

Magnolia

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

Bulletin of the Southern Garden
History Society

Vol. XVIII

No. 3

Summer 2003

“A Genius & His Legacy” Fall Conference on Restoring Southern Gardens and Landscapes



Used with permission from The Biltmore Company, Asheville, North Carolina

Portrait of Frederick Law Olmsted at Biltmore
by John Singer Sargent

25th, conference attendants will gain perspective on Olmsted’s southern work in the context of his larger *oeuvre* through opening presentations by Charles E. Beveridge, series editor, *The Frederick Law Olmsted Papers*, and research professor with the American University, Washington, DC; and Arleyn Levee, independent scholar and landscape historian of Belmont, Massachusetts, who is the acknowledged authority on the work of the Olmsted brothers, John Charles Olmsted (1852-1920) and Frederick Law Olmsted Jr. (1870-1957). They were responsible for most of the firm’s projects in the South from 1895 until their deaths.

Lauren Meir, ASLA, historic preservation specialist with Pressley Associates, Inc., Cambridge, Massachusetts, will speak on “Restoring Fairsted, the Frederick Law Olmsted National Historic Site, Brookline, Massachusetts.” Case studies on “Restoring, Preserving, and Enhancing Olmsted’s Vision for Louisville” will be presented by Susan M. Rademacher, president, Louisville Olmsted Parks Conservancy, Louisville, Kentucky; “Documentation, Planning, and Design in Atlanta’s Olmsted Landscapes—Druid Hills and Grant Park” by Dale Jaeger, principal

“A Genius & His Legacy, Frederick Law Olmsted in the South,” is the subject of the Fourteenth Conference on Restoring Southern Gardens and Landscapes, to be held September 25-27 in Old Salem, Winston-Salem, North Carolina. The Southern Garden History Society is proud to co-sponsor the conference. Brochures with program, registration, and hotel information were mailed to all society members the first of June.

Celebrating the seminal influence of Olmsted in the South on the centennial of his death, this becomes the first in a Restoring Southern Gardens and Landscapes series to address the special challenges of restoring southern gardens and landscapes of the late nineteenth and early twentieth century.

At the opening session Thursday afternoon, the

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CALENDAR

Through August 31, 2003. “Central Park: A Sesquicentennial Celebration,” at the Henry R. Luce Center for the Study of American Art, The American Wing. The principal focus are the original presentation plans and drawings, by Calvert Vaux and Frederick Law Olmsted, for their “Greensward” plan, which won the 1858 competition to design the park. For more information visit The Metropolitan Museum of Art online at: www.metmuseum.org

September 25-27, 2003. “A Genius and His Legacy: Frederick Law Olmsted in the South,” the 14th Conference on Restoring Southern Gardens and Landscapes held at Old Salem, Inc. For further information, contact Kay Bergey, (336) 721-7378; bergeymk@wfu.edu; or write her at: Drawer F, Salem Station, Winston-Salem, NC 27108.

October 2, 2003. “The Botanical Journey of Lewis and Clark,” Lewis Ginter Botanical Garden. Lectures by Peter Hatch, director of Monticello’s gardens and grounds, and Dr. James Reveal, author of *Gentle Conquest*, and botanical scholar with the Academy of Natural Sciences in Philadelphia on the unique Lewis and Clark collection of original plant specimens from the famed expedition. For more information, call (804) 262-9887; or see the botanical garden education series Web site at: www.lewisginter.org

October 2, 2003. “Staying Green While in the Red: Practical Solutions for Public Gardens,” Mid-Atlantic Regional Meeting of AABGA at the Smithsonian Institution in Washington, D.C. Keynote speakers: Lauren Springer, author of *The Undaunted Garden* and *Passionate Gardening* and David Culp, contributing editor of *Horticulture*. Includes tours of the U.S. Botanic Garden, which features an exhibit on heirloom plants and gardening. E-mail: AABGAregional@opp.si.edu or call (202) 357-3353 for information.

October 17-18, 2003. “Exploring Southern Gardens,” the 16th Annual Southern Garden Symposium & Workshops in St. Francisville, Louisiana. Workshops take place in the Ruins Gardens of Afton Villa and lectures are held at Hemingbough. Speakers include SGHS member Greg Grant and SGHS board members Susan Haltom and Sally Reeves. For registration information call (225) 635-3738

October 24-25, 2003. “Texas Country Gardens – A Harvest of Ideas,” annual Oktober Gartenfest at Winedale near Round Top, Texas. Will include visits to Peaceable Kingdom Gardens near Navasota, Texas and the private gardens of Tony and Kay Scanapico and Gary and Angela McGowan near Round Top. The University of Texas Center hosts this annual fall gardening program for American History Winedale Division in cooperation with the Texas Agricultural Extension Service of the Texas A & M University System. Other participants include the Herb Society of America, Pioneer Unit, the International Festival-Institute at Round Top, and the Pioneer Arts Foundation. For more information, contact SGHS members Bill Welch, (979) 690-9551; e-mail: wc-welch@tamu.edu; or Mary Anne Pickens, (979) 732-5058; e-mail: gravel@wcnet.net

November 5-7, 2003. “A Sense of Space and Place,” Southeast Regional Meeting of AABGA at Hilltop Arboretum in Baton Rouge, Louisiana. Speakers include SGHS member Susan Turner along with Bill Finch, of the *Mobile Register* and others. Tours include a visit to the Parlange Plantation and Maison Chanel. E-mail wmforbes1@cox.net or call (225) 929-7115 for information.

New Date: May 7-9, 2004. The 22nd Annual meeting of the Southern Garden History Society, in New Orleans, Louisiana. The meeting will be headquartered in the Historic French Quarter and the entire St. Marie hotel has been reserved. Programs will be held at the Historic New Orleans Collection facility. Tours are planned for the French Quarter gardens and Uptown in the Garden District. Mark your calendars and plan early for this exciting meeting. For more information, contact Sally K. Reeves at sakr@cox.net or Betsy Crusel at: hapc@aol.com

Olmsted's Legacy in the South...

