APPLICATION OF THE POTAGER GARDEN
IN AN URBAN SETTING

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By

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ABSTRACT

In medieval times monks lived simply. Enclosed in a garden they tended vegetables and fruits laid out in rows and squares. The herbs, flowers, fruits and vegetables in these early kitchen gardens were picked at perfect ripeness and incorporated into their meals and daily lives. The monastery life was a life connected to the earth and its changing seasons. The monastery garden typically was centered around a cloister. The wall provided a sense of safety and enclosure.

The French took the kitchen garden to new heights with the creation of Villandry and Louis XIV’s vegetable garden at Versailles, the Potager de Roi. The French called these "jardin potagers" because these vegetables were destined for the soup pot. These gardens were not only functional but beautiful.

The French are known for their cuisine, and this is due in part to their understanding of seasonal cooking. What is grown in the garden is served at the table. A connection to the earth and nature is developed. Good food is measured by how fresh it is. Today in France there are many potagers, some hundreds of years old and some newly restored or created. The French way of fresh, seasonal eating has influenced this country.

Alice Waters created Chez Panisse, in Berkeley, California almost thirty years ago. She is passionate about teaching on the immediacy of organic cooking. She has as many as sixty organic farmers supplying her with fresh fruit, vegetables, and fish. She began the trend of cooking with fresh, locally grown produce.

Many award winning chefs are now growing their own potager gardens. They use the gardens to grow unusual heirloom vegetables or for the convenience of gathering herbs for seasoning.
This trend in fresh produce is growing, but what is lacking is the backdoor kitchen garden for the chef and restaurant. If the goal is fresh produce, why is the garden not next to the restaurant? Better yet, why is the beautiful vegetable, fruit, herb and flower garden not a part of the restaurant experience? There is a need to synthesize design, plant knowledge and the culinary needs of the discerning chef. There is a need to adapt this concept so that we bring gardens into the city.

This thesis examined current literature on the topic of potager gardens. Since this garden type has its foundation in medieval gardens, this period was also researched as it relates to the enclosed kitchen garden. Medieval potager gardens, chateau potagers, and a chef’s garden in France were visited and analyzed. This part of the research answered the question "What?" What are the elements of design that are required in a potager garden? It was found that the enclosure or wall of the garden is important. It was also discovered that the vegetables and edible plants have a variety of purposes. They become design elements in the garden.

Research into current culinary trends and interviews with chefs answered the question "Why?" The chef who is passionate about fresh, tasteful vegetables and edible plants needs to have immediate access for his restaurant.

The thesis project demonstrated the "How?" question. Two potager designs were produced for urban spaces in Columbus, Ohio. The first demonstration garden design shows how existing buildings form the space or hortus conclusus. Specific edible plants are selected that demonstrate possibilities for a multiseason garden. A potager garden was also designed specifically for Chef Magdiale Wolmark of Dragonfly Neo-V Cuisine. This garden design shows the importance of the chef in the process and how even a small urban lot can incorporate a potager garden.
Dedicated to those I’ve been blessed to be
in the middle of,
my parents
and my children
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CHAPTER ONE

RESEARCH

1.1 INTRODUCTION

The *jardin potager*, or kitchen garden has been popular as a topic in current garden literature. What is lacking in the literature is understanding the potager from a designer’s point of view. The chef is concerned with the freshest, best tasting, produce. The gardener is concerned with what grows where, but the designer takes both needs and creates a garden that has its own special sense of function and beauty. What is also lacking in the literature is potager gardens in an urban environment. Most of the restaurants that would benefit from the potager are in the city.

Landscape architects are often concerned with site design, the placing and arranging of buildings on the land. In urban areas the buildings already exist. It is the spaces between the buildings that could be looked at as opportunities to create enclosed gardens. The “leftover” spaces created by the buildings become opportunities. Landscape architects are also interested in creating spaces for people. This is done by the use of walls, overhead structures and plant material to create “rooms”.

Medieval gardens were enclosed gardens. A wattle fence typically marked the special place. Monastic gardens were enclosed gardens that separated the monks from the outside world. This *hortus conclusus* is a model for urban design today. The enclosed garden, originally a kitchen garden, can provide a place of refuge in the midst of the city.
In the early Monastic gardens vegetables, herbs and flowers were grown together. They provided daily food and medicine for the monks. These were the early kitchen gardens which the French call the “jardin potager”. The potager is the garden that provides food on a daily basis. French families ate what was grown in their château potagers, and relied on the garden to provide food for the table.

The public has a more refined palate that is reflected in the restaurants they choose to patronize. Chefs desire to present fresh vegetables that must be served immediately. Many baby lettuces and microgreens would not survive a trip from the farmer to the chef. The chef needs to grow special varieties of vegetables himself. Many chefs are concerned with pesticides and artificial chemicals used on their foods. The chef that grows his own vegetables and edible herbs and flowers is assured in the control of these pesticides.

Vegetables can be used in design just as annual and perennial flowers and herbs are used. Although the primary purpose of the vegetables in the potager garden is to be savored in a meal, they nevertheless serve as elements of beauty and design even if they are not used in the soup pot. These vegetables add color, texture and varied form to the garden. Vegetables, such as artichokes, with bold textured leaves and a deep blue-green color form a pleasing contrast to the yellow-green, airy, fern-like foliage of fennel.

The design process of this thesis involved research to formulate and synthesize factors that would influence the creation of the garden. The first phase of the research was to understand the historical and contemporary precedents of monastery, château, and chef’s gardens. This was done by a review of literature on kitchen and Medieval gardens. Significant potager gardens in France were visited in September of 2001, analyzed and photographed.

The second phase was to understand the cultural relevance of fresh grown produce, and the trends occurring in the restaurant business. The potager concept is popular among
chefs; a review of literature on the connection between the chef and his garden was undertaken. A cooking class at the Promenades Gourmandes and market tour by Chef Paule Cail- lat in Paris, France gave me firsthand experience of the way the French appreciate fresh, quality ingredients.

Research on the design of the space of the garden, the role of vegetables, flowers, herbs and fruit and the chef’s interest in the garden were then applied to the creation of a demonstration garden for a restaurant in Columbus, Ohio. This is a potager garden created from “leftover” space in an urban area adjacent to a restaurant. This provides application of design principles for the potager garden in an urban area. The project then applies this process to the specific needs of a culinary expert, Chef Magdiale Wolmark of Dragonfly Neo-V Cuisine in Columbus, Ohio. Both gardens are used to demonstrate the design principles. Each garden is different in size and location and so it is possible to see how these principles are applied in different situations.
1.2 PROCESS

The research portion of this thesis was done in two phases. The first phase was a review of current literature on potager gardens and their foundation in medieval gardens. Emphasis was placed on walled gardens that had applications to an urban setting, such as monastery or château gardens with limited space within the wall. There are two important documents from this period that illuminate our understanding of these gardens. One document is Charlemagne’s Capitulare and the other is the Monastery plan of St. Gall. The monks were aware of the spiritual connection in leading a simple life, connected to the garden and enclosed in a space or *hortus conclusus*.

The second phase of the research involved visits to significant potager gardens in France. The visits took place in September of 2001. The gardens were analyzed for the purpose of developing design criteria that could be applied to the design of the demonstration garden and the specific Dragonfly chef’s garden.

1.3 HISTORY OF POTAGER GARDENS

Definition

Georgeanne Brennan (1998) describes a potager as a year round kitchen garden whose purpose is to supply the kitchen with fresh vegetables and herbs on a daily basis. This is different from the traditional American kitchen garden, which is typically planted in the spring and harvested in the fall with the goal of preserving for the winter months.

The term *jardin potager* was first used by Ch. Estienne and J. Liébault in 1567 in *Agriculture et Maison Rustique*. It was a garden of edible plants. Potager was also used
on its own to mean the same thing (1570). Potager comes from the French word “potage” which means soup. The idea is to collect vegetables that would be used in the soup pot. The kitchen garden was a utilitarian garden in contrast to the pleasure garden. It contained food, medicinal plants and plants for household purposes such as strewing on floors and quelling insects (Landsberg, 1996).

**Medieval Gardens**

In the Middle Ages a garden was simply an enclosed space. (See Figure 1.1) The word “yard” is derived from *yard, garth* or *yard* - three nouns from the same Aryan root as the French *jardin*, and originally signified an unroofed enclosure containing cultivated vegetation (Crisp, 1924). The four basic elements of a potager, flowers, fruit, herbs and vegetables were first found in medieval gardens. There are no remaining medieval gardens and it is not possible to reconstruct a garden from the Middle Ages that is authentic in every detail. Jerry Stonnard in his essay *Medieval Gardens and their Plants* distinguishes five

![Illustration of a medieval garden with a wattle fence and pear tree.](Fig. 1.1)

*Figure 1.1 Garden with Wattle Fence and Pear Tree. End of 15th century Source: (Fig. 109 Crisp 1924)*
types of gardens based on literary and iconographical evidence. The five types are:

1. Kitchen Garden
2. Medicinal Garden
3. Patrician Garden
4. Cloister Garden
5. Pleasure Garden

There is overlapping between these types of gardens and the distinction is blurred in some cases (Stokstad & Stannard, 1983).

Rob Aben and Saskia de Wit in the Enclosed Garden use form and program to describe three types of the enclosed garden or hortus conclusus:

1. Hortus ludi
2. Hortus catalogi
3. Hortus contemplationis

The hortus ludi is the pleasure garden. It is an enclosed space where social games occurred. The hortus catalogi is a garden that arranges the plants geometrically for purposes of cataloguing or tending. “Nature was conceived as a catalogue or enumeration of sorts with iconographic, aesthetic, healing, culinary or scientific value, as a representative slice of the Creation as a whole” (p. 46 Aben & de Wit, 1999).

The hortus contemplationis is the garden of reflection or contemplation. Aben and de Wit believe this garden depicts the heirarchy of the universe with God at its center (Aben & de Wit, 1999). This is also known as the cloister garth.

“The enclosed gardens of Egypt, Persia, Mesopotamia and Babylon were modeled on the oriental archetype of the oasis. For the hortus conclusus the eastern garden was transported into the western context, taking as model the archetype of the clearing, itself a product of the European landscape. Just as the oasis is a haven in the desert for the nomad, so the clearing was a refuge in the wilderness for medieval man” (p. 81 Aben and de Wit, 1999).
Sir Crisp designates two types of medieval gardens, the *herb garden* and the orchard or *pleasaunce*. The medieval herb garden was in fact the kitchen garden and contained culinary and medicinal herbs and flowers. “Herb gardens, whether attached to monasteries, castles or private houses, were in their origin very restricted in area, necessitated by their situation” (p. 20 Crisp, 1924). The size of the garden depended on the wealth of the owner. The Château Amboise is a castle with walls that overlook the kitchen garden. The image shows the kitchen garden within the castle wall. The beds are laid out in a quadrirpartite form and appear to be located near the stables. The gardens can be seen from the living quarters. (See Figure 1.2)

At the end of the Middle Ages, when the châteaux were needed less for defense, the transition of castle paralleled the transition of the garden. The gardens were seen as an extension of the house and were divided into a series of “green rooms” with paved paths; the rooms consisted of the kitchen garden, the orchard, a bowling green, and an ordered maze. Aben and de Wit describe the composition of the garden:

---

*Figure 1.2 Amboise*
*Source: (Fig. CCXXII Crisp, 1924)*
As a component of this larger composition the hortus catalogi continued to play a key role. The neutral geometric grid ordering the ground plane was applied in the parterre as a foreground to view the landscape. The hortus contemplationis saw its role as organizer of the ensemble translated into that of configuring the plan of the entire complex, while at the same time remaining virtually unchanged as a garden room within it. The contained space, enfolded by a gallery and organized by an axial cross, symbolized the world order (p. 81 Aben & de Wit, 1999).

The cloister garden or hortus contemplationis was a model for forming space. The ordered geometry of the medicinal and kitchen gardens, i.e. the hortus catalogi, also became an organizer of space because of its repetitive form. (See Figure 1.3)

In cities such as Turin, Italy, at the beginning of the Renaissance, urban homes had gardens. This occurred after the fire of Turin in 1659. The image shows individual gardens in the city. The spaces are formed by the buildings and walls. The beds are geometric and some are outlined in boxwood. (See figure 1.4)

Charlemagne’s Capitulare

Charlemagne’s reign as king and emperor of the Holy Roman Empire lasted until his death in 814. He ruled over France, Belgium, Holland and Switzerland, parts of Germany, Austria, more than half of Italy and northern Spain. Toward the end of his reign, between the years 794 to 812, he decreed that the crown lands in every city of the Empire should have a garden planted with all herbs as well as certain trees and fruits (Harvey, 1981). The list is primarily utilitarian containing culinary and medicinal plants, but the two plants at the top of the list were the lily and the rose, valued for their beauty and symbolism in the Christian church. The list includes flowers, herbs, vegetables and fruits. (See Appendix A)
Figure 1.3 Castle of Ab-Yberg in Switzerland Showing Twelve Beds
Source: (Fig. CCXLV Crisp, 1924)

Figure 1.4 Town of Turin with Garden Spaces
Source: (Fig. CVI Crisp, 1924)
Monastery Gardens

The early medieval gardens were monastery gardens where the monks grew vegetables. Paul Meyvaert quotes the author of the *Historia monachorum*, “We saw this most important monastery surrounded by large open spaces, and hemmed in by a wall; it had large dwellings for those who lived there. Within its boundary were many wells, well watered gardens, and all the fruits and trees of paradise; it provided in abundance all that was necessary, so that the monks who lived within never needed to go outside for anything” (p. 27 Macdougal ed., 1986). This became a model for founding monasteries. The monastery was a place that separated the monks from the outside world, but also provided a place for refreshment and restoration. A twelfth century Cistercian monk, Gilbert of Hoyland, writes to his friend Abbot Roger of Byland, “The site of your monastery is secluded, cultivated, irrigated, and fruitful. Your wooded valley in spring time so echoes with the sweet melodies of songsters that it could charm a dead spirit back to life…” (p. 42, Macdougal ed., 1986).

