

Magnolia

Magnolia grandiflora
The Laurel Tree of Carolina
Catesby's *Natural History*, 1743

Bulletin of the
Southern Garden
History Society

Vol. XIV

No. 3

Fall 1998

The Road to Historic Landscape Preservation at Bayou Bend Collection and Gardens

by Jane A. Curtis, Associate Curator, Gardens, Bayou Bend Collection and Gardens



The entry drive to Bayou Bend, 1945, from A Garden Book for Houston, 1950 edition.

The field of historic landscape preservation has grown substantially over the past decade, while guidelines for the treatment of cultural landscapes (preservation, rehabilitation, restoration, or reconstruction, as appropriate) have been both defined and refined. While the road map developed by the National Park Service, particularly at the Olmsted Center for Landscape Preservation, has given shape and order to the process, the initial steps can be the most challenging. In the case of a modern, twentieth-century construction, the first step is determining that a landscape is indeed historic and worthy of such efforts.

That first step was taken carefully on behalf of Bayou Bend Collection and Gardens in Houston,

Texas, now the American decorative arts wing of the Museum of Fine Arts, Houston and host to the 1999 annual meeting of the Southern Garden History Society. Constructed in 1929, at the tail end of the American Country House Movement, with gardens that were developed over a period of forty-plus years, the cultural value of Bayou Bend's integrated house/garden composition is not immediately obvious. It may seem, at first glance, too recent to be "historic"—only one generation old, the private home of Miss Ima Hogg, sited in a city with a poor reputation for historic preservation. This context, however, is exactly why Bayou Bend is significant, as it speaks beautifully to Houston's recent past, which is ever more threatened by the current economic boom. It is the story of Miss Hogg, her family, and their contributions to the city of Houston and to Texas, which give life, substance, and meaning to the gardens.

The 14 1/2-acre estate was set aside by Michael D. and William C. Hogg in 1928 as they acquired and subdivided land for River Oaks, a planned garden suburb modeled after similar developments in Kansas City, Chicago, and Denver. It was a large lot with a distinctive land form in the otherwise flat coastal plain — a sloping point of land defined by an acute bend in Buffalo Bayou. The Hogg's intent was to build a private family home in close proximity to downtown Houston. Their sister, known to most as "Miss Ima" and then a mature woman of 44, worked closely with architect John Staub on both the design of the house and its

Continued on page 3 . . .

Inside this Issue

Page 2
Page 7
Page 9
Page 11

Calendar

***Favretti Concludes Twenty-Year Association with Garden Club of Virginia
Wilmington's Belamy Mansion
Reprints of Three Anonymous 18th-Century Gardening Books attributed to
Sir John Hill (1714-1775)***



CALENDAR

December 7th, 1998. "Flowerings and Furnishings: A Celebration of New Views of the American Garden," held at Christie's in New York City. Speakers include Tom Armstrong, president of The Garden Conservancy; John Danzer, president of Munder-Skiles garden furniture and ornament; art historian William Gerdtz; May Brawley Hill, art historian and author of *Grandmother's Garden*; and Starr Ockenga, photographer, writer, and gardener. This program benefited The Garden Conservancy. For more information, contact Betsy Garrett or Bekah Serrine at (212) 702-1390; fax (212) 888-7031; or write Christie's, Classes in Connoisseurship, 502 Park Avenue, New York, NY 10022.

March 26th- 28th, 1999. 17th annual meeting of the Southern Garden History Society, "Expect the Unexpected: The Greener Side of Texas," in Houston, Texas. [For details, see article on page 8.] For information, contact Linda Hughes, Registration Chair at (218) 360-3193.

April 17th, 1999. Landscape Preservation Symposium at Wave Hill: "If Only We Knew: Landscape Preservation in Context, 1890-1950." Speakers include Charles Birnbaum, National Park Service; Catherine Howett, University of Georgia, Athens; Phyllis Andersen, Arnold Arboretum and others. [See article on page 10.] For reservations or information, call Chris Panos, Assistant Director of the CATALOG of Landscape Records, (718) 549-3200, ext. 204.

May 14th-15th, 1999. Dumbarton Oaks Symposium in Studies in Landscape Architecture: "Bourgeois and Aristocratic Cultural Encounters in Garden Art." Examines three centuries of European garden history in light of processes of social change, 1550 to 1850. Registration information will be available in March 1999 and can be obtained from: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007, or from the internet at: www.doaks.org/LandscapeArchitecture.html

May 19th - 21st, 1999. "Bartram 300: A Gathering," marking the birth of John Bartram in 1699. A symposium exploring the life, works and legacy of John Bartram, America's first botanist. Keynote speaker is historian, award-winning author and PBS host David McCullough. For information, contact Nancy E.

Hoffmann, Ph.D., Symposium Chair, c/o Historic Bartram's Garden, 54th St. and Lindbergh Blvd., Philadelphia, PA 19143; (215) 729-5281, fax (215) 729-1047; e-mail: bartram@libertynet.org

May 22nd, 1999. Thomas Jefferson Center for Historic Plants hosts its 7th Annual Open House at Tufton Farm. Featuring new collection of Noisette roses. Contact Peggy Cornett at (804) 984-9816; pcornett@monticello.org

June 13th- 25th, 1999. "Preserving Jefferson's Landscapes and Gardens," Historic Landscapes Institute sponsored jointly by the University of Virginia and Monticello. Summer program designed as an introduction to landscape history, garden restoration, and historical horticulture by using the landscapes of Monticello and the University as case studies and outdoor classrooms. Instruction provided by Monticello staff and UVa faculty. Check Monticello's calendar of events page, www.monticello.org or contact Peter Hatch, (804) 984-9836, phatch@monticello.org

September 30th -October 1st, 1999. "Plans and Plants of the Southern Landscape" has been selected for the theme of the twelfth biennial *Restoring Southern Gardens and Landscapes* conference at Old Salem. It is hoped that the development of this theme will help those involved in landscape restoration by providing historic plans, documents, and plant lists that can be useful as guidelines. For more information contact conference coordinator, Kay Bergey, Old Salem, Inc., Salem Station, Winston-Salem, NC 27108. Phone (336) 721-7378.

