



# MAGNOLIA

Newsletter of the  
Southern Garden  
History Society

*"The Laurel Tree of Carolina"*

*(from Mark Catesby, 1731)*

(MAGNOLIA GRANDIFLORA)

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SOUTHERN GARDEN HISTORY SOCIETY  
Old Salem, Inc.  
Drawer F, Salem Station  
Winston-Salem, North Carolina 27108

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## FROM THE EDITOR....

As promised in our fall issue, mailed so late that spring was near in some parts of the deep South, this issue (called Spring but including efforts of the winter) includes responses from several of our new state editors, and benefits also from the considerable work of Peggy Cornett Newcomb, assistant editor. Submissions from Arkansas, Mississippi, Texas and West Virginia are here included; we look forward to hearing from the rest of you by summer.

One important correction from the previous issue: the address of George Stritikus was incorrectly listed. It is 4576 South Court Street, Bldg. 2, Montgomery, AL 36196. (Mr. Stritikus has available a number of his own publications concerning garden history in Alabama.) Many thanks to a New Orleans member who pointed out this error.

Thanks to: Jane Crawford, Little Rock, Arkansas; Glenn L. Haltom, Natchez, Mississippi; Kenneth M. McFarland, Durham, North Carolina; William C. Welch, College Station, Texas; and Pricilla W. Lawson, Charleston, West Virginia, for sending extensive articles on garden and landscape history activities in their states.

We will appreciate hearing your garden and landscape history news. Future submissions to Magnolia can be sent to the editor or to the Society at the addresses above; or to Ms. Newcomb at the Thomas Jefferson Memorial Foundation, Inc., Box 316, Charlottesville, VA 22901.

## BY-LAWS

The by-laws of Southern Garden History Society were drafted by Flora Ann Bynum and formally adopted at the first meeting of the Society's Board of Directors, on May 6, 1982, at Old Salem, Winston-Salem, North Carolina.

After five years of activity, the board has seen the need to propose some minor changes to the membership for a vote at the next annual meeting, in Charlottesville, Virginia, next June.

They are as follows:

### Article II (Purposes), sec. 2

Present words: Publication of annual transactions related to this study [of the history of landscapes, gardening, and horticulture]

Proposed new words: Publication of a quarterly bulletin, Magnolia;

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### Article IV (Officers, Board of Directors, Executive Committee)sec. 2

Present words: A board of directors of twelve members of the society shall be elected at the annual meeting. Their term of office shall be two years, but individual members may be re-elected for a two-year term.

Proposed addition: The editor of Magnolia shall serve as an ex-officio member of the board of directors.

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### Article IV, sec. 4 (Other Committees)

Present words: The president shall appoint a nominating committee and other committees as he finds necessary.

Proposed new words (omit he finds): The president shall appoint a nominating committee and other committees as necessary.

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### Article VI (Meetings)

Present words (first sentence only): The society shall hold an annual meeting of members in April of each year at a time and place to be determined by the executive committee....

Proposed change: The society shall hold an annual meeting of members in spring of each year....

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The board requests that members take note of these proposed changes and be prepared to vote on them at our next annual business meeting, on Friday, June 12, 1987.

## TWO MEETINGS

I. SGHS 1987 annual meeting will occur quite soon: all members should by now have received the announcement and program of our fifth annual meeting, organized by board member Peter Hatch, Gardens Superintendent at Monticello, with the help of other members of the staff.

The main program, which begins at noon on Friday, June 12, and extends through Saturday evening, includes many presentations on Thomas Jefferson and his gardens and landscapes:

"Jefferson's Essay in Landscape" by Bill Beiswanger, architectural historian, Thomas Jefferson Memorial Foundation;

"The Gardens and Grounds of the University of Virginia" by Rudy Favretti, landscape architect, of Storrs, Connecticut, and Will Rieley, landscape architect, of Charlottesville, Virginia;

"Jefferson's English Garden Tour Revisited" by Allan Brown, Thomas Jefferson Fellow, School of Landscape Architecture, University of Virginia;

"Landscape Archaeology at Monticello" by Bill Kelso, Director of Archaeology, Thomas Jefferson Memorial Foundation;

and "Thomas Jefferson, Gardener" by Peter Hatch, Gardens Superintendent, Thomas Jefferson Memorial Foundation.

