town or city should let you know if there is such a project in your community.

While not technically “community orchards,” these gleaning projects do have an obvious kinship with the former. In fact, in at least one city—Portland, Oregon—both initiatives are managed out of one office, probably because there is significant overlap among the goals and the necessary skills. (See Katy Kolker profile on page 14.)

In most of the gleaning projects, unharvested trees are first identified by volunteers or by soliciting the owners through media stories, computer bulletin boards, and other means. These trees might be mapped on city maps with notations about probable harvest dates. With the owners’ permission, volunteers pick the trees, usually keep some for themselves, give some back to the owner (if requested), but donate most to food banks and the needy.
1. The first step is **develop a plan**, and the first order of business regarding the plan should be to determine the goals of the orchard, including whom the orchard will serve. In England, where the community orchard movement started, the first goal was saving local varieties in extant older orchards, which were threatened by age but even more by urban development. Other goals might include fruit production for the orchard workers as well as the general public, “private” fruit production on rented plots, fruit production for food banks and the needy, beautification (edible landscaping), and education for children, as well as adults, interested in learning how to grow fruit.

Once a general plan is decided upon, a leadership team should be named to chair the committees necessary to oversee the general plan—committees like fundraising, volunteer recruitment, site selection, legal, and, of course, planning.

The leadership team will establish priorities and among those should be choosing a name and logo for the orchard.

2. The second step is **finding a site**. In England the sites are likely to be older orchards already established in the community on private land but threatened in some way and in need of preservation. In the United States, this is not usually the case, and a community orchard group will most likely be looking at public land to find a suitable site. However, depending on the resolve and resources of the group, it is possible to consider finding the best site regardless of whether it’s public or private, and purchasing or leasing the site if it’s on private land. Still, most groups will be looking at public land like parks, a botanical garden, or school grounds, all of which have the built-in advantage of having some public traffic (assuming that visibility is among the goals of the group). Sites that already have community gardens are natural candidates. The site search need not be limited, though, to schools and parks as there is often land in public ownership (city, county, state, federal) that has not been purposed and may not be readily recognizable as public. Check with local officials.

A good orchard site is sunny with well-drained soil and access to water. It should not be in a frost pocket (an area where cold air can settle), and south-facing slopes should be avoided because they tend to induce fruit trees to bloom too early, thus making their blossoms subject to frost damage.

Determine the history of a site to ascertain that there is little to no risk of contaminated soil from previous use (e.g., industrial site, waste dump).

3. **Get a contract/lease.** Most fruit trees don’t start bearing until they are three to four years old. Moreover, because initial investment in plants, fertilizer, and land preparation can be considerably more for an orchard than for a garden, a long-term agreement with the owner (be it public or private) is a necessity.

At this point, legal assistance would be advised. If the government entity you are working with doesn’t provide legal services, look for a civic-minded lawyer willing to do pro bono work for your cause.

4. **Get money and materials.** In large part to make things easy for the people who want to give your group charitable donations of money and materials, consider forming a 501 (c)(3) nonprofit corporation.

Don’t limit your funding searches to just local sources; depending on your goals and focus, there are national groups that might be interested in donating. One notable example is the Communities Take Root project sponsored by Edy’s Fruit Bars, which awarded fruit tree orchards to deserving organizations in communities across the country.

Other focus areas might suggest appropriate donors. For instance, are you focusing on
production for food pantries or other needy groups? Does your orchard have a strong educational component? Is historical preservation a main goal? Your goals should suggest to you individuals and groups who would be happy to donate to your community orchard. And don’t forget gardening groups, farm supply stores, landscapeers, and nurseries; they are a very likely source of donated tools and plants.

A website or at least a Facebook site is practically mandatory today for any group doing public fundraising. A Facebook site with names and photos provides transparency to reassure potential donors that you are a legitimate and worthy organization. Likewise, media attention provides both promotion and legitimacy. Arrange to be interviewed by local news media and make sure they know about any events (e.g., groundbreaking, planting, a major donation, notice of a workshop at the orchard) that are coming up. The more familiar your name becomes, the easier it is to solicit donations.

Remember that fundraising needs to extend beyond simple establishment and plan accordingly. You might be able to charge or take donations for workshops given at the orchard site. Almost everyone enjoys a party, so musical benefits or other events, especially those that might celebrate harvest or wassail (the traditional English salute to an apple orchard on January 17), can be good fundraisers. Sales of fruit might even be appropriate.

5. Find helpers. Identify sources of volunteers, including master gardeners, garden club members, nursery operators, and Cooperative Extension personnel. Remember, perennial fruit culture is more complicated than regular gardening, so it would be advantageous to find experienced fruit growers. Public schools, 4-H, and FFA (Future Farmers of America) organizations should be notified. High school and college horticulture programs are another good place to look.

The same way it helps with fundraising, media attention can also help you find helpers. Also consider giving presentations about the community orchard to other community-service organizations (e.g., Rotary, Lions Club) and garden clubs. Neighbors at the orchard site are likely and natural volunteers, too. In fact, without some “buy-in” by the immediate community near the orchard, chances of success are low. In the Portland, Oregon, community orchard system, for example, no orchard is started without being partnered with a neighborhood association or other nearby partners (Kolker, 2012).

6. Design the orchard. In designing the orchard, the first consideration should be the project goals from Step 1. For example, if a primary goal is production for food banks, heirloom varieties or exotic species should give way to varieties proven to produce abundantly in your area. As another example, an orchard with horticulture education as a major goal will probably want to maximize the number of species in order to provide the broadest basis for examples and principles.

Another primary consideration is choosing plants that do well in your climate and soil without the intervention of pesticides. First, plants have to be chosen that will actually survive the climate and soil types to which they will be exposed. After that, it is practically a given that any orchard open to the public will have to be managed without synthetic pesticides. It matters little what the experts say in this regard; the simple truth is that parents will not tolerate a situation in which they feel, rightly or wrongly, that their children may be exposed to the risks of pesticides.

Consequently, the most disease-resistant, pest-tolerant, climatically adapted plants must be chosen from the start for the pest/disease/climate complex of your region. It will do little good to plant a Bartlett pear in the eastern half of the United States only to have it destroyed by the ravages of fire blight. Likewise, a muscadine grape with great disease resistance, but not cold hardy past USDA Climate Zone 7, will simply not survive the cold winters of New England. Much more on this subject of species and variety choice is provided later in this publication.

Another important choice involves the size and scale of the orchard. This is tricky, of course, but the leadership team must try to gauge the level of support that will be necessary and available over the years. If there is any question about such support, remember it is best to start small and excel than to start big and fail. Successes will build community interest and support. Failures will imply that your group doesn’t know what it’s doing. It’s harder to correct mistakes in perennial plantings than in annual gardens; therefore, be humble, ask questions, and think small…at least at first.

The physical characteristics of the site must be considered, and foremost among these for the
purposes of fruit growing are shade and drainage (both air and water). Most, but not all, fruit plants do best in full sun. This relates primarily to fruit bud initiation by the plants, but it also relates to disease management, as quick drying of plant surfaces inhibits growth and infection of many plant-pathogenic fungi and bacteria. But there are fruit trees, like pawpaws, that will thrive in the shade, though they will bear more fruit in full sun. Also, there are fruit species "out of their element," like raspberries growing in the South, which will actually benefit from a half-day’s shade, especially if that shade moderates the southern and/or western exposures. Also, when laying out the orchard, consider the relative shadow cast from taller trees: in most cases the tallest trees should be planted on the northern border of the site because that will produce the least shade on the orchard site as a whole. Moving from North to South, the tallest trees come first, then plant the medium-height shrubs, next the berry bushes, and finally the ground-huggers (strawberries, lingonberries).

Regarding water and air drainage, as already discussed in Step 2, the whole site should have good air and water drainage, but fruit plant species exhibit varying tolerances to "wet feet." Cherries (and most of the other species in the genus Prunus), for instance, are notoriously intolerant of heavy or poorly drained soils. Pears and blackberries, on the other hand, are probably the most tolerant of wet conditions. If plants intolerant of wet soil need to be planted where drainage is questionable, consider raising the individual plant site by berming the soil.

Finally, regarding the orchard design, consider adequate walkways, access for mowers, whether fencing is desirable, possible need for a storage shed, and the aesthetics of the whole planting, including the entrance with signage. You’ll probably want an attractive sign with the orchard group’s logo, but it might also be advantageous to have educational signage, as well as posted rules ("Please, don’t climb the trees!"). Grapevines or espaliered fruit trees on a trellised entry can be very beautiful and inviting.

7. Prepare and plant the orchard. A good first step on-site is to post a sign to let people know that a community orchard will be established here. The sign could also function to solicit more volunteers.

Ideally, ground preparation starts well ahead of actual planting and includes activities such as performing a soil test, increasing organic matter (turning under a cover crop or incorporating compost or manure), dealing with existing vegetation (noxious weeds like bermudagrass can be serious, long-term problems, especially in berry plantings); adjusting soil pH with lime or sulfur; building trellises for grapes, raspberries, and espaliered fruit trees; and ditching and/or berming to deal with drainage. These types of things are difficult to do after planting long-lived trees and bushes, so try to anticipate future needs and obstacles.

Placing day should be a fun event. Make it so. It’s a chance to get some publicity, so notify the press ahead of time and post announcements on social media sites.

Make sure that the planters understand the basic rules of planting; you’ll probably want to have teams led by people with some expertise. You could also use this opportunity to have your first workshop, “How to plant fruit trees and berry plants correctly.”

Make certain at the end of this day that plants are watered in and that someone is in charge of watering during the crucial establishment year.

8. Involve youth. Through public school biology classes, 4-H clubs, youth centers, church groups, and the like, a community orchard can engage kids. Youth will serve as positive ambassadors for the project because they’re going to tell others, including their parents. Making sure the neighborhood’s children are involved is just the right thing to do, but it can also help keep down vandalism.

9. Manage the orchard. As for what must get done for the sake of the plants, managing a community orchard is much the same as managing any orchard. The primary difference is managing who does the work. Volunteers will come and go, but the management of the orchard must have continuity.

Among the activities the leadership must manage are:

- Encourage activities at the orchard; this will generate public interest and reduce vandalism. (These activities do not necessarily have to be horticultural; for example, weddings could be allowed.)
- Establish contact people in case of emergency.
- Organize work crews and work days.
Profile: Common Vision–School Orchards for California

Parts of the following are excerpted with permission from Ukiah Daily Journal, September 21, 2011.

Within the past decade, Common Vision’s school orchard program (http://commonvision.org/orchards and www.facebook.com/plantfruitrees), famous throughout California as Fruit Tree Tour, has directly impacted 80,000 students by transforming over 180 low-income schools and community centers into abundant orchards with the planting of over 4,800 fruit trees.