(continued from page 1)

landscape architect and preservation planner, The Jaeger Company of Gainesville, Georgia; and "Continuous Intervention: 75 years of the Olmsted Legacy in Baltimore" by M. Edward Shull, consultant, historic research and design, Catonsville, Maryland.

The conference will conclude Saturday morning with two presentations: "The Travels of Frederick Law Olmsted" by Kenneth McFarland, Director of Preservation and Education, Stratford Hall Plantation, Stratford, Virginia; and "Biltmore Estate: 'A Great Work of Peace,'" by Bill Alexander, landscape and forest historian, Biltmore Estate, Asheville, North Carolina.

The formation of the American Society of Landscape Architects in 1899 came some forty years after Frederick Law Olmsted (1822-1903) began his work on New York City's Central Park with Calvert Vaux and went about creating the role of the professional landscape architect. Through the course of these four decades, Olmsted designed parks, park systems, domestic grounds, and suburban developments, landscapes for public buildings, exposition grounds, schoolyards, campuses for universities, cemetery grounds, and the whole range of civic and private projects that have come to be the purview of practicing landscape architects today. While others, including Andrew Jackson Downing (1815-1852), had worked as "landscape gardeners" in the nineteenth century, Frederick Law Olmsted enlarged the public understanding of the professional landscape designer, thereby confirming his status in the eyes of the Gilded Age magnates, park commissioners, politicians, philanthropists, home-builders and estate-makers, and others who came to him as clients. While working from his office in suburban Brookline, Massachusetts, Olmsted traveled by train, moving over the national landscape, visiting and re-visiting projects in a network not unlike that produced by the rail lines that once so easily linked the nation's cities and towns.

While a figure of New England and the Northeast, the South has a special claim on the talents and career of this man. His work at Biltmore, begun in 1888, together with the grounds of the World's Columbian Exposition in Chicago, occupied the closing years of his active professional life. In 2003 his genius is being celebrated on the 100th anniversary of his death. The effective end to his career, however, came eight years earlier on the grounds of Biltmore Estate. In spring 1895, Frederick Law Olmsted paid what

would be his last trip to oversee work on the estate, coming also at the request of George Vanderbilt who had commissioned John Singer Sargent to produce portraits at Biltmore of his architect, Richard Morris Hunt, and of Olmsted, his landscape architect. Sargent placed Olmsted at the edge of his now-famed Approach Road and in front of the kalmias with which he had clothed much of the Biltmore landscape. But the great man's health failed; he left his suit and overcoat to be worn by his son and namesake who finished the work of posing for Sargent. When Frederick Law Olmsted departed Biltmore in late May 1895, he effectively departed from the practice of landscape

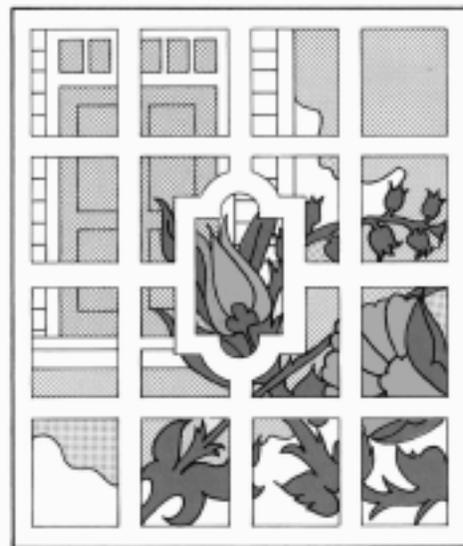
architecture. The first of the next eight years were spent trying to avoid the inevitability of dementia, the middle and last years were lived out as a patient at McLean Hospital, whose grounds he had earlier designed. He died on August 28, 1903.

The aim of our fourteenth conference on Restoring Southern Gardens and Landscapes in September is not simply to promote an awareness of the breadth and remarkable quality of Olmsted's individual and the company's landscapes, but to articulate the range, scope, and ambitions of these projects, where they succeeded, and how they came, in particular instances in important cities of the South, to shape the fabric and character of place. Although Andrew

Jackson Downing and others had visible influence in the South in the antebellum period, the work of Olmsted and his firm in the late nineteenth and early twentieth centuries gave presence to regional ambitions in a recovering South. These projects also fostered an appreciation for the picturesque later carried into effect in one form or another in virtually every city and town in the Southern states and the District of Columbia. This larger influence came by direct involvement, through work by the successor firm through the mid-twentieth century, and through that of a distinguished series of landscape architects, including Warren Manning, who apprenticed in the Olmsted firm and departed it for their own careers, which now appear seminal in the profession.

A post-conference trip to Biltmore Estate is being offered on Sunday, September 28th. Sponsors of the conference, in addition to SGHS, are Old Salem, Inc., the Museum of Early Southern Decorative Arts, and Historic Stagville.

The full conference program with registration form is on the society Web site, www.southerngardenhistory.org.



Conference logo, representing four periods of Southern Gardening

From the First to the 21st: Atlanta's Landscape Legacy

by Staci Catron-Sullivan, Atlanta, Georgia

Davyd Foard Hood, Vale, North Carolina

The Southern Garden History Society held its 21st Annual Meeting in the same setting as its first annual meeting—Atlanta, Georgia. Florence Griffin, an SGHS founding director and its first secretary-treasurer, arranged the first meeting for April 15-16, 1983, featuring tours of the Atlanta Historical Society's Swan House, Tullie Smith, and Quarry Gardens, the Patterson-Carr Garden, the Atlanta Botanical Garden as well as the exhibit *Land of Our Own: Landscape and Gardening Traditions in Georgia, 1733-1983*.