It will include landscape and garden tours of the University of Virginia on Friday, and a number of small group tours at Monticello on Saturday, as well as a visit to the new Center for Historic Plants there.

The Sunday tour, which is optional, is a trip by bus to visit the Breemo Historic District on the James River, made up of three separate but related estates created by the General John Hartwell Cooke, planter, soldier, and reformer. Our program says, "Breemo is a magical setting, not only for the two extant gardens at the Recess and Lower Breemo, but for the elegance of the buildings and the majestic genius of the landscape."

In addition, the Sunday tour includes a picnic lunch and tour at Montpelier, home of James Madison, and now a property of the National Trust. The house at Montpelier is the nucleus of a large estate that includes a racetrack, formal gardens, farms, and parkland.

If you have not received your registration brochure for this meeting, which none should miss, write to Southern Garden History Society Annual Meeting, c/o Thomas Jefferson Memorial Foundation, Box 316, Charlottesville, VA 22901. Basic registration is \$100, and includes several meals; the Sunday tour is \$25 additional.

## II. Restoring Southern Gardens and Landscapes:

This sixth meeting at Old Salem will take place October 29-31. SGHS members should put it on their calendars, for it is a very informative and always excellently organized meeting of amateurs and professionals interested in landscape restoration. This year's program includes such delectable presentations as:

"Frederick Law Olmsted in the South" by Charles Beveridge, editor, The Olmsted Papers, Washington, D.C.;

"Restoration of the Gardens of Ayr Mount (circa 1805) in Hillsborough, N. C.: Nineteenth-Century Landscape Values in a Twentieth-Century Context" by Paul F. Callaway, University of North Carolina at Greensboro;

"The Gardens of Williamsburg: Notable Past, Evocative Present, and Challenging Future" by M. Kent Brinkley, Director of Landscape Architecture, Colonial Williamsburg;

"Interesting New Projects and Their Dilemmas" by Rudy Favretti, author and educator at the University of Connecticut, Storrs;

"Maison Chenal's Louisiana Creole Garden" by Jack and Pat Holden, Chenal, Louisiana;

"Some Bulbs and Perennial Flowers for Period Gardens" by John P. Fitzpatrick, Director of the Thomas Jefferson Center for Historic Plants, Monticello, Charlottesville, Virginia;

and "Death and Habitation: Nineteenth-Century Cemeteries in the South" by Harriet Jansma, Fayetteville, Arkansas.

Also included are several workshops that should prove quite useful: using oral history and historical resources to restore the landscape of a 19th-century farm; using printed resources to plan restoration projects; and using the backyard to interpret life in an early household. As always, registrants will be treated to a tour of Old Salem gardens, guided this year by Julianne Berckman, horticulturist, Old Salem, Inc.

All members of SGHS should be receiving announcements of this meeting; if you do not receive a brochure and want to attend, write to Old Salem, Inc., Winston-Salem, N. C. 27108.

### A NEW BOOK

written by Christopher Weeks, a member of this Society, along with David P. Fogle and Catherine Mahan, has been sent to the editor for mention. Entitled Clues to American Gardens, it lists gardens by type and summarizes the characteristics of each type in both words and sketches from actual examples, of which several are in the South. It is available from Starrhill Press, P.O. Box 32342, Washington, D. C. 20007.

## NEWS FROM THE SMITHSONIAN

The Smithsonian Institution's Office of Horticulture recently received the Garden Club of America's historic collection of more than 65,000 images of notable American gardens and parks. The Office and the Garden Club will spend 3 to 5 years cataloging, documenting, and photographing the glass-plate photographs and slides, and these thousands of images will then be transferred to a single laser videodisc, which will be made available to the public.