May 13th -15th, 2000. 18th annual meeting of the Southern Garden History Society, Mount Vernon, Virginia. Meeting chair is J. Dean Norton, director of horticulture at Mount Vernon. Date is tentative, details to be announced.

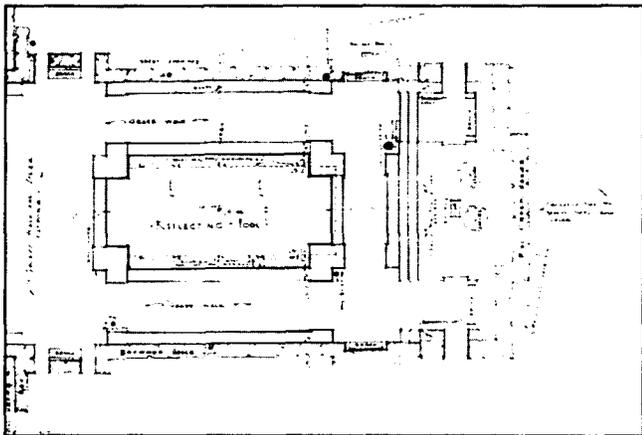
May 4th -6th, 2001. 19th annual meeting of the Southern Garden History Society at Tryon Palace, New Bern, North Carolina. Details to be announced.

October 14th -18th, 2001. 9th International Heritage Rose Conference in Charleston, South Carolina. Contact Charleston Area Convention and Visitors Bureau, P. O. Box 975, Charleston, SC 29402. Phone (803) 853-8000.

*The Road to Historic Landscape
Preservation at Bayou Bend
Collection and Gardens...*
continued from page 1



position on the lot. The house, set deep within the property, is reached by a winding entry drive, which drops gently through the native woodland and turns to face the front facade. This approach, like the entry to an old Southern plantation, adds to the sense of privacy and reserve. Images



Detailed plan of the Diana Fountain (circa 1937) from the landscape architectural firm of Fleming & Sheppard.

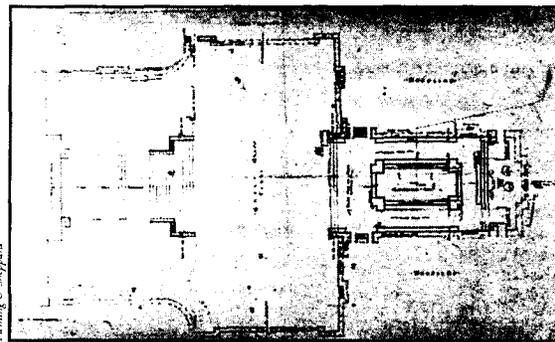
and icons of the South were important to Miss Ima; she chose the name “Bayou Bend” to evoke the South and the regional setting.

The gardens at Bayou Bend developed and evolved throughout Miss Ima’s lifetime. The earliest gardens (1929-1937) were discrete in scale and hidden from one’s view on the main procession: the entry through the woodland, into the house, and on to the north terrace with a view down the wooded slopes towards the bayou. Miss Hogg was an active, hands-on gardener who did not hesitate to re-make and replant her first two gardens as her taste and experience evolved. The second phase of garden development (1937-1939) cemented the relationship of the house, site, and gardens as an integrated composition—Staub’s entry drive had established the strong central axis about which the most formal garden room, the Diana Garden, took shape. Three white Carrara marble statues, ordered by Miss Ima from Italy, served to anchor and strengthen the organization of three garden rooms with clear focal points for the main and cross-axis.

Just as the garden suburb of River Oaks was advertised as “a distinguished experiment in fine living,” the house and formal gardens at Bayou Bend were shaped as a model that combined and exhibited plants indigenous to the region with carefully selected images of broader historic traditions and of

the South. Miss Ima chose full-scale statues of Diana and the muses of history and music to represent her own interests and civic contributions, and to lend an air of refinement with references to a mythic past. The ancient deities were framed by a backdrop of native bayou woodland and her growing collection of azaleas and camellias, plants evocative of other southern gardens of the Carolinas, Georgia, and Louisiana.

The crisp lines of the Diana Garden, designed by C.C. “Pat” Fleming and Albert Sheppard, and the restrained palette of plants selected by Miss Ima, were offset by the procession of several mature, magnificently irregular trees down the terraced lawn. This created a garden both unique to the site and entirely novel to Houston, both then and now. When the Diana Garden made its debut in the spring of 1939 at the annual meeting of the Garden Club of America, garden club members from all over the nation were seeing Houston and its finest domestic architecture for the first time. Miss Ima, and the other thirty-odd Houstonians whose homes and gardens were on display, must have been conscious of their tremendous opportunity, even responsibility, to present an image of the city which would be both gracious and memorable. Advance knowledge of this meeting may have been the impetus to commission this and other designed residential landscapes in Houston’s upscale neighborhoods.



Plan of the Diana Garden (circa 1937)

From today’s perspective, as much time has elapsed since Miss Ima’s departure from her residence (1965) as she had spent developing the gardens, and it may seem premature to declare the gardens “historic.” Of the gardens toured on the 1939 Houston exhibition, however, those at Bayou Bend are the only designed landscape remaining in a recognizable state a mere sixty years later. The story of Bayou Bend, and the effort to assert its significance, provides an interesting case study for other historic house museums. In the process, it has been critical throughout to be true to what the gardens are,

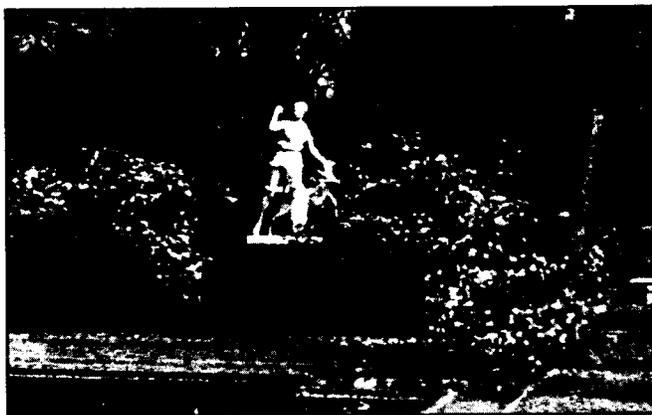
Continued on page 4 . . .