In the view of a Turin monastic establishment, the buildings form spaces that are used as gardens. Each space becomes a separate room. Although this is a monastery, it is very urban in its appearance. (See Figure 1.5) Likewise, there is an example of individual gardens for the monks at the Monastery of Hermits near Turin. Each hermit has his own house and individual walled garden. (See Figure 1.6)

St. Gall

There are few documents from the medieval period that are available as references. The monastery plan of St. Gall in Switzerland is one primary source. The plan of St. Gall was a private document sent by the abbot of Reichenau, a Benedictine Monk, to his friend Abbot Gozbert of St. Gall to provide him with some ideas for the reconstruction of his Abbey (Macdougal ed., 1986). This was not a plan of a specific monastery, but rather an idealized plan written c. 816 to 820. The St. Gall Monastery was never built. The Reverend
Figure 1.5 Turin Monastic Establishment
Source: (Fig. CCXXXV Crisp, 1924)

Figure 1.6 Monastery of Hermits Near Turin
Source: (Fig. CCXXXVII Crisp, 1924)
R. Willis attached a description to the key plan in the ninth century (Crisp, 1924). Within the monastery walls are a cloister garden, a physic garden, a kitchen garden and an orchard, which was used as a burial garden. (See Figure 1.7)

The cloister garden is a quadripartite form. The four paths symbolize the four rivers of paradise. In the center is often a pool or fountain. The passage from Genesis 2:8 describes the Garden of Eden:

The Lord God planted a garden toward the east, in Eden; and there He placed the man whom He had formed. Out of the ground the Lord God caused to grow every tree that is pleasing to the sight and good for food; the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil. Now a river flowed out of Eden to water the garden; and from there it divided and became four rivers (New American Standard Bible, Zondervan, 2000).

The cloister garth was a room open to the sky, symbolizing God's light in the darkness to the monks (Hales, 2000). The green of the cloister was also symbolic. In the twelfth century, Saint Hildegard describes the healing power of the color green. “...greening love hastens to the aid of all. With the passion of heavenly yearning, people who breathe this dew produce rich fruit” (p. 22, Hales, 2000). The cloister is a place for meditation and restoration. Often the lawn contained flowers.

The physic garden was located near the doctor's house. This was where the medicinal herbs and flowers were grown. The beds are laid out in neat geometric rows. Each type of plant has its own bed. This may have been to prevent confusion in the picking and dispensing of the medicinal plants. Most of the plants are herbs but, faseoli, the French bean,
is listed. (See Figure 1.8) Monks, because of their knowledge of healing arts, were known as the physicians of the time. This was a skill that was passed from monastery to monastery. Outsiders would come to the monastery to be healed.

The kitchen garden is located near the poultry yards for a practical purpose: to supply the vegetables with a convenient source of manure. The enclosed garden contains a double row of nine rectangular beds. Each vegetable is laid out in its own bed. The vegetables listed are: onions, garlic, leeks, shallots, celery, parsley, coriander, chervil, dill, lettuce, poppy savory, radish, parsnip, carrot, cabbage, beet and corncockle. It is interesting to note that savory was found both in the kitchen garden and the medicinal garden. (See Figure 1.9)

The latin word officinalis means “workshop” which in the Middle Ages also meant “of or pertaining to a monastery.” It lives on in the English word, officinal, meaning “kept in stock by a druggist, or recognized by the pharmacopeia” (p. 56, Hales, 2000). Plants we grow today such as Salvia officinale or Rosa gallica var. officinales first grew in monastery gardens and were so named. (See Appendix B for complete listing)

Figure 1.8 Physic Garden
Source: (Fig. CCXXIV Crisp, 1924)

Figure 1.9 Kitchen Garden
Source: (Fig. CCXXIV Crisp, 1924)
Figure 1.10 Garden with Wattle Fence and Trees. A.D. 1435
Source: (Fig. 9 Crisp, 1924)

Figure 1.11 Garden with Raised Beds, A. D. 1542
Source: (Fig. XII Crisp, 1924)
Enclosure

Medieval gardens were enclosed by stone or brick walls for defense. For internal divisions wattle, palings, rails, lattice work and hedges were used (Crisp, 1924). The wattle fences were made of Osier twigs intertwined with stakes. The material was readily accessible and easy to make. Wattle fencing was used for a long period and became a symbol for a garden (Crisp, 1924). (See Figure 1.10) The beds were often raised and supported with boards. (See Figure 1.11)

Location

Typically the kitchen garden was located close to the house. The garden was meant to be seen from the château. It is interesting to note that in England the kitchen garden was removed from the house. The landscape movement inspired by Capability Brown promoted a park like setting for the estate with the kitchen garden hidden from view. William Woys Weaver, a master gardener and food historian, is convinced that the decline of English cookery can be traced to this influence and the separation of the cook from the daily connection to the jardin potager (1997). Monasteries and their gardens were abolished in 1539 in England and Wales (Wilson, 1998).

1.4 EXISTING POTAGER GARDENS

Medieval Potager Gardens:

Les Jardins du Prieuré D’Orsan

In 1992, two architects, Sonia Lesot and Patrice Taravella, began to recreate the gardens at the Prieuré D’Orsan in the Loire Valley, 300 Km. South of Paris, France. Anita Periere considers this a garden that “reaches forward to the past” in Gardens for the 21st Century. The designers researched medieval gardens to create the garden. Much of the inspiration comes from medieval miniature paintings and historical literature to create the designer’s impression of what a medieval garden would feel like. The kitchen labyrinth was
based on maze designs from the XVII century. The designers used the following principles to guide the restoration of the gardens (Taravella, 1997):

1. Create a garden that evokes the spirit of a pre-Renaissance garden as opposed to an exact replica of the priory garden.
2. Create a garden that reflects living conditions that are totally self-sufficient and centered on agriculture, as in the Middle Ages.
3. Use of enclosure to create a microcosm where plants, animals and people live in harmony.
4. The garden should provide spiritual food and peace of mind in addition to providing food for the body.
5. The garden design has three main goals: function, symbolism and aesthetic appearance.

The designers were inspired by biblical gardens in the creation of the plan of the garden. The two fundamental gardens representing the beginning and ending of human life were the Garden of Eden and Heaven (Taravella, 1997). The foundation to the plan is the cloister garden, with the fountain at its center. This fountain lies on the main axis of the gardens, linking the porch, original access to the priory, to the oldest tree remaining from the ancient gardens. (See Figure 1.12) All the gardens have been formed inside the enclosure formed by the buildings. The three buildings form the space that is closed by the wood of oaks. The remaining gardens surround the cloister. (See Figure 1.13)

1. The Medicinal Garden:

The herbs have been chosen either because they are listed in Charlemagne’s Capitulare or because of their use in local medicine. The herbs are laid out in raised beds with each herb having its own square. (See Figure 1.14)
2. The Cloister of Greenery

Hornbeam arches, mingled with wisteria and clematis, surround the cloister. The cloister also contains a small vineyard divided into four squares forming a cross. (See Figures 1.15 and 1.16)

3. The Orchard

4. Gardens of Small Fruits

Each small fruit garden is enclosed by apple and pear trees trained against a hedge of hornbeam. The fruits are: redcurrant, gooseberry, red raspberry, yellow raspberry, strawberry, blueberry, thornless blackberry, and blackcurrant.

5. The Maze Kitchen Garden

“At Orsan, the kitchen garden is a maze where you lose your way between the trained plum hedges: Saint Catherine, Golden Greengage, Nancy cherry plum and Alsace quetsche. In summer, it is comforting to savor these fruits after struggling one’s way out of the maze” (p. 15, Taravella, 1997). The labyrinth is the Christian symbol of the difficult road to paradise. “Associated with the kitchen garden, it illustrates the fact that the monks had to grow their subsistence garden themselves and sweat blood watering the soil. Salvation is at the end of the effort...at the heart of the garden” (p. 15, Taravella, 1997). This kitchen garden maze symbolizes the two roles of the monk, to cultivate one’s subsistence and cultivate a life of prayer. White Cosmos helps form the “walls” of the kitchen maze. (See Figures 1.17 and 1.18)

6. The Rose Garden

The garden is enclosed by hornbeam. Madonna lilies grow at the base of the roses. The garden contains two white roses, twelve white climbing roses, eleven climbing pink roses and two pink roses.

7. The Aromatic Vegetable Garden

This garden is located near the kitchen. It is composed of nine 3x3 raised beds.
The beds are surrounded with wattle fencing. These beds were filled with pumpkins and squashes in September. (Figures 1.19 and 1.20) Vertical structures form the edges of the garden. These provide seasonal poles for climbing vegetables. (See Figures 1.21 and 1.22.)

8. The Pergola and Olive Tree Garden

9. The Parterre

The parterre links the buildings with two axis. The main axis is between the buildings, passing through the fountain and to the old tree in the orchard. The second axis links the double banister stairs of the house with the two large doors between the outbuildings and the garden. These parterres contain wheat and beans, which are rotated yearly. (See Figure 1.23)

10. The Secret Gardens

Each of these gardens has a theme: Rose Garden, Orange Garden, Yellow Garden, White Garden, and Blue Garden. The gardens are for the private use of hotel guests.
Figure 1.12 Plan of Prieuré D’Orsan
Source: Patrice Taravella
Figure 1.13  Figure Ground of Prieuré D'Orsan
Source: Jennifer Bartley
Figure 1.14 Garden of Simples, Prieuré D’Orsan
Source: Jennifer Bartley
Figure 1.15 Cloister of Greenery, Prieuré D' Orsan
Source: Jennifer Bartley

Figure 1.16 Hornbeam Arches, Prieuré D' Orsan Source: Jennifer Bartley

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Figure 1.17 Path through Kitchen Garden Maze, Prieuré D' Orsan
Source: Jennifer Bartley

Figure 1.18 Elements in Kitchen Garden Maze, Prieuré D' Orsan
Source: Jennifer Bartley
Figure 1.19 Vegetable Garden, Prieuré D'Orsan
Source: Deidi von Schaewen (p. 105 Pereire 1999)

Figure 1.20 Raised Bed with Wattle Fencing, Prieuré D'Orsan
Source: Jennifer Bartley
Figure 1.21 Vertical Fencing in Vegetable Garden, Prieuré D'Orsan
Source: Jennifer Bartley

Figure 1.22 Vertical Fencing in Vegetable Garden, Prieuré D'Orsan
Source: Jennifer Bartley
Figure 1.23 The Parterre, Prieuré D' Orsan
Source: Jennifer Bartley
The Musee National du Moyen Age

The museum was founded in 1843 to combine two historical buildings: the Gallo Roman baths from the 1st to 3rd century and the former residence of the abbots of Cluny from the 15th century. This was one of the most powerful religious orders of the Middle Ages. The buildings are located in the heart of the University District called the Latin Quarter, and now house the collections of the Museum of the Middle Age. It is one of the rare examples of medieval architecture left in Paris. Documents reveal that this was one of the first urban residences built between a courtyard and a garden. No record remains of the layout or contents of the abbot’s garden.

In 2000 the gardens were recreated to restore the connection between the buildings, the museum collection and the historical location of the garden. The new gardens, designed by Eric Ossart and Arnaud Maurieres, are not intended to be an historical recreation, but rather a poetic one. The garden is in the former Square de Cluny and is a pleasant oasis in an urban area. The Cluny Museum has seen its visitor numbers jump 30% since the garden opened (Ford, 2001).

The plan view shows the relationship of the gardens to the Abbots of Cluny residence. (See Figure 1.24) The garden is on the north side of the gothic building. With the addition of large shade trees, the garden does not receive a full day of sun. This garden is open to the public. The beds in The Forest of the Unicorn are surrounded by wattle fencing. (See Figure 1.25)

The nine beds of simples are devoted to medicinal plants. The Book of Medicinal Simples, a main source of medieval medicine in the middle ages, is attributed to Platerarius, a 12th century physician. The term “medicinal simple” designates simple remedies, that is, those made from a single plant, as opposed to compound drugs (Antoine, 2000). (See Figure 1.26)
I. Forest of the Unicorn  
II. The Small Glade  
III. The Children's Glade  
IV. The Kitchen Garden  
V. The Medicinal Simples  
VI. The Meadow  
VII. The Heavenly Garden  
VIII. The Love Garden  
IX. The Sunken Lane  
X. The Thousand-flower Carpet  
XI. The Museum Courtyard

Figure 1.24 Plan of the Museum Gardens  
Source: Brochure, *Musée National du Moyen Age*
Figure 1.25 Wattle Fencing in the Museum Garden
Source: Jennifer Bartley
Figure 1.26 Garden of Simples
Source: Jennifer Bartley
The ménagier plot contains kitchen garden plants. The name of the garden was inspired by *The Mensagier of Paris* which was written by a Paris burgher to instruct his wife on aspects of life from prayers to gardening. It dates to the late 14th century. The sixteen beds contain vegetables that were listed in this book. Everyday meals in the Middle Ages relied on vegetables, or plants *for the pot* (Antoine, 2000).

This garden is significant for a few reasons: herbs, vegetables, and flowers are used in a modern way in an urban setting, and the symbolism and inspiration for the garden come from monastic and medieval gardens. A modern sculpture, by artist Brigitte Nahon, evokes memories of medieval fountains. (See Figure 1.27)
Prieuré de Saint Cosme

The Priory and its church date from the 11th to the 15th century, but the first building that existed here was constructed to worship Saint Cosme and Saint Damian who were martyred around 295. The gardens are recreations of gardens of the Middle Ages and of the Renaissance. The garden uses roses extensively in the gardens. (See figures 1.28 and 1.29.)

Figure 1.28 Roses at the Priory garden
Source: Jennifer Bartley
Figure 1.29
Roses and Cyprus in the Priory Garden
Source: Jennifer Bartley
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Bois Richeux Farm

This is one of the oldest farms in France. In 1178 it welcomed the first free farmers. Throughout the Middle Ages it was an important fortified farm with a manor, chapel, tithe barn, and dovecote. The estate was purchased by Madame de Maintenon and Louis XIV in 1674. The recreated medieval gardens reflect this varied history.

Aromatic, culinary, and medicinal plants are laid out in a grid pattern. (See Figure 1.30) The small scale of this garden and the house make it applicable to residential or urban design. (See Figure 1.31) “The hornbeam cloister leading from the room of love to the room of meditation is a reminder that the gardens are not merely a collection of plants but also a spiritual journey into the symbolism of the Middle Ages.” (Brochure)

The farmhouse and storage buildings form the space of the garden. Hornbeam hedges and trees complete the wall of the space. (See Figure 1.32) The garden is not completely symmetrical in its layout. The planting is varied and the vegetables are not planted in rows. The square beds are about 4 feet wide and can easily be maintained. The beds are edged with a variety of materials including boxwood, stone, or wood with wattle fencing. (See Figures 1.34 and 1.35)

Figure 1.30 Grid Pattern of Beds, Bois Richeux Farm
Source: Jennifer Bartley
Figure 1.31 Plan of Bois Richeux Farm
Source: Bois Richeux Farm
Figure 1.32 Figure Ground Plan of Bois Richeux Farm
Source: Jennifer Bartley
Figure 1.33 Planting is Varied
Source: Jennifer Bartley
Figure 1.34 Variety of Edging, Bois Richeux Farm
Source: Jennifer Bartley

Figure 1.35 Boxwood Edging, Bois Richeux Farm
Source: Jennifer Bartley
Château Potager Gardens:
Château Versailles, Le Potager du Roi

This was the vegetable garden of Louis the XIV. The king was known as the sun god, his palace at Versailles and the landscape designed by Le Notre were very much a political statement, designed to show the public and all of Europe his power and dominion over nature. He required no less in his vegetable garden. The garden was designed by the architect Jules Hardouin-Mansart and built in the years 1678 to 1683. La Quintinie was commissioned by the king to turn the swampland into a fruitful garden. The potager produced asparagus in December, strawberries in March, cucumbers and peas in April, and figs from June to October (Versailles Brochure). It produces rare fruits and vegetables today as it did in the 17th century. (See Figure 1.36)
Walking from the street, into the potager, you first pass through a wall. Then you encounter some of the garden "rooms". You must descend about twelve feet into the potager. This wall and terrace acts as a double wall, protecting the produce.