In 2005, Megan Watson, her husband, Leo, and Michael Flynn were working as volunteers planting vegetable gardens with students at continuation high schools in Los Angeles. When they introduced donated fruit trees, the kids got really excited and felt like this was something that would last a long time, a gift they could give to the future. Inspired by their own students, the three founders of Common Vision realized they wanted to plant more fruit trees and work with students and schools throughout the state of California. With their idealism and one bus, they initiated the project.

“We had the bus back then because we were doing biofuel education and touring permaculture farms. To begin the tour we called friends and teachers who were already working with school gardens throughout the state. Since then it has been word of mouth carried by school garden networks, local food activists and fruit tree lovers,” says Megan Watson.

She continues, “We are an all-volunteer organization which travels in the spring and fall to plant fruit trees in school gardens throughout the state. This year we have worked with over 100 volunteers and our most recent two-week tour consists of 10 volunteers. Although it sometimes can be overwhelming to live and work communally with a small group of people, we have an incredible level of harmony working as a team. It has made it possible to accomplish things that we never would have thought possible and there are things we can do together that we could never have done on our own.”

“We tour the state in the world’s largest fleet of veggie powered vehicles. We have two buses, a box truck for trees, a road support vehicle, a pickup truck and a veggie Mercedes for errands. We are funded by foundation grants and corporate sponsors including Organic Valley, Nutiva, Vital Landscaping, and Netafim. Our trees are garnered from large commercial nurseries and smaller regional ones. I even grow some of them myself. One exciting aspect here in Ukiah is working with the sheriff’s garden project. The inmates have done a beautiful job creating gorgeous trees.”

“We want to see kids taking part in creating a healthy future and help them to have access to and connection with real food that can nourish all of us. That is something that seems to be missing more and more every day in America, but we hope to change all of that.”

Returning from outside where he has just planted another tree, Michael Flynn, co-coordinator, explains, “I came to understand environmental issues ultimately as social justice issues that disproportionately affect the poor locally and around the world. Being part of a generation of people ready to take care of the environment grew in importance to me. When we give to nature we are caring for future generations. Of all the tools to inspire children and adults alike, the fruit tree is long-living, sweet, and symbolic of what we need to be doing. We are passionate about kids having access to real healthy food and being part of sustainable solutions in their own school yards and communities.”
You must grow what does well in your climate and soils (and probably without pesticides), and if it's unfamiliar to the larger community, there is your first educational opportunity.

Start with the Right Plant to Avoid Pests and Diseases

Get the right plant from the start to minimize problems and risks. For instance, a Bartlett pear in most of the eastern United States would not stand a chance against fire blight without well-timed sprays at bloom, something that is unlikely in a community orchard setting. Consequently, simply avoid Bartlett and plant pear varieties that are highly resistant to fire blight (see Pears on page 10).

Don’t overlook uncommon, unusual fruit species. Sometimes the best fruit plants for organic or similar management aren’t commonly known or planted in your area. For instance, two natives to most of the eastern United States, pawpaws and American persimmons, aren’t widely known but are generally very easy to grow without pesticides. Similarly, though not indigenous to this country, jujubes, haskaps (aka, honeyberry or edible honeysuckle), and Asian pears (but only the blight-resistant varieties) are well-adapted and easy to grow in much of the United States. There is more on unusual species later in this publication.

Remember, regardless of a community’s cultural roots and preconceived notions of what an orchard is, apples simply won’t do well in the Deep South, and pomegranates can’t be grown in Montana. You must grow what does well in your climate and soils (and probably without pesticides), and if it’s unfamiliar to the larger community, there is your first educational opportunity.

A community orchard in a public space is not likely to be allowed to be sprayed with chemical pesticides, regardless of their relative safety. Moreover, it’s unlikely that public parks, school grounds, or other typical community orchard sites have the capacity to spray other than with backpack sprayers that are only effective on small trees, vines, and bushes.

It’s also a given that a community orchard will be small by commercial standards. There won’t be rows of apples, rows of pears, and such; there will be a few apple trees and a few pear trees. Thus, one of the major problems will be avoided, and that’s the ease with which pests and diseases move within blocks of single species (e.g., apples) and, worse, single varieties of single species (e.g., Gala apples). Nevertheless, it would still be helpful to impede pest and disease spread by separating plants that share diseases and pests. For instance, pears and apples both share susceptibility to fire blight.

10. Reassess the project. Any long-term project should undergo periodic reassessments. Build such reassessments into the initial charter. Consider such things as:

- Any new needs for the project to address?
- Future strategies for funding?
- Any new resources available? (New support from sponsors may appear once they see the progress and “legitimacy” of the project.)
- What worked and what didn’t?
- Changes needed in organization structure or leadership?
- Organize an end-of-year meeting and celebration.

Solicit and train volunteers.
Monitor and take action for disease and insect pest problems, weeds, wildlife damage.
Use the website to keep everyone informed of the activities and needs of the project.
Arrange for regular meetings of the leadership team at the orchard.
Establish a plan for distributing the harvest.
Contact the news media when the harvest season starts.
Clean up the orchard and protect plants before winter arrives.
Recognize volunteers and key project “friends” (sponsors) for their efforts.
Organize educational events such as pruning workshops.

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which can be spread from one tree to the next by blowing rain. Plant them apart to minimize the chances of such spread.

With that said, there are organic pest control techniques and products that are essentially non-toxic, presenting no risk to people who frequent the orchard. A perfect example is Surround™, a finely ground sprayable formulation of kaolin clay (a type of clay used in Kaopectate™ and toothpastes) that functions as a repellent to many insect species. Other great examples include natural enemies such as lady beetles, beneficial nematodes, and parasitoid wasps, which can be purchased and released. The use of such organisms usually has to be precise and timely in order to be effective, but applying them properly offers another opportunity for the orchard to serve as a teaching tool.

Organic pesticides (those approved by the Organic Materials Review Institute, omri.org) might have limited applicability in a community orchard. Orchard managers need to be aware that some of these, though they are of natural origin and generally short persistence in the environment, can present dangers to non-target organisms, including humans. When planning to use any pesticide, including organic pesticides, do your homework, follow label directions, and only act with the approval of your pest control committee.


Choosing the Right Plants

Apples

In the parts of the West where apples are climatically adapted, most apple varieties can thrive, especially if they have a modicum of disease resistance. The fruit will probably experience some insect damage, but non-toxic control methods are available for most of the common pests. The best pest management technique, however, might be tolerance of insect damage, especially if it can be coupled with education about pests and pest management.

Apples are problematic in the eastern United States because of several key pests and diseases. However, problems can be minimized by selecting the correct varieties (especially the newer super-disease-resistant varieties) for local conditions and by assigning responsibility for pest control to a point person(s) who understands the major pests and the non-toxic control techniques and timing for them.

If—and this is a big if—1) the correct, disease-resistant varieties are planted; 2) trunk borers are dealt with effectively; and 3) some pest damage to the fruit is acceptable, then apples can be grown successfully in the East with just general common-sense care: weed control, watering, and pruning. However, failure to get the right disease-resistant apple varieties for the diseases endemic to a given region will result in a lot of disappointment and possibly even tree death.

For much more detail, see ATTRA’s Apples: Organic and Low-Spray Production.

Pears

Pears, both European and Asian species, are among the easiest tree fruits to grow organically as long as fire blight-resistant varieties are chosen for the orchard. In the West, fire blight is much less prevalent but can still be a problem. In the East, fire blight can be devastating.

For much more detail, including a list of blight-resistant varieties, see ATTRA’s Pears: Organic Production.

Blake’s Pride pear, an example of a fire blight-resistant variety suited for community orchards in the eastern United States. Photo: USDA
Stone Fruits

Stone fruits—members of the genus *Prunus*, like peaches, nectarines, apricots, cherries, and plums—are even more difficult to grow than apples in most of the eastern United States. In fact, it’s probably accurate to predict that without regular insecticide and fungicide sprays, more than 90% of a peach, nectarine, or plum crop anywhere in the eastern United States will probably be lost to the combined depredations of diseases and insects. This drought prediction is somewhat less applicable to sweet cherries and apricots, but even then they will be subject to huge losses (and ugly losses—the brown rot renders fruit a rotten, grayish-brown mush).

In the East, the only stone fruit that will usually resist the multiple threats to which other *Prunus* spp. succumb is the humble tart cherry (*P. cerasus*), a species distinct from the sweet cherry (*P. avium*). The heirloom tart cherry variety Montmorency (Thomas Jefferson grew it) and other tart cherry varieties will usually produce abundant crops of beautiful, glossy-red fruits with virtually no care. (If powdery mildew becomes a problem on the leaves, OMRI-approved, baking soda-based sprays like Milstop™ can manage it). Even pruning is usually unnecessary except to remove damaged branches and to thin out some limbs. Birds are usually the only serious pests, and they can either be allowed to share the crop or scare them with scarecrows (e.g. flash tape, aluminum pie plates, inflatable “owl”) can be employed to keep their appetites in check. One caveat bears mentioning: cherries require a well-drained soil. Heavy clay soils or sites where water doesn’t readily drain can induce root diseases. This is true for most fruit trees, but cherries are especially sensitive to “wet feet.”

In much of the West, stone fruits can survive and produce without regular fungicide or insecticide sprays. Apricots in Albuquerque or sweet cherries in Seattle and Sacramento are probably very good choices. Still, community orchard planners should make certain to talk to experienced stone-fruit growers before making species and variety choices.

For more detail, see ATTRA’s *Peaches: Organic and Low-Spray Production*.

Unusual or Uncommon Fruits

Often the trees or bushes that will do best in a community orchard situation are relatively unknown. *Mulberries* are a good example—*Morus rubra* or *M. nigra* can produce gallons and gallons of delectable fruit. *M. alba*, the white or Russian mulberry, on the other hand, yields berries that are usually bland and insipid. *M. nigra*, the black mulberry, is native to warm climates and will suffer winter damage or die in areas where the temperature dips to zero or below. But where it

In much of the West, stone fruits can survive and produce without regular fungicide or insecticide sprays.

Blackberries and Raspberries

These bramble fruits are among the easiest fruits to grow, East or West. Raspberries are best in the North, and blackberries in the South, though there is a region of considerable overlap where both can be grown (check with your local Cooperative Extension for recommendations). So-called “primocane bearing” types of both raspberries and blackberries can considerably simplify management by allowing a single mowing of the plant during dormancy. This eliminates the more tedious removal of the canes that have just fruited (floricanes) from the emerging new canes (primocanes), as is necessary with the older biennial-type varieties. Additionally, there are now thornless blackberry varieties with excellent flavor that take the pain out of berry picking.

ATTRA’s *Organic Culture of Bramble Fruits* contains much more information.

Grapes

Grapes need to be trellised or otherwise supported, but the effort required can be repaid with the creation of beautiful shady arbors that could accent an entrance or provide a cool, tranquil spot for reflection and meditation.