*The Road to Historic Landscape
Preservation at Bayou Bend
Collection and Gardens...*
continued from page 3



and were intended to be, as well as to what they are not—specifically not a botanical garden—while addressing modern-day interpretive methods and visitor needs.

In 1957, Miss Hogg began to orchestrate the transfer of her home and collection to the Museum of Fine Arts, Houston (MFA,H). It remains one of the finest collections of American decorative arts in the country, second only to Winterthur. In contrast to the way in which she planned the transformation of her home into a museum, however, she left remarkably little documentation regarding her vision for the



Diana statue in the garden, 1950. Museum of Fine Arts, Houston.

long-term management and upkeep of the gardens. Despite her lack of documentation and direction, it has become clear that the gardens offer a wonderful opportunity for visitor interpretation, opportunities quite different than those available when touring the collection. In the gardens, it is possible to engage and appreciate the region—the climate, topography, geology—and to learn how those physical circumstances affected both the development of Houston as a whole as well as the domestic architecture of the period. Bayou Bend presents an exquisite example of a regional integrated house and garden composition, set within and always referring back to the bayou woodland setting.

In 1994, the MFA,H and the River Oaks Garden Club (ROGC), a volunteer organization to which Miss Hogg had given managerial control over the gardens, engineered a long-range planning committee for the gardens, to begin to resolve some year-to-year inconsistencies in the garden's management and to articulate a clear goal for the future. The result was "A Plan for the Preservation, Management, and Interpretation of Bayou Bend Gardens," written by Emerson and Associates of Baton Rouge, Louisiana: a firm with academic as well as practical experience, well-versed in

preservation efforts for other significant historic, designed landscapes of the Gulf Coast region, specifically Louisiana. Jon Emerson, the landscape architect at the head of the planning team, has commented that it never occurred to him until he began the project that the management plan (he is clear to refer to it as such, never as a "master" plan) had to embody the life span of a person whose taste evolved just as the gardens had evolved. There was no single point for restoration, yet a cohesive physical design had to be clarified and articulated.

A mission statement emerged at the outset: to develop Bayou Bend "to reflect the lifetime of Miss Ima and her vision...," setting her story and that of the gardens in the context of "the history of Houston, and the political, social, economic, and environmental developments of the period."¹ The gardens were also to be presented within the context of American garden design with an emphasis on the integration of house and gardens along a formal axis, a characteristic of the American adapted regional and national movements in architecture and garden design to an appropriate expression and scale. As a part of creating gardens appropriate to such an expression, Miss Hogg was also keenly interested in importing and using plants that made it feel "Southern" and that would thrive. Specifically, her interest shows in the culture and care of azaleas and camellias. To conserve and



Diana statue, 1955. Museum of Fine Arts, Houston.

protect her growing collection of these archetypal southern plants, Miss Ima had quickly learned that their survival

continued on page 5...

*The Road to Historic Landscape
Preservation at Bayou Bend
Collection and Gardens...*
continued from page 4



depended on creating soil and drainage conditions that were the opposite of typical soils in Houston and the coastal plain. Beneath the veneer of an azalea garden in bloom as extensive as Bayou Bend lies back-breaking labor—such as replacing and amending soil and monitoring the pH for correct acidity—to create conditions in which azaleas will not only survive but flourish.

This may be the best analogy both for Miss Ima and the gardens at Bayou Bend—the feminine, ladylike veneer, with steel backbone able to undertake the Herculean efforts necessary to maintain that bright and cheery appearance. Her efforts and her legacy, which are not readily apparent on a superficial tour of the gardens, were the greatest challenge and purpose addressed within the management plan. The recommendations are intended both to recapture the look and feel of the gardens as conceived and cared for by Miss Ima in her lifetime, and to address the needs imposed by the year-round audience, with a strong potential to reach an even broader group of garden, nature, and design enthusiasts



Diana Garden, 1955. Museum of Fine Arts, Houston.

through the addition of new interpretation and programming.²

Since the management plan was formally adopted in 1995, several projects have been undertaken, addressing a variety of needs. The first was to access the state of the gardens, and to this end a full-scale survey has been completed. This survey forms the basis for several planning initiatives—providing a database useful for generating reports about individual gardens and the surrounding woodland, with an ability to locate and count all woody plants. A second project, taken piecemeal over several years, has been to slowly remove the layers of plantings that had evolved since Miss

Hogg's departure—reducing the size of beds that had bulged to accommodate more annual bulbs, or opening up views into the adjacent ravines that had been closed off from over-planting or simple maturity. A third has been to access the state of the hardwood canopy and address the need for reforestation, planting now six or more trees per acre per year.

The main and most rewarding project enabled the completion of the comprehensive management plan has been the restoration of the Diana Garden, the crown jewel of the formal gardens at Bayou Bend. Through the use of existing historic documentation, particularly archival photographs, the Diana Garden has been edited to look much as it did when it was first viewed in 1939. The drainage, masonry, statues, and benches have been repaired and conserved, lost trees have been replanted, overgrown plantings were removed or replaced to return to the original design intent, and a clear set of management guidelines written to establish parameters for regular maintenance. As the young trees, planted to replace those that pre-dated the construction of the house, grow to maturity, the look of the garden will finally come back into balance.