Included in the collection are more than 2500 rare, hand-painted glass slides dating from the 1920's and 30's, which were reassembled through the efforts of Garden Club members nationwide. They are a valuable record of American gardens predating the general use of color photography.

In addition, the collection contains thousands of 35mm color slides, and much original material, recording such gardens as Middleton Place, laid out in 1741 and considered to be the oldest surviving landscaped garden in the United States; and the famous "Blue Garden" of Mrs. Arthur Curtis James, a Newport socialite of the Gilded Age.

"The garden is the most tenuous of all the decorative arts," said Horticulture Director James Buckler. "When the new collection is available, scholars, landscape architects, horticulturists and garden enthusiasts can learn not only how America's gardens grow, but for whom, where, when, and why."

The Garden Club images join other Smithsonian horticultural collections that may also be of value to members of our Society, including the Burpee Seed and Nursery Catalog Collection, a grouping of rare garden furniture, and a gathering of 19th-century landscape stereographs.

## NEWS FROM THE SOUTHERN STATES

### ALABAMA

A new quarterly publication of the University of Alabama, Alabama Heritage, has been announced this spring. This publication, designed for the general reader and devoted to the study of Alabama history and culture, publishes articles on a wide range of topics.

Members of Southern Garden History Society will be particularly interested in an article on the Battle-Friedman house garden (c. 1840) which will appear in the issue for summer, 1987. Its author, George Stritikus (a member of SGHS) regards this garden as "one of the floral showplaces of nineteenth-century Alabama."

To subscribe, write to the Center for the Study of Southern History and Culture, Univ. of Alabama, P.O. Box CS, Tuscaloosa, AL 35487-2909; or call (205) 348-7467.

## ARKANSAS

The Arkansas works of the Mexican artisan Dionicio Rodriguez were recently listed with National Significance in the National Register of Historic Places. Rodriguez, who was employed in Mexico as a very young man assisting an Italian artist who produced imitation rocks, caverns, ruins, and ancient buildings, moved to Texas in the 1920's, where Auralio Urrutia, a Mexican physician at San Antonio, introduced him to Charles Baumberger, Sr., of the Alamo Cement Company. There Rodriguez continued his work, using concrete to build landscape sculptures and structures that imitated different sorts of wood.

Sometime after that, Rodriguez met the North Little Rock developer Justin Matthews, who commissioned him to sculpt landscape ornaments for three parks around which he was building houses in that city. The most ambitious work was at the Pugh Memorial Park, where the Old Mill is located. To honor Pugh, a plantation owner and settler from south Arkansas, Matthews commissioned architect Frank Carmean to design a mill building, and asked Rodriguez to sculpt its parts. They include an overshot mill wheel which weighs five tons yet requires very little water to turn. The Old Mill became famous in 1939, when it was featured in the opening scene of the film "Gone With the Wind."

Rodriguez also built faux-bois concrete sculptures at Hot Springs, Memphis, and in other areas of the country. E. Clovis Hinds of Memphis hired him to sculpt works with Biblical and legendary themes for Memorial Park at Memphis, work that brought the sculptor contracts with other cemetery owners.

Little is known of the sculptor's personal life. He spoke little English and seldom wrote in that language; and he never settled permanently in one area, traveling and working from his car instead. Poor in health, he frequently returned to Texas and Mexico for the warm climate.

His methods of sculpting concrete that looked so much like wood are equally mysterious, for he never made sketches or wrote formulas, and did not teach assistants his secrets. His workers constructed the basic forms by using metal and wire covered with concrete; then Rodriguez mixed his own working concrete mixture and applied it himself, sculpting the surfaces with twigs, forks, and all manner of tools. Then he tinted the concrete to match the colors of wood. He was a close observer of nature, and consciously imitated many different species of trees in his work at the Old Mill and elsewhere.