The twenty-two acre garden consists of 16 squares with a fountain in the center, and fruit trees on the perimeter. (See Figure 1.37) The layout of the garden is typical of Renaissance potagers, with their axial, symmetrical layout. (See Figure 1.38) There are six paths that intersect the garden with the grand paths meeting in the center. These paths form nine intersections with the pool and fountain in the center intersection. (See Figure 1.39) The central crushed gravel paths are wide enough for a truck to enter the garden to collect produce. The vegetables are laid out in rows in raised beds. Espaliered apple and pear trees also line the walking paths. (See Figure 1.40)

Walls and terraces create microclimates protecting the fruits and vegetables. The scale of the garden is huge, however the surrounding six story buildings do create a sense of enclosure as the buildings help to form a "wall". (See Figure 1.41)

There are other gardens that surround these sixteen squares. At one time twenty-nine more gardens were protected behind high walls and connected by tunnels. Today there appears to be fourteen. These garden rooms serve a variety of purposes. Some are especially for growing fruits and row after row of espaliered trees form tall, narrow planes of green. Some of the "rooms" are for herbs and others for tropical fruits.

The gardens are managed by the *Ecole Nationale Superieure du Paysage*, which is the French School of Landscaping. Twenty tons of vegetables and fifty tons of fruit are harvested yearly (Versailles Brochure).

The Potager du Roi was created to be a grand vegetable garden, suitable for the sun god. It was to be beautiful as well as productive. The simple geometry of the garden allowed the space to be used efficiently by planting the vegetables in rows.
Figure 1.37 Plan of *Le Potager du Roi*
Source: Jennifer Bartley
Figure 1.38 Figure Ground of *Le Potager du Roi*
Source: Jennifer Bartley
Figure 1.39 Central Fountain
Source: Jennifer Bartley
Figure 1.40 Espaliered Apple Trees at Le Potager du Roi
Source: Jennifer Bartley

Figure 1.41 Surrounding Walls
Source: Jennifer Bartley
Château de Villandry

The potager at Villandry is the most famous vegetable garden in the world. The Château was completed in 1536 and was the last of the large châteaux built on the banks of the Loire River during the Renaissance. In the nineteenth century the traditional gardens were destroyed to create an English-style park around the château. Dr. Joachim Caravello, great-grandfather of the present owners, bought the château in 1906 and began to restore the gardens from sixteenth century plans. This restoration coincided with the conversion of the owner to Catholicism and his interest in monastic symbols. The cross pattern is evident in the layout of the beds. (See Figure 1.42)

Figure 1.42 Monastic Symbols in the Garden
Source: Jennifer Bartley
"We learn from Benoist Mechin that "The Cardinal of Aragon, who visited Villandry around 1570, wrote to Pope Pius V to inform him, not without a trace of envy, that he had seen salads far more beautiful than anything at Rome" (Villandry Brochure).

The ornamental kitchen garden is on the lowest of three terraces. It consists of nine equal squares separated by wide alleys. (See Figure 1.43) Each of the nine squares contains a different geometrical pattern formed with vegetables of different colors and textures. At each intersection of paths is a bower covered with roses and jasmine. In the center of the intersection is a fountain. There is also a fountain in the center of each of the nine squares. This was used by the gardener to fill his watering bucket before the use of irrigation. Now each of the stone fountains contains an urn. This serves as a small focal point in
each square. The geometric beds are separated by crushed gravel walkways that are thirty inches wide. (See Figures 1.44 through 1.46 for layout of the garden)

The kitchen garden was inspired by the monastic gardens where monks grew their vegetables in geometric patterns (Villandry Brochure). Monks also planted roses in their gardens. The roses in the vegetable beds recall this tradition, and the symmetrical layout represents the monks themselves working in the vegetable garden (Villandry Brochure). The kitchen garden was also influenced by gardens of Italy. The fountains, bowers and flower beds reflect this influence. The dwarf boxwood edging was also Italian and adds structure to the wintertime garden. (See Figure 1.47)

There are two plantings at Villandry: one in the spring (March to June) and one in summer, which lasts from June to November. Forty species of vegetables are used annually. The design of the vegetables changes with each planting and is arranged according to color and horticultural requirements of a three-year crop rotation to prevent depletion of the soil. (See Figure 1.48)

The descending three gardens: the pond, the flower garden with boxwood borders, and the ornamental kitchen garden are all enclosed by covered allées, a cloister of Linds pruned to form a vault, and trellised grapevines. The three gardens are themselves enclosed: (See Figure 1.49)

To the east, by the Château and high terraces.
To the west, by the village and its centuries old church.
To the north, by the lower courtyard and farm buildings, tool sheds and stables, whose walls protect the kitchen from the wintry blasts of the north winds.
To the south, by the countryside itself to which the gardens are linked naturally by an orchard that slopes upward toward the open fields of the plateau (Villandry Brochure).

According to *Villandry and its Gardens*, in the sixteenth century the vegetable gardens were planted close to the château so the seigneur himself could keep an eye on the vegetables that were being brought from the new world. The gardens were meant to be viewed from above.
Figure 1.45 Plan of Villandry
Source: Map from Château de Villandry
Figure 1.46 Figure Ground Plan of Villandry
Source: Jennifer Bartley
Figure 1.47 Italian Influence on the Parterre
Source: Jennifer Bartley

Figure 1.48 Color Variety in the Vegetables
Source: Jennifer Bartley
Figure 1.49 Town Forms “Wall” to the West.
Source: Jennifer Bartley
Saint-Jean de Beauregard

The potager is typical of a French vegetable garden of the seventeenth century. Muriel de Curel began restoring the potager in 1984. The garden was classified as an Historic Monument of France in 1992. The 4.94-acre garden is surrounded by a twelve-foot stone wall. The wall creates a microclimate and protects the garden from the wind ten times its height (St. Jean Brochure). (See Figure 1.50)

Two primary paths divide the garden into four squares. (See Figure 1.51 and 1.52) These paths are lined with espaliered apple and pear trees. One path is lined also with irises and the other is lined with peonies. The crossing paths meet at a central pond, which originally served as the primary watering source for the garden. (See Figures 1.53 and 1.54) The four squares are also divided by crossing grass pathways. This creates sixteen vegetable plots. Each of the vegetable plots contains flowers along the grassy pathway. Each group of four squares contains a different color palette, creating four crosses of flowers: blue, yellow, white and pink. (See Figure 1.55 and 1.56)

Figure 1.50 Twelve Foot Stone Wall
Source: Sally Schmitt
Figure 1.51 Plan of Saint-Jean de Beauregard
Source: Brochure Saint-Jean de Beauregard
Figure 1.52 Figure Ground of *Saint-Jean de Beauregard*
Source: Jennifer Bartley
Figure 1.53 Central Pond with Lavender Edging
Source: Jennifer Bartley

Figure 1.54 Central Pond with Forest in Background
Source: Jennifer Bartley
Figure 1.55 Yellow Square with Clover in Center
Source: Jennifer Bartley

Figure 1.56 Mixture of Yellow Flowers and Vegetables
Source: Jennifer Bartley
The type of flowers and plants against the walls are chosen because of their position. Sun loving perennials, vines, apricot trees, fig trees, and kiwi grow along the south face. Hellebores, honeysuckle, and hostas are planted on the north face. Roses, shrubs, and perennials are on the eastern side of the wall. Current bushes and clematis grow along the western facing wall (Weatherall, 2000). (See Figure 1.57)

Quoted in Garden Design Muriel de Curel says,

“It's all a matter of planning and organization. These are the essential disciplines when designing a potager. The secret, you see, is to create a harmony between the proportions, colors, and shapes of the various herbs and vegetables.” There are numerous rare varieties of vegetables: eight kinds of cabbages, twelve varieties of pumpkins, square peas, and black potatoes. The vegetables are planted in rows in the smaller squares. Sometimes there are interminglings of herbs. For example, cilantro is planted with the carrots to discourage flies and carrots alternate with leeks for the same reason (Weatherall, 2000). (See Figure 1.58)

Planted along the axis of the large plants there is an interesting rhythm of plants. Peonies, cleome, and gaura are planted alternately forming a rhythmic alée of color. These plants bloom at different times of the year ensuring a variety of color and experience throughout the growing season. (See Figures 1.59 and 1.60)

Each year four of the small squares are planted with clover. This is a green fertilizer and prevents depletion of nutrients from the soil. The squares planted with clover are rotated annually.

Alain Richert is quoted in Garden Design (June/July 2000) as saying that Muriel de Curel has become the torchbearer for the 17th century potager.
Figure 1.57 Espaliered Fruit Along South Face
Source: Jennifer Bartley
Figure 1.58
Red and Green Vegetables in Rows
Source: Jennifer Bartley

Figure 1.59 Rhythm of Flowers Along Path
Source: Jennifer Bartley
Figure 1.60. Gaura, Cleome and Peonies
Source: Jennifer Bartley
Chef’s Gardens:

Jean Bardet

The Château Belmont in Tours, France is a hotel run by Sophie and Jean Bardet. The château was expanded in the 19th century and purchased by the Bardets in 1987. Sophie manages the rooms and Jean devotes himself to cooking. He is a renowned chef, at one time rated by the prestigious Michelin Guide. He is known for original dishes such as purée of purple beans with raspberries and carpaccio of squab with lentil sauce or desserts such as candied tomato petals with olive oil or honey roasted peaches with almond milk and orange blossom. A chef that cooks this creatively needs access to his own garden.

The château is situated on over seven acres of land in the center of downtown Tours. The property is completely enclosed by a stone wall.

The traditional kitchen garden, with two crossing paths and a fountain in the center, is located behind the house near the kitchen and patio. (See Figure 1.61) Part of the garden is enclosed by the Victorian greenhouse and stone walls that surround the property. The kitchen garden transitions into a “park” where fruit trees, berry bushes and more vegetables are grown. Sophie explains that if Jean had not become a chef he would have become a gardener (www.jeanbardet.com). Bardet and three full time gardeners tend the garden that has over one hundred aromatic herbs and six hundred vegetables. There are forty varieties of tomatoes and unusual vegetables such as melon pears, peach tomatoes and strawberry spinach (www.jeanbardet.com). Guests are free to walk the chef’s potager.
Figure 1.61 Jean Bardet's Potager
Source: Vincent Motte (p. 141 Jones, 1997)
1.5 VEGETABLES AS ART

Vilmorin-Andrieux

In 1883 a Parisian seed merchant, Vilmorin-Andrieux published a treatise on vegetables. *Les Plantes Potagères* listed and described many varieties of vegetables. The Album Vilmorin includes hand drawn detailed watercolors that are historically accurate descriptions of heirloom vegetables. The drawings are beautiful pieces of art highlighting the aesthetic value of vegetables. The book is important historically because it shows how important the variety of vegetables were to the potager garden. It shows that interest in potager gardening was widespread in France. It is important currently because many seed collectors seek out varieties of heirloom vegetables that are listed in the Vilmorin-Andrieux book for their modern potagers. Figures 1.62 through 1.64 are images from Vilmorin’s Watercolors.

Figure 1.62 Vilmorin Plate 7
Source: Plate No. 7 *Les Plantes Potagères*
*L’Album Vilmorin*
Figure 1.63 Vilmorin Plate 6
Source: Plate No. 6 *Les Plantes Potagères*
*L’Album Vilmorin*
Figure 1.64 Vilmorin Plate 14
Source: Plate No. 14 *Les Plantes Potagères*
*L’Album Vilmorin*
1.6 EDIBLE PLANTS AS DESIGN ELEMENTS

Many vegetables are annuals and therefore have only a seasonal life cycle. Like other annual flowers they can be planted and selected for their beauty and changed yearly. In potager gardens, vegetables are selected based on height, texture, color and form. It is also important to select adjoining vegetables based on pleasing combinations. Although this is not meant to be an exhaustive presentation, the following is a sample of vegetables, flowers and fruits used as design elements.

Bold Texture

Cabbage is a vegetable with bold leaf texture. (See Figure 1.65) Sea kale, rhubarb and artichokes are all perennials that have striking, bold foliage. (See Figures 1.66 to 1.68)

Figure 1.65 Cabbage
Source: Jonathen Buckley (p. 127 Bird, 1999)
Figure 1.66 Sea Kale
Source: Jonathen Buckley (p. 198 Bird, 1999)

Figure 1.67 Rhubarb
Source: Jennifer Bartley

Figure 1.68 Artichoke
Source: Jennifer Bartley
Fine Texture

The plants in Figures 1.69 to 1.72 are examples of plants with fine, lacy texture. Lettuce, kale, thyme and fennel have delicate foliage.

Figure 1.69 Lettuce
Source: Jonathen Buckley
(p. 1 Bird, 1999)

Figure 1.70 Kale
Source: (p. 65 Watson, 1996)

Figure 1.71 Thyme
Source: Vincent Motte
(p. 150 Jones, 1999)

Figure 1.72 Fennel
Source: Jonathen Buckley
(p. 201 Bird, 1999)
Overhead Structure

Many of the gardens visited, including these pictures from potagers in France, contained built structures for vines to grow on. (See Figure 1.73)
Vertical

For variety in the potager certain plants can add the dimension of height to the horizontal plane. Vining plants such as squash can climb structures. Figures 1.74 to 1.77 show climbing plants and the vertical structure of onions and leeks.