There has been an upsurge in interest in gardens, gardening, and particularly native plants over the past decade. This renewed interest in horticulture and the environment is a powerful tool to enable people, all people, to look closer at their region and place in the world. Miss Ima spent her life tinkering in her gardens, and really lived in them—entertaining on the terrace, having tea on the east porch, walking through every morning to pick flowers, branches, and leaves. The introduction of air conditioning, an undeniably important contribution to the quality of life in Houston, has nevertheless struck a fatal blow to the necessity for gardens as outdoor living space. The advent of the evergreen garden, for which the Diana Garden served as a model to be copied, has become a popular and ubiquitous style for two reasons: ease of maintenance, and the tendency to treat gardens as static compositions for viewing, not for living. To recapture the sense of what was essentially a private and domestic landscape, albeit on a luxurious scale, the management of the gardens needs to adjust to allow more seasonal variety and, frankly, messiness.

To recapture the look and feel of Bayou Bend as the private creation of a very civic-minded person, and to tell her story therein, requires a move away from manicuring and maintenance. It will take tremendous faith and strength to not only execute but explain this to visitors, maintenance staff, and volunteers alike. The gardens at Bayou Bend had operated in a vacuum for many years, a little oasis in central Houston, a prestigious relic of a quickly-fading past era. To

continued on page 6...

*The Road to Historic Landscape
Preservation at Bayou Bend
Collection and Gardens...*
continued from page 5



meet the mission statement that emerged in the long-range planning process for the gardens requires a communal act of faith and an element of respect, to agree that a landscape and all its elements have value, and that Miss Ima's character and achievements can be best appreciated within the context of gardens that were her life's creation.

Bibliography

Unpublished Sources

Sadie Gwin Blackburn, "The Gardens of Bayou Bend: A Bicentennial Tour," 1976.

Jon Emerson and Associates, "A Plan for the Preservation, Management, and Interpretation of the Bayou Bend Gardens, Houston, Texas," 1993

Steven Fox, "Bayou Bend," 1996.

River Oaks Scrapbooks, Houston Metropolitan Research Center, Houston Public Library.

Secondary Sources

Howard Barnstone, *The Architecture of John F. Staub, Houston, and the South*, Austin: University of Texas Press, 1979.

Margaret Coffin, "Guide to Developing a Preservation Maintenance Plan for a Historic Landscape," *Cultural Landscape Publication No. 7*, Brookline: Olmsted Center for Landscape Preservation, 1995.

Forum of Civics, *A Garden Book for Houston*, Houston: The Rein Company, 1929. (Subsequent revised editions edited by the River Oaks Garden Club, 1939, 1945, 1950.)

The Garden Club of America Annual Meeting, 1939, Houston: unknown, 1939 (with annotations by Ima Hogg, her copy).

Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens, Proud Owners, Private Estates, 1890-1940*, New York: Harry N. Abrams, Publishers, 1991.

Mark A. Hewitt, *The Architect and the American Country House, 1890-1940*, New Haven: Yale University Press, 1990.

H. Harold Hume, *Azaleas and Camellias*, New York: The Macmillan Company, 1931 (with annotations by Ima Hogg, her copy).

Louise Kosches Iscoe, *Ima Hogg, First Lady of Texas: Reminiscences and Recollections of Family and Friends*. Houston: Hogg Foundation for Mental Health, 1976.

Acknowledgments

Sadie Gwin Blackburn	Susan Keeton
Michael Brown	Kathleen B. O'Conner
Jon Emerson	Bob Ross
Stephen Fox	David B. Warren

References

¹ Jon Emerson and Associates, "A Plan for the Preservation, Management, and Interpretation of Bayou Bend Gardens, Houston, Texas," p. 16.

² Emerson and Associates, p. 7. †

Of Interest

A three volume publication, *Vegetables and Fruits: A Guide to Heirloom Varieties and Community-Based Stewardship*, special Reference Briefs Series no. SRB 98-06, is now available from the United States Department of Agriculture. The resource guide focuses on the published literature, organizations, and other informational resources pertaining to heirloom vegetable and fruit varieties. It was compiled to illuminate and document current interest in traditional varieties, especially to provide information on how our crop plants originated and developed, how varietal diversity is presently utilized and valued, why it is threatened, and the range of conservation approaches being used by citizen groups and individuals, as well as governments and international organizations. The guide features the varietal and historical aspects of six "New World" crops—tomatoes, corn, peppers, beans, squashes and pumpkins, and potatoes—and also Native American crop varieties and traditional agriculture. Printed single copies are free from the Alternative Farming Systems Information Center (AFSIC) at the National Agricultural Library. The publication is available on diskette, and will soon be accessible from AFSIC's web page (www.nal.usda.gov/afsic). Write to: Alternative Farming Systems Information Center, National Agricultural Library, Room 304, 10301 Baltimore Avenue, Beltsville, MD 20705-2351, phone (301) 504-6559; fax (301) 504-6409; email: afsic@nal.usda.gov. †

Favretti Concludes Twenty-Year Association with Garden Club of Virginia

by Peggy L. Cornett, Editor

Rudy J. Favretti's two decade tenure with the Garden Club of Virginia ended in July 1998. This organization, with forty-six chapters, is unlike other garden clubs of its kind, because of its dedication to restoring landscapes and historic gardens throughout Virginia. The Garden Club's seventy-year initiative includes the securing of promises from property



owners to maintain these restored gardens. Favretti, who resides in Storrs, Connecticut, has worked on more than half of the gardens and grounds chosen by the garden club for its ministrations. To date, the Garden Club of Virginia has completed thirty-five restoration projects, which are found in every corner of Virginia, and include such famous sites as

Woodlawn Plantation in Mount Vernon, Portsmouth Courthouse, Maymont and Saint John's Mews in Richmond, the University of Virginia grounds and Monticello's flower gardens. In addition to Virginia sites, Favretti has lent his expertise to similar projects throughout New England, Pennsylvania, New York, Missouri, Arkansas, Illinois, and numerous other states.