As with many of the other fruits discussed here, organic grape culture is easier in the more arid West, but there are a few varieties that can be grown successfully in the East with no fungicides, and a few more that can be grown with one or two well-timed (when the first shoots are about three to six inches long and again about two weeks later) organic sprays for black rot, the major disease of the fruit.

In much of the South, muscadine grapes (*V. rotundifolia*) can be grown without any fungicides whatsoever.

The ATTRA publication *Grapes: Organic Production* provides information regarding varieties and care.

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For more detail, see ATTRA’s *Peaches: Organic and Low-Spray Production*.
Persimmons are great choices for community orchards. In the West, the Asian persimmon is a proven low-input/high-return tree, and in the East, the native American persimmon similarly gives with very little human care. Just about the only problem is that unripe fruit of all American persimmons and some varieties of Asian persimmons can be mouth-puckering astringent. The solution is simple: wait until the fruit is fully ripe. More information is contained in ATTRA’s Persimmons, Asian and American.

Honeyberry (Lonicera caerulea var. edulis) is a very cold-hardy species of honeysuckle with sweet and tasty fruit. Although the honeysuckle family includes over 200 species of vines and shrubs, almost all them are used solely as decorative plants. This edible and very hardy species is native to Eastern Siberia, the Russian Far East, and Northern Japan, where, from ancient times, the native people have gathered and consumed the fruit in large quantities. Honeyberry is valued for its tasty blueberry-like fruit, for its extremely early ripening, often two weeks before strawberries, and for its exceptional hardiness, to minus 40° F or below. Great for fresh eating, honeyberry also makes delicious preserves. Honeyberry can be grown throughout most of the United States, but, as such a new crop to this country, specific variety recommendations haven’t been established for varying regional climates or zones.

Pawpaws are also worthy of planting in most of the United States, excepting the very hottest and very coldest climates. They have pollination problems that can be overcome by hand pollination (use a small paint brush to move pollen from the flowers of one tree to the flowers of another), but other than that, they are relatively carefree. Even deer don’t care to browse on a pawpaw. The largest fruit native to North America, the pawpaw is a nutritional powerhouse, surpassing most other fruits and even claiming a small amount of protein (similar to a banana). Named and grafted cultivars bear fruits with flavors compared to mango, pineapple, banana, and other tropical fruits. They are beautiful, tropical-looking trees that rarely exceed 20 feet in height and consequently are valuable additions to a landscape. Even though they are indeed descended from a tropical family (the Annonaceae) and look it, they are hardy into southern Michigan, hence the old monikers “Michigan Banana” and the more mellifluous “Indiana Banana.”

For more information see ATTRA’s Pawpaw—A “Tropical” Fruit for Temperate Climates.

Pawpaw. Photo: Kirk Pomper, Kentucky State University

American persimmon. Photo: Guy Ames, NC.

Persimmons (Diospyros virginiana, native persimmon and D. kaki, Asian persimmon) are great choices for community orchards. In the West, the Asian persimmon is a proven low-input/high-return tree, and in the East, American persimmon similarly gives with very little human care. Just above problem is that unripe fruit of all American persimmons and some varieties of Asian persimmons can be mouth-puckering astringent. The solution is simple: wait until the fruit is fully ripe. More information is contained in ATTRA’s Persimmons, Asian and American.

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The pomegranate (Punica granatum) is a nearly care-free tree for warm, sunny climates (USDA Zone 7 and south), planted in a well-drained soil. They are shrubs or small trees (15 to 20 feet us
generally bear abundant crops with little coaxing. Like many fruits, pomegranates are enjoying renewed popularity because of the health benefits attributed to them.

Juneberry or Saskatoon (*Amelanchier alnifolia*) is an easy-to-grow shrub native to most of the northern half of the United States and into Canada, but also adaptable to the upper South (Virginia, North Carolina, Tennessee, and the Arkansas Ozarks). The Northern Plains Indians often used it as the fruit component of pemmican. The berries look and taste like blueberries but with an almond aftertaste from the edible seed. They are, however, not closely related to blueberries and are much easier to grow, not being pH sensitive or so drought susceptible. Harvests can be quite large and are spread over two to three weeks in May or June. Though this is already a very serviceable plant, Canadian fruit breeders are working on improved varieties for commercialization.

Gooseberries and currants (*Ribes* spp.) are great candidates for community orchards, especially in cooler climates (gooseberries are more heat tolerant than currants, but the upper South is probably the southern limit for them). Perhaps thought of most often as ingredients in pies and preserves, both gooseberries and currants are tasty right off the bush if allowed to ripen fully. They contain significant amounts of vitamin C and other nutrients.

The elderberry (*Sambucus nigra*) is a native plant with a remarkable natural range from Maine to Texas. With large panicles (the flower and fruit-bearing structure) of fragrant white flowers turning to blue-black fruits, elderberry shrubs are beautiful in the landscape. The elderberry is experiencing a revival of interest because of its many health benefits stemming from powerful antioxidants in the fruit. The leaves and canes are mildly poisonous and eating more than just a little of the raw fruit can give one a bellyache, so its choice as a community orchard plant must be considered in that light.

Blueberries (*Vaccinium* spp.) are nutritious fruit with few pests, but they are finicky about soil pH and soil water, facts which make them questionable choices for many community orchards. As members of the Rhododendron family, they require an acidic soil around pH 5.0. Moreover, they do not have root hairs, as do most other plants, obligating growers to provide constant drip irrigation during the growing season. Complicating the irrigation issue, they are intolerant of standing water because it can favor a devastating root disease. Outside of locales where the wild blueberry grows, inclusion of blueberries in a community orchard needs to be carefully considered.

See ATTRA’s *Blueberries: Organic Production* for more information.

Other fruit plants are available; the list above was not intended to be exhaustive. There are many unusual and little-known perennial fruit plants that might be suited to your specific conditions. For instance, there are tropical fruits that would be adapted to Southern California, Florida, and the Rio Grande Valley. Here is a short list of other possibilities, included mostly to stimulate your interest: jujube, aronia, mayhaw, goumi, fig, autumn olive, sea buckthorn, lingonberry, and hardy kiwifruit. A Web search will reveal details about these fruits.

For more ideas, consult the website of the North American Fruit Explorers (nafex.org), a group of both amateur and professional horticulturists dedicated to the discovery, cultivation, and appreciation of superior varieties of fruits and nuts.
Profile: Katy Kolker of the Portland Fruit Tree Project

Katy Kolker, co-founder and current Executive Director of the Portland Fruit Tree Project (PFT, portlandfruit.org), is an earnest and energetic young woman. What started as a concern for Portland’s poor has turned into a model program for other cities to emulate.

In 2006, Kolker began an urban fruit-gleaning project that takes volunteer harvesters to the yards of willing homeowners to pick fruit that might otherwise go to waste. The volunteers keep about half the fruit for themselves (usually the “seconds” or slightly damaged fruit) and donate the rest to Portland food pantries. If the homeowner is for some reason unable to pick the fruit for him- or herself, the volunteers will also leave a portion at the home. In 2010, PFT harvested and donated over 30,000 pounds of fruit to Portland’s needy.

Not satisfied with this heroic project, in the fall of 2010 Kolker and volunteers, in concert with the Sabin Community Association, started what was to be the first of several community orchards in Portland, the Sabin Community Orchard. The site was a grassed and sloping public walkway (not a park) and already had two cherry trees and an apple tree on it. Eight new fruit trees—figs, plums, Asian and European pears, persimmons, quince, and apples—were added in February 2010, and more trees and fruiting bushes and vines were planted in the fall of 2010 and spring of 2011. The site now has understory plantings around many of the fruit trees, water-catching swales along the slope, and beautiful signs explaining the space to passersby.

The community orchards are perfect sites for training. Sabin Community Orchard sponsored several “Work & Learn Parties” in 2012 on topics such as winter pruning, guild planting (from Permaculture ideas), orchard tours, fruit thinning, pest and disease management, low-tech irrigation, summer pruning, and more. These workshops, open to everyone regardless of age, function to maintain and improve the community orchard and to educate the participants so that they can better care for fruit plants in their own yards.

Kolker and her group wisely insist on partnering with neighborhood associations or similar neighborhood groups. The initial planning and organizing is done by all partners with the eventual goal of transition of leadership to the neighborhood group. Without such “buy-in” from the people who live in the neighborhood, the orchards probably won’t receive the care they require.

Also, to further ensure that the orchards are taken care of properly, each community orchard has one “Orchard Steward” who volunteers to be the lead person keeping an eye on the orchard for one year.
References

Further Resources
U.S. Cities with Community Orchards
Bloomington, Indiana
www.bloomingtoncommunityorchard.org/site
Chicago, Illinois
www.chicagorarities.org
Philadelphia, Pennsylvania
http://phillyfoodjustice.wordpress.com/2012/03/27/philadelphias-community-orchards-expanding
Portland, Oregon (See the Katy Kolker profile on page 14) http://portlandfruit.org/community-orchards
Seattle, Washington
www.seattle.gov/neighborhoods/ppatch
See also: http://fruitinwestseattle.org
Seattle probably has the most active community orchard program in the nation, with more than 37 orchards and fruit gardens, small and large, on City of Seattle-owned land, from which volunteers harvested over 1,500 pounds of fruit in 2011. Nine of these orchards are currently maintained through a partnership between Department of Parks and Recreation, volunteers, and a community-based non-profit organization.

Publications
A remarkably comprehensive publication for anyone wanting to start a community orchard anywhere. The only thing that limits it to North Dakota (or similar climes) is the choice of species adapted to the Northern Great Plains. Includes sections on contracts, liability insurance, little-known community orchards, funding opportunities, and much more. Highly recommended.

Potential Funding Sources for Community Orchards (National)
Fruit Tree Planting Foundation’s Communities Take Root Orchard Program
Who May Apply: Nonprofits, NGOs, public schools, or government entities serving a charitable purpose
Amount: Applications are accepted on a rolling basis and remain on file until there is an opportunity to award an orchard.
Deadline: Ongoing
Contact: www.ftpf.org

Green Education Foundation and Gardener’s Supply Award
Who May Apply: Schools and youth garden programs that have demonstrated impacts in the lives of kids and their community
Amount: $5,000
Deadline: September
Contact: www.greeneducationfoundation.org

Lowe’s Charitable and Educational Foundation
Who May Apply: 501(c)(3) tax-exempt nonprofit organizations and public agencies in communities where Lowe’s operates stores and distribution centers
Amount: $5,000 to $25,000
Deadline: One grant can be submitted per year, no deadline
Contact: Visit Lowe’s stores for an application or http://responsibility.lowes.com/community-relations

Tom’s of Maine 50 States for Good
Who May Apply: Nonprofit organizations involved in grassroots community projects
Amount: Five winners each year; six finalists share $150,000; top award is $50,000
Deadline: Ongoing
Contact: www.tomsofmaine.com/community-involvement/living-well/project-sponsorships

USDA Specialty Crop Block Grant Program
At least one state, North Dakota, has used this source to fund a community and school orchard project administered through the North Dakota Department of Agriculture. For more information, contact Emily Edlund, North Dakota specialty crops grants specialist, at (701) 328-2191 or Edlund@nd.gov.