Figure 1.74 Leeks
Source: Jonathen Buckley
(p. 124 Bird, 1999)

Figure 1.75 Onions
Source: Jonathen Buckley
(p. 119 Bird, 1999)

Figure 1.76 Climbing Structure
Source: Jennifer Bartley

Figure 1.77 Climbing Vines
Source: Jennifer Bartley
Garden Elements

Structures that support the growth of the vegetables and flowers can also add to the detailed design of the garden. Figure 1.78 shows a wicker “plate” that keeps the squash away from the soil. Figures 1.79 and 1.78 show wood structures that support the plants. Terra cotta and wicker “forcers” are used to bring some vegetables such as rhubarb to maturity faster. These can also be used to blanch such vegetables as sea kale or celery. (See Figures 1.81 and 1.82) Cloches serve a functional purpose in extending the growing season, but lined up in rows they also can be a striking design element. (See Figure 1.83)
Figure 1.81 Rhubarb Forcers
Source: Jennifer Bartley

Figure 1.82 Forcers
Source: Jonathen Buckley (p. 75 Bird, 1999)

Figure 1.83 Cloches
Source: (p. 3 Jeavons, 1995)
Edging

There are a variety of ways to edge the vegetable beds. Boxwood is the traditional edging. (See Figure 1.84) Lambsears and clipped lavender create a different effect. (See Figures 1.85 and 1.86) At Prieuré de Orsan, the gardener tends the sedum edged beds. (See Figure 1.87)

Figure 1.84 Boxwood Edging
Source: Jennifer Bartley

Figure 1.85 Edging
Source: Jennifer Bartley

Figure 1.86 Lavender Edging
Source: Jennifer Bartley
Figure 1.87 Sedum Edging
Source: Jennifer Bartley
Sprawling

Squash take up a lot of room in the garden. (See Figures 1.88 and 1.89) Lavender sprawls over the pathway. (See Figure 1.90)

Figure 1.88 Sprawling Habit
Source: Jennifer Bartley

Figure 1.89 Squash
Source: Jennifer Bartley
Figure 1.90 Sprawling Lavender
Source: Jennifer Bartley
Vegetables come in a variety of shapes that add interest to the potager. Box can be severely clipped as in Figure 1.91. Trained fruit trees provide a vertical element. (Figures 1.92 and 1.93) Heirloom beans are colorful as well as interesting. (Figure 1.94)

Figure 1.91 Clipped Box
Source: Jennifer Bartley

Figure 1.92 Espaliered Fruit
Source: Jennifer Bartley

Figure 1.93 Pears
Source: Jennifer Bartley

Figure 1.94 Beans
Source: (p.28 Watson, 1996)
Color

The images in Figures 1.95 through 1.106 begin to show the multitude of colors that vegetables can display.

Figure 1.95 Swiss Chard
Source: Jonathen Buckley
(p. 192 Bird, 1999)

Figure 1.96 Kohlrabi
Source: Vincent Motte
(p. 163 Jones 1997)

Figure 1.97 Chicory
Source: Jonathen Buckley
(p. 149 Bird, 1999)

Figure 1.98 Bitter Melon
Source: Vincent Motte
(p. 52 Jones, 1997)

Figure 1.99 Kohlrabi
Source: Jonathen Buckley
(p. 161 Bird, 1999)
Figure 1.100 Pink
Source: Jonathon Buckley (p. 7 Bird, 1999)

Figure 1.101 Yellow
Source: (p. 64 Watson, 1996)

Figure 1.102 Red and Green
Source: Jonathon Buckley (p. 34 Bird, 1999)
Figure 1.103 Yellow Chard
Source: Jennifer Bartley

Figure 1.104 Rose Hips
Source: Jennifer Bartley

Figure 1.105 Dark Red
Source: Jennifer Bartley

Figure 1.106 Eggplant
Source:
(p. 58 Watson, 1996)
1.7 RUDIMENTS

Rudiments are the functional requirements of the potager garden. In an urban area these requirements may be difficult to meet, nevertheless the success of the potager garden depends on satisfying these needs.

Aspect

Ideally, the garden should receive six hours of sunlight during the day. This requirement can be difficult to meet in an urban area because of neighboring buildings or mature trees. The garden should have a southern exposure. This allows the most potential for full sun exposure. Sites on the east side of a building will receive morning sun, and it may be possible to extend the season of cool season crops with this aspect. Sites on the west side of a building will receive afternoon sun and should warm up quickly in the spring. Sites with a northern exposure will be in shade throughout the day and will not be suitable for a vegetable garden (McClure, 1997).

Soils

The soils in the Midwest are notoriously high in clay. The clay soil should be amended with organic matter or healthy soil should be brought in. An urban space converted to a potager may not have any soil at all. The urban soil, if it exists, could be compacted and void of nutrients. Beds that are raised have the advantage of providing a way to hold the new soil. They also warm up faster in the spring and are better drained. Some chefs may insist on soil that is certified organic. The raised beds provide a container for this soil as well.

Biointensive Method

The biointensive method is a combination of two horticultural methods, the French intensive method and biodynamic techniques. French intensive techniques were developed in the 1700s outside Paris. Crops were grown on 1-½ feet of horse manure, which was a
readily available fertilizer. The crops were grown so close together that the leaves would touch when the plants reached maturity. This created a living mulch, as the plants shaded out weeds and held moisture in the soil. Glass bell jars called cloches were placed over the plants in cold weather acting as mini greenhouses (Jeavons, 1974).

Biodynamic techniques were developed in the 1920s by Rudolph Steiner. One technique is growing vegetables in raised beds. The beds should be three to six feet wide, and the soil mounded forming a curved planting surface. This method also promotes using organic material to enrich the soil instead of chemical fertilizers. Key to this method is preparation of the soil to provide good structure and texture. Good soil preparation makes biointensive fertility possible which can provide four times the productivity per unit of area (Jeavons, 1974). Vegetables grown using the biointensive method do not need to be planted in rows and can be planted much closer together than what many seed packages recommend. (See spacing in Appendix H)

Companion Planting

The practice of interplanting or companion planting is based on the belief that certain plants grow better when planted near other plants. This is thought to help in the control of insects and diseases. Often it is the herbs that make good companion plants because of their aromatic oils (Jones, 1995). The practice of interplanting can also be for the purpose of beauty and practicality, such as planting the tomatoes near the basil.

Pathways

To prevent compaction of the soil, all plants in the garden should be accessible for maintenance and gathering produce without walking on the beds. This protects the structure of the soil. The paths should be wide enough for a wheelbarrow for maintenance.
1.8 SUMMARY

A summary of design criteria was developed based on the research and site visits to potager gardens. These conclusions can be divided into four categories:

1. Space

The garden should be enclosed. The space of the garden forms a volume, based on the length, width and height of the wall. It is not the purpose of this thesis to expand on the proportions of this volumetric space but to simply enumerate the necessity for the garden to be enclosed, either by a wall, fence or surrounding buildings. Plant material such as hornbeam can also provide a green wall. The garden is self contained and is not meant to be linked with the surrounding landscape. The space, since it is enclosed should be a destination and not just a corridor for passing through.

2. Experience

The garden is experienced on many different levels and for a variety of purposes. Foremost the potager is a source of food for the kitchen. The potager can provide heirloom or rare varieties of fruit, vegetables and flowers that can not be obtained from other sources. There is a sense of satisfaction and accomplishment in providing for the basic needs of life.

The garden provides a sense of connection to the seasons and local climate and landscape. Chefs interested in providing fresh, seasonal produce appreciate the potager. Those chefs who grow their own food are also assured of the safety of the food, knowing pesticides and harmful chemicals have not been used in growing the produce.

The garden should be experienced as a room, and therefore should feel as though you are in a special place, separated from the outside world. The wall should be high enough to provide this sense of enclosure. This becomes a hortus conclusus and provides an oasis from the surrounding city. The garden is a place to be experienced emotionally and

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tactically. The vegetables must be picked, checked for ripeness and sometimes searched for under the foliage. Crops are rotated throughout the season and this maintenance provides a kinesthetic connection to the landscape.

The garden is meant to be experienced visually. The château gardens were meant to be seen from above at a distance, and therefore the design in “plan” view was important.

The first kitchen gardens were imbued with symbolic meaning. This was reflected in the layout of the garden. Flowers were grown for their symbolism. Monks, as they worked in the garden had time to reflect on the meaning of the quadripartite forms, the rose and the lily or to spend time praying or meditating as they worked with their hands.

3. Elements

Elements are specific aspects of design that should be included in the garden. Each plant is selected for its contribution to the overall design based on its height, texture, leaf color, flower color, season of growth and spread. Structures provide a vertical dimension for many climbing varieties of vegetables. Functional items in the garden, such as cloches and forcers, are also design elements.

The historical gardens are geometric in shape and strongly axial, however this is not a requirement of a potager since the potager is also an “idea” of gathering fresh produce on a daily basis. The kitchen garden at the Prieuré d’Orsan is a maze.

The garden should contain a water feature. This could be a simple basin or a fountain that contributes a pleasant sound to the experience of the garden. The kitchen garden should be located near the kitchen to encourage convenient use.

4. Rudiments

Rudiments are the basic necessities required for a garden to be successful. These are practical requirements that are foundational to the quality of the garden. The garden should receive at least six hours of sunlight for vegetables that require full sunlight and at least four hours of sun for those that require part sun conditions. Ideally the garden should
have a southern exposure, but southeast and southwest exposures are acceptable.

Soils must be amended with organic matter, and a high quality soil structure is critical to growing produce using the biointensive technique. If raised beds are used, the garden must be designed in such a way so all produce can be tended without stepping on the planting beds.
CHAPTER TWO

TRENDS IN MARKET CUISINE

2.1 INTRODUCTION

Americans are undergoing a change in the way they think about food. The trend is moving toward natural, fresh foods. The demand for organically grown food is increasing. People are moving away from preserved foods and choosing fresh, less complex ingredients. This chapter examines the historical basis for this trend and some of the current interests of America’s chefs. These national award winning chefs are passionate about the taste of food, which means creating their own potager garden, near the restaurant. The trend for fresh, local produce that began on the west coast, migrated to the east coast has solidly arrived in the Midwest.

2.2 FRENCH CUISINE

Paulle Caillet, an apprentice to a Cordon Bleu chef, helps Americans understand what the French have known for centuries: that the best food is dependant on what is available fresh at the market. She offers a market tour and cooking class in her home in the Marielles district of Paris. The day class involves attending the local farmers market that takes place twice a week in her neighborhood to purchase vegetables, meat, and cheese for the cooking class. Caillet may have a general idea of the menu for the class, but it changes and adapts to what is selling at the market that day. The Thursday we attended
the market, the mushrooms and shallots were exceptional and the main course was decided upon: chicken cooked in a roux with shallots and mushrooms. Fresh tarragon and chervil was purchased for the cheese soufflé. Raspberries were in season and for dessert a chocolate raspberry tart was planned. Chef Caillet adapts her menu seasonally and even daily to reflect what the farmers are selling at the market. Caillet also grows her own mesclun and lettuce outside of Paris at a friend's country home. The French who do not have access to a potager typically shop for fresh vegetables, herbs and fruit at the local market twice a week. The potager, in a sense, comes to them.

**Julia Child**

The fascination with French cooking began when Julia Child wrote her epic 700 page cookbook, *Mastering the Art of French Cooking*, which was published in 1961. In 1963, she taught Americans about haute cuisine on her cooking show, *The French Chef* (Albin, 1997)

**Alice Waters**

Alice Waters, who helped change the face of American cuisine, spent a year traveling in France before opening her restaurant Chez Panisse in 1971. Her philosophy is to serve the highest quality products according to the season. Waters is convinced that the best tasting food is food that is organically grown. She is passionate about teaching diners to partake of the “immediacy and excitement of vegetables just out of the garden, fruit right off the branch, and fish straight out of the sea” (www.chezpanisse.com). The restaurant’s fixed fare menu is changed daily to serve food appropriate to the season with the finest ingredients obtainable.

Waters has won numerous awards. She was named one of the ten best chefs in the world in 1986 by the magazine *Cuisine et Vins du France* and Best Chef in America and Best Restaurant in America, from the James Beard Foundation in 1992 (www.chezpanisse.com).
2.3 NATIONAL TRENDS IN FRESH COOKING

The American Heritage Dictionary of the English Language defines *restaurant* as a place where meals are served to the public. The word comes from the French verb *restaurer* which means to restore. The original French was actually referring to a restorative soup. So the word has its meaning as a place to go for restoration. This is not unlike the meaning for the *hortus conclusus*. A place that is a refuge.

Many of the chefs mentioned in this section have made the connection between the garden and the kitchen, and they are award winning chefs as a result of this epiphany.

Chef Colin Ambrose serves a special dish known as “The Two Hour Salad” in his Long Island restaurant, Estia. He picks produce from his one-acre, organic garden and serves the harvest in less than two hours with shrimp in a mint-pesto glaze. Estia’s does not depend solely on the kitchen garden for its produce. The garden yields 15 to 25 percent of the restaurant’s produce during harvest time, which runs from mid-May to early December (Panitz, 2000). Ambrose grows hard to find produce such as lemon cucumbers and green-zebra tomatoes. He is convinced the fresh, homegrown produce gives him an edge in the restaurant business.

Atlanta’s Horseradish Grill serves only seasonal, local produce. A portion of the restaurant’s produce comes from the organic kitchen garden behind the restaurant that yields strawberries, sugar-snap peas, chives, dill and tomatoes. Steve Alterman, the owner says, “There’s nothing more fun than getting food out of the garden and serving it minutes later” (Panitz, 2000). The garden serves as a teaching tool, reminding and teaching the public as well as the chef about the seasonality of food. If an item can’t grow in the restaurant’s garden, it doesn’t make it on to the menu. Children from the neighboring school often visit the garden to learn to plant, nurture and harvest the produce (Panitz, 2000).

The Ritz-Carlton, Laguna Niguel in Dana Point, California grows a large selection of herbs. “Every herb used in the high-end dining room comes from the resort’s garden, as
do forty percent of the herbs used in the resort’s other three restaurant”, says Executive Chef Christian Rassinoux (Panitz, 2000).

Chef Rick Bayless grows eighteen varieties of tomatoes in his garden for The Frontera Grill in downtown Chicago. Bayless understands the connection between the garden and the kitchen, “I think it’s extremely important for chefs to understand the whole process from planting to preparing a dish. I think that chefs who understand gardening know when to stop (the food preparation process). You don’t want to mess with it (the produce), because you’ve invested so much energy in the cultivation and that’s an art as well… the more you understand the rhythm of growing, the better cook you become” (Panitz, 2000).

Thomas Keller, who won the James Beard Foundation’s award for “Best Chef in America” in 1997 started The French Laundry in 1994 after cooking in some of France’s finest restaurants. In his restaurant garden in the Napa Valley, four of the seven 4 foot by 16 foot raised beds are devoted to lettuces and cooking greens. Keller serves the baby greens when they are too fragile to survive shipping so he must grow them himself. One and a half beds are devoted to herbs and the other one and a half beds are for vegetables the chefs have decided to try. The chefs find it relaxing to look out on the garden while they work. “It gives the chefs a sense of seasonality,” says Keller, “And because they grow it themselves, they learn not to be wasteful” (Woodard, 1998).