Returning to the site of the first Annual Meeting, Ced Dolder, the 21st annual meeting coordinator, and her committee organized this year's event, *Atlanta's Landscape Legacy*, together with volunteers from the SGHS Georgia Chapter, the Cherokee Garden Club, and the Cherokee Garden Library, Center for the Study of Southern Garden History, at the Atlanta History Center.

With warm weather and clear skies from April 11 through 13, the meeting brought together more than 150 garden history devotees from across the southeast for a comprehensive and exciting look at Atlanta's garden past.



Photo by Jim Colbran

Bankshaven, Newman, Georgia

by Robert Cridland, noted Philadelphia landscape architect and author of *Practical Landscape Gardening* (1918), the *Johnston-Gilbert Garden* is centered on a series of landscaped terraces using boxwood hedges, stacked stone walls, and



Photo by Jim Colbran

Dooryard garden at the Patterson-Carr House, Atlanta

The conference opened with self-guided tours of the historic vernacular landscape of the 1860s Tullie Smith Farm, the 1928 Swan House mansion's formal gardens, the Georgia native plant collection in the Quarry Garden, the Cherry Sims Asian-American Garden, the Rhododendron Garden, the Swan Woods Trail, and the Gardens for Peace.

Participants also toured four private gardens in the Northside area of Atlanta. Designed

garden on the tour was the *Belman-Korando Garden*, owned and created by the proprietors of Boxwoods Gardens & Gifts in Buckhead. With only three-quarters of an acre, Randy Korando designed a grand garden, including a fountain, pool, woodland walk, moss garden, palm house conservatory, and fern-covered grotto. Garden ornamentation highlights this unique garden.

Informative lectures were a key component of the 2003 annual meeting. Friday's opening talks included a fascinating introduction to the history of Atlanta by well-known historian Darlene Roth and an in-depth discussion of Atlanta's Northside Garden Heritage by Spencer Tunnell, ASLA. The afternoon featured an educational discussion on significant volumes in American garden literature held at the Cherokee Garden Library by Brad Lyon, co-owner of Elizabeth Woodburn, Books, followed by an engaging



Photo courtesy of the Atlanta History Center

Gardens at the Historic Tullie Smith Farm at the Atlanta History Center

walks to create a complete composition. Recently, the Gilberts have added an extensive collection of annuals, flower shrubs, and perennials to this historic garden.

The renowned architect Philip Trammell Shutze created the *Patterson-Carr house and gardens* in 1940. Shutze's plan fashioned "a garden view from every room." In the 1960s, Edward Daugherty, FASLA, and Anne Carr simplified the original dooryard garden. Landscape designer Ryan Gainey refurbished the dooryard garden further in the 1980s.

Designed in 1925-1926 by the celebrated architect Neel Reid, the *Shelton-Walden gardens* contain several garden rooms along a central axis. Honoring the historic garden, the original terraced garden plan was enhanced by Dargan Landscape Architects in recent years.

The only contemporary

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Atlanta's Landscape Legacy...

(continued from page 4)



Photo by Jim Cochrane

Pool and fountain at Belman-Korando Garden, Atlanta

presentation by Emily Wilson, discussing her work in compiling the letters of Elizabeth Lawrence and Katherine S. White for her book *Two Gardeners: a Friendship in Letters*. [See review by Mary Anne Pickens in this issue]

Georgia Tech professor Doug Allen began Saturday's program with a lecture on Frederick Law Olmsted's work in the United States and in Georgia. Historian and author William R. Mitchell's next spoke on J. Neel Reid, influential architect in Atlanta and the southeast. Professor Elizabeth Dowling concluded the talks by examining the work of Philip Trammel Shutze.

Other components of the conference included the opening of the exhibit *Pathways to the Past: Highlights from*



Photo by Cynthia Mueller

Swan House Garden

the Cherokee Garden Library, highlighting historic books, paintings, journals, images, seed catalogs, and agricultural journals that help garden historians explore various facets of Georgia's garden history.

Participants who took advantage of an optional excursion outside Atlanta visited two sites: the antebellum house (ca. 1828) and twentieth-century gardens of Bankshaven in Newnan, and Ferrell Gardens at Hills & Dales in LaGrange, Georgia. William Banks Sr.

commissioned landscape architect William C. Pauley to design the grounds of his estate in 1928. In the late 1960s, William Banks Jr. approached his mother about replacing the original Tudor house with an antebellum Federal-style house designed by Daniel Pratt. From the formal gardens near the house and the maze-patterned boxwood garden to the stunning natural vistas and fountain garden, today the relocated house coexists beautifully with the historic garden.

Located on the western portion of the Piedmont plateau, LaGrange is home to an extraordinary antebellum landscape, Ferrell Gardens. Initially developed in the 1840s by Sarah Ferrell, the plan included an elaborate system of paths, terraces, and parterres that incorporated numerous



Photo by Cynthia Mueller

Callaway Gardens near Columbus, Georgia

religious and Masonic symbols. Following Ferrell's death in 1912, Fuller E. Callaway purchased the property. The Callaway house, "Hills and Dales," designed by Neel Reid, was built between 1914 and 1916 on the grounds of Ferrell Gardens. In collaboration with the Callaways, Reid designed a landscape plan for the property, taking his inspiration from Ferrell's legacy. The gardens are still maintained under the stewardship of the Callaway family, which also established the famous Callaway Gardens near Columbus, Georgia.

Through fascinating lectures, delightful garden tours, and wonderful comradeship, the 21st Annual Meeting brought together SGHS members to explore a variety of early twentieth-century gardens and landscapes in the Northside area of Atlanta—an important fact of *Atlanta's Landscape Legacy*. The 22nd Annual Meeting, headquartered in the historic French Quarter of New Orleans, promises exciting tours and lectures on gardens of the French Quarter and Uptown in the Garden District. Please join us for another fabulous meeting in New Orleans, May 7-9, 2004!