In a resolution made before the restoration committee of the Garden Club of Virginia during a black-tie reception honoring Favretti, club president Bessie Carter cited "his discriminating aesthetic sensibility, his probing intellect, and his rare good humor," and the innovations he brought to the science of landscape restoration. Lois Mengel, immediate past president of the restoration committee, noted the importance of the fellowship program established by the committee at Favretti's urging so that historic gardens remaining in private hands could be fully documented. Mengel announced that the fellowship would henceforth bear his name.

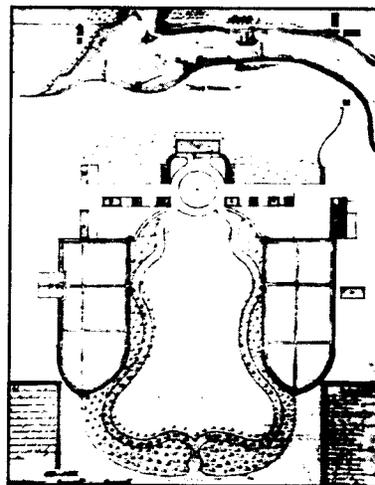
Favretti's work on the restoration of the grove at Monticello, which he considers one of his biggest challenges, led to his association with the Garden Club of Virginia in 1978. A second major restoration project in Virginia was Bacon's Castle in Surry County, which relied heavily on archaeological discoveries before the original 1680 garden was uncovered. According to Favretti, it was a project in which the research started out with just "a little bit of hearsay, two references to plants, corn and tobacco." Between what archaeologists uncovered and aerial photographs revealed, restoration experts found not one but



three levels of a garden that was four times larger than anyone previously suspected—an area equal to one-and-one-half football fields. His final work for the garden club will be to assist in the restoration of the pear-shaped Bowling Green at Mount Vernon. Favretti likes to point out that he began his career with the Garden Club of Virginia at Monticello and is ending it at Mount Vernon, noting it's "not a bad beginning or end. A tidy package."

Favretti is probably best known for his 1978 landmark book, *Landscapes and Gardens for Historic Buildings*, which he co-authored with his wife Joy and which is still considered the basic guide and reference for landscape historians. He has had a long association with the Southern Garden History Society and has participated as a lecturer for many "Restoring Southern Landscapes and Gardens" symposiums at Old Salem, in Winston-Salem, North Carolina. Now that he's fully retired, Favretti plans to spend more time in his Connecticut garden, which was most recently featured in the January/February 1998 issue of *North American Gardener* magazine. Aside from gardening, he hopes also to write a book on the immigration of his family from a valley in the Austrian Alps.

William D. Rieley, founding principal of Rieley & Associates in Charlottesville, Virginia, has been chosen to succeed Favretti as the Garden Club's landscape architect and



The Samuel Vaughan plan of Mount Vernon from Landscapes and Gardens for Historic Buildings.

consultant. Rieley, a graduate from the University of Virginia's School of Architecture, has maintained his firm in Charlottesville since 1980. The firm specializes in research and site design for historic properties, park roads, and public parks. Its projects include historic resource studies for Acadia National Park in Maine and the Vanderbilt Mansion National Historic Site in New York. In

Virginia, the firm's work includes projects at Monticello (including the design of the new Thomas Jefferson Parkway), the State Arboretum, Thomas Jefferson's Poplar Forest, Montpelier, Upper Brandon plantation, and Hopkins Green.

[For a brochure on "The Restored Historic Gardens of Virginia" contact The Garden Club of Virginia, 12 East Franklin Street, Richmond, Virginia 23219; (804) 643-7141.] ♣

Members in the News



Expect the Unexpected: The Greener Side of Texas

by Susan Keeton, Houston, Texas

Jim Kibler's *Our Fathers' Fields*, the 200-year history of a South Carolina plantation family, is receiving rave reviews and is now in its second printing. [see review, *Magnolia*, Vol. XIV, No. 2] Kibler was featured on HGTV's series "If Walls Could Talk," which aired November 16th and 20th, 1998. The book is available through the University of South Carolina Press. For ordering information, call (800) 768-2500 or fax (800) 868-0740.

Sharon Gregor received an Award of Achievement from Cleveland's regional magazine, *Northern Ohio Live*, for a decade of advocacy on behalf of Forest Hill Park, the former Rockefeller estate deeded as public parkland to East Cleveland and Cleveland Heights in 1938 by John D. Rockefeller, Jr. The Forest Hill Historic Preservation Society, of which Gregor was a founding president, has focused local and national attention on the park as both a site of regional historic importance and a unique geological and botanical ecosystem. The group's advocacy has included annual tours spotlighting the Rockefeller legacy, opposition to indiscriminate development that threatens the character and heritage of the park and, last year, the securing of a coveted position on the National Register of Historic Places for the significant portion of Forest Hill Park that still retains its historic integrity.

Lucy Dos Passos Coggins, former director of public programs and collections for the William Paca Gardens in Annapolis, Maryland, has relocated to Richmond, Virginia. Coggins has done extensive research for the Paca gardens and has done significant work on historic plant lists.

The November 1998 issue of *Garden Design* magazine features "How Mr. Jefferson Discovered America," by Madeline Hutcheson, which describes the landscapes of Thomas Jefferson's Poplar Forest, Monticello, the University of Virginia, and Tuckahoe Plantation, the property near Richmond where Jefferson spent much of his childhood. Today Tuckahoe is privately owned and cared for by SGHS member **Sue Thompson**.

The British magazine, *Gardens Illustrated*, features landscape architect and past SGHS president **Ben Page** in its August/September 1998 issue. Page collaborated with Sean Kernan, a Connecticut-based photographer and bibliophile, to create a book to thank Page's clients for years of patronage and encouragement. The resulting publication combines exquisite photo essays of Page's landscapes with images of opened antique gardening books displayed with organic symbols such as branches, stones, and soil.