Chefs Collaborative

The Chef’s Collaborative is an organization of chef’s and others interested in the connection between wholesome food and stewardship of the environment. The goal of the organization is to encourage environmentally sustainable, wholesome, locally grown food and to preserve the heritage and biodiversity of our food system. (See appendix C)

2.4 MIDWEST TRENDS

In Central Ohio, the demand for organic produce has been increasing. Sean McGovern, executive director of the Ohio Ecological Food and Farm Association, says “Columbus is a huge restaurant town; a lot of them try to outdo one another in what they offer. An organic gardener would have a hard time not selling their product” (Showalter, 2001).

Kent Rigsby, chef and owner of Rigsby’s Cuisine Volatile, Café Rigsby, K2U, Flatiron Bar & Diner and Eleni-Christina Bakery is concerned about serving fresh ingredients. His goal is to serve “food at the height of the season, served in a simple, straightforward way” (Denino, 2002). He would never serve asparagus in January.

Dragonfly Neo-V Cuisine was rated one of the top ten restaurants by Jon Christensen in the Columbus Dispatch. “Combine the principles of a vegan diet with the techniques and high standards of classical cooking... and you have Dragonfly, a high-fashion vegan restaurant that’s capable of impressing meat eaters with appearance, texture, variety and flavor” (Christensen, 2001). Citysearch.com rated dragonfly “Best Vegetarian Food 2001”.

Chef Magdiale Wolmark is passionate about the need to educate the public on the benefits of wholesome, organic food. Wolmark and his wife live in an apartment above his restaurant. He desires to bring a garden into his urban restaurant, an organic vegetable garden that advocates his vegan lifestyle. He desires to grow vegetables in this urban
garden that he cannot buy from his organic farmers. He is especially interested in microgreens and baby lettuces. He hopes to create a “chef’s table” in the garden for the enjoyment of diners (M. Wolmark personal communication, January 19, 2002)

Barbara Evans owns and operates ChefMate Personal Chef Service in Newark, Ohio. She is passionate about the food to table connection and is committed to providing organically grown produce for her clients who choose that option. She herself was a market gardener in the early 1980s and provided organic specialty produce to some of the highest-rated eating establishments in Columbus. Her interest in gardening led her to her current avocation as a chef. The “food to table” adage has been literal in her case. She speaks of her gardening experience, “My days began with harvesting- in spring, baby lettuces, sorrel, fennel, pansies and peapods. In summer, there were nasturtiums and herbs, heirloom peppers and melons. And as the days grew shorter, I carried to the delivery doors of restaurants baskets of late tomatoes, pots of sunflowers…” (p. 4 Evans, 1999)

2.5 SUMMARY

Alice Waters is well known for her contribution to the market cuisine movement begun in Berkeley in the 1970s. She brought to America what had been practiced in France: the idea that fresh, seasonal, just picked food tastes best. This concept has been popular in California and on the east coast for some time and is now finding appreciation in the Midwest. Many educated and sophisticated consumers are demanding produce that is fresh and organic.

Many award winning chefs have discovered the connection between the garden and the table. They understand that what is grown locally and served immediately, using the tastiest varieties of fruits, flowers, vegetables and herbs affects the quality of their cuisine.
CHAPTER THREE

CREATING A JARDIN POTAGER IN AN URBAN SETTING

3.1 INTRODUCTION

This portion of the thesis involves designing a potager garden in an urban area. The research and garden visits provided a framework for designing the potager garden. Letters were sent out to chefs in the Columbus, Ohio area who had an interest in fresh cooking. Eight letters were sent out to chefs. (See Appendix I) Two of the chefs responded immediately. Chef Magdiale Wolmark of Dragonfly Neo-V Cuisine and Chef Barbara Evans of ChefMate. Wolmark was interested in providing a showpiece potager garden for his vegetarian menu. Evans was interested in being a consultant to the thesis study.

Wolmark was very enthusiastic, but as a demonstration garden, his site was too small. For purposes of this thesis it was decided to first select a demonstration site for a case study and then apply these principles to his specific needs.

3.2 SITE SELECTION

A space was selected for the demonstration garden that met preliminary requirements of the design criteria. Specifically, the potager should be near a restaurant in an urban area. The garden should be enclosed, either by a fence, a wall or by buildings as in the gardens at The Prieuré D'Orsan and Bois Richeux Farm. The designer, of course, would add elements such as fences and walls, but initially in this search the enclosure of
buildings was important. In an urban area it is not difficult to imagine that there may be many existing opportunities for an underused space to become an oasis in the midst of the city, a *hortus conclusus* created by existing buildings. The garden must have a southern exposure to provide ample sunlight for the vegetables.

The author’s familiarity with the city of Columbus, Ohio led to the discovery of Pierre’s on Nth Fourth. (See Figure 3.1) The space of the enclosed garden is formed by two buildings: the historical Smith Brothers Hardware building on the west and Pierre’s Restaurant and Catering on the east. The buildings are about fifty feet apart. The Smith Hardware building has been renovated and now holds offices of an architectural design firm.

![Figure 3.1 Site Location](source: Mapquest)
3.3 SITE INVENTORY AND ANALYSIS

Context

The site is located in Columbus, Ohio on an old brownfield site. The property is in the center of a network of highways, and the site is easily accessible from the Downtown area. Smith Brothers Hardware building is a landmark building and can easily be seen from I-670 as you pass through downtown. (See Figure 3.2)

The Smith Hardware building is a six-story building. It is an historical warehouse constructed in 1926. The building was abandoned in 1981, used from 1985 to 1986 and then once again abandoned. It became a target for vandals and fell into disrepair. The 3.55 acre site was purchased in 1997 and renovated by Moody Nolan Architects (White, 1998). Retail Planning Associates and Capital Equities Realty have renovated the warehouse and RPA now houses it's international headquarters on the top two floors of the building. This brownfield has been reused and now is a prototype of a successful historical renovation. (See Figure 3.3 location)

Figure 3.2 Smith Brothers Hardware Building
Source: Melinda White
Figure 3.3 Location of Pierre's
Source: Franklin County Gis

Figure 3.4 Pierre's on Nth 4th
Source: Franklin County Gis
Enclosed Garden

Located on the east side of the Smith Hardware building is a “leftover” space. To the west of this space is Pierre’s Restaurant, a two story brick building. This “between” space is ideal for a potager garden. Not coincidentally, the space is adjacent to the French restaurant, Pierre’s.

The space is formed by the two buildings and a row of arborvitae on the north end of the garden. (See figure 3.5) A gate is located in the center and provides an entrance from the parking lot to the rear of the buildings. The arborvitae are in fair condition, but additional plants should be added to enhance the feeling of enclosure and to further block out the unsightly parking lot. The gate should remain, forming an entrance into the garden from the parking lot.

Figure 3.5 View of Garden Space, Looking North
Source: Jennifer Bartley
Existing Conditions

Currently there is a concrete sidewalk that surrounds a central green space. (See Figure 3.5) The sidewalk abuts each building. This sidewalk should remain, to provide access around the potager garden. The pavement could change to complement the design of the garden. There is a fence on the west side of the building that should be removed to promote easy access into the garden. (See Figure 3.6) The central green space is sloped so the drainage is to the center.

The entrance to Pierre’s is on the south side of the building, currently in front of these doors is an outdoor eating space. This could remain and would not be affected by the creation of the potager, however, it would give patrons something to look at as they are eating. The dining room of the restaurant overlooks the garden space. Currently Pierre’s is a banquet and catering facility.

Spatial Study

The diagram in Figure 3.7 shows the space of the *hortus conclusus*. The metal structure to the south of the space forms one “wall” and the arborvitae to the north forms the other wall. In the north view of the garden the buildings form the space. (See Figure 3.8) The view to the east (toward Pierre’s) shows how the arborvitae to the north and the metal structure to the south also form the space. (See also Figure 3.8)

Blue Steel

The south end of the garden is open and provides an overlook, however, a double row of a steel structure visually gives a sense of enclosure while allowing light to enter the garden. This is a very important feature for this urban site. The blue metal poles clearly define the space, but it is open. Other people can see into the garden. This allows for enclosure, but not a feeling of entrapment. The material and color should be repeated in the garden structures. (See Figure 3.9)
Figure 3.6 Plan Sketch of Site
Source: Jennifer Bartley
Figure 3.8 Figure Ground Spatial Study
Source: Jennifer Bartley
Figure 3.9 Blue Steel Structure
Source: Jennifer Bartley
Windows

The windows from the restaurant overlook the space, but you cannot enter the garden from these floor to ceiling windows at the first floor. The Smith Bros. Building has large windows on the west face of the building overlooking the garden. These office spaces become the châteaux of old as they allow workers to gaze upon the garden. The blue metal framework of the windows forms a grid pattern. The strong geometric forms should be reflected in the garden. The blue metal paint should be used in the garden, but other colors could be added to avoid monotony and provide a relief from too much blue. (See Figure 3.10)

Exposure

Shadow studies revealed that the entire site does not receive a full six hours of sunlight in June. The Smith Brothers Hardware building is a six story building that casts an afternoon shadow over the garden. At 2:00 P.M. the western half of the site is in shadow. This area receives four hours of morning sunlight. This is sufficient sunlight for some leaf vegetables and flowers that require part-sun conditions (Thompson, 1995). This is an opportunity to use color to brighten up the area. White, yellow and orange flowers could add “light” to this area. This is also an opportunity to extend the growing of cool season vegetables that wilt in the heat of summer. (See Figure 3.11) A portion of the eastern part of the site will be in shadow in the morning, but because Pierre’s is only a two story building, this will not have a significant impact on the amount of sunlight received.

Placement of the Garden

Studies were done extending the lines of the window edges across the site. The windows on the east side of the Smith Brothers building do not correlate with the windows on the west side of Pierre’s. (See Figure 3.12) The grid structure of the windows is important, but a new grid will have to be used for the garden that responds, but is not rigidly constrained by the edges of the windows. These lines become important for pavement and
Figure 3.10 Blue Grid Windows
Source: Jennifer Bartley
June 10:00 a.m.
Pierre's, a two-story building, casts a shadow. Most of the site is in full sun and will receive four hours of sunlight during the day. The site is open to the South, which is ideal for growing vegetables.

June 2:00 p.m.
The six story building casts a shadow onto the garden. For the rest of the day the shadow will cover the space. The space closest to The Smith Bros. Building will need to be planted with plants that will tolerate shade.

Figure 3.11 Shadow Study
Source: Jennifer Bartley
Figure 3.12 Lines of Force
Source: Jennifer Bartley
lines of the raised beds. A three foot grid was decided upon and laid out on the site. This
three foot grid becomes a gauge for the layout of the raised beds and walkways. A three
foot walkway through the garden allows for ease of strolling along the path and room for a
wheelbarrow or cart for maintenance. Doubling three feet gives a six foot dimension. This
is ideal for the raised beds which allow the plants to be reached from both sides without
disturbing the soil.

It was decided that the location of the center took priority in relationship to the
windows of the restaurant. The center of the primary pathways became important also. Of
secondary importance was lining up the beds with the edge of the windows. This was not
possible to do in every case. Although the grid of the windows is important, it was not the
driving force in the design of the garden. These lines of force were not rigidly adhered to.

The buildings are laid out in a stair step fashion. It was decided that this layout
should continue in the placement of the garden. Issues of exposure to sunlight influenced
this decision. The garden should occupy as much room to the south of the site as possible
for maximum sun exposure. (See Figure 3.13)

Site Analysis Summary

1. **Edge.** Strengthen the northern edge of the garden (arborvitae).
2. **Blue.** This color should be used in the garden because it is used so predominately
   in the site. Other colors should be introduced to avoid overuse of.
3. **Grid.** The grid pattern used in the metal windows should be reflected in the
garden.
4. **Sun.** The western half of the site will receive only four hours of sun in June. Approp-
   riate edibles plants should be selected. The placement of the garden should be as
   far south as possible for maximum sunlight.
Center of pathway should line up with the center of the stairway forming axis of the garden.

Center of pathway should line up with the center of the window.

Buildings currently form a "stair step" pattern. This should remain so garden is pulled to the south as much as possible for maximum sun exposure.

Figure 3.13 Placement of Garden
Source: Jennifer Bartley
3.4 PROGRAM DEVELOPMENT

Review of design Criteria from the literature review and potager garden visits in chapter one:

1. The garden is enclosed
2. The purpose of the garden is to provide produce for the kitchen seasonally
3. The garden is meant to be gazed upon from above
4. The garden is meant to be experienced
5. The garden is imbued with meaning
6. Vegetables are a primary design element
7. Flowers are often interplanted with the vegetables
8. Water is used as a feature in the garden
9. The garden should be located close to the kitchen
10. The vegetables are often grown in raised beds
11. The garden should have a southern exposure
12. Paths allow walkways for enjoyment and maintenance

The design criteria become guides for development of the program. The primary program objective is to create a potager garden that can be used by the chef, and enjoyed by the patrons of the restaurant. For this demonstration garden a variety of vegetables, both perennials and annuals, were chosen to show possibilities for general use.
3.5 CONCEPTUAL DESIGN STUDIES

A series of form studies were done. This was done to examine opportunities that should be studied further. These conceptual themes responded to the design criteria. (See Figures 3.14 and 3.15) The “Maze” concept was selected for further development. This met the requirements of providing a pleasing garden to be viewed from above. It responded to the strong grid structure of the windows. It responded to the traditional kitchen garden forms seen in the gardens in France. (See Figure 3.16)

Concept sketches were also developed showing color, texture and height relationships. Lacy green lettuce placed next to a red cabbage produces a pleasing contrast. Poles or other structures could provide a vertical element that runner beans could climb. (See Figure 3.17)
Figure 3.14 Conceptual Design Study “Wavy Grid”
Source: Jennifer Bartley
Figure 3.15 Conceptual Design Study “Slanted Grid”
Source: Jennifer Bartley
Figure 3.16 Conceptual Design Study “Maze Garden”
Source: Jennifer Bartley
Vertical structure for climbing vines.

Red lettuce and green lettuce make a nice contrast in color.

Figure 3.17 Concept Sketches
Source: Jennifer Bartley
3.6 ILLUSTRATIVE PLAN

A plan of the garden was designed at a scale of one inch equals four feet. This scale is sufficient to identify the specific plants that will go into the potager garden. (See Figure 3.18) All of the herbs, flowers, vegetables and trees in the garden are either edible or have a medicinal purpose.