Staci Catron-Sullivan is the Director of the Cherokee Garden Library, Center for the Study of Southern Garden History, Atlanta History Center.

Founded in 1975 by the Cherokee Garden Club, the

Cherokee Garden Library, Center for the Study of Southern Garden History

Kenan Research Center—Atlanta History Center

Cherokee Garden Library, Center for the Study of Southern Garden History, is an active resource center and repository of educational and research information for the South's gardening and horticultural communities. With over 6,500 volumes, the Cherokee Garden Library is a treasure for students, landscape architects, landscape designers, gardeners (both amateur and professional), historians, and anyone interested in horticulture, landscape design, gardening, or garden history. The library supports the interpretation of the six major garden collections at the Atlanta History Center, particularly the Historic Plant Collections, the Native Plant Collections and the Asian Plant Collections.

The library contains a wide range of materials in various formats that are available for researchers, including:

- ❖ The Elizabeth Woodburn Historic Collection, which traces the history of American Horticulture from 1634 to 1900, contains 1,148 historic volumes.
- ❖ The Contemporary Collection, which supports the historic collections, holds 2,520 volumes.
- ❖ The Virginia Hand Callaway Historic Collection, a long-term loan from the Ida Cason Callaway Collection, includes 1,000 historic volumes.
- ❖ The Elizabeth Lawrence Collection, the personal library of a well-known North Carolina garden writer, contains 456 volumes, as well as 3 linear feet of manuscript materials, including letters, notes, and ephemera.
- ❖ The Julia Martin Collection, the personal library and landscape architecture drawings of the renowned Georgia landscape architect, contains 128 volumes and approximately 100 drawings.
- ❖ The Henry Hicks Collection, the personal library of a prominent New York nurseryman, has 63 volumes.
- ❖ The J. Larry Gulley Collection, the personal library of former University of Georgia archivist, contains 29 volumes.
- ❖ The Adair/Smith International Gardening Collection, a recently established collection on international gardening, contains 34 volumes.
- ❖ Historic Agricultural Journal Collection has 23 journal titles, including *The Southern Cultivator* and *American Cotton Planter*, ranging from 1823 to 1939.
- ❖ Seed and Nursery Catalog Collection includes 1,200

historic and contemporary catalogs from 1859 to the present.

- ❖ Historic and Contemporary Periodical Collection has 49 titles, ranging from 1905 to the present.
- ❖ Subject and Personality File Collection, contains 11 linear feet of information from arboretums to gardens and from greenhouses to vegetables.
- ❖ The General Manuscript Collection, containing 16.5 linear feet of manuscript materials, holds records from The Garden Club of Georgia, Inc., the Georgia Botanical Society, the Southern Garden History Society, Constance Draper (landscape designer), Pomaria Nursery (Pomaria, SC), Founders Memorial Gardens (Athens, GA), Helen Hawkins Clarke (landscape architect), the Georgia Historic House and Garden Pilgrimage, the Georgia Historic Landscape Initiative, Norma Seiferle (botanist), Edith Henderson (landscape architect) Mary Gibson Henry (garden writer), Bellwood Plantation, Hastings Nursery, Berckmans/Fruitland Nurseries, Elizabeth Lawrence (garden writer), Virginia Hand Callaway, George Stritikus (horticulturist), Southern Nursery Association, and Hugh Dargan Associates. Of particular note are the following:

- The Berckmans Collection, family and business records from the Berckmans who established the famous Fruitland Nurseries in Augusta, Georgia in 1859, holds 29 volumes as well as 3 linear feet of manuscript materials.
- The Hastings Collection, family and business records from the Hastings who established a prominent Atlanta nursery, contains 1 linear foot of manuscript materials and Hastings seed catalogs from 1889 to 1993.

The Cherokee Garden Library, Center for the Study of Southern Garden History, is located in the James G. Kenan Research Center, at: The Atlanta History Center, 130 W. Paces Ferry Road, NW, Atlanta, Georgia 30305. The library and the Kenan Research Center are open to the public Tuesday through Saturday from 10:00 A.M. to 5:00 P.M. For more information on the Cherokee Garden Library, please contact Staci Catron-Sullivan at (404) 814-4046 or at Scatron-Sullivan@AtlantaHistoryCenter.com.

- ❖ “Central Park: A Sesquicentennial Celebration,” at the

Reviews: Three Exhibitions and a Book Celebrating Central Park

Metropolitan Museum

- ❖ “Celebrating Central Park, 1853-2003,” at Hirschl & Adler Galleries
- ❖ “Central Park in Blue,” at the Museum of the City of New York

The sesquicentennial of Central Park, described as “the most important work of American art of the nineteenth century,” is being observed in 2003, the 150th anniversary of the passage of legislation on July 21, 1853 setting aside a great tract in the center of Manhattan for public use. This celebration coincides with the centennial of the death of Frederick Law Olmsted (1822-1903), who with Calvert Vaux (1824-1895) won the competition in 1858 for its design, and has long been credited for its success as the model for subsequent parks and park systems in the United States. The celebration has taken a number of forms.

The Metropolitan Museum, which has occupied a site at the east edge of the park facing onto Fifth Avenue since 1880, has mounted “Central Park: A Sesquicentennial Celebration,” which runs through August 31st. This small but important exhibition includes original presentation drawings, plans and photographs from the “Greensward” proposal submitted by Olmsted and Vaux together with the newly discovered plans submitted in the competition by Samuel I. Gustin and John J. Rink as well as photographs taken in stages of the park’s construction and planting. Some twenty blocks to the North, the Museum of the City of New York, which faces west across Fifth Avenue to the park and its Conservatory Garden, is exhibiting thirty-plus cyanotypes of the park in its “Central Park in Blue” through September 28th.