SGHS President **Peter Hatch** was interviewed on National Public Radio's "What Do Ya Know?" with Michael Feldman, Saturday, November 21st, 1998. The program was broadcast live from Charlottesville's Performing Arts Center. ♣

Too vast to have a single identity, Texas is a state of distinct cultural and geographic regions. We invite you to attend the seventeenth annual meeting of the Southern Garden History Society in Houston, on the Texas Gulf Coast, a city of contradictions and juxtapositions that make it a stimulating urban center ready for the twenty-first century. In the shadows of its famed skyline you will see descendants of the "Pine, Ash, Cedar and Oak in inexhaustible quantities" and "the tall and beautiful Magnolia" that the Allen brothers described in their newspaper announcements of the city's founding in 1836.

The meeting will be held at Bayou Bend Collection and Gardens, the former home of Ima Hogg, which now houses the American decorative arts collection of the Museum of Fine Arts, Houston. Bayou Bend is one of the most noteworthy suburban house and garden combinations built in the Gulf Coast Region during the first half of the twentieth century. Miss Hogg's brother, Will, was a leader of the "City Beautiful" urban planning initiative in Houston. An enlightened developer, he planned the suburban community of River Oaks, a model of civic design, with Bayou Bend as its centerpiece. Ima Hogg and her architect, John Staub, created an architectural style that responded to the specific climate and location of Buffalo Bayou, while referring at the same time to regional Southern traditions. The gracious fourteen-acre gardens feature a lush Southern plant palette in the formal area, surrounded by the native bayou woodland.

Join us March 26th -28th, 1999, for interesting programs and a healthy dose of Texas hospitality. Garden tours will feature a variety of splendid landscapes designed by Ellen Shipman, C. C. "Pat" Fleming, and other prominent designers of the 1920s and 30s. An optional Sunday program features a newly designated project of the Garden Conservancy, Peckerwood Garden, which contains a notable collection of plants native to Mexico. This will be followed by a picnic lunch at a garden antiques shop in Brenham and a visit to the Antique Rose Emporium, known nationally for its selection of roses, perennials, and herbs.

For information about the meeting contact Linda Hughes, Registration Chair at (281) 360-3193. ♣

Annual Membership Dues

Benefactor	\$250	Joint/husband-wife	\$30
Patron	\$150	Individual	\$20
Sustainer	\$75	Student	\$5
Institution/Business	\$30		
Life membership	\$1,000 (one time)		

The membership year runs from May 1st to April 30th. Members joining after January 1st will be credited for the coming year beginning May 1st. Write to membership secretary at: **Southern Garden History Society, Old Salem, Inc., Drawer F, Salem Station, Winston-Salem, North Carolina 27108. phone (336) 721-7328.**

Wilmington's Bellamy Mansion



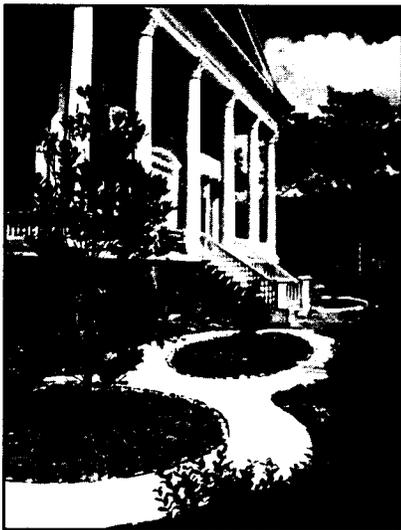
(from *Preservation North Carolina*, Summer 1998)

In 1993, when the Bellamy Mansion Museum of History and Design Arts in Wilmington, North Carolina, opened to the public after a long and careful restoration of the elaborate antebellum mansion, very little of its garden survived. The landscape in front of the house stood barren. That has changed. A faithful recreation of the formal Victorian gardens that once graced the Bellamy Mansion is now complete. A multi-layered process of research, interviews, archaeology, and friendly advice has culminated in the restoration of the Bellamy Mansion's gardens.

The gardens were designed and planted in the first two years following the Civil War, and at the same time a cast iron fence and brick wall were installed. The plan was a symmetrical series of elliptical and circular parterre beds. Archaeological research revealed that the paths consisted of oyster, clam, and scallop shells. Dozens of photographs aided in identifying plants and their location in the garden. Personal recollections suggested yet more plants. Period plant lists of neighboring gardens supplemented documentary evidence about the contents of the garden.

It appears that the general layout of the garden was consistent from its inception until its decline early in this century. Evidence suggests, however, that in the early decades of the garden some plantings did not thrive or survive and had to be replaced. By the 1880s a successful mix of shrubs and perennials flourished, and it is approximately this period that has been interpreted.

In 1997 Bellamy Mansion received the Minnette C. Duffy Award, North Carolina's highest award for the preservation,



The recently restored gardens at the Bellamy Mansion in Wilmington.

restoration or maintenance of landscapes, gardens, streetscapes, or grounds related to historic structures. The award, which includes a \$500 stipend, is made possible by the family of the late Minnette Chapman Duffy of New Bern, whose leadership contributed to the reconstruction of Tryon Palace. Although the property is now owned by

Preservation North Carolina, the Awards Committee elected to present the 1997 Duffy Award to the Bellamy Mansion Museum because of the involvement of numerous local volunteers, donors, landscape professionals (such as the Coastal Carolina Chapter of the American Society of Landscape Architects), and organizations (such as the Cape Fear Garden Club) in the restoration of the gardens. ✦

Cherokee Garden Library Receives Accolades

Atlanta's Cherokee Garden Library, which is the repository for the Southern Garden History Society's archives, received high praise from rare book dealers Brad Lyon and Joanne Fuccello of Elisabeth Woodburn Books. According to Lyon, "We can see that the library contains some very important items, which any good horticultural library would covet. But it goes further-and this we believe is critical to the library's stature-it is so strong in the regional horticultural literature of the South. To our knowledge, there is no other library in the Southeast with as great a concentration of this material as Cherokee contains." The library, located on the grounds of the Atlanta History Center, was greatly enhanced by donations from the late Elisabeth Woodburn herself, who took an early interest in their garden history collection. ✦

Christie's "Flowerings and Furnishings"