Youth Garden Grants Program/National Gardening Association and Home Depot
Who May Apply: Schools and community organizations with child-centered garden programs
Amount: $500 to $1,000
Deadline: December 2013
Contact: www.kidsgardening.com/ygg.asp
Community Orchards
By Guy K. Ames, NCAT Horticulture Specialist
Published May 2013
©NCAT
Tracy Mumma, Editor
Amy Smith, Production

This publication is available on the Web at:
www.attra.ncat.org

IP446
Slot 451
Version 050213
7. Resource Guide for Rural Planning and Design

Planning

The American Planning Association (APA) represents the interests of planning and planners. APA dues support the development of planning policy, public information, and fellowships and awards. Members belong to a local chapter with its own conferences, meetings, and newsletters. APA publishes books through its own Planners Press. These books and others in the field of planning are available through the Planners Bookstore in Chicago. APA Publishes Planning magazine, APA Journal, Land Use Law & Zoning Digest, and Zoning News. APA's Planning Advisory Service (PAS) provides members with PAS reports which cover subjects of current interest to practicing planners; the Memo, a monthly bulletin; and access to a national data bank of zoning and subdivision ordinances, agency reports, books and periodicals.

American Planning Association
1776 Massachusetts Avenue, N.W. Suite 704
Washington, DC 20036
(202) 872-0611 Internet: http://www.planning.org
APA Planners Bookstore
1313 East 60th Street
Chicago, IL 60637
(312) 955-9100

The Council of State Community Affairs Agencies, a membership association consisting primarily of state agencies, addresses the common interests and goals of states with respect to community and economic development, housing, public works assistance, and state-local relations.

Council of State Community Affairs Agencies
Hall of States Building
444 North Capitol Street, N.W. Suite 251
Washington, DC 20001
(202) 393-6435

The National Association of Conservation Districts (NACD) is the national grassroots organization that serves as the spokesman for the nation's nearly 3,000 soil and water conservation districts. Its activities are aimed at advancing the resource conservation cause of the local districts and the millions of cooperating landowners and land managers whom they serve. The NACD operates five regional offices in addition to its Washington, DC headquarters. NACD keeps its members and subscribers informed through the Tuesday Letter and The District Leader, both monthly newsletters. The Conservation Technology Information Resource Center is a clearinghouse for information on soil and water conservation and water quality practices on cropland.

National Association of Conservation Districts
509 Capitol Court, N.E.
Washington, DC 20002
(202) 547-6223

Housing

The Building Officials and Code Administrators International (BOCA), a membership association of construction code officials, was established to provide a forum for the exchange of knowledge and ideas concerning building safety and construction regulation. BOCA maintains ongoing model code development activity, conducts regular training and education programs, offers a variety of model construction codes and code-related publications, and provides code interpretation assistance to its members. It also produces two bi-monthly publications.

Building Officials and Code Administrators International
4051 West Flossmore Road
Country Club Hills, IL 60478
(708) 799-2300

The Center for Community Change helps low-income groups develop strong community organizations. A broad range of assistance is offered, including organizational development, coalition assistance, help to groups in raising money, and working with them to rehabilitate housing and revitalize neighborhoods. The Center publishes a quarterly newsletter and technical publications.

Center for Community Change
1000 Wisconsin Avenue, N.W.
Washington, DC 20007
(202) 342-0519
The Center for Neighborhood Technology, a non-profit research, public policy, and technical assistance organization, seeks affordable, locally controlled ways for city residents to meet needs for housing, energy, jobs, and a healthy environment. Six program divisions make up the Center: energy services, housing services, neighborhood investment, industrial development, public issues, and The Neighborhood Works newsletter.

Center for Neighborhood Technology
2125 West North Avenue
Chicago, IL 60647
(312) 278-4800

The Council for Rural Housing and Development (CRHD), as the only national nonprofit corporation whose sole focus is the Farmers Home Administration (FmHA) Section 515 program, advocates an effective and adequately funded rural rental housing program in a fair tax environment for private sector participants. CRHD maintains a working relationship with FmHA and provides its members with access to a knowledgeable staff to field questions. The Council publishes CRHD Report, a monthly publication; Rural Survival Alert (RSA), a newsletter; and special mailings. It holds mid-year and annual meetings, plus two seminars each year on the Low Income Housing Tax Credit.

Council for Rural Housing and Development
2300 M Street, N.W., Suite 260
Washington, DC 20037
(202) 955-9715

The Housing Assistance Council (HAC) is a service organization that works to increase the availability of housing for low-income people in rural areas. It administers a revolving loan fund, provides technical assistance, undertakes research and training programs, and publishes booklets on housing issues and programs. The Council also publishes HAC News, a biweekly newsletter.

Housing Assistance Council
1025 Vermont Avenue, N.W., Suite 606
Washington, DC 20005
(202) 842-8600

The International Conference of Building Officials (ICBO) is a nonprofit service organization owned and controlled by its member cities, counties, and states. The ICBO’s aims are to publicize, maintain and promote the Uniform Building Code and its related documents, develop uniformity in regulations pertaining to building construction, educate the building official, and formulate guidelines for the administration of building inspection departments. Membership in ICBO is open to all governmental units as well as other segments of the building construction industry. ICBO publishes a periodical, Building Standards, but its primary publication is the Uniform Building Code and its related volumes. ICBO operates five regional offices.

International Conference of Building Officials
5360 South Workman Mill Road
Whittier, CA 90601
(213) 699-0541
www.icbo.org

The National Association of Home Builders (NAHB), a federation of more than 800 state and local builder associations, monitors state and local legislation, offers technical and legal assistance, and sponsors educational seminars and conferences.

National Association of Home Builders
1201 15th Street, N.W.
Washington, DC 20005
(202) 822-0200

The National Association of Housing and Redevelopment Officials (NAHRO) is a professional association for housing and community development professionals. The association publishes the Journal of Housing, NAHRO Monitor newsletter, and a catalog of housing related books.

National Association of Housing and Redevelopment Officials
1320 18th Street, N.W.
Washington, DC 20036
(202) 429-2960
www.nahro.org
The National Community Development Association (NCDA) is composed of more than 450 local governments that administer federally supported community/economic development, housing, and human service programs. NCDA works through its members to counsel at the federal level on new program design and current program implementation. Members receive up-to-the-minute mailings of federal legislative and administrative developments.

National Community Development Association  522 21st Street, N.W., Suite 120  Washington, DC 20006  (202) 293-7587

Land Use and Natural Resources
The American Farmland Trust (AFT) informs Americans about the issues posed by rapid depletion of the nation’s farmland, the harmful effects of soil erosion, and other threats to the agricultural viability of the land. AFT undertakes projects, directly through cooperating organizations and individual landowners, which demonstrate farmland protection techniques, and assists farmland protection policy efforts and land use initiatives by local, state, and federal government.
American Farmland Trust  1920 N. Street, N.W., Suite 400  Washington, DC 20036  (202) 659-5170  www.farmland.org  Northeastern Field Office: (413) 586-9330

The American Forestry Association (AFA) advocates the protection, wise management, and enjoyment of both rural and urban forest resources in America. Its objective is to maintain and improve the health and value of trees and forests throughout America and to attract and cultivate the interests of citizens, industry and government.

American Forestry Association  P.O. Box 2000  Washington, DC 20013  (202) 667-3300 FAX: 202-667-7751

American Rivers works to preserve the nation’s outstanding rivers and riverscapes. It works to enlarge the national Wild and Scenic Rivers system; advocates for state river protection laws, hydroelectric power policy reform and public lands planning; and provides technical assistance to state and local river organizations.
American Rivers.
The Environmental Defense Fund, Inc. (EDF) is a nationwide public interest organization of lawyers, scientists, and economists dedicated to protecting and improving environmental quality and public health. EDF pursues responsible reform of public policy in the fields of energy and resource conservation, toxic chemicals, water resources, air quality, land use, and wildlife, working through research and public education, and judicial, administrative, and legislative action.

Environmental Defense Fund, Inc.
Headquarters: 257 Park Avenue South
New York, NY 10010
(212) 505-2100
www.edf.org

Friends of the Earth works to influence public policy, engages in research and litigation, and serves as a clearinghouse for information. The institute's special areas of concern include groundwater protection, strip mining, nuclear waste, and coastal resources.

Friends of the Earth
218 D Street, S.E.
Washington, DC 20003
(202) 544-2600
www.foe.org

The Institute for Environmental Negotiation provides neutral third-party mediation assistance to governments, businesses, and citizen groups in the settlement of land use, historic preservation, and environmental policy disputes.

Institute for Environmental Negotiation
164 Rugby Road
University of Virginia
Charlottesville, VA 22903
(804) 924-1970
www.virginia.edu/~envneg/IEN.html

The Land Trust Alliance
1319 F Street, N.W. #501
Washington, DC 20004-1006
(202) 638-4725 FAX: (202) 638-4730
www.ita.org

The Mineral Policy Center was founded in 1988 to bring environmental controls to the mining industry. The center directly assists local community groups working on mining problems, lobbies Congress and federal agencies, and works with the courts. It publishes Clementine, Journal of Responsible Mineral Development, and other bulletins.

Mineral Policy Center
1325 Massachusetts Ave. N.W., Suite 550
Washington, DC 20005
(202) 737-1872

The National Association of Service and Conservation Corps (NASCC) is a nonprofit education association made up of conservation and service corps operating in states and cities. It serves as an information exchange network for members concerning conservation corps administration and management, promotes conservation and service values among staff and corps members, offers technical assistance to those interested in launching new corps, and promotes establishment of federal, state, and local programs. NASCC sponsors an annual national conference and regional seminars and workshops for youth corps advocates and related youth service programs.

National Association of Service and Conservation Corps
666 Eleventh St., N.W.
Washington, DC 20001
(202) 737-6272
www.nascc.org

The Land Trust Alliance is the national organization of land trusts. The Alliance provides specialized services, publications, information, and training for land trusts and other conservation organizations, and works for public policies that advance land conservation.
The **National Parks and Conservation Association** (NPCA) is a private, citizen-funded organization devoted solely to defending, expanding, and conserving the National Parks. NPCA works as an ally and constructive critic of the National Park Service. The Park Education Center provides extensive information on our nation’s parks, while citizen action programs give citizens an opportunity to get personally involved in issues. Members of NPCA receive National Parks, a bi-monthly magazine.

National Parks and Conservation Association
1776 Massachusetts Ave., N.W.
Washington, DC 20036-1904
(202) 223-6722
www.npca.org

The **National Wildlife Federation** (NWF) functions as a nonprofit conservation education organization dedicated to creating and encouraging an awareness of the need for wise use and management of those resources upon which lives and welfare depend: soil, air, water, forests, minerals, plant and wildlife. NWF undertakes a conservation education program, distributes periodicals and educational materials, sponsors outdoor education programs in conservation, and litigates environmental disputes.