Hirschl & Adler Galleries, a dozen blocks south of the MET, has mounted a large, very handsome show of paintings, lithographs, drawings, and photographs entitled “Celebrating Central Park, 1853-2003,” that commemorates its creation and presents works that have taken the park, its design features, and the pleasures enjoyed on its grounds as their subject. This remarkable exhibition, now closed and represented by a multi-fold brochure rather than the catalogue it deserved, included a wide range of images. Johann Mongles Culverhouse’s “Skating on the Lake” of 1865 is one of the earliest views of the delight New Yorkers took in the new pleasure ground. It is joined by paintings by Maurice Prendergast, Ernest Lawson, and William Merritt Chase reflecting turn-of-the-century enjoyments, evocative black and white photographs from the interwar period and later, and a drawing for Christo’s 2000 concept, “The Gates, Project for Central Park.” Panoramic views afforded high-rise residents along Fifth Avenue and Central Park West appear in John Koch’s “Discussion” of 1974, where a couple are seen talking in an apartment sitting room in front of windows overlooking the park.

The shows at the Metropolitan Museum and

Hirschl & Adler Galleries were mounted in cooperation with the Central Park Conservancy; a not-for-profit membership society formed in 1980 whose goal has been the restoration and preservation of this seminal public work. It is to the credit of the Central Park Conservancy that this celebration is occurring and that over the past fifteen or so years, visitors to Central Park have experienced the place envisioned by Olmsted, Vaux, and the early commissioners. In the 1960s and 1970s, budget cuts, neglect and a degree of surprisingly poor stewardship, together with the effects of a series of unfortunate decisions beginning decades earlier, had left great sections of the park continually littered and bare of grass, its trees and shrubs ill-pruned, diseased, or otherwise unattended, its built features deteriorated, and its waters murky and decidedly unclean. During the last decade, especially, millions of dollars raised by the conservancy have been amazingly well spent. Meadows and lawns are renewed, trees pruned and replaced where necessary and needed, shrubs in beds, borders, and alone are healthy again and blooming, lakes, ponds, and waterways appear bright if not entirely pristine and can now reflect light and clouds passing overhead, the Conservatory Garden is richly planted, and buildings repaired and restored. The park is filled with people strolling, reading, jogging, bicycling, riding horseback, sailing, and admiring its plantings and each other. In short, Central Park is alive and healthy again, and enjoying a sustained level of high stewardship. The Central Park Conservancy is its major guardian but no less critical to the ongoing success of this park-wide renewal is an obvious, new degree of pride and caring by those using the park whether they are New Yorkers or visitors.

Central Park, An American Masterpiece: A Comprehensive History of the Nation’s First Urban Park.

Text and photographs by Sara Cedar Miller. Harry N Abrams. 2003. 240 pages with 316 illustrations, 200 in color. Hardcover. ISBN: 0-8109-3946-0

In addition to the exhibitions devoted to Central Park, the conservancy has given itself and readers throughout the country a present in the form of *Central Park, An American Masterpiece*. This lavishly illustrated history of the park recounts its origins and development, beginning with calls for its creation by the poet and editor William Cullen Bryant in 1844 and Andrew Jackson Downing in 1848 and 1851, the passage of legislation in 1853, its setting apart through the purchase of a vast rectangle of land between 59th Street and 106th Street in the center of Manhattan, the ill-formed first attempt at its design by Egbert L. Viele, and the call for the competition won in 1858 by the partnership of Olmsted and Vaux. In other places and under other circumstances, the creation of the park might have proceeded smoothly thereafter, but this was a park in a city where powerful politicians and titans of industry and finance held

Reviews: Three Exhibitions...

(continued from page 7)

sway; their influence was a force more difficult to reckon with than the features of a rough stony landscape where nature was engineered and remade in a naturalistic image. The close cooperation that produced the “Greensward” plan carried through the critical first years of the park’s development until 1861 when Frederick Law Olmsted departed in frustration with political interference at every level. But, by then, his critical imprint had been secured on the land and the park whose boundary would be expanded to 110th Street in 1863.

Sara Cedar Miller brings enviable skills to this book as its writer and photographer. In 1984 she went to the Central Park Conservancy as its photographer and recorded the organization’s march of progress over the grounds as one section or feature after another was renewed, replanted, or otherwise made to flourish again. She has been a first-hand, on-site witness to this long steady process of renewal that, in its nurturing way, is not unlike the means of creation employed in the park in the 1850s and 1860s. In 1989 she became the official historian

of the park for the conservancy and it was in this role that she discovered two of the original thirty-three plans entered in the competition, which had long been thought lost. Submitted by Samuel I. Gustin and John J. Rink, these hang in the Metropolitan Museum show and are reproduced for the first time in the book.

Her long dual tenure as photographer and historian has given her a perspective on the park that informs and shapes *Central Park*. Ms. Miller’s photographs represent the park—and its parts—in all seasons and hours of the day, from intimate vignettes capturing flowers, architectural and sculptural detail, through larger views of meadows, fountains, lakes, and waters, buildings, sculpture, and garden features including the crabapple allées in the Conservatory Garden, to the panoramic views from the apartment windows of millionaires, which dare the eye to encompass what it sees.