The garden consists of four areas that have been named “Shade 1”, “Shade 2”, “Sun 1”, and “Sun 2”. These names reflect the plant requirements for each area. Each of the four quadrants has a color theme. “Shade 1” and “Sun 2” have primarily yellow, green and white vegetables, herbs, and flowers. “Shade 2” and “Sun 1” contain primarily herbs, and vegetables with blue, purple or red colors in the leaves, stems or flowers. (See Figure 3.19)

Plum Trees

Entering the garden from the north parking lot, you first observe the plum trees. Six Mirabelle 858™ plum trees have been added to the lower level near the parking lot. The trees add additional screening to the garden. The mirabelle plums ripen in August. The fruits are small with a yellow flesh and red dots on the skin. The fruits are sweet and unlike grocery store variety plums. They are excellent for tarts, jams and eating. The scented blossoms will make a pleasant entrance to the garden in the spring, and the trees will strengthen the “green wall” to the north. The arborvitae have remained to provide a year round screen.

Herb Garden

The herb garden consists of twelve, six foot by six foot square raised beds. The beds are raised one foot with untreated cedar boards. Using untreated lumber alleviates the question that chemicals from pressure treated lumber would leach into the vegetables. Each of the beds is edged with boxwood. This provides a uniformity to the design and year
Figure 3.18 Chef’s Garden Plan
Source: Jennifer Bartley

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Figure 3.19 Chef's Garden View
Source: Jennifer Bartley
round structure and color. The plantings in each bed are different and each bed contains only one variety in addition to the boxwood. The plants can be categorized according to color:

Purple: hyssop, lavender and sage.
Yellow: yellow mustard, lemon balm
Bronze: bronze fennel
Green: dill, chervil, cilantro, french sorrel
Bluegreen: rosemary

Metal Pergola

As you approach the center of the garden you pass through a metal pergola. This is an eight foot metal structure painted purple. The structure reflects the existing metal structure and metal windows on the buildings. Covering the pergola is *Humulus lupulus* (hops). This is a vigorous climbing vine that grows 12-15 feet. The hops are fragrant and of course, can be used to make beer. The shoots of the plant are also edible and are reminiscent of asparagus. There are a total of four metal pergolas in the garden, each a different color. The blue pergola also is covered with hops.

The yellow and orange structures are planted with runner beans. ‘Scarlet Runner’ climbs to 18 feet and produces red flowers in addition to edible beans. This variety was in America before 1750 and is an heirloom variety. ‘Painted Lady’ produces bi-colored flowers.

Secret Garden

In the center of the garden is another metal structure. This forms a “cubic” special room. Like the gardens of old, this represents the arrival to paradise. In the center of this garden is a small fountain. The fountain is only two feet by two feet square. The fountain serves as a surprise feature as you enter the Secret Garden. Four small jets in the flush grade fountain swell up like rose blossoms. Colored lights at night can add to this illusion.
A variety of apple trees have been pruned in cordons to cover the structure. A total of twenty apple trees will be planted at each of the metal poles. The trees will eventually cover the metal and a perfect grid of apple greenery will form, even on the roof of the structure.

White cosmos and self-seeding cleome are planted in the central raised beds. These flowers provide a three to four foot “screen” that is airy and can be seen through.

**Shade 1**

Orange, white and green are the colors that predominate in this garden. The fact that this receives only four hours of sunlight influenced the selection of plants. (See Appendix F) Nasturtiums, which produce edible orange flowers for salads etc. are planted along the edges of the raised beds. Rhubarb, a perennial with large bold leaves and red stalks, is planted next to black cohosh which produces white lacy spikes of flowers. Black cohosh is used for medicinal purposes and the plant is endangered in the wild.

Pak choi, ‘Paris White Cos’ lettuce and Italian sprouting broccoli are planted in this garden. ‘Deer Tongue’ lettuce is an heirloom variety that produces green rosettes. All of these plants are tolerant of shade conditions.

**Shade 2**

This is one of the “purple” gardens. Each of the plants has been selected for its purple or red coloring on foliage, stems or flowers. ‘Red Sails’ leaf lettuce produces red curly leaves. This lettuce is “cut and come again”; seedlings every few weeks supplies lettuce as you need it. Borage is planted at the “four corners”. This produces edible purple flowers. ‘Red Stalk” celery produces bright red stalks that retain their color even after cooking. Sweet Thai basil is the most commonly used basil in Thailand and produces purple stems and blossoms. ‘Red Rubin’ is a purple variety basil. Thyme surrounds the edges with its pinkish purple flowers. All of these plants are tolerant of shade.
Sun 1

This is the sun “purple” garden. The garden is bordered by chives, which produce bright pink-purple flowers. The “four corners” section is dominated by lavender. The flowers of this plant are edible. ‘Mammoth Red Rock’ is a red cabbage that is also decorative. Two kinds of purple eggplant are planted. ‘Listada de Gandia’ and ‘Rosa Bianca’ are both Italian varieties. Asparagus is a perennial and produces light green airy foliage to four feet in addition to purplish asparagus shoots in the early spring. Globe artichoke is a perennial, but must be grown as an annual in this climate. Artichokes have bold textured foliage.

Sun 2

Yellow and green are the colors that predominate in this garden. At the “four corners” of the small blue tile is Jerusalem artichoke. This perennial sunflower is grown for its potato-like tubers. The plant grows six to eight feet in height. The four inch flowers have a scent of chocolate. Planted in between the sunflowers is ‘Zefa Fino’ fennel. The foliage is very delicate and the above ground bulb has an anise flavor.

‘Mrs. Burns’ Lemon’, a lemon scented heirloom variety of basil, is planted near the heirloom tomatoes. ‘Green Zebra’ and ‘White Wonder’ produce tomatoes that match their names. Italian large leaf basil is also planted nearby. The beds are surrounded with the biennial, Italian parsley. This is a flat leaved parsley that is best for cooking.
3.7 SEASONAL PLANTING PLAN

For fresh vegetables throughout the growing season it will be necessary to plant crops in rotation. For a general listing of what plants do best in each season see Appendix D. The area, “Sun 2” is used as an example of what the planting plan for each season would look like. In the early spring peas, carrots, radish and arugala are planted. (See Figure 3.20) In the summer, these plants are replaced with runner beans, basil, and tomatoes. (See Figure 3.21) In the fall, rutabaga, garlic and leeks are planted. (See Figure 3.22) These vegetables can stay in the ground through the winter. The parsley is a biennial and so has a two year life cycle. It remains green throughout the year. The Jerusalem artichoke and fennel are perennials and would not be rotated.

3.8 ISOMETRIC AND FINAL SKETCHES

An isometric drawing was completed to show the relationships of the structures and plants in further detail. (See Figure 3.23) A detailed drawing of hops was completed. A section through the Secret Garden was drawn at one inch equals two feet. A drawing of the chef picking nasturtiums was also completed. (See Figure 3.24) These were drawn on ninety pound Arches Watercolor Paper from France. The illustrations were then hand-painted in water color with highlights and shadows completed with Prisma Colored Pencils.
Figure 3.20 “Sun 2” Spring Planting
Source: Jennifer Bartley
T  Runner bean ‘Painted Lady’
AA  Italian parsley
BB  Italian large leaf basil
CC  Jerusalem artichoke ‘Stampede’
DD  Fennel ‘Zefa Fino’
EE  Lemon basil
GG  Heirloom tomatoes: ‘Green Zebra’
    ‘White Wonder’
    ‘San Marzano’
    ‘Green Grape’
    ‘Persimmon’

Figure 3.21 “Sun 2” Summer Planting
Source: Jennifer Bartley
Figure 3.22 “Sun 2” Fall-Winter Planting
Source: Jennifer Bartley
Figure 3.24 Chef's Garden Sketches
Source: Jennifer Bartley
<table>
<thead>
<tr>
<th>Letter</th>
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<th>English Name</th>
</tr>
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<tbody>
<tr>
<td>a</td>
<td><em>Prunus</em> sp. Mirabelle 858</td>
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<td>b</td>
<td><em>Buxus</em></td>
<td>Boxwood</td>
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<tr>
<td>c</td>
<td><em>Sinapis alba</em> sp. Alba</td>
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<td><em>Rosmarinus officinalis</em></td>
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</tr>
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<td>e</td>
<td><em>Hyssopus officinalis</em></td>
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</tr>
<tr>
<td>f</td>
<td><em>Lavandula angustfolia</em></td>
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<tr>
<td>g</td>
<td><em>Melissa officinalis</em> ‘Aurea’</td>
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<tr>
<td>h</td>
<td><em>Foeniculum vulgare</em> ‘purpurascens’</td>
<td>Bronze Fennel</td>
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<td>i</td>
<td><em>Anthriscus cerefolium</em></td>
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</tr>
<tr>
<td>j</td>
<td><em>Rumex scutatus</em></td>
<td>French Sorrel</td>
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<tr>
<td>k</td>
<td><em>Coriandrum sativum</em></td>
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<tr>
<td>l</td>
<td><em>Anethum graveolens</em></td>
<td>Dill</td>
</tr>
<tr>
<td>m</td>
<td><em>Artemesia dracunculus</em></td>
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<td>n</td>
<td><em>Salvia officinalis</em></td>
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<tr>
<td>A</td>
<td><em>Nasturtium tropaeolum Mazus</em></td>
<td>Nasturtium</td>
</tr>
<tr>
<td></td>
<td>‘Alaska Mix’</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td><em>Cimicifuga racemosa</em></td>
<td>Black Cohosh</td>
</tr>
<tr>
<td>C</td>
<td><em>Rheum rhabarbarum</em></td>
<td>Rhubarb</td>
</tr>
<tr>
<td>D</td>
<td><em>Lactuca sativa</em> ‘Matchless’</td>
<td>Deer Tongue</td>
</tr>
<tr>
<td>E</td>
<td><em>Brassica rapa</em> ‘Joi Choi’</td>
<td>Pak Choi</td>
</tr>
<tr>
<td>F</td>
<td><em>Lactuca sativa</em> ‘Paris White Cos’</td>
<td>Lettuce</td>
</tr>
<tr>
<td>G</td>
<td><em>Brassica oleracea</em> ‘De Cicco’</td>
<td>Sprouting Broccoli</td>
</tr>
<tr>
<td>H</td>
<td>Humulus lupulus</td>
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<tr>
<td>I</td>
<td>Allium schoenoprasum</td>
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<td>J</td>
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<td>Brassica oleracea 'Mammoth Red Rock'</td>
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<td>M</td>
<td>Cynara scolymus 'Green Globe'</td>
<td>Globe Artichoke</td>
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<tr>
<td>N</td>
<td>Solanum melongena 'Listada de Gandia'</td>
<td>Eggplant</td>
</tr>
<tr>
<td>O</td>
<td>Solanum melongena 'Rosa Bianca'</td>
<td>Eggplant</td>
</tr>
<tr>
<td>P</td>
<td>Phaseolus coccineus 'Scarlet Runner'</td>
<td>Runner Bean</td>
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<tr>
<td>Q</td>
<td>Malus</td>
<td>Apple Tree</td>
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<td>R</td>
<td>Cosmos bipinnatus 'Versailles White'</td>
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<tr>
<td>S</td>
<td>Cleome hasslerana</td>
<td>Cleome</td>
</tr>
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<td>T</td>
<td>Phaseolus coccineus 'Painted Lady'</td>
<td>Runner Bean</td>
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<td>U</td>
<td>Thymus vulgaris</td>
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<td>V</td>
<td>Lactuca sativa 'Red Sails'</td>
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<td>Borago officinalis</td>
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<td><em>Petroselinum crispum</em></td>
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<td>BB</td>
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<td>‘Italian Large Leaf’</td>
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<td></td>
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<td>Italian Large Leaf Basil</td>
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<tr>
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<td><em>Helianthus tuberosus</em></td>
<td>‘Stampede’</td>
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<tr>
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<td>Jerusalem Artichoke</td>
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<tr>
<td>DD</td>
<td><em>Foeniculum vulgare</em></td>
<td>‘Zefa Fino’</td>
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<td><em>Ocimum basilicum</em></td>
<td><em>citriodora</em></td>
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<td></td>
<td></td>
<td>‘Mrs Burns’ Lemon</td>
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<td>Lemon Basil</td>
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<tr>
<td>GG</td>
<td><em>Lycopersicon lycopersicum</em></td>
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<td>‘Green Zebra’</td>
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<td>‘White Wonder’</td>
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<td>‘San Marzano’</td>
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<td></td>
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<td>Heirloom Tomatoes</td>
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3.10 DESIGN FOR DRAGONFLY NEO-V CUISINE

A potager garden was also designed for another restaurant. This design had the added involvement of a passionate chef. Magdiale Wolmark is the chef and owner of Dragonfly Neo-V Cuisine located at 247 King Avenue in Columbus, Ohio. (See Figure 3.19) The specific desires of this client were taken into consideration in the design of this garden. In addition, this garden design is used to demonstrate another dimension in urban design: the site is not always ideal! This site is urban in context and the lot is small. (See Figure 3.24) The site is bounded by an apartment complex to the west and an alley to the east. To the south of the site is a parking lot of another apartment building.

The restaurant is a vegan restaurant and considered a destination for those interested in vegetarian cuisine. Magdiale and his co-owner wife Cristin, hope to use the restaurant as an example of creating a vegetable garden in the city. Wolmark desires to grow the fruits, vegetables and flowers organically and to eventually be certified by the Ohio Ecological Food and Farm Association.

Figure 3.25 Dragonfly Location
Source: Expedia
Figure 3.26 Dragonfly Site Context
Source: Franklin County Gis
Wolmark desires to create a special “chef’s table” in the garden. He wants the
garden to be a showpiece for what can be accomplished with edible plants. He desires to
grow plants that he cannot get from his organic growers. He is especially interested in baby
greens. He desires the garden to also be a design element that reflects his modern artistic
taste. In many ways Wolmark is an ideal client. He is interested in the process of design and
for past projects in the restaurant has hired local designers and artisans.

The process for the design of this site specific garden was the same as for the
demonstration garden: Site inventory and analysis, program development, concept designs,
illustrative plan and final planting plan.

**Site inventory and analysis**

The restaurant is between The Ohio State University campus area and the Short
North area of Columbus. It is in what is considered Victorian Village, an area that has
undergone revitalization and gentrification in recent years. A site inventory and analysis
was conducted as well as an interview with the client. (See Figure 3.25)

The three story brick building is adjacent to an apartment building to the west and
an alley to the east. The rear of the building is currently used for storage. (See Figure 3.26)

Analysis revealed that Wolmark did not own the property on the west side of the
building except for the parking spaces. The western edge of the building abuts the property
line. The client wishes to keep the parking spaces. (See Figure 3.27) This leaves a small
area near the office door for an herb garden and the rear of the property for some raised
vegetable beds. The client desires to make use of the roof for a roof garden and greenhouse.
It is recommended this be pursued at a future time.