Rodriguez's craft has been practiced by others, but never with his skill. Arkansas is fortunate to have an outstanding collection of his works. Readers who think they may have seen other Rodriguez works are asked to contact Julie Vosmik, Arkansas Historic Preservation Program, 225 E. Markham, Little Rock, AR 72201.

## Landscape "Mythtakes" In Historic Preservation \*

Rudy J. Favretti, Professor of Landscape Architecture,  
University of Connecticut, Storrs

The landscaping of grounds around historic structures is important because an appropriate setting for the structure will help to tell the whole and true story. In recent years the importance of authentic landscapes for historic buildings has been given consideration in most cases, but the results have not always been correct.

Mistakes are made for a variety of reasons. First of all, landscapes are hard to deal with because they change by the day, quite unlike a structure, which stays put. Landscapes grow, they break up with storms, they flower, they shed, they die. With them we deal with an element that is hard to freeze in time. For that reason, most restored landscapes represent an era or several generations.

Errors are also made out of lack of a clear-cut philosophy or a set of distinct objectives concerning just what period is to be represented. Often a committee will decide upon an era but then will deviate from their decision in order to accommodate ideas of certain committee members who have the ability to "out shout" the others.

Failures also occur from ignorance of what was typical for a particular period. If research data is available, it will show what should be done. If it is not, then there are typical plans and styles for certain epochs in our past. One has only to read what these are or hire a professional to assist.

Two of the biggest reasons for mistakes in landscape restoration are that legends and myths are all-powerful and tend to take precedence over actual fact. Then those in charge of the restoration tend to see things through their 20th-century eyes rather than through the eyes of those who lived in the period to be represented.

Following are some of the most common mistakes made in landscape restoration:

1. "We want the landscape to be pretty for the visitors to see." Naturally, everyone wants the landscape to be pretty; but should it be pretty as in the 20th century, or for the period that the landscape should represent? What is pretty today was not necessarily the standard in the 18th or 19th century. Gardens, especially the ornamental types such as flower gardens, were always planted for beauty, but our eye for beauty changes over time.

It is precisely this point that we see brought out so strongly at Williamsburg. The designer knew what the landscape should look like, but the donor wanted his contribution to be as showy as possible. The result was a landscape that is quite untrue to the period and one in which, should the early inhabitants return, they would be as lost as if they had landed on Mars. (See The Colonial Revival in America, Alan Axelrod, ed., W.W. Norton Company, New York, pp.52-70) Yet because Williamsburg was one of the earliest landscape restorations, it has influenced many.

2. "Couldn't we have more color throughout the season?" This I find is a common comment by some members of garden restoration committees. In fact, I hear it on practically every restoration I do, and it is a perfect example of seeing a landscape through 20th-century eyes. The concept of compatible colors in a garden and a sequence of color throughout the garden season came forth in the late 19th and 20th centuries through the writings of William Robinson, and especially those of Gertrude Jekyll, who has recently been rediscovered. They, along with their American followers who wrote books on the subject (Mrs. Francis King, Mrs. Helena Rutherford Ely, Louise Beebe Wilder and others) soundly spread the word that gardens should have coordinated color as well as a sequence of color or bloom. Today this is a basic principle for garden design, but before the late 19th century it was not used or thought

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\* adapted from The Bulletin (Connecticut League of Historical Societies) and printed as a supplement to Magnolia, bulletin of the Southern Garden History Society.

of to any great extent. When one visits an early 19th-century restoration and sees a beautifully coordinated garden in blue, yellow, and white, he can be sure that the designers did not do their homework.

3. "Couldn't we use something else? I hate lilacs." Individuals and committees engage in the practice of allowing their own personal taste to affect their acceptance or rejection of a particular landscape scheme. We must always remember that the historic structure is not our home, and what we like or dislike ought not to enter in. (If the building is your home, your very own castle, then do allow taste to guide you, since your garden will not be open to the public, and will not misinform others.)