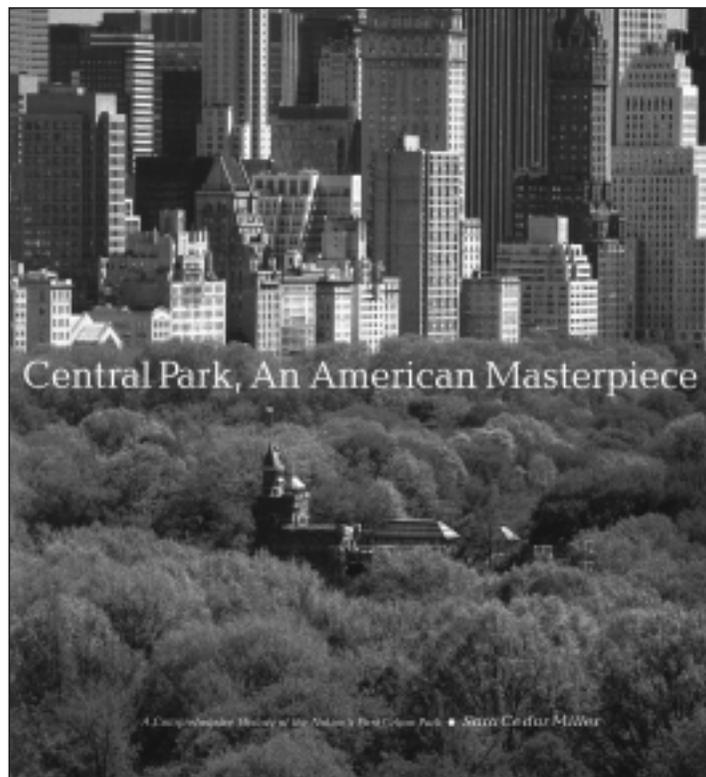
Central Park, An American Masterpiece, described as “a definitive illustrated history,” is a valuable milestone in a body of art and literature ranging from bird’s eye views,

paintings, and photographs, to guidebooks, picture books, biographies of Olmsted and Vaux, and the like, that celebrate this remarkable place. Olmsted and Vaux are given due credit here as they are elsewhere, and attention is paid also to the contributions of Robert J. Dillon whose efforts have been under-appreciated. In her clear affection for Bethesda Terrace, lying at the heart of Central Park, Ms. Miller gives visible credit to the imaginative, appealing work of Jacob Wrey Mould who designed the rich carvings of flora and fauna for the stone terrace, and she illustrates them with a beautiful series of photographs. Mould would later collaborate with Calvert Vaux in the design of the original building for the Metropolitan Museum. Sara Cedar Miller likewise recognizes the sculptor Emma Stebbins and the circumstances of her life that influenced her design for the angel and cherubs of the Bethesda Fountain.

But, as one nears the end of the book and its sequence of sketches and photographs chronicling the history and appearance of so many garden, landscape, and

architectural features making up the fabric of the park, one’s mind returns to Frederick Law Olmsted and his original proposal. When Olmsted and Vaux incorporated the sunken transverse roads, linking the east and west sides of the park into the parkway system, they could not have envisioned their use by automobiles, delivery vans, taxis, ambulances, and the like today. And while the elevator was invented by Mr. Otis in 1852 and Calvert Vaux’ anticipation of multiple-unit dwellings in New York first met success in Richard Morris Hunt’s Stuyvesant Building of 1869, neither man would have dreamed of the high-rise apartment buildings that now encircle Central Park. Yet, when Olmsted and Vaux

conceived their “Greensward” plan in 1858, they emboldened it with an understanding of scale and proportion that fitted its then 750 or so acres and, more importantly, transcended both time and the conventional constraints of place. Doing so, they created a landscape in Central Park whose elastic structure has remained intact through accommodations to new uses and facilities during the



Central Park, An American Masterpiece by Sara Cedar Miller

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Reviews: Three Exhibitions...

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succeeding years. In like fashion, Central Park and its features have retained an unique degree of harmony and compatibility with the buildings that appear to rise even higher and higher on its perimeter.

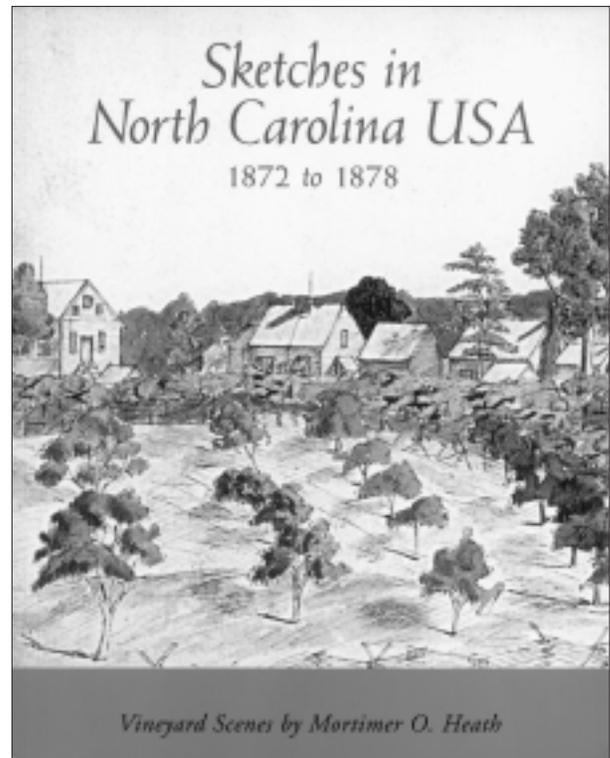
For some time now I have been engaged on the preparation of a major amendment to the National Historic Landmark designation report for Biltmore Estate. It was declared a National Historic Landmark in 1963 and Central Park gained that status in 1965. Although these two pre-eminent works of Olmsted lie thirty years apart, at the beginning (1858) and the end (1888-1893) of a career without peer in American landscape design, they share amazingly similar ambitions and parallel degrees of success. In their time, each involved the making of an important landscape on a scale unprecedented in the United States. And, both were greatly influenced by Olmsted's travels in England and on the Continent in 1850. In 1852, six years prior to the Central Park competition, Frederick Law Olmsted published his *Walks and Talks of an American Farmer in England*. His preface to an account of Eaton Park is an altogether apt and poignant description of his role in the creation of Central Park.