National Wildlife Federation
1400 Sixteenth Street, N.W.
Washington, DC 20036-2266
(202) 797-6800
www.nwf.org

The **Natural Resources Defense Council**, Inc. (NRDC) is a nonprofit membership organization dedicated to protecting America’s endangered natural resources and to improving the quality of the human environment. The Council combines government agencies from various disciplines, bringing legal action and disseminating citizen information.

Natural Resources Defense Council, Inc.
40 West 20th Street
New York, NY 10011
(212) 727-2700
www.nrdc.org

The **Nature Conservancy**, an international environmental organization, works to protect the habitat of rare plants and animals. The Conservancy operates 50 state offices, regional and field offices, and maintains 1,100 nature preserves. It also publishes Nature Conservancy Magazine.

The Nature Conservancy
1815 North Lynn Street, Suite 400
Arlington, VA 22209
(703) 841-5300
www.tnc.org

The **Rails-to-Trails Conservancy** (RTC), a nonprofit organization, is devoted to converting abandoned railroad rights-of-way into trails for public use. In partnership with citizen groups, public agencies, railroads, and others, the Conservancy is working to build a transcontinental trailway network. RTC’s program includes technical assistance, public education, advocacy, negotiation, legislation, and regulatory action. Publications such as the Citizen’s Manual, Legal Manual, and the newsletter Trailblazer, in addition to conferences and statewide meetings, keep advocates up to date on rail-trail regulations and procedures.

Rails-to-Trails Conservancy
1100 17th Street, NW
10th Floor
Washington, D.C. 20036
(202) 331-9696 FAX (202) 331-9680
www.railtrails.org

The **Sonoran Institute** works with communities to conserve and restore important natural landscapes in Western North America, including the wildlife and cultural values of these lands. The Institute’s efforts create lasting benefits, including healthy landscapes and vibrant livable communities that embrace conservation as an integral element of their economies and quality of life.

Sonoran Institute
201 S Wallace
Bozeman, MT 59715
(406) 587-7331
www.sonoran.org
The Trust for Public Land (TPL), a nonprofit organization with twelve offices located throughout the U.S., is a network of experts in real estate negotiation, finance, and law, dedicated to protecting land for the public’s use and enjoyment. Neither a membership nor advocacy group, TPL assists public agencies, landowners, and citizens’ groups to protect land of recreational, historic, and scenic value. Its projects range from lot-sized neighborhood gardens to vast additions to forests, parks, and national recreation areas.

The Trust for Public Land
116 New Montgomery Street, Fourth Floor
San Francisco, CA 94105
(415) 495-5660
www.tpl.org

Design

The American Institute of Architects (AIA), the national organization for professional architects, is supported by regional and local chapters nationwide. The AIA offers a variety of publications pertaining to architecture and urban design, and maintains a complete architectural library.

American Institute of Architects
1735 New York Avenue, N.W.
Washington, DC 20006
(202) 626-7300
www.aia.org

The American Institute of Graphic Artists (AIGA), a national nonprofit organization, promotes excellence in the graphic design profession through competitions, exhibitions, publications, professional seminars, educational activities, and projects in the public’s interest. AIGA has 30 geographically diverse chapters, each representing the graphic design profession on a local level. The institute sponsors a biennial conference and publishes a quarterly journal, The AIGA Journal of Graphic Design.

American Institute of Graphic Artists
1059 Third Avenue
New York, NY 10021
(212) 752-0813
www.aiga.org

The American Society of Landscape Architects (ASLA) is the professional organization for landscape architects. Its goal is to inform the public about the profession, land design, planning, and management issues. The Open Committee on the Rural Landscape provides a forum for landscape architects and other disciplines with an interest in agriculture and rural landscape matters.

American Society of Landscape Architects
4401 Connecticut Avenue, N.W., Fifth Floor
Washington, DC 20008-2302
(202) 686-2752 FAX (202) 686-1001
www.asla.org

Americans for the Arts, the national clearinghouse for arts board members, volunteers, and individuals, offers several publications, including Connections Monthly and Connections Quarterly as well as various books and annual conferences. In the past NALAA has worked on adaptive use and historic preservation projects for the performing arts.

Americans for the Arts
1000 Vermont Ave. NW 12th floor
Washington, DC 20005
(202) 371-2830
www.artsusa.org

The National Assembly of State Arts Agencies (NASAA), a nonprofit membership organization, serves as the collective voice and service organization for arts agencies. NASAA provides professionals and volunteers with opportunities for information exchange, leadership development, and issues analysis. The organization publishes NASAA News and ArtView.

National Assembly of State Arts Agencies
1010 Vermont Avenue, N.W., Suite 920
Washington, DC 20005
(202) 347-6352
Partners for Livable Communities is an international coalition of more than 600 organizations and individuals committed to improving communities’ economic health and quality of life through collaborative resource management. Partners serves as a national resource center for information on the built and natural environments and offers a research and referral service on a broad range of community improvement projects. Partners publishes a newsletter semiannually.

Partners for Livable Communities
1429 21st Street, N.W.
Washington, DC 20036
(202) 887-5990 FAX 202-466-4845
www.livable.com

Project for Public Spaces (PPS), a nonprofit organization, specializes in the planning, design, and management of public spaces. PPS’s objective is to improve public spaces so they are more usable, lively, safe, and enjoyable. PPS considers public spaces to include all of the areas, interior or exterior, publicly or privately owned, to which the public has access and which form the common life of a community. PPS provides a newsletter update as well as various books and videos.

Project for Public Spaces, Inc.
419 Lafayette, 7th Floor
New York, NY 10003
(212) 620-5660
www.pps.org

Scenic America, a nonprofit membership organization, is devoted to protecting America’s scenic resources and community character. Scenic America conducts workshops and provides information and technical assistance on sign control, tree ordinances, scenic highways, growth management, and all forms of aesthetic regulation.

Scenic America
21 Dupont Circle, N.W.
Washington, DC 20036
(202) 833-4300

The Society of Environmental Graphic Design (SEGD), an international nonprofit organization, was founded to formalize graphic design as a profession, to increase public awareness of the discipline, and to promote high standards of professional conduct within the field. SEGD sponsors several award programs and conferences; publishes a quarterly newsletter, technical information, and a resource directory; and awards scholarships to fund student research projects in environmental graphic design.

Society of Environmental Graphic Design
47 3rd Street
Cambridge, MA 02141
(617) 577-8225

The Waterfront Center, a nonprofit corporation, promotes urban waterfront enhancement through consulting and publications services. The Center publishes Waterfront World Spotlight Quarterly, as well as various books and reports.

Waterfront Center
1536 44th Street, N.W.
Washington, DC 20007
(202) 337-0356
www.waterfrontcenter.org

Historic Preservation - Public Agencies
The Advisory Council on Historic Preservation advises federal agencies, the President, and Congress on preservation policy. The council also reviews proposed projects in which federal funds are involved in order to evaluate and mitigate potential effects on historic properties.

Advisory Council on Historic Preservation
1100 Pennsylvania Avenue, N.W.
Washington, DC 20004
(202) 786-0503
www.achp.gov

The National Park Service (NPS) of the U.S. Department of the Interior is the principal federal agency responsible for preservation law and activities. The National Historic Preservation Act of 1966, with amendments, creates the basic framework for community preservation planning and provides the legal structure for the retention of historic properties. The Act established the National Register of Historic Places to recognize, identify and evaluate significant historical properties. The federal government provides funding for the listing and federal review process and provides incentives to encourage reuse of income-producing historic properties.

National Park Service
1849 C Street NW
Washington, DC 20240
(202) 208-6843
www.nps.gov
The **Certified Local Government Program**, administered by the National Park Service, provides information on certified local governments, which are local governments with historic preservation programs that meet prescribed standards. These governments are then eligible for special enhanced participation in national preservation programs and grants-in-aid and technical assistance from the state historic preservation officers to assist in carrying out preservation activities at the local level.

Certified Local Government Program
Heritage Preservation Services - National Park Service
1849 C Street, NW, NC330
Washington, DC 20240
(202) 343-6005 FAX (202) 343-3921
www2.cr.nps.gov/clg/

**State Historic Preservation Officers (SHPO)** State Historic Preservation Officers are the state-level public-sector preservation partners. Each state is required to appoint an SHPO and to appropriate funds to match federal preservation dollars. States are additionally required to identify historically significant properties and nominate them to the National Register. SHPOs also administer state and/or local federal grant programs, provide technical assistance on rehabilitation and the National Register, and participate in the federal rehabilitation tax incentives certification program. Contact the National Conference of SHPOs to identify the SHPO in your state.

National Conference of State Historic Preservation Officers
444 North Capitol Street, N.W. Suite 332
Washington, DC 20001-1512
(202) 624-5465

Historic Preservation - Private Groups
The **Alliance for Historic Landscape Preservation** provides a forum for communication and exchange of information among its varied members and promotes the preservation and conservation of historic landscapes in all their variety. The Alliance publishes a newsletter and a members’ directory and is working with the National Park Service on standards and guidelines for landscape preservation.

Alliance for Historic Landscape Preservation
82 Wall Street, Suite 1105
New York, NY 10005
(617) 491-3727

The **American Historical Association (AHA)**, a professional association for historians, has as its mission the advancement of historical scholarship. The AHA brings together nearly 5,000 institutions and 14,000 individuals, including university faculty, public historians, independent scholars, archivists, librarians, and secondary school teachers. AHA members receive The American Historical Review, Perspectives and the AHA Annual Meeting Program.

American Historical Association
400 A Street, S.E.
Washington, DC 20003
(202) 544-2422
chnm.gmu.edu/aha/index.html

The **American Society of Civil Engineers (ASCE)** established the Committee on History and Heritage of American Civil Engineering (CHHACE) in 1964, with the purpose of furthering preservation, knowledge, and appreciation of engineering history and heritage. The committee administers the Historical Civil Engineering Landmark Program to identify and give recognition to historically significant engineering projects. It also sponsors the publication of an historical series.

American Society of Civil Engineers
345 East 47th Street
New York, NY 10017
(212) 705-7671
www.asce.org

ASCE - Committee on History and Heritage of American Civil Engineering
1015 15th Street, N.W., Suite 600
Washington, DC 20005
(202) 789-2200

The **National Alliance of Preservation Commissions** serves as an alliance of local preservation commissions that provides information regarding historic preservation law, local ordinances, design review, and local preservation planning. The alliance maintains a speakers’ bureau and publishes the periodic Alliance Review.

National Alliance of Preservation Commissions
c/o School of Environmental Design
609 Caldwell Hall
University of Georgia
Athens, GA 30620
The **National Alliance of Statewide Preservation Organizations** is the clearinghouse for information about statewide preservation organizations.