I recently worked on a project where the committee did not like a particular shrub I had used, authentic as it was. They asked me to substitute another. I was amused by this request because they had just previously criticized the plan for not having enough sequence of color, and the plant they didn't like would have given them bloom at a time when little else was showy. Were they exerting their own taste!

4. "First we'll put in a herb garden." If we could only get garden restoration committees to be as indoctrinated with correct principles as they are with the herb garden notion, we will have achieved much. Again, an herb garden as such is a purely 20th-century idea. And herb gardens make us feel good because we can create pleasant textural and color differences, make them showy, make them fragrant, and get a lot of mileage from them.

But the only people who had herb gardens in the 17th, 18th, and 19th centuries were some doctors (most bought or bartered for herbs), and those who had botanical gardens. Certain sects, such as Shakers, grew herbs for sale. Average people, although they used herbs, grew them only here and there in their flower gardens or along a fence or wall of their vegetable garden. I have never found an instance in history where an entire garden was devoted to herbs (except in medieval times).

5. "It looks so bare. Can't we plant along the foundation?" This is another 20th-century idea. Foundation plantings were first written about in the last decade of the 19th century, and the notion finally came into vogue in the early part of this century. We are used to seeing plants along foundations now, and it is hard for some to conceive of a bare foundation. But if we think about it, we wonder how they could have banked around their foundations with seaweed, or hay, or leaves as they did if there were plantings there. Also, there was no need to plant, because foundations were not as a general rule high. Buildings hugged the ground.

In the 19th century, vines were often grown on trellises that were supported on houses. Or vines would be grown up pillars on porches. Several 19th-century books, starting with Andrew Jackson Downing's Landscape Gardening and Rural Architecture, mention the need to plant away from buildings so that flowers and shrubs might be viewed better from inside. This concept is again gaining favor today.

Bare foundations were particularly a part of the landscape of public buildings. Churches, schools, banks, stores and taverns rarely had plantings around them, aside from volunteer ferns, daylilies and weeds. With many sects it was considered a sacrilege to plant around churches. Children would trample plants other than trees in schoolyards. And roaming animals would devour any plants around banks, stores, or taverns.

6. "We can't have a Victorian landscape because they are too hard to take care of." This myth is also ingrained in too many people who sit on garden restoration committees. Because we have seen pictures showing embroidered carpet bedding, arabesque flower beds, topiary, or boxwood-edged rosariums, we often think that these features were common. Actually the most common elements in the Victorian landscape were lawns, shade trees, and shrub borders along the edge of the property. What type of landscape is easiest to maintain? One that consists of a few shade trees and a lawn.

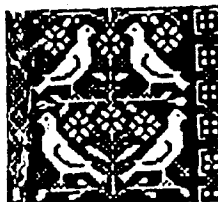
Shade trees were very popular during Victorian times because so many new and exotic species were being introduced into



this country during that era. They were planted with a great deal of forethought so that they would shade structures, enframe a vista, or screen out an undesirable view.

7. "And we'll fence it with a nice split rail fence." Just a little thought will tell us that this would be wrong. Restraining laws on livestock ceased to be passed in the third quarter of the 19th century in most communities. This indicates that animals were on the loose until then. The long neck of a cow, or the stubby legs of a pig could carry them right through the rails of such a fence for a luscious meal of herbs and flowers. Fences during these eras had to be "horse high, bull tight, and pig strong".

Conclusion: These are but a few of the common myths or notions held by those who make decisions on gardens or grounds restoration. A recent survey of visitors to historic sites found that most visitors accept what they see as authentic. We do them a great disservice to exhibit untrue concepts. The same survey also showed that visitors like to see landscapes that are different from what they see every day in the 20th century. This is what makes their trips and admission fees worthwhile.