“What artist so noble, has often been my thought, as he who, with far-reaching conception of beauty and with designing power, sketches the outline, writes the colors, and directs the shadows of a picture so great that nature shall be employed upon it for generations before the work he has arranged for her shall realize his intentions.”

Now, 150 years later, we see that *nature* has completed the task Olmsted devised for her.

“Sketches in North Carolina USA, 1872 to 1878”:
Vineyard Scenes by Mortimer O. Heath. North Carolina Division of Archives and History, Raleigh. 2001. 113 pages. Paperback. ISBN 0-86526-299-3 \$25

Despite the broad interest in vineyards and wineries developed in the South in the closing decades of the 20th century, relatively little attention has been given to the earlier history of viticulture in the region. In the 18th century, efforts to produce good quality wine were often marked by frustration and failure. William Byrd II attempted to grow grapes for winemaking at Westover in the 1730s but was soon forced to give up the ambition. Having consulted with his friend Peter Collinson in England on the subject, he wrote to Collinson on July 18, 1736, “I agree with you in opinion, that this chearer of Gods & men will thrive best in the neighbourhood of the mountains.... Therefore when that



fine country comes to be inhabited by people who understand it, I shall hope to drink your health in generous wine of their making.” Now, more than 250 years later, the wisdom of their 18th-century views has been proved correct by the highly successful wineries located in the western regions of Virginia and North Carolina.

In the meantime, about midway between Mr. Byrd's admission of defeat and the accomplishments by the Biltmore Estate Winery in North Carolina and Virginia's Barbooursville Winery, among others, Sidney Weller established a successful vineyard and made wine of good quality in Halifax County, North Carolina. In 1829 Mr. Weller (1791-1854), a native of New York state, purchased a tract of some 300 acres near Brinkleyville, about ten miles south of the Virginia-North Carolina line, planted vines, and was soon producing wine that found a ready market in both states and points beyond. Sidney Weller, like William Byrd, was a progressive agriculturist, a subscriber and contributor to agricultural publications, and in this vein he understood the value of the native Scuppernong grape, which he cultivated along with other native and imported vines.

He recounted the brief history of his vineyard in an article published in *The Cultivator* (Albany, New York) in September 1841, noting “near five acres of flourishing vineyard; ... a wine house and other buildings requisite for the establishment.” His plantation also included some five acres of mulberry trees, together with large and small silk houses. Silk production was his only failure, one he shared with many others in the antebellum period. At the end of the

Book Review: Sketches in North Carolina...

(continued from page 9)

decade, through an advertisement in *Debow's Review* (New Orleans, Louisiana), reprinted in the *North Carolina Farmer*, he offered for sale "A pretty large supply of Scuppernong well rooted grape vines.... Also such fruit and ornamental trees as most suitable for Southern parts of our Union. Also Rhubarb or pye plants for tarts, and raspberry and strawberry, and, in short, most articles in the nursery line of business at moderate prices." By 1850 he had doubled his vineyard to ten acres with around 200 varieties of grapes, however, he enjoyed the largest success with a smaller group of some twenty-six grapes including the prolific Scuppernong, the metaphorical workhorse of his vineyard.

Sidney Weller continued to improve his plantation vineyard through the early 1850s when, in 1852, he was a founder of the State Agricultural Society of North Carolina. In 1853 he exhibited his grapes and wines at the society's fair in Raleigh and at another in Norfolk, earning plaudits in both cities. During the winter of 1853-54 he prepared an advertisement for both his wines and grape vines, describing the Scuppernong as "the best grape in the world for our climate," which appeared in the *Farmer's Journal* (Raleigh, North Carolina) in April 1854. Alas, its publication was posthumous. Sidney Weller had died on March 1, 1854 and his body was buried in the small family cemetery on the winery grounds.

Weller's widow Elizabeth continued the profitable operation of the vineyard after his death, and she reported the production of 2,000 gallons of wine, along with other farm produce, to the census taker in 1860. While Mrs. Weller suffered many of the privations of others during the Civil War and Reconstruction, losing one son in the Battle of Shiloh, another to death at home, and seeing a third discharged for disability, all in 1862, she maintained the vineyard through the war and afterward. On August 22, 1867, three years before her death, she sold the vineyard and winery operation for \$30,000 plus lands in Nash County, North Carolina, to Joseph J., Charles Williams, and Francis M. Garrett.

H. G. Jones, the author of *Sketches in North Carolina USA, 1872 to 1878*, was drawn to the story of the Weller/Garrett vineyard through an article on Mr. Weller, who came to be known as a "book farmer," written by Cornelius O. Cathey and published in the *North Carolina*

Historical Review in 1954. He later learned of the survival of a remarkable group of pen, pencil, and watercolor drawings, made of the vineyard by Mortimer Oldham Heath (1853-1891) during the years from 1872 to 1878, when the Garrett brothers set about enlarging the operations and improving the winery. Mr. Heath dispatched the sketches in letters to his family in England where his father preserved them in a scrapbook. H. G. Jones first saw the scrapbook and the sketches in 1987.

Around ninety of the preserved sketches are reproduced in *Sketches in North Carolina*. These images include his views of Mosby Hall/Little Manor where the young Mr. Heath took lodgings, interiors and landscapes, vineyard, field and woodland scenes, laborers and their work, houses and buildings in the neighborhood, himself and friends at leisure, and a drawing of the Weller cemetery. A short biographical sketch of Mortimer Oldham Heath, written by his grandnephew, precedes Mr. Jones' excellent account of Sidney Weller and his vineyard. This series of narratives continues with an account of the Garrett vineyard and winery that was long managed by Charles Williams Garrett (ca. 1823-1886) and renamed the Medoc Vineyards. After Mr. Garrett's death in 1886 the Medoc Vineyards were managed by his son-in-law Henry Spooner Harrison (1852-1937) and his nephew Paul Garrett (1863-1940), for whom H. G. Jones has also prepared biographical paragraphs.