On Monday, December 7th, Christie's of New York sponsored a one-day conference devoted to the pleasures and challenges of gardening in America. The impetus for this program was the publication of two new gardening books: *Furnishing the Old-Fashioned Garden* by May Brawley Hill (Harry N. Abrams, Inc.) and *Earth on Her Hands; The American Woman in Her Garden* by Starr Ockenga (Clarkson Potter publishers). Chaired by Tom Armstrong, president of The Garden Conservancy and gardener, the meeting looked comprehensively at gardeners, gardens, garden design, plantings, and furnishings. The program was offered by Christie's as a benefit for The Garden Conservancy. ✦

Landscape Preservation Symposium at Wave Hill



Fall 1998 Board Meeting

submitted by Flora Ann Bynum, Secretary

Wave Hill's CATALOG of Landscape Records in the United States, in partnership with the National Park Service Landscape Initiative, The Garden Club of America, and the Cultural Landscape Foundation, will present a symposium on Saturday, April 17th, 1999 entitled, "If Only We Knew: Landscape Preservation in Context, 1890-1950." The symposium will demonstrate that respect for historic fabric is not a new concept. It was an essential part of the design and planning implemented by American landscape practitioners early in this century. In keeping with past symposia organized by Charles A. Birnbaum, FASLA and Catha Grace Rambusch, Director of the CATALOG, this program will present hitherto unexplored aspects of American landscape history as they relate to making informed design and management decisions today. Of particular interest to members of the Southern Garden History Society are lectures by Catherine Howett on "Grounding Memory and Identity: Pioneering Garden Club Projects Documenting Historic Landscape Traditions of the American South," and Phyllis Andersen's "If Washington were here himself, he would be on my side": Charles Sprague Sargent and the preservation of the landscape of Mount Vernon."

The CATALOG of Landscape Records in the United States is a national research initiative to collect information about the location and context of records that document American landscapes. Since no other national resource of this kind exists, the CATALOG is a valuable tool for scholars. Its very existence helps stimulate public interest in landscape design as an expression of cultural and aesthetic values in American life. The goal of the program is to promote scholarship in the history and practice of American landscape design and to expand the public's understanding of landscape architecture through exhibitions, symposia, lectures, research, and publications.

Wave Hill is a spectacular 28-acre public garden and cultural institution overlooking the Hudson River and the Palisades in the Bronx. Award-winning gardens, greenhouses, and woodlands offer people of all ages the opportunity to explore their connections to the natural world. Programs are offered in horticulture, environmental education, land management, landscape history, and the performing and visual arts.

Early registration is recommended for the day-long symposium. See the *Calendar* for details. ✦

The Fall board meeting was held at Monticello, in Charlottesville, Virginia, October 16th - 18th with SGHS president Peter J. Hatch and *Magnolia* editor Peggy Cornett as hosts. Mr. Hatch welcomed four new board members to their first meeting: James R. Cothran of Atlanta, Georgia; Gail Griffin, of Bethesda, Maryland; Davyd Foard Hood of Vale, North Carolina; and Larry Paarlberg of Tallahassee, Florida.

The society's board of directors approved dates for three future annual meetings [see *Calendar*]. SGHS director J. Dean Norton of Mount Vernon, Virginia proposed May 13th - 15th, 2000, for the eighteenth annual meeting, which will be held at Mount Vernon, and this date was accepted.

A proposal was also accepted from Carlton B. Wood, horticulturist for Tryon Palace, New Bern, North Carolina, to host the nineteenth annual meeting in New Bern May 2nd - 4th, 2001. The theme for this meeting will be "Historic Landscapes of the Carolina Coastal Plain." Dr. Elizabeth M. Boggess, SGHS director from Natchez, Mississippi, invited the society to Natchez for the twentieth annual meeting to be held around the middle of April 2002.



SGHS Board Members on tour of Bremo Plantation led by C. Allan Brown

Nancy F. Haywood of Houston, Texas outlined the proposed program and budget for the upcoming annual meeting in Houston, March 26th - 28th, 1999, of which she is chair. The program and budget were approved by the board.

Dr. William C. Welch reported for the publications committee that *Nouveau Jardinier* ("The New Louisiana Gardener") was in the hands of the Louisiana State University Press, publishers of the book under the sponsorship of the Southern Garden History Society. Sally K. Reeves, archivist for the Notarial Archives, New Orleans, Louisiana, has translated the small book and prepared an introduction after lengthy research. The date of publication has not been determined.

continued on page 12...

Reprints of Three
Anonymous 18th-
Century Gardening
Books attributed to
Sir John Hill (1714-1775)

by Dr. Arthur O. Tucker, Dover, Delaware



I recently had the fortune to find a photocopied reprint of *The Gardener's Pocket-Book* by "R. S. Gent." and, later, *The Gentleman's, Traveller's, Husbandman's and Gardener's Pocket-Companion* (containing *The Gardener's Pocket Book*), with no attribution, both originally published by W. Owen in London. Both were republished by The King's Arms Press & Bindery (P. O. Box 419, Oldwick, NJ 08858, 908-439-2271, www.kingspress.com). While these two pamphlets were undated, the fonts and style are from the eighteenth century, and advertisements for other books by the same publisher in the rear of the former suggest a date of c.1745-1775. In one of those serendipitous encounters that seem so often to arise, I happened to have lunch with Dr. James Reveal of the University of Maryland and mentioned these slim tomes, the former of 55 pages and the latter of 84 pages. Jim immediately concluded, on the basis of the publisher, dates, and advertisements in the rear of the former for books by "a Society of Gentlemen," that the author was actually Sir John Hill. This reinforces Blanche Henrey (*British Botanical and Horticultural Literature before 1800*, Oxford Univ. Press, London, 1975), who reached the same conclusion. Further correspondence with William J. Michaelski of The King's Arms Press & Bindery revealed that these copies were originally bound together and came from the library of Governor Whitman of New Jersey. They were originally purchased by Governor Whitman's mother when her father was Ambassador to the Court of St. James. The front flyleaf had a handwritten date of 1754.