The kitchen door is located at the rear of the building, a garden outside this door
would be convenient for the chef. (See Figure 3.28) Currently asphalt covers the site and
extends into a parking lot on the adjacent property.
Figure 3.27 Site Analysis
Source: Jennifer Bartley
Figure 3.28 Dragonfly Front and Rear
Source: Jennifer Bartley
Figure 3.28 Side View
Source: Jennifer Bartley

Parking lot to west will remain

Figure 3.29 Existing Conditions
Source: Jennifer Bartley
A large portion of the site is devoted to an unused, fenced off trash area. The site is open to the south and receives ample light for a vegetable garden. The brick walls facing south would be ideal for espaliered fruit trees.

**Recommendations**

1. Remove trash enclosure which is currently not being used.
2. Provide space for service area and make use of movable trash bins.
3. Create a fence for enclosure. This will ensure privacy for the clients and provide space for climbing beans, peas and flowers. The fence should be six feet in height, but should be of an open weave to allow light to penetrate the site.
4. Keep path to the kitchen door accessible from the alley to allow for shipments to the kitchen.
5. Replace asphalt with brick pathways.
6. Create one and one-half foot metal raised beds. (Preferred by the client) All soil will have to be imported to the site. This ensures an adequate depth for vegetables and flowers.
7. Create overhead structures that serve as sculptural elements as well as trellises.

**Conceptual Design**

Conceptual photographs were developed to show the vision of the garden. (See Figure 3.29) Two design concepts were drawn up and shown to the client. The first concept was “Roll Away Beds”. This was a series of metal boxes on wheels. These could be moved at different times of the year for special events, or stored when not in use. (See Figure 3.30) An isometric sketch was created to visualize the space. (See Figure 3.31) Sections were drawn to visualize the vertical dimension. (See Figure 3.32)

The second concept was “Long Beds”. (See Figure 3.33) This consisted of linear
Figure 3.30 Concept: Create a Green Oasis
Source: Jennifer Bartley
Figure 3.31 "Roll Away Beds"
Source: Jennifer Bartley
Figure 3.33 Views of the Garden
Source: Jennifer Bartley
Figure 3.34 “Long Beds”
Source: Jennifer Bartley
raised beds with walkways. This concept left room for an outdoor eating cove. The client preferred the “Long Beds”. This made the best use of precious space.

This design was drawn up at one inch equals four feet. In the plan it is possible to see the raised planting beds and the outline of the fence enclosure. Access to the kitchen door was left open from the alley for deliveries. (See Figure 3.34) Sections were drawn to envision the space, and to show the proportion of the raised beds. (See Figures 3.35 through 3.36) The overhead metal structures are also shown with vining plants growing on them.

**Planting Design**

A specific planting design was created at one inch equals two feet. (See Figure 3.37) The seeds are all certified organic as requested by the client. The varieties were selected from four catalogs: (See Appendix C)

*The Cook’s Garden*

*Seed Savers Exchange*

*Johnny’s Selected Seeds*

*Raintree Nursery*

The planting design calls for runner beans and clematis to climb the lattice fence. This will create a sense of being enclosed with “green” in this small space. Six Jostaberry trees create a sense of rhythm as you enter the garden from the west gate. Jostaberry can be trained as a “standard”, which means the shrub is shaped like a tree with one stem. Jostaberry is a cross between a gooseberry and a black current.

The plan leaves ample room for lettuces and greens such as “Tatsoi”. Asparagus is a perennial that produces ferny foliage up to six feet tall.
Plant List for Dragonfly Neo-V Cuisine

“Green Zebra” Tomato
“White Beauty” Tomato
“Debaro” Tomato
“Taxi” Tomato
“Stampede” Jerusalem Artichoke
“Radio” Calendula
“Déjà Vu” Calendula
“Black Beauty” Eggplant
“Violetta Lunga Precoce” Eggplant
“Gigante d’Italia” Parsley
“Jersey king” Asparagus
“Hilda” Climbing Bean
“Blauhilde” Climbing Bean
“Garden of Eden” Climbing Bean
Thyme
“Lolla Rossa” Lettuce
“Merveille des Quatre Saisons” Lettuce
“Torenia” Lettuce
“Moscrati” Lettuce
“Tatsoi” Greens
“Deer Tongue” Greens
“Salad Bowl” Lettuce
“Genovese” Basil
“Lettuce Leaf” Basil
“Gigante d’Italia” Parsley
“Yukon Gold” Potato
Cilantro
“King Richard” Leek
“Arctic Queen” Clematis
“Jackmanii” Clematis
“Henryi” Clematis
Jostaberry “Tree”
Hyssop
Red Boskop Apple
Chehalis Apple
William’s Pride Apple
CHAPTER FOUR

SUMMARY AND EVALUATION

4.1 SUMMARY

At the gardens of the Prieuré D'Orsan, they have a saying, *les jardins, la table, la maison*, which means: the gardens, the table and the house. The owners have successfully demonstrated the connection between what is grown in the garden and what is served in the home at the table. The connection is one the monks experienced in the Middle Ages as they tended their potager gardens. The monks were separated from the world and enclosed in a garden, yet the monastery became a refuge for those in need.

This thesis project has been a synthesis of research on historical potager gardens, edible plants and current trends in the culinary world. From this research, design criteria were developed that can be categorized as follows: *space, experience, elements* and *rudiments*.

The project was developed to demonstrate how a *jardin potager* could be created in an urban area in the Midwest. A design process was implemented in a coherent way to produce a final planting plan and garden design for the space adjacent to Pierre's on 4th, and the smaller Dragonfly Neo-V Cuisine restaurant.

The *space* formed by the Smith Brothers Hardware building and Pierre's was already existing. This was "discovered" and borrowed in creating the potager garden. The walls of the building form the garden. The project was successful in demonstrating that a
potager could be incorporated into an existing urban framework. The concept of the *hortus conclusus* was used in the conception and design of the garden.

The *experience* of the garden was created on a number of levels. The garden is to be viewed from the offices on the top floors of the Smith Brothers Hardware Building, just as the châteaux of old. The garden is for the chef and his kitchen. The garden is to be enjoyed by patrons of the restaurant. The garden will have edible plants throughout the growing season.

The metal trellises were used to create a vertical dimension in the garden. They were also used for climbing vegetable plants. The central metal structure, with the trained apple trees, also forms a special place within the garden. These trellises become *elements* of design in the garden. Vegetables were selected for their color, texture and height.

The designed garden met the functional *rudiments*. It had sufficient exposure to the sun, raised beds for healthy soil and ample walkways for maintenance and walking.

The design for the Dragonfly garden added the dimension of the chef’s input. Wolmark preferred growing room for lettuces and greens. The smaller garden needed the addition of a fence for enclosure. When this garden is completed the space will be intimate and patrons will feel surrounded with the flowers and vegetables in the garden. The vertical structures will give height and additional space for climbing vines and trained apple trees. I feel I met the goals that were set in creating a design for the chef while incorporating his special interests and vegetable needs. The design makes the best use of precious space. The four foot wide beds will allow access to the plants without disturbing the soil.

Future ideas for the garden would be to incorporate artistic lighting that highlights the vegetables. A water feature should be included in the garden. I envision a “waterwall” that would actually drain water from the roof and “hold” it for use in the garden. This would be a decorative element that would allow water to flow down the wall from the roof and then store it at ground level. A system of “rain chains” could be incorporated in this
would be difficult for some to accept. Certainly research into vacant urban lots being con-
verted would have to be done. It seems to me that “parking lots” are not the highest use of
a downtown space and that converting these spaces to gardens would be preferred.

Another issue is cost. The urban Cluny Museum gardens were financed by the
French government. A restaurant owner would have to realize that this is a worthy invest-
ment.

4.3 OPPORTUNITIES FOR FURTHER STUDY

This project took the design process up to the design development stage. The next
step would be to develop construction documents and then actually build the garden. Wol-
mark plans to construct his garden as funds become available. I would like to present my
ideas to the owners of the N^th 4^th site, the Retail Planning Group. I am convinced this is a
viable and beautiful use of this “leftover” space. Surely a restaurant would be interested if
a garden could increase their business by 30 per cent as the gardens at the Cluny Museum
in Paris have.

To further test the application it would be necessary to observe the plants. Urban
spaces create microclimates which could affect which plants would thrive. Much of this
could be predicted from the studies, but some wind patterns or reflections from walls and
pavement might be unpredictable. The process is an experiment. Most of the vegetables are
annuals and so many options could be tried every year to discover successful plants.

A private garden that is open to the public presents some problems. How do protect
the property, including the edible plants? Do you control access into the garden, such as
only allowing restaurant patrons to visit?

The potager garden is a labor intensive garden. Someone must plant, water, fer-
tilize, weed, and harvest the plants. For many chefs this would not be a problem; M.
system. Wolmark is interested in composting. A compost bin could be placed just outside the gated garden, in the service area.

There is the possibility that Dragonfly would choose to not remove the asphalt, but create the raised beds on top. Drainage would become an issue and possibly the raised beds might be two and a half feet tall, instead of one and a half feet, to allow for the growth of the “Jostaberry” and dwarf apple trees.

There is interest in this concept in Columbus, Ohio. The two chefs who responded were enthusiastic about the project. Since only eight letters were sent out, 25 per cent of the chefs responded to my request. It is probable that other chefs would be interested. M. Wolmark mentioned that the Columbus Dispatch has inquired as to the progress of the development of his garden. (personal conversation, May 29, 2002)

4.2 LIMITS OF STUDY

The climate in the Midwest is a factor in growing edible plants year round. Ideally, a greenhouse would be incorporated into the design to truly achieve year round harvesting. Cloches and cold frames could help extend the growing season.

Is the Midwest ready for this concept? The idea of fresh, tasteful food that Alice Waters promotes has influenced the Midwest. Many chefs and customers are interested in healthy food. The success of such food markets as Wild Oats Community Market on Lane Avenue, is evidence that people are looking for something different than traditional supermarket fare. Vegetarianism is a growing trend among young people. These youth are highly educated on the origins of the food they eat and combining beans, whole grains, vegetables, soy products etc. to get the nutrients they need. (Even the fast food restaurants are providing alternatives on their menus.)

This potager concept is not an outdoor eating area (although it could be modified). Restaurant owners would have to realize that the priority is growing edible food. This idea
Wolmark says he is so committed to the idea of the seasonality and life cycle of the plants and relating it to his cooking that he anticipates enjoying the garden chores. (personal conversation May 29, 2002)

What happens to produce that can’t be used by the restaurant? The restaurant could set up a non-profit organization related to the garden and donate produce to those in need or to soup kitchens that can get it to people in need.

Leaching from brownfields in urban sites could be an issue in trying to grow plants for human consumption. Also pollution particulates could harm the plants with toxic substances. A misting system could be developed that would also serve an aesthetic function. Lack of sunlight may be a problem in urban areas. A lighting system could be developed. Mirrors or a reflecting material could direct light onto the plants.

Another avenue of study is the community garden. A garden that is open to all income levels. This would be a larger garden that many in a community could use. School children could be taught the important connection of what is grown and how it is eaten. Many of our children, in this fast food society, have not tasted fresh from the garden vegetables. In our supermarket society, the food that is sold is chosen for its longevity on the shelf. Commercial farmers do not place taste, but rather how well a product ships and stores, as the highest priority in selecting which vegetables to sell.

The city of Columbus has programs set up in specific zones that would allow rental of a parcel for one dollar that would be converted to a greenspace. Chefs could use this converted community potager garden for demonstrations or fund raisers. A group of chefs uniting to educate the community on the significance of food could be profound. The chef, the designer, the gardener and the public teaming up to bring beautiful greenspaces into the heart of the city would be a worthy goal.

There is a growing interest in heirloom varieties of vegetables. These seeds are not hybrid, but reproduce true to seed. Many of these varieties are disappearing. There is
tremendous value in preserving this heritage of seed. Once a variety is extinct, it is lost forever. Many groups, such as Seed Savers Exchange have joined this crusade in preserving our vegetable heritage. In this project I have chosen heirloom varieties when possible. Knowing that seeds date to a time in early American history or even as far back as medieval times (see Appendix B) is also a profound connection, not only to the earth but to our ancestors and heritage as well.

The *hortus conclusus*, or enclosed garden, has applications in the study of urban design. The ratio of walls to the ground plane could be studied further. The concept of developing a volumetric scale could be studied, as well as the wall or building height to garden plane ratio. This is not a new idea (refer to chapter 11, Simonds, John O. *Landscape Architecture: A Manual of Site Planning and Design*. Third ed. Mcgraw-Hill, 1998). Using theory in spaces could be applied to urban design in relationship to the potager.

Roof gardens are another extension of this study of chef’s gardens in the city. With lack of space, a chef may have to grow herbs, flowers and vegetables on the roof of his restaurant. This certainly is something for Wolmark at Dragonfly to consider. Exploring how plants could grow on a vertical structure or wall would be interesting. Recycling water for a sustainable garden in the city could also be pursued.

This study has applications to the suburban garden as well. Many homeowners have small lots. Understanding how they can incorporate edible plants into their landscapes would be a pleasant change from the ubiquitous “taxus” landscapes we see now. Instead of junipers, blueberry bushes could be planted. Strawberry plants make a good groundcover. Dare we even go so far as to say, instead of putting toxic weed killer on your dandelions, pick the greens and put them in your salad!
GLOSSARY

**biointensive method**: A combination of French intensive techniques and biodynamic techniques. Emphasis is on developing soil fertility and structure with organic matter and concentrating plant spacing to provide a living mulch.

**cloister garth**: A quadrangle surrounded by a covered walk (p. 246 Aben and de Wit, 1999).

**companion planting**: The theory that certain plants should be planted together to prevent insect infestations and to promote growth.

**crop rotation**: A method that involves changing plants that are grown in a bed. Necessary to prevent infestation by insects that tend to feed on families of vegetables and to replenish soil.

**French intensive method**: Technique of increasing yields of crops through plant spacing and crop rotation.

**herber**: From the Latin *herba*: grass, aromatic plant. In the medieval sense the term means a small garden, the herb garden, or an ornamental enclosed flowery mead set in a larger garden (p. 247 Aben and de Wit, 1999)
**horror vacui:** Means literally fear of the void. This term is often used to describe the medieval world of thought and is materialized in the shelter and safety of the bounded settlements, bounded fields and bounded gardens (p. 248 Aben and de Wit, 1999).