National Alliance of Statewide Preservation Organizations c/o Historic Hawaii Foundation  
P.O. Box 1658  
Honolulu, HI 96806  
(808) 537-9564

**Heritage Preservation** (formerly The National Institute for the Conservation of Cultural Property, Inc.) serves as a national forum for conservation and preservation activities in the United States. It provides leadership and coordination in national efforts to promote and facilitate the conservation of the nation's patrimony, which includes cultural property, architecture, and natural history specimens in both public and private collections. NIC provides coordination in identifying issues and needs, in formulating strategies and solutions, and in initiating programs to ensure the preservation of the nation's cultural property. The Institute publishes Council Update and the Save Outdoor Sculpture! Update, as well as other publications.

Heritage Preservation  
1730 K Street NW  
Washington, DC 20007  
(202) 632-1422 FAX: 202-634-1435  
www.heritagepreservation.org

The **National Trust for Historic Preservation** (NTHP) is a nonprofit organization chartered by Congress to foster an appreciation of the diverse character and meaning of America's cultural heritage. The National Trust publishes Historic Preservation magazine, Historic Preservation News, and Preservation Forum, as well as numerous books through its Preservation Press. NTHP acts as a clearinghouse for information on all aspects of preservation, assists in coordinating efforts of preservation groups, provides professional advice on preservation, conducts conferences and seminars, and maintains historic properties.

The National Trust operates six regional offices and one field office that should be contacted first about the following three programs. The goal of the Community Organization Effectiveness Program (COEP) is to strengthen organized preservation efforts at the local level. The National Preservation Loan Fund (NPLF) promotes the revitalization of commercial and industrial centers, the conservation of neighborhoods and rural communities, and the preservation of archeological and maritime resources. The Preservation Services Fund (PSF) supplies grants intended to increase the flow of information and ideas in the field of preservation.

National Trust for Historic Preservation  
1785 Massachusetts Avenue, N.W.  
Washington, DC 20036  
(202) 588-6000  
www.nthp.org

The National Trust operates a number of special programs at its headquarters in Washington, DC. Among them are:  
Public Policy Center: (202) 588-6255  
Historic District Commissions: (202) 588-6255  
National Main Street Center: (202) 588-6219  
Rural Heritage Program: (202) 588-4037  
Heritage Tourism Program: (202) 623-1504

**Preservation Action** (PA) is a national grassroots citizen lobby, with lobbying coordinators in each state. PA assists in drafting legislation, monitors proposed legislation, provides expert testimony, and works with federal agencies that administer preservation programs.

Preservation Action  
1350 Connecticut Avenue, N.W., Suite 401  
Washington, DC 20036  
(202) 659-0915 FAX: (202) 296-2705

The **Society for American Archaeology** (SAA) is a nonprofit, international scholarly and professional association comprised of avocational archaeologists concerned about the discovery, interpretation, and protection of the archaeological heritage of America. While SAA boasts an active grassroots network throughout the country, it also maintains an office of Governmental Relations that works closely with Congress and federal agencies. The society has initiated a major public awareness project called Save the Past for the Future.

The Society for American Archaeology  
Office of Governmental Relations  
1333 Connecticut Avenue, N.W., Suite 400  
Washington, DC 20036  
(202) 293-1774 FAX: (202) 293-1782  
www.saa.org
The International Council on Monuments and Sites (ICOMOS) is an international, nongovernmental professional organization composed of 60 national committees which form a worldwide alliance for the study and conservation of historic buildings, districts, and sites. The United States Committee of ICOMOS (US/ICOMOS) helps to exchange technical preservation information and expertise, and highlights the American preservation system. US/ICOMOS Newsletter is published monthly, ICOMOS Information quarterly, and publications are updated regularly in the US/ICOMOS Booklist.

United States International Commission on Monuments and Sites
1600 H Street, N.W.
Washington, DC 20036
(202) 842-1866
www.icomos.org

Rural Development

The Center for Rural Affairs works to help low-income people, is concerned about the well-being of small, moderate-sized, and beginning farmers, and particularly focuses on Nebraska and neighboring states. The center publishes Small Farm Advocate, a quarterly newsletter, and Center for Rural Affairs, a monthly newsletter.

Center for Rural Affairs
P.O. Box 405
Walthill, NE 68067-0405
(402) 846-5428
www.cfra.org

The Heartland Center for Leadership Development is an independent, nonprofit organization developing local leadership that responds to the challenges of the future. A major focus of the Center’s activities is practical resources and policies for rural community survival. Programs and publications stress the critical role played by local leadership in facing challenges, and to that end the Center’s practical programs include training communities, businesses, and organizations in developing the capacity for locally directed strategic planning, helping policy-makers clarify key questions in the future of communities and states, and conducting field-based research related to leadership and its potential impact.

Heartland Center for Leadership Development
941 O Street, Suite 900
Lincoln, NE 68508
(402) 474-7667 FAX: 402-474-7672
Internet: http://www.4w.com/heartland/

The Highlander Research and Education Center, an adult education center, has been developing curriculum materials for adults on economic development and the changing economy of the Appalachian region. The Highlander Economics Education Project was developed to help people in rural Appalachian communities understand the changing economy and develop ways of dealing with the economy and community economic development. The project has included developing resource materials, conferences, and community workshops.

The Highlander Center
1959 Highlander Way
New Market, TN 37820
Tel: (423) 933-3443 Fax: (423) 933-3424
hrec@igc.apc.org

The Institute for Community Economics (ICE) has a range of programs which assist the efforts of community residents to gain control over and benefit from local economic development. ICE has developed the community land trust and loan fund models to address the problems of lower-income communities suffering from limited access to land, housing, and capital. ICE also provides community organizational and development assistance to community groups and public agencies around the country. The Institute is responsible for Community Economics, a quarterly newsletter, as well as other publications.

Institute for Community Economics
151 Montague City Road
Greenfield, MA 01301
(413) 774-7956
The National Association of Counties (NACo) represents the more than 3,000 county governments in the United States. Its goals are to improve county government, act as a liaison with other levels of government, serve as a national spokesperson for counties, and advance public understanding of the role of counties.

National Association of Counties
440 First Street, N.W., Eighth Floor
Washington, DC 20001
(202) 393-6226
www.naco.org

The National Association of Development Organizations (NADO), a national grassroots network, promotes locally based economic development organizations in America's small cities and rural areas. NADO members include multi-county planning and development organizations, state, county and city agencies, educational institutions, and private businesses. Member organizations engage in activities designed to create and maintain private sector jobs. For up-to-the-minute information, NADO publishes special reports and NADO News, a weekly newsletter, and conducts an annual conference and regional training workshops.

National Association of Development Organizations
444 North Capitol Street, N.W., Suite 628
The Hall of the States
Washington, DC 20001
(202) 624-7806 FAX: (202) 624-8813
www.nado.org

The National Association of Regional Councils (NARC) is a membership organization for regional councils across the country, with affiliate membership for other public and private organizations with an interest in planning, development, and governance at the regional level. Representing the nation's more than 500 regional councils, NARC serves as the national source of information for and about regional councils. NARC holds an annual conference which provides a forum for information exchange and an annual Washington Policy Conference in Washington, D.C. Among the several publications produced by the association are weekly and bi-weekly newsletters and special reports.

National Association of Regional Councils
1700 K Street, N.W., Suite 1300
Washington, DC 20006
(202) 457-0710
www.narc.org

The National Association of State Departments of Agriculture (NASDA) is a nonprofit organization composed of commissioners, secretaries and directors of the Departments of Agriculture in the fifty states and four trust territories. NASDA's purpose is to provide a voluntary, nonpolitical organization to promote unity and efficiency in administration of agricultural statutes and regulations, to develop cooperation between departments of comparable agencies with the United States Department of Agriculture and with persons interested in agriculture, and to establish federal-state cooperative programs to promote agricultural interests.

National Association of State Departments of Agriculture
1616 H Street, N.W.
Washington, DC 20006
(202) 628-1566 FAX: (202) 628-9461

The National Association of Towns and Townships (NATaT), a membership organization, offers technical assistance, educational assistance, and public policy support to local government officials. The association publishes ten issues per year of NATaT's Reporter.

National Association of Towns and Townships
1522 K Street, N.W., Suite 730
Washington, DC 20005
(202) 737-5200
www.natat.org

The National Rural Electric Cooperative Association (NRECA) represents the national interests of rural electric systems. NRECA provides legislative services and programs in management training, insurance, public relations, and advertising. Two major publications of NRECA are Rural Electrification magazine and the Rural Electric Newsletter, which reports mainly on legislative and governmental matters. The association and its members also support supplemental energy and environmental research and administer a program of technical advice and assistance in the development of rural electric systems in 37 countries.

National Rural Electric Cooperative Association
1800 Massachusetts Avenue, N.W.
Washington, DC 20036
(202) 857-9500
www.nreca.org
The Small Towns Institute is a nonprofit corporation dedicated to collecting and disseminating information on new and innovative ideas concerning the issues and problems facing small towns and non-urban areas. The institute publishes Small Town, a news journal containing perspectives from a variety of sources that share a common interest in enhancing the future of small communities.

Small Towns Institute
P.O. Box 517
Ellensburg, WA 98926
(509) 925-1830

The Townscape Institute, Inc. is a nonprofit public interest organization concerned with increasing the livability of cities, towns, and neighborhoods through the conservation, interpretation, and enhancement of the man-made environment. Program areas include townscape planning and interpretation, urban design and public art, preservation education, and environmental advocacy through lectures, publications, films and exhibits.

The Townscape Institute, Inc.
Two Hubbard Park
Cambridge, MA 02138
(617) 491-8952

The Yellowstone Business Partnership promotes community vitality, a prosperous economy and a sustainable environment throughout the Yellowstone region. It does so by serving as a progressive voice for businesses that value each of these elements in making decisions with a long-term view.

Yellowstone Business Partnership
P.O. Box 7337
Bozeman, MT 59771

Funding

The Council on Foundations, a nonprofit membership organization for grantmakers, promotes and strengthens organized philanthropy. The Council represents grantmakers, their concerns, and their interests to public policymakers, the media, and the general public. Membership includes almost 1,200 independent, operating, community, public and company sponsored foundations, corporate giving programs, trust companies and international foundations. Council programs help members achieve their charitable goals. The Council publishes Foundation News and Council Columns, bi-monthly and bi-weekly publications, respectively.

Council on Foundations
1828 L Street, N.W., Suite 300
Washington, DC 20036
(202) 466-6512 FAX: (202) 785-3926
www.cof.org

The Foundation Center, a service organization, functions as a source of information on foundations, their patterns of giving, and their fields of interest. The center maintains offices and libraries open to the public in New York, Washington, DC, San Francisco, and Cleveland and collections in nearly 150 cooperating libraries throughout the country. It also provides a toll-free number for information of services and publications.