Then, I happened to run across a reprint of *The Gardener's Kalendar* published by Lee Valley Tools Ltd. (P. O. Box 1780, Ogdensburg, NY 13669-6780, 800-871-8158, www.leevalley.com) from a copy at Old Fort William (Vickers Heights, Thunder Bay, Ontario, Canada P0T 2Z0). This edition of 1997, with 369 pages, not only has had its type reset, but it also has had its English modernized, along with many unattributed illustrations. Correspondence with Melinda Bell at the OFW Library revealed that the original title page was dated 1777; this was the third edition, corrected and improved, by "A Society of Gentlemen" and was printed by J. F. and C. Rivington and others in London. *The Gardener's Kalendar* was actually bound with *The Complete Farmer*. Not only is the attribution of "A Society of Gentlemen" an indication of Sir John Hill's authorship, but the similar wording of *The Gentleman's, Traveller's, Husbandman's and Gardener's Pocket-*

Companion and *The Gardener's Kalendar* is also a clue. The former says for January: "This Month being generally very cold, and the Earth frozen, there is little to be done in Gardening..."; the latter states for January: "January being generally severely cold, there is less work to be done in the garden...."

Sir John Hill is characterized in *Taxonomic Literature*, second edition (vol. II, ed. Frans A. Stafleu and Richard S. Cowan, Bohn, Scheltema & Holkema, The Hague, 1979) as a "British apothecary and naturalist; author of many compilations dealing with horticulture, botany or medicine." Miles Hadfield (*Gardening in Britain*, Hutchinson, London, 1960) has characterized Sir John Hill as "An odd and unreliable, yet in some ways clever, character." The animosity towards John Hill existed for a number of reasons and culminated with his assumption of "Sir" as granted from the Order of Vasa in 1774 by the Swedish king rather than the reigning British monarch. Over two hundred years later, British authors still referred to him as "Sir" John Hill. Along the lines of the anonymity of the above three publications, in 1756-8 Hill published *Eden*, which was "compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the Compleat body of husbandy," but John Hill signed the dedication, and "Thomas Hale" was apparently a convenient invention. During this era, Hill was also competing with other popular British gardening publications, notably *The Gardeners Kalendar* of Philip Miller, superintendent of the Society of Apothecaries at Chelsea (my copy is the 16th edition of 1775 reprinted in 1971 by The National Capital Area Federation of Garden Clubs).

All three books were obviously compiled from other authors with some personal experience of Hill tying the text together. Many observations might be viewed today as quaint and the sort of thing that interpreters at historic gardens love to use in their educational tours. The following is from *The Gardener's Pocket-Book*. While it may not sound possible, consider that we still know very little about the agents for the induction of mutations, genetic or somatic; the mechanism, however, seems to be an uptake of dye, similar to the methods used by the ancient Arabs to create blue roses.

"I. To make Gilliflowers double, and of several Colours.

The great Mr. Ray, so celebrated for his Knowledge in Plants, mentions the following Method of doing it, and seems to highly value it. He had some white Gilliflowers, which in the Spring bore all of them single Flwoers. He transplanted them in Autumn, and in the Spring following, kept them from blowing [blooming]. In the Summer they produced double Flowers; which proving all to be white, he took the following Method to have some of different Colours. He sow'd some of the Seed in a very succulent Earth, which he had caused to be

continued on page 12...

*Reprints of Three Anonymous
18th-Century Gardening Books
attributed to Sir John Hill
(1714-1775)...*

continued from page 11

dry'd in the Sun, and then sifted through a Sieve. Every Morning and Evening he water'd it with Water of several Colours. On some of the Seeds he poured yellow Water, on others blue; here red, there green, &c. He continued to water them for three Weeks; and every Evening took the Pots into the House, that the Dew of the Night might not dilute and weaken the Colours, with which he had tintured the Water. It succeeded according to his Desire. The Sprouts of the Seed impregnated themselves with the Colours he had made use of; and the Plants bore Gilliflowers of beautiful Colours. Some were of a Saffron Colour, some White, some Purple, some variegated with divers Colours, &c. [*Ray's History of Plants*, Book I. Chap. 20.]

The Colours you use to tincture the Water, must be taken from Vegetables; for those that come from Minerals are too corrosive, and will kill the Plants.

The Secret may be practised on all Sorts of white Flowers. It is likely it will produce a wonderful effect on white Lillies." †



Fall 1998 Board Meeting...
continued from page 10

Jacques Felix Lelièvre composed and published "The New Louisiana Gardener" in New Orleans in 1838 as a pocket-sized gardening guide.

SGHS director Gordon W. Chappell of Colonial Williamsburg, Virginia told the board that he had staff available who could begin work

immediately on the proposed plant list for the South, which the board has under consideration. He will get out letters immediately asking for early plant lists. The board accepted his offer with enthusiasm, and Peter Hatch appointed Mr. Chappell chair of the society's historic plant list for the South.



Garden temple in the landscape of Bremono.

Peter J. Hatch, *President*
Kenneth M. McFarland, *Vice-President*
Flora Ann Bynum, *Secretary-Treasurer*

Magnolia grandiflora reproduced by courtesy of Rare Book Division,
Special Collections Department, University of Virginia Library.

Editor:
Peggy L. Cornett
Monticello, P.O.B. 316
Charlottesville, VA 22902
(804) 984-9816
Fax (804) 977-6140
pcornett@monticello.org

Associate Editor:
Kenneth M. McFarland
Historic Stagville, P.O.B. 71217
Durham, NC 27722-1217
(919) 620-0120
Fax (919) 620-0422
stagvill@sprynet.com

Deadline for the submission of articles for the winter issue of Magnolia is January 31st.

Southern Garden History Society
Old Salem, Inc.
Drawer F, Salem Station
Winston-Salem, NC 27108

FIRST CLASS
US POSTAGE
PAID
Charlottesville, VA
Permit No. 345