**hortus catalogi:** A garden in which the plants are arranged in rectangular beds. The first vegetable and herb gardens were laid out in this geometrical configuration to make them easier to tend: it was adopted almost unaltered for the botanical and ornamental gardens. The parterre which played a major organizing role in the renaissance is a derivative of the hortus catalogi (p. 247 Aben and de Wit, 1999).

**hortus conclusus:** Is the medieval enclosed garden, whose paradox is to manifest the landscape in all its complexity and exclude that landscape at the same time (p. 247 Aben and de Wit, 1999).

**hortus contemplationis:** A garden of contemplation. It is organized by the surrounding buildings as it presents a clear spatial and geometrical whole. A gallery provides it with a double outer wall. See cloister garth (p. 247 Aben and de Wit, 1999). Same as cloister garth.

**hortus ludi:** A delectable garden, the garden of delights as a profane reading of paradise. This bounded flowery mead was given over to play (ludus), courtship, rhetoric, philosophy, dance, music, poetry, but also to games such as vaulting, blind man’s bluff, chess and casting dice (p. 247 Aben and de Wit, 1999).
**jardin potager:** Is the French word for kitchen garden. It comes from the French word "potage" and means plants grown for the soup pot. The meaning is an “idea” of fresh edible plants from the garden on a daily basis creating a connection to the seasons as well as a “thing”.

**NTS:** Not To Scale

**paradise:** From the Persian word *pairidaeza*, meaning park or orchard. It is the ideal image of a blissful garden, a place of eternal peace in the hereafter to compensate for a wretched and temporary existence on earth (p. 249 Aben and de Wit, 1999).

**plan view:** A map of a space or objects from an aerial or “bird’s eye view”.
APPENDIX A

CAPITULARE c. 800
(P. 31 Harvey 1981)
I. Flowers:
   Lily
   Rose
   Flag Iris

II. Physical Herbs:
   Fenugreek
   Costmary
   Sage
   Rue
   Southernwood
   Gourd
   Cumin
   Rosemary
   Caraway
   Squills
   Dragons
   Anise
   Colocynth
   Ammi
   Black Cumin
   Burdock
   Lovage
   Savin
   Dill
   Fennel
   Centaury
   Poppy
   Asarabacca
   Marshmallow
   Coriander
   Caper Spurge
   Clary
   Houseleek
III. Salads:
   Cucumber
   Melon
   Lettuce
   Rocket
   Cress
   Alexanders
   Parsley
   Celery
   Dittander
   Mustard
   Chives
   Radish
   Chervil

IV. Pulse:
   Kidney Bean
   Chickpea
   Broad Bean
   Pea

V. Pot-herbs:
   Chicory
   Pennyroyal
   Endive
   Savory
   Horse Mint
   Mint
   Wild Mint
   Tansy
   Catmint
   Beet
   Mallow
   Orach
   Blite
   Kohl-Rabi
   Colewort
VI. Roots:
  Skirret
  Carrot
  Parsnip
  Onion
  Leek
  Shallot
  Garlic

VII. Industrial Plants:
  Madder
  Teasel

VIII. Fruit Trees:
  Apple
  Pear
  Plum
  Service
  Medlar
  Peach
  Quince
  Mulberry
  Fig
  Cherry

IX. Nut Trees:
  Chestnut
  Hazel
  Almond
  Pine
  Walnut
APPENDIX B

MONASTERY PLANTS
MONASTERY PLANTS

The latin word *officinalis* means “workshop” which in the Middle Ages also meant “of or pertaining to a monastery.” It lives on in the English word, officinal, meaning “kept in stock by a druggist, or recognized by the pharmacopeia. (p. 56 Hales 2000)

*Althea officinalis*  Marshmallow
*Borago officinalis*  Borage
*Calendula officinalis*  Marigold
*Fumaria officinalis*  Fumitory
*Hyssopus officinalis*  Hyssop
*Jasminum officinalis*  Jasmine
*Lavendula officinalis*  Lavender
*Melissa officinalis*  Lemon balm
*Paeonia officinalis*  Peony
*Pulmonaria officinalis*  Lungwort
*Rosa gallica var. officinalis*  Rose
*Rosmarinus officinalis*  Rosemary
*Salvia officinalis*  Sage
*Saponaria officinalis*  Snapwort
*Symphytum officinalis*  Comfrey
*Valeriana officinalis*  Valerian
*Verbena officinalis*  Vervain
*Nasturtium officinale*  Watercress
*Levisticum officinale*  Lovage
*Taraxacum officinale*  Dandelion
APPENDIX C

CHEF’S COLLABORATIVE

(http://www.chefnet.com/cc2k/html/statemnt.html)
Chef's Collaborative Statement of Principles

Preamble

We, the undersigned, acknowledging our leadership in the celebration of the pleasures of food, and recognizing the impact of food choices on our collective personal health, on the vitality of cultures and on the integrity of the global environment, affirm the following principles...

1. Food is fundamental to life. It nourishes us in body and soul, and the sharing of food immeasurably enriches our sense of community.

2. Good, safe, wholesome food is a basic human right.

3. Society has the obligation to make good, pure food affordable and accessible to all.

4. Good food begins with unpolluted air, land and water, environmentally sustainable farming and fishing, and humane animal husbandry.

5. Sound food choices emphasize locally grown, seasonally fresh and whole or minimally processed ingredients.

6. Cultural and biological diversity is essential for the health of the planet and its inhabitants. Preserving and revitalizing sustainable food and agricultural traditions strengthen that diversity.

7. The healthy, traditional diets of many cultures offer abundant evidence that fruits, vegetables, beans, breads, and grains are the foundation of good diets.

8. As part of their education, our children deserve to be taught basic cooking skills and to learn the impact of their food choices on themselves, on their culture, and on their environment.
“Top Seed Catalogs: We asked selected growers from various regions across the country to name their favorite catalogs. All ordered from more than one catalog. All seemed to value the diversity, good prices and reliability of seed. The region of the seed producer seemed to matter less. Here they are, in no particular order. Johnny’s and Cook’s Garden are members of the Collaborative.”
(http://www.chefnet.com/cc2k/html/topseed.html)

Johnny’s Selected Seeds, Albion, Maine
(www.johnnysseeds.com)
The Cook’s Garden, Londonderry, Vermont
(www.cooksgarden.com)
Stokes Seeds, Buffalo, New York
(www.stokesseeds.com)
Territorial Seed Company, London Springs, Oregon
(www.territorial-seed.com)
Nichols Garden Nursery, Albany, Oregon
(www.nicholsgardennursery.com)
Seeds of Change, Santa Fe, New Mexico
(www.seedsofchange.com)
Shepherd’s Garden Seeds, Torrington, Connecticut
(www.shepherdseeds.com)
Peaceful Valley Farm Supply, Grass Valley, California
(www.groworganic.com)
Ornamental Edibles, San Jose, California
(www.ornamentaledibles.com)
Jordan Seeds, Woodbury, Minnesota
(651-738-3422)
Germania Seed Company, Chicago, Illinois
(www.germaniaseed.com)
Ivy Garth Seeds and Plants, Chesterland, Ohio
(800-351-4025)
Fedco Seeds, Waterville, Maine
(www.fedcoseeds.com)
Burpee Seeds and Plants
(www.burpee.com)
Vermont Bean Seed Company, Fair Haven, VT
(www.vermontbean.com)
 Totally Tomatoes
(www.totallytomatoes.com)
R.H. Shumway’s Seeds, Graniteville, SC
(www.rhshumway.com)
Gurney’s Seed and Nursery Company,
Yankton, South Dakota
(www.gurneys.com)
Tomato Growers Supply Company, Fort. Myers, Florida
(www.tomatogrowers.com)
APPENDIX D

SEASONAL PLANT LISTS
SEASONAL PLANTS

SPRING
Beets
Broccoli
Brussels sprouts
Cabbage
Carrots
Cauliflower
Kohlrabi
Lettuce
Onions
Parsnips
Peas
Radishes
Scallions
Spinach
Turnips

SUMMER
Basil
Beans
Corn
Cucumbers
Eggplant
Melons
Peppers
Pumpkin
Squash
Tomatoes

FALL
Beets
Broccoli
Cabbage
Carrots
Endive
Kohlrabi
Lettuce
Radishes
Spinach
Turnips
APPENDIX E

FAST CROPS
FAST CROPS

Arugula
Baby beets
Baby carrots
Sugar loaf chicory
Cresses
Endive
Kohlrabi
Dwarf lettuces
Green onions
Dwarf peas
Purslane
Radishes
Rapini
Spinach
Turnips
"Vegetables grown for their fruits must be given priority in the sun. Vegetables and herbs grown for their leaves and roots can be grown in bright shade." (Thompson, 1995)

**VEGETABLES:**

Arugula  
Beets  
Burdock  
Cabbage  
Carrots  
Celery (leaf)  
Celtuce  
Chard  
Chicory (red sugar loaf)  
Chinese cabbages  
Collards  
Corn salad  
Cresses  
Endive (spring sown)  
Escarole  
Fennel  
Garland chrysanthemum  
Green in the snow mustard  
Jerusalem artichoke  
Kale  
Kohlrabi  
Leeks  
Lettuce  
Malabar spinach  
Mallow  
Miner’s lettuce  
Mizuna  
Mustard greens  
Nettles  
New Zealand spinach  
Pak choi  
Perpetual beets  
Radishes  
Sorrel  
Spinach  
Tendergreen  
Turnips
HERBS:
Angelica
Anise hyssop
Borage
Celandine poppy
Chervil
Chinese chives
Chives
Ginger
Goldenseal
Hyssop
Lavage
Lemon balm
Marjoram
Mints
Parsley
Perilla
Rosemary
Salad burnet
Savory (summer and winter)
Tarragon
Thyme

FRUITS
Rhubarb
Strawberry

EDIBLE FLOWERS:
Calendula
Johnny-jump-ups
Nasturtium
Pansies
Sunflower
Violas
Violets
JANUARY

FEBRUARY
5-19 Start eggplants, peppers, parsley, onions, leeks, perennial herbs, celeriac indoors (10-12 wks to ff)

MARCH
5-19 Start tomatoes, cabbage, cauliflower, broccoli, basil, lettuce, endive indoors (6-8 wks to ff)

APRIL
2 Direct sow kohlrabi
2 Direct sow winter leeks
2-16 Start dill, melons, beans, br. Sprouts, squash, lettuce annual herbs indoors (2-4 wks to ff)
30 Considered frost free date

MAY
15-20 Considered safe for tender plants

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER
16 Avg. date of first killing frost

NOVEMBER

DECEMBER

176
APPENDIX H

PLANNING CHART

C = some cultivars; H = half hardy
V = vine

<table>
<thead>
<tr>
<th>Plant</th>
<th>The Plant Tolerates</th>
<th>Soil</th>
<th>Sun</th>
<th>The Landscape Height</th>
<th>Flower Color</th>
<th>Sowing</th>
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<td>Chinese Cabbage, head</td>
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<td>Chinese Cabbage, loose</td>
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<td>Chinese Kale</td>
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<td>Choy sum</td>
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<td>Garland Chrysanthemum</td>
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<td>Rosette Pak Choi</td>
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<td>Butter/ Lima Sieva bush</td>
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<td>Butter/ Lima/ Sieva pole</td>
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<td>Chick pea/ Tepary</td>
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<td>Common/ Flageolet/ Hort. bush</td>
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<td>Common pole</td>
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<td>Cowpea/ Blk eye/ South pea bush</td>
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<td>Favas</td>
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<td>Sowing</td>
<td>Winter</td>
<td>Autumn</td>
<td>Summer</td>
<td>Spring</td>
<td>Transplant or Sow</td>
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<tr>
<td>Flower Color</td>
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<td>Pink to Crimson</td>
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<td>Sedge</td>
<td>Heath</td>
<td>Poor Soil</td>
<td>Drought</td>
<td>Hardy</td>
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<tr>
<td></td>
<td>V= vine</td>
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<td></td>
<td>C= some cultivars, H= half hardy</td>
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<tr>
<td>Plant</td>
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<td>Yardlong</td>
<td>Brussel Sprouts</td>
<td>Cabbage early</td>
<td>Ornamental cabbage Kale</td>
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<td></td>
<td>Cabbage, Cauliflower</td>
<td>Celeriac</td>
<td>Leaf Celery</td>
<td>Celluce</td>
<td>Chard</td>
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<td></td>
<td>Chinese artichoke</td>
<td>Sweet corn</td>
<td>Corn for drying popcorn</td>
<td>Cucumbers</td>
<td>Eggplant, Asparagus, European Bean, Fennel, Florence, Common</td>
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<tr>
<td>Plant Tolerances</td>
<td>The Landscape</td>
<td>The Plant</td>
<td>Sowing</td>
<td>Flower Color</td>
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<td>Shade</td>
<td>Full sun</td>
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<td>Drought</td>
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<td>Transplant or Sow</td>
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<td>Hardy</td>
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C = some cultivars, H = half hardy.
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<th>Soil</th>
<th>Sun</th>
<th>Height</th>
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<td>Calendulas</td>
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<td>Hollyhocks</td>
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<td>Marigolds</td>
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<tr>
<td>Nasturtiums-</td>
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<td>Pansies</td>
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<td>Scented geraniums</td>
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C=some cultivars; H=half hardy
V= vine
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C=some cultivars; H= half hardy
V=vine
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**Green Manures/ Cover Crops**

**Legumes**
- Austrian winter peas: H
- Clover, crimson
- Cowpeas
- Fava Beans: H
- Soybeans
- Sweetclover, Hubam
- Vetch, hairy

**Nonlegumes**
- Buckwheat
- Mustard, white
- Oats
- Rape
- Rye grass, annual
- Rye, winter
APPENDIX I

LETTER TO CHEFS
Granville, Oh 43023

January 4, 2002

Magdiale Wolmark
Dragonfly Neo-V Cuisine
247 King Avenue
Columbus, Ohio

Dear Mr. Wolmark:

I am completing my thesis for my master’s degree in landscape architecture at The Ohio State University. My undergraduate degree also is in landscape architecture. My special interest is in kitchen gardens. I have recently returned from a research trip to France visiting many kitchen gardens, among them, Jean Bardet’s in Tours.

I would like to consult with a chef to create a jardin potager. This would be a practical but beautifully designed kitchen garden with edible flowers, herbs and vegetables tailored to your needs, and the Midwest climate!

I will call in the next few days to discuss my ideas with you, or feel free to contact me anytime. Thank you for your consideration.

Sincerely,

Jennifer Bartley

Bartley.36@osu.edu
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