The Foundation Center
1001 Connecticut Avenue, N.W., Suite 938
Washington, DC 20036
Toll-Free: 1-800-424-9836
fndcenter.org

Independent Sector (IS) is a nonprofit coalition of over 650 corporate, foundation, and voluntary organization members. The mission of IS is to create a national forum capable of encouraging giving, volunteering, and nonprofit initiative. Members receive information via Memo to Members, UPDATE, and the Government Relations Information and Action Bulletin. The IS Associates Program is a special category of affiliation for executives of local, state-wide, and regional organizations and active volunteer leaders.

Independent Sector
1828 L Street, N.W.
Washington, DC 20036
(202) 223-8100
www.indepsec.org
The National Council of State Housing Agencies (NCSHA), a national, nonprofit organization, assists its members in advancing the interests of low- and moderate income persons through the financing, development, and preservation of affordable housing. NCSHA acts as a national clearinghouse for information on state housing finance agencies (HFAs) and their programs and the use of the Low-Income Housing Credit. The Council holds an annual meeting and numerous workshops and publishes Washington Update and HFA Update.

National Council of State Housing Agencies
444 North Capitol Street, N.W.
Suite 118
Washington, DC 20001
(202) 624-7710 FAX: (202) 624-7719
www.ncsha.org

Federal Programs

The Bureau of Land Management (BLM), in the U.S. Department of the Interior is responsible for the management of 341 million acres of public lands located primarily in the West and Alaska, in addition to scattered parcels in other states. BLM manages this land for multiple use and sustained yield. Land use plans are developed with public involvement to provide orderly use and development while maintaining and enhancing the quality of the environment.

Bureau of Land Management
18th and C Street, N.W.
Washington, DC 20240
(202) 208-5717
www.blm.gov
8. Glossary of Planning & Design Terms

accessory use — a use incidental to, and on the same lot as, a principal use, such as a detached garage apartment on a residential lot.

adaptive use — conversion of a building into a use other than that for which it was designed, such as changing a warehouse into a gallery space or housing.

agricultural district — the legal designation of farmland (with the consent of the owner) to remain in agricultural use for a predetermined number of years in exchange for a tax credit or other financial incentive.

amenity — design features which are valued by the users of a building, public space, or community. Examples of amenities include open space, landscaping, seating, an outdoor amphitheater, and public art.

architectural drawings — used by architects and other design professionals during the design process. An axonometric drawing appears three-dimensional and is generally an overhead view. An elevation is a two-dimensional drawing which shows a facade or side-view of a design. A perspective also creates the illusion of three-dimensionality, but with reference to relative depth or distance. The plan illustrates the room or spatial layout, as well as the placement of various design elements (walls, trees, buildings). A section cuts through the design, illustrating wall heights, grade changes, and the like.

attractiveness analysis — attractiveness analyses combine maps representing cultural and natural features most suitable to a proposed change in the landscape. A finished analysis would result in the identification of the areas best suited for proposed changes.

axonometric — see architectural drawings

axis — a real or imaginary straight line around which the parts of a structure or plan are symmetrically or evenly arranged or composed.

background buildings — buildings that may lack exemplary character or significance but are essential to creating a sense of place.

balance — the relationship between masses and spaces in which a compositional equilibrium or tension is established.

buffer — a strip of land identified on a site plan or by a zoning ordinance, established to protect one type of land use that is incompatible with another adjacent use or occupant. Normally, the area is planted and/or left natural and kept in open space.

building cap — maximum allowable construction in a designated area or city. For example, San Francisco limits annual downtown office space construction to 475,000 square feet and Petaluma, Calif., limits the number of residential building permits issued annually.

buildout — the maximum allowable buildable area as stipulated by land use controls like zoning or a building cap.

certified historic structure — for the purposes of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually in the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of significance to the district.

certified rehabilitation — any rehabilitation of a certified historic structure that the Secretary of the Interior’s standards have determined is consistent with the historic character of the property or the district in which the property is located.

charette — a quick, intensive collaborative design exercise that generates ideas for a project or plan.

circulation — movement patterns of pedestrians and vehicular traffic.

cluster development — a development design technique that concentrates buildings in specific areas on a site to allow the remaining land to be used for recreation, common open space, and preservation of environmentally sensitive areas. Units are grouped on a smaller land parcel for each unit than specified as the minimum lot size for an individual unit, but the average density for the zone must be maintained.

collaboration — a team effort with the contribution of professionals in different fields, such as architects, landscape architects, engineers, and artists.

colonnade — a linked row of columns providing shade and protected passage.
compatibility — 1. The characteristics of different uses or activities which allow them to be located near each other in harmony. Some elements affecting compatibility include intensity of occupancy as measured by dwelling units per acre; floor area ratio; pedestrian or vehicular traffic. Also, complementing uses may be compatible, like residential and retail uses. 2. The characteristics of different designs which allow them to be located near each other in harmony, such as scale, height, materials, and fenestration.

comprehensive plan — (see masterplan) a broad-reaching general plan for a large area such as a state, county or municipality. Elements of the plan may include land use, housing, natural resources, traffic and circulation, and child care.

conservation — as defined by Gifford Pinchot, the wise use and management of natural resources to achieve the greatest good for the greatest number of people for the longest period of time. This definition may be expanded to include some forms of preservation, and the consideration of all resources, e.g., natural, cultural, and economic.

contrast — the use of a variety of techniques (light & dark, hard & soft, course & fine) to establish definition among spaces or design elements.

core — the central area of a hamlet, village, or town, generally identified by the clustering of buildings in close proximity, particularly retail shops, services, and government offices.

cornice — the top of a wall or building element made evident by an assembly of projecting moldings which strike a definitive limit to that section of the building.

demolition by neglect — the destruction of a building, structure, or landscape through abandonment or lack of maintenance.

density — measurement of the number of units, e.g. housing, or persons per acre, which may indicate the level of activity in an area.

design competition — a way to select design professionals, not merely on the basis of reputation, but on the basis of a specific response to a project at hand. A competition may take a variety of forms, but should always include a program, which defines the project, and a jury of design professionals and local residents.

design guidelines — criteria established to direct development. Good guidelines offer options without restricting design and reflect community image and character.

design review board — a municipal body, generally made up of designers and laymen and appointed to serve by the local governing body, which reviews the design component of proposed developments or modifications to existing developments, generally within a specified area.

directional emphasis — refers to the predominant emphasis of a design element or building, either horizontal or vertical. Recognizing this aspect of design is especially important when designing additions to historic buildings or when planning a new development in a historic district.

dismantling — taking apart a structure piece by piece, often with the intention of reconstructing it elsewhere.

displacement — the movement of individuals, businesses, or industries from property or neighborhoods because of economic development (as in the urban fringe) or economic decline (as in the agricultural heartland).

district — an area which has a distinct character or purpose, such as an area with predominantly historic buildings, arts facilities, ethnic residents, or unique topography.

displacement system — the combination of impact and attractiveness analyses to determine what areas are both preferred by development and sensitive to development impacts. This is called “early warning” because it forewarns communities of impending land use conflicts.

easement — a less-than-fee interest in real property acquired through donation or purchase and carried as a deed restriction or covenant to protect important farmland, open spaces, views, or building facades and interiors.
edges — delineation of districts or areas which could be physical in nature (e.g. medieval walls or greenbelts) or psychological (e.g. major street joining residential and commercial districts). Hard edges create a break between areas. Waterways and busy thoroughfares are generally strong hard edges, which create a physical or psychological barrier. Soft edges create a subtle break or transition between areas or uses and, unlike hard edges, are not particularly difficult to cross. For instance, a plaza, park or a nonoffensive change in land use is considered a soft edge.

Environmental Impact Statement & Environmental Impact Report (EIS & EIR) — a legally mandated report (either federally by NEPA, or locally by similar state legislation) prepared to document the potential impacts of a proposed development project or action.

elevation — see architectural drawings

eminent domain — the power of government to acquire private property for public use for which the owner must receive just compensation. Redevelopment authorities, state universities, and special districts may also be empowered with eminent domain to acquire parcels of land for economic development uses, infrastructure, and other uses deemed in the public interest.

enclosure (sense of) — an experience where a pedestrian feels sheltered by the degree to which a space is defined by vertical and overhead planes. Trees, buildings, walls, streets widths, awnings, and canopies articulate a sense of enclosure.

environmental impact — influence of a development on the natural or built environment.

environmental simulation — images graphically representing the impact of proposed changes to the built on the natural environment. The technology is generated by a combination of computer, photographic, and film media. In the case of a proposed housing development, simulations may forecast the visual impact of the housing as seen from several points in the town. Also, the simulation can forecast how the position of the structures will influence street and sidewalk conditions like shadows and wind.

equity — cash investment (as opposed to mortgage debt) in a project. Sweat equity is the investment of the occupants’ own labor in rehabilitation work.

extended use — any process that increases the useful life of an old building, e.g adaptive use or continued use.

fabric (e.g. rural fabric) — the physical material of a structure, village, or town, connoting an interweaving of component parts.

facade — the exterior wall of a building exposed to public view or that wall viewed by persons not within the building.

facadism — the retention of only the facade of a historic building during conversion while the remainder is severely altered or destroyed.

FAR (floor area ratio) — a formula for determining permitted building volume as a multiple of the area of the lot. The FAR is determined by dividing the gross floor area of all buildings on a lot by the area of the lot. For example, a 6 FAR on a 5,000 square foot lot would allow a building with gross area of 30,000 square feet.

fee acquisition — acquisition of real property through exchange of a fixed fee (as opposed to an easement acquisition).

fenestration — design elements of the exterior (architectural) window treatments such as pattern, rhythm, and ornamentation.

focal point — a prominent visual feature in the landscape, often designed to attract and draw people to a particular location or space.

gentrification — the phenomenon of middle to upper income urbanites moving to urban neighborhoods or small rural towns (often associated with preservation efforts). Resulting problems include inflating real estate values, social tensions, and displacing lower income segments of the local population.
Geographic Information Systems (GIS) — computer systems that store, display, and manipulate a wide variety of map-related data. Such systems allow professionals to manipulate maps in the same way that a spreadsheet manipulates numbers. The data can be in the form of tables or maps. An advantage of GIS is that it can quickly combine and analyze maps regardless of differing sizes, thematic contents, and in certain cases, scales. This ability makes GIS an important decision support tool for managers, planners, and engineers.

greenbelt — a complete or partial ring of open space (green) encircling a town or city, usually at the urban fringe.

greenway — a “green” or undeveloped corridor of land, often following an existing linear feature like a river or canal, which is reserved for passive recreational use such as a walking or biking trail.

grid — a traditional American street plan, based upon Greek and Roman town planning ideas, using streets and alleys which are (primarily) perpendicular to one other. The grid pattern is often efficient from a traffic engineering standpoint and offers ease in orientation and way-finding.