## MARYLAND

Rare antique roses and picturesque spring blooms provide the backdrop for Queen Henrietta Maria's Festival of Roses and Mayflowers, held annually at William Paca's elegantly restored 18th-century townhouse and garden at 186 Prince George St. in Annapolis. This year's festival is planned for Thursday, May 28, from 10 a.m. to 5 p.m.

Hosted by Historic Annapolis, Inc., the celebration includes lectures, sales of antique roses and other hard-to-find plants, advice on rose-growing, identification of roses, and tours of the Paca house and the nearby James Brice house.

Speakers for the event are Julia S. Berrall, author and lecturer on gardening and flowers, and Mark Reeder, recently appointed Director of the William Paca Garden. Mrs. Berrall's morning slide presentation on colonial gardens will span almost 200 years of American gardening, emphasizing true restoration and ending with slides of the Paca Garden, which she considers the most impressive garden achievement in recent years.

Mr. Reeder brings from England a wealth of education and experience in horticulture; his afternoon slide-lecture will show how British gardens such as Hatfield House, Westbury Court, and Chelsea Physic Garden influenced colonial gardens of Paca's era.

Throughout the day visitors may wander freely through the Paca mansion and its adjoining garden. Luncheon will be served both at Brice House and on the Paca garden terraces.

Admission of \$20 will include lunch, lectures and all other events.

## MISSISSIPPI--Report from the Jo Evans Chapter of SGHS:

"Nineteenth Century Gardens Lost and Found" was the title of a special exhibit mounted by the Historic Foundation in March and April, 1986. The exhibit was based on the 1864 document entitled "Map of the Defenses of Natchez and Vicinity," by Captain John Wilson et al, engineers with the Federal occupation troops. This map includes all features of military significance which might impede assaults or provide cover for snipers, such as roofed structures, trees, fences, and shrubbery.

The 1864 map thus includes plans of elaborate, carefully planned gardens, such as "Roaslie," "The Towers," "Weymouth Hall," "Ravenna," and "The Elms." Simpler landscapes accompanying "Dunleith," "Monmouth," "Stanton Hall," and "Magnolia Hill" were also shown. The centerpiece of the exhibit was a display of plans and old photographs of Brown's Gardens, a masterpiece of landscape design in the Scottish romantic manner which enhanced the home of Andrew Brown, the gracious villa known as "Magnolia Vale."

While the changes which have occurred in the past 120 years are of significance, the garden historian will perhaps find the record of gardens long since disappeared, along with the houses they surrounded, of greater interest. A systematic inventory of their features should follow the exhibit, which was designed by Archaeologists Unlimited of Natchez, with the assistance of Harvey Cotton, William Garbo, and Dr. and Mrs. Thomas Gandy.

(written by Elizabeth MacNeil Boggess, Ph.D.)

#### NORTH CAROLINA

During recent months North Carolina historic preservationists have enjoyed an introductory course in landscape and garden reconstruction. Through six articles published in North Carolina Preservation, Flora Ann Bynum has highlighted some of the salient aspects of garden history as well as the methods (and pitfalls) of landscape restoration. Not surprisingly, Flora Ann often turns to Old Salem for examples and for photographs to amplify her main points. We should consider assembling these excellent articles in a single publication and make them available to our members and other interested readers.

The March/April issue of the National Trust's magazine Historic Preservation has called attention to an interesting North Carolina project now in its early stages. Having nearly completed an exactingly done restoration of Salisbury's federal-style John Steele House (1799), noted preservationist Ed Clement is now focusing on the Steele House grounds. He will draw on both original documents and the expertise of Rudy Favretti as he goes about this work.

In central North Carolina, substantial gains have been made in the large-scale restoration of the grounds of Hillsborough's Ayr Mount, the finely restored federal-period home of Richard Jenrette. Work is proceeding under the careful scrutiny of landscape architect Paul Callaway, who says that extensive disturbance of the ground convinced him to follow a largely theoretical approach to the reconstruction. This process has been eased by Mr. Callaway's detailed knowledge of the early 19th-century landscapes and gardens of both Hillsborough and neighboring Caswell County. (Mr. Callaway, by the way, will be a featured speaker at the October 29-31 landscape conference at Old Salem.) Ayr Mount house and grounds will be featured on the Historic Hillsborough Tour on Sunday, May 17. For information call (919) 477-9835. [Editor apologizes if this issue reaches you too late for this event or any other.]