growth management — the use of a variety of tools, including tax incentives, tax abatements, purchase and transfer of development rights, and comprehensive planning, to regulate construction in new areas.

hierarchy — the establishment of a system of relative importance or prominence (often in sequence from lesser to greater or vice-versa) of a series of spaces or design elements.

district — a geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness, or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

historic rehabilitation tax credit — the Tax Reform Act of 1986 permits owners and some lessees of historic buildings to take a 20 percent income tax credit on the cost of rehabilitating such buildings for industrial, commercial, or rental residential purposes. The rehabilitated building must be a certified historic structure that is subject to depreciation, and the rehabilitation must be certified as meeting standards established by the National Park Service.

hydrology — the characteristics of surface and subsurface water at a particular site or location, including drainage, patterns of movement, and quality.

imageability — that quality in a physical object which gives it a high probability of evoking a strong image [physical form or shape] in any given observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment.

impact analyses — sometimes called vulnerability analyses, impact analyses combine maps representing cultural and natural features most sensitive to a proposed change in the landscape. A finished analysis would result in the identification of the areas least suitable for proposed changes.

infill — housing or other development in a town or village that is designed to fill a void left by vacant or abandoned property. Generally, the purpose of infill is to revitalize the surrounding area.

infrastructure — public utilities, roads, and physical or social support systems in a community including water, gas, electricity, and schools.

inventory of resources — (also called survey) a list or matrix of identified resources within a community or area. The inventory is a valuable tool for analyzing the use of existing features and assessing needs.

land banking — the purchase or control of land by a local municipality or agency for the purpose of reserving land for future use or development.

landmark — 1. a structure or feature of historical, cultural, or architectural significance (see National Historic Landmark). 2. an object that is useful for orientation. This term is used without regard to historic value and can describe a maple tree or church steeple as well as a monument.
landscape character areas — homogenous areas of distinct and related landscape patterns, i.e. an upland dairy-agricultural landscape or a milltown-village landscape.

landscape patterns — the natural or cultural composition of forms in the landscape, such as topography, road systems, agricultural practices, and settlement/development practices.

landmarks register — a listing of buildings, districts, and landscapes designated for historical, architectural and other special significance that may carry protection for listed properties.

leapfrog development — development that occurs well beyond the existing limits of urban development and thus leaves the intervening vacant land behind and results in sprawl.

linkage — tying one sort of development to related services, i.e., requiring office space developers to provide a certain number of housing units or adjunct services like child care.

mapping — technique used for communicating information about the physical environment. Maps may represent physical features such as land use or topography or abstract concepts such as view corridors and pedestrian nodes.

mass — combines all three dimensions (length, height, and depth). A building is often composed of many masses, hence the term massing, which is often used to describe the form or shape of structures.

masterplan — an overall plan for a specific area such as a downtown, mainstreet, neighborhood, or waterfront that reflects community vision. A masterplan is more specific and detailed than a comprehensive plan.

mixed-use — a project or limited area of development which combines different uses, such as housing, retail, and offices, within one building, project, or site.

National Historic Landmark (NHL) — buildings, historic districts, structures, sites, landscapes, and objects that possess exceptional values or quality in illustrating or interpreting the heritage of the United States. The NHL program is run by the National Park Service, U.S. Department of the Interior.

National Register of Historic Places — the nation’s official list of historic, architectural, archeological, and cultural resources. It is maintained by the National Park Service, U.S. Department of the Interior.

node — a location or point of activity; a place where pedestrians and/or traffic converges.

neotraditional design — a recent trend in community design based upon the theory that design characteristics of the pre-automobile era were fundamentally more conducive to stronger and more diverse community social structure. Neotraditional designs focus upon strong, pedestrian friendly, formally organized streets; more intensive building densities; and mixed land use. Also known under the moniker “the new urbanism.”

ordinance — a legally codified mechanism for regulating the actions of the public, i.e. a zoning “ordinance” or a subdivision “ordinance.”

open space — undeveloped natural or agricultural land.

overlay mapping — a series of maps drawn to the same scale on transparent media, each representing a specific resource (i.e. soils, topography, wetlands, buildings, or historic sites). Analyses may be made by combining maps to see the spatial interrelation of various resources.

overlay zoning — a type of specialized land use regulation utilizing an existing zoning ordinance as an enabling legal structure. A single type of special resource or feature (i.e. properties of historic or environmental significance) may be designated within an “overlay zone,” in addendum to its existing zoning designation, thereby adding regulations in use without requiring a change in zone.

pedestrian flow — the direction, rate, and frequency of pedestrian movement in an area.

perspective — see architectural drawings.

plan — see architectural drawings.
planned unit development (PUD) — a form of development usually characterized by a unified site design for a number of housing units, clustering buildings and providing common open space, density increase, and a mix of building types and land uses. It permits the planning of a project and the calculation of densities over the entire development, rather than on an individual, lot-by-lot basis. It is usually administered through a special permit or rezoning process.

predictive analysis — the combination of impact and attractiveness analyses and market forces in an attempt to forecast future development quantities and patterns. This is potentially the most useful type of analysis for communities, but is the most difficult to accomplish. The further into the forecast, the more difficult accurate prediction becomes.

preservation — providing for the continued use of old and historic buildings, sites, structures, and objects. The means for preservation include restoration, rehabilitation, and adaptive use. According to the Secretary of the Interior, it is the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetative cover of the site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

preserve — a vulnerable area protected from development, such as a natural area or an agricultural area.

proportion — the ratio or relative size of two or more dimensions. The term can be used to refer to the ratio of the height and width of a space or building, or to the relative size of a human figure.

public space — an open area within a village or urbanized area used by local residents and visitors and maintained as a public facility, e.g. parks or squares; also “public realm.”

ratio of solid to void — the solid-to-void relationship refers to the proportions between the total area of wall surface area and the area of holes (i.e. windows, doors, or arches) of a building. This relationship determines the appearance of a building in a very basic way, with the range of possibilities extending from a stone fortress to a glass house.

reconstruction — the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

rehabilitation — the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

renovation — modernization of an old or historic structure. Unlike restoration or rehabilitation, renovation may not be consistent with the original design.

repetition — the recurrent use of a design element or material, e.g., spacing or pattern, color or texture (see rhythm and pattern).

resource integrity — may refer to historic, ecological, or other resources, and describes the degree to which the existing condition of the resource in question reflects its original designed intention or natural state.

resource significance — may refer to historic, ecological, or other resources and describes the relative importance, rarity, or parallel association with other significant resources.

restoration — the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Request for Proposal (RFP) — a written set of guidelines used in soliciting proposals from consultants, architects, developers, artists, and other contractors.

Request for Qualifications (RFQ) — a call for qualifications such as a resume, portfolio, and project list.

rhythm and pattern — relate to materials, styles, shapes, and spacing of building elements and the buildings themselves. The predominance of one material or shape, and its patterns of recurrence, are characteristics of an area that should be maintained.
rural historic landscape — a geographical area that historically has been used by people, shaped or modified by human activity, occupancy, or intervention, and that possesses a significant concentration, linkage, or continuity of areas of land use, vegetation, buildings, structures, roads, waterways, and natural features.

scale — the apparent size of a building, window, or other element as perceived in relation to the size of a human being. Scale refers to the apparent size, not actual size, since it is always viewed in relationship to another building or element. For instance, the scale of one element may be altered simply by changing the size of an element nearby, such as windows, doors, or other architectural details. These relationships contribute to the experience of a place as intimate, vast, larger than life, and daunting, for example.

scenic corridor — a strip of land on each side of a stream or roadway that is generally visible to the public travelling on such route or roadway that has a view of unusual aesthetic significance in a community.

scenic easement — a less-than-fee interest in real property acquired to provide roadside screening or to protect the view from a vantage point or corridor of travel.

section — see architectural drawings

Section 106 — provision of the National Historic Preservation Act of 1966 which requires the head of a federal agency financing or licensing a project to determine the impact of the project on property in or eligible for the National Register of Historic Places.

sense of place — the feeling associated with a location, based on a unique identity and other memorable qualities.

sequence — the coordinated linking of a series of spaces to achieve a variety of user experiences over time and distance.

setback — zoning code standard for locating a building or structure at a minimum distance (set back) from a street or lot line.

sign ordinance — a legal mechanism for controlling the design, size, and height of signs.

similarity — the use of like materials, colors, and textures to establish a unifying thread to a design.

site plan — a plan prepared to scale, showing accurately and with complete dimensioning, the boundaries of a site and the location of all buildings, structures, uses, and principal site design features proposed for a specific parcel of land.

sprawl — dispersed low density development over large areas of landscape, generally located at the fringe of an existing settlement.

stabilization — the act or process of applying measures designed to reestablish a weather resistant condition and structural stability to deteriorating buildings or landscapes while maintaining the essential form as it exists at present.

street furnishings — design elements supporting the aesthetic and functional purpose of the street, including light fixtures, fire hydrants, police and fire call boxes, trash receptacles, signs, benches, newspaper boxes, and kiosks.

streetscape — the distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furnishings, and forms of surrounding buildings.

strip development — a linear pattern of highway-based commercial development characterized by large signs and parking lots. Also may refer to the practice of subdividing farmland in long narrow parcels.

subdivision — the process of dividing a parcel of raw land into multiple lots, blocks, streets, and public areas. Its purpose is the transformation of raw land into building sites. In most states, a subdivision is defined as the division of a tract of land into five or more lots.

texture — a tactile or visual quality of a design material or form noting relative roughness or smoothness.

townscape — the relationship of buildings, shapes, spaces, and textures that gives a town or area its distinctive visual character or image.
transfer of development rights (TDR) — a system of land development control wherein rights, or development units, are assigned to each parcel of land based upon planning studies and density control factors. These rights are separable and may be transferred to other parcels; thus they are marketable. Once the development right is transferred, a restriction on development will run with the land. TDRs have frequently been used to protect agricultural land and permit increased density in targeted areas.

unity — the establishment of a conceptual relationship of all elements in a design to form a greater whole.

variety — the property of a design composition exhibiting dissimilar materials or forms which avoid monotony yet maintain an overall design unity.

vernacular — a type or tradition of design which is generally indigenous to a local region and/or culture. Vernacular design traditions generally evolve over time through adaptation and experimentation by non-professional designers.

viewshed — the area of land visible from a stationary viewpoint.

visual analysis — a type of land analysis utilizing evaluative criteria specifically addressing visual or scenic quality.

zero-lot-line — a type of zoning eliminating one or more building setbacks, allowing the placement of exterior building walls directly on the lot-line. This practice generally increases the density and efficiency of land use and may lower development costs. In commercial areas, no setbacks are required from any lot line.

zoning — the development regulation mechanism most frequently used in the United States. Based upon local governments’ right to exercise police powers, properties are designated into “zones” proposing potential land uses. Uses permitted in different zones regulate future development according to perceived impacts upon public health, safety, and general welfare.