The Beaufort house and garden tour on June 26-27 should also be noted on members' calendars. A visit to this charming coastal town is always a treat. Contact Beaufort Historical Society at (919) 728-5225 for information. Only a short distance inland from Beaufort, New Bern's Tryon Palace Complex merits a visit as well. Of particular interest to Magnolia readers is their series

of garden workshops planned for the summer. Write P.O. Box 1007, New Bern, N.C. 28560, or call (919) 638-1560 for information.

The fifth annual Mordecai Square Historical Society garden symposium will be held at Raleigh on May 14-16; for details call (919) 829-0663.

Readers with North Carolina news for future issues should contact Kenneth McFarland at Stagville Center, P.O. Box 15628, Durham, N.C. 27704; or call (919) 477-9835. Mr. McFarland and all members will appreciate your participation.

#### TEXAS--Up in the Air about Roses:

One of the great lessons taught by the famed European gardens is their use of vertical space. Dull, flat, mediocre gardens may be greatly enhanced by vine and rose-clad walls, hedges, pillars, arbors, trellises, and arches, which put plants up in the air. The excitement of great gardens, like Sissinghurst Castle and Hidcote in England, is partly due to their design as "rooms," not unlike the rooms of a great house, and the anticipation of the visitor moving from room to room. This design allows for more intimate appreciation of the planting detail of each area, and also provides the element of surprise, as the whole garden cannot be seen at once.

Forming these outdoor rooms can be done with walls of stone, brick, or wood, or with living materials such as evergreen hedges. Another possibility is the use of permanent structures designed to support roses or other vines. These can take the form of walls, arches over entrances, or garlands, which were popular during the heyday of Gertrude Jekyll, the famous English gardener of late-Victorian times.

Miss Jekyll was a great believer in roses on structures; she offers some very creative ideas on how they can be incorporated into the garden in her book, Roses for English Gardens, recently reprinted. She further stressed the use of species and old rambling rose varieties known to be hardy and relatively easily maintained. Broad walkways partially covered by wooden or iron structures were beautifully softened by roses selected for their graceful, cascading growth habits as well as for the fragrance and beauty of their flowers.

Miss Jekyll loved the natural look of tree trunks and limbs. She often used natural trunks and limbs to construct trellises, pergolas, and furniture for her gardens. These gardens were far different from the formal bedding-out displays typically seen with the Victorian architecture of that period. Walls and overhead structures served Miss Jekyll as the "bones" of the garden. Roses, shrubs, perennials, and annuals were then creatively used to achieve a tapestry effect in wide herbaceous borders. The vertical element was always strongly present along with an inspiring awareness of texture and color in her planting designs.

Few modern roses offer the graceful form and ease of culture of the old species and ramblers that inspired some of Miss Jekyll's garden designs. Fortunately, some of her favorites are once again available, and most grow quickly and can produce dramatic effects in as little as two years from the time of planting.

Some of the best choices are once bloomers, vines that bloom only once a year in the spring. Many everblooming roses are excellent on structures, but gardeners should not avoid those which bloom only once a year, for they are some of the loveliest members of the genus, and tend to be hardier, lower maintenance plants. Harsh pruning is not required for most varieties, though climbers should usually be pruned after bloom. Most varieties seem to live longer and grow better when grown from cuttings on their own roots.

More and more own-root roses are entering the commercial market, but rooting one's own roses is relatively easy during the cool seasons: pencil-size cuttings about 6-8" long are buried about 2/3 of their length in a sandy, moist flower bed between November through February. A partially shaded bed is recommended. Cuttings should root by late spring, but are best left undisturbed until the next winter, when they can be transplanted to their permanent locations.

[Ed's note: Mr. Welch includes names and cultural information on many types of roses suitable for use on structures, but this part of his article must be printed in our next issue, to make space in this issue for news from other states.]

Several excellent newsletters are available to gardeners desiring to learn more about old garden roses, their culture, and sources where they can be purchased. The contact persons listed for them would appreciate having a self-addressed, stamped envelope with your letter, if a response is desired:

Heritage Roses Group--a national organization that publishes a quarterly newsletter. Dues are \$4 a year; the regional coordinator for the south-central states is Ms. Mitzi VanSant 4806 Evans Ave., Austin, TX 78751;

The Old Texas Rose--This group publishes a quarterly newsletter and sponsors an annual symposium. Dues are \$7 a year; editor is Mrs. Mel W. Sharpe, 9426 Kerrwood, Houston, TX 77080;

The Yellow Rose--a monthly newsletter and organization that meets monthly in the Dallas-Fort Worth area. Dues are \$10; editor is Mr. Joe M. Woodard, 8636 Sans Souci Dr., Dallas, TX 75238.

RELATED MESSAGE ON ROSES--AN INVITATION:

You are invited to join the Heritage Rose Foundation, established in 1986 as a non-profit corporation devoted exclusively to the preservation and study of heritage roses. The organizations purposes are:

- To collect and preserve heritage roses, with special emphasis on those which are not known to be commercially available;
- to establish permanent gardens for them;
- to conduct research on their history, identification, landscape uses, and other pertinent topics;
- to collect and publish information about them and to establish a library of heritage rose knowledge.

Members will receive a periodic newsletter on Foundation activities, including local, national, and international efforts to preserve heritage roses; assistance in locating, collecting, propagating, and identifying heritage roses; opportunities to come into contact with others engaged in the same efforts; an invitation to the annual membership meeting; and additional benefits as the Foundations facilities and capabilities increase.

For information about joining, write to The Heritage Rose Foundation, c/o Charles A. Walker, Jr., 1512 Gorman St., Raleigh, N.C. 27606.

WEST VIRGINIA--The Craik-Patton House at Charleston:

Work is continuing in Charleston on the Craik-Patton House, an 1834 residence which is being restored as a museum house and headquarters for the National Society of Colonial Dames of America in West Virginia. Because the house was moved twice (in 1910 and again in 1969) prior to its restoration, the garden is not original to the house, but has been designed as typical of the period. Low maintenance dictates much of the planting.

Ann Bruce Haldeman of Frankfort, Kentucky, was landscape architect for the project; the cost of her plans was the donation of a local garden club. Several Charleston garden clubs have contributed time and money towards installation of different areas of the garden and for the planting of individual trees. Recent additions include fruit trees, for the original owner was known to have had many; a period well-house, salvaged from a local home; and a fence along the road (designed after careful research for an appropriate type). The garden is a lovely spot beside the Kanawha River, where in summer the historic atmosphere is enhanced by the daily passages of the local sternwheeler.

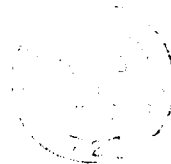
An interesting document was found in the research on the house. The Reed-Putney papers referred to the journal of David Ruffner, who kept an extensive list of all the plants, birds, and other

animals that he sighted in the area at the time of his visit early in the 19th century.

Charleston gardeners were introduced recently to the John Bartram's Garden Association by Mr. Roger Mower, Director of Bartram's Garden. Established in the 18th century on the banks of Philadelphia's Schuylkill River, the Bartram garden was renowned throughout the colonies. As many SGHS members will remember, John Bartram traveled extensively through the south, studying and collecting plant material. An early 19th century listing of plant material for sale was one of many interesting resources that Mr. Mower made us aware of.

Thanks to all who sent news for this issue.  
Please provide more of it for the summer issue.  
Deadline is August 1, 1987.

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