A fire in 1906 effectively destroyed the Medoc Winery in Halifax County. It was then under lease to Paul Garrett, president of Garrett and Company, who operated a winery in Berkley, Virginia (near Norfolk), where he produced the best-selling "Virginia Dare" wine. In the end the family's decision not to rebuild the Halifax County winery proved wise: North Carolina voters approved Prohibition in 1908. Today, a near century afterward, the site of North Carolina's first important commercial vineyard is marked by a later frame house and ruins, but its appearance in its prime is forever recorded in a young Englishman's *Sketches in North Carolina USA, 1872 to 1878*.

Reviews by Davyd Foard Hood, Book Review Editor
Isinglass, Vale, North Carolina

The Introduction of Princess Tree into North America

By Dr. Arthur O. Tucker - Delaware State University, Dover

Several years ago, I was contacted by Winterthur Museum on the story that princess tree (*Paulownia tomentosa* (Thunb.) Steud.) had been introduced into New Castle, Delaware via its seeds used in packing china. I searched and searched for period references to this story, but even porcelain experts laughed in my face when I broached the subject. The finding that most of the Web pages, circulars, and newspaper articles with this story quoted each other with exactly the same words and no attribution did not reinforce my efforts to substantiate its veracity. For example, one Web page (Gibson 2003) says:

“By the 1830s, the porcelain trade brought regular contact between Asia and the United States, which was probably how the paulownia spread to this continent. In the days before packing “peanuts” and plastic sheets of air bubbles, paulownia seed pods served as packing material for shipments of delicate porcelain to the United States. When the pods were discarded, the trees sprouted throughout the East, especially along the banks of the Hudson, Schuylkill, and Brandywine Rivers.”

According to Shiu-ying Hu's revision of the genus *Paulownia* (1959), the princess tree is found cultivated in northern China, Korea, and Japan. Hu records that in 1844, C. M. Hovey, editor of the *Magazine of Horticulture, Botany, and all Useful Discoveries and Improvements in Rural Affairs* made a tour through parts of England, Scotland and France in the autumn. He published a detailed record of seeing “the original tree of the celebrated *Paulownia imperialis*, which has lately attracted so much attention in Europe.”

Interpreted in a historical context, this means that Hovey was not familiar with the tree in North America, and the tree at the Jardin du Roi (later Jardin des Plantes) in France, introduced in 1834 and planted outside in 1836, attracted his attention. This was not the first tree in Europe, however, as Siebold planted a specimen from Japan in the Netherlands in 1830, originally at the Botanic Garden in Holland, later transplanted to the Botanic Garden at Ghent (Hu 1959; Poiteau in Downing 1846b).

Contrary to the Web pages, Browne (1846) records that the first introduction of the princess tree was in 1843, by Messrs. Parson of Flushing near New York. Browne writes: “It has since been propagated in several nurseries in the union...” and “It is easily propagated by cuttings of the roots, put into thumb-pots, and will grow in any common garden soil.” Hu (1959) records the first herbarium specimen of *P. tomentosa* collected in North America as a specimen collected by C. W. Short in Kentucky in 1853.

Downing wrote (1846a): “When the *Paulownia* was first offered for sale in Europe, about three years ago, it was advertised by the Brothers Baumann, the great nurserymen

of the Rhine, at from three to six guineas per plant. From the rapidity with which the nurserymen are propagating it now, in this country, we have no doubt it may be bought next autumn at wholesale, at about the same price per hundred trees.” Downing further adds: “The tree has not yet, to our knowledge, flowered in this country, but will probably do so next spring. As soon as the seed are produced in abundance, we advise cultivators to resort to them—the best of all modes of propagating ornamental trees—when it is possible to do so.” The first specimen of the princess tree to flower in North America was recorded by S. B. Parsons in 1847.

Even Murrill's article in 1917 on the princess tree at the New York Botanical Garden does not mention any introduction via seeds from packing and essentially repeats the introduction in New York, not Philadelphia. This importation of Chinese porcelain into North America stretches back to the late 16th century; it arrived on Spanish galleons, then Dutch, British, and French and finally on American East Indiamen (Nilsson 2003). So if the princess tree had been actually used for packing, we would surely expect note of its appearance prior to 1843 and its flowering prior to 1847. If any accidental introduction via packing occurred after 1843, the extensive, purposeful propagation by the North American nursery industry would have swamped any naturalization!

If anyone has any period literature on introduction of the princess tree to North America prior to 1843, I would be very interested in acquiring copies!

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Of Interest

Landscape Architecture magazine has published an article in the July 2003 issue (vol. 93 no. 7) that may be of interest to those planning to attend the SGHS meeting in New Orleans in May of 2004. Entitled "Almost Another Country," J. William Thompson, FASLA, discusses both the historic and contemporary public landscapes of the city today. Interviews with local landscape architects and designers add insight into the descriptions of the City's landscape fabric. Interesting sidebar articles discuss such unique features as the cemeteries and list the top ten landscape destinations. *Landscape Architecture* magazine should be available at a local library or by contacting the American Society of Landscape Architects in Washington DC at 1-800-787-5267.

The July 2003 issue of the *AABGA Newsletter* (No. 341) includes the following noteworthy

announcement: Mount Auburn Cemetery in Cambridge, Massachusetts, was designated a National Historic Landmark by the Secretary of the Interior Gale Norton. With this designation, Mount Auburn was recognized for its importance as one of the country's most significant designed landscapes. Mount Auburn was founded in 1831 as a nonprofit, nonsectarian cemetery, the first large-scale designed landscape open to the public in North America. The cemetery's founders planned a landscape where horticulture, sculpture, and architecture combined with the beauty of nature to create a place of comfort and inspiration. At the time, this was a novel concept but a successful one, and it transformed the practices of burial and commemoration of the dead throughout the country. Mount Auburn served as a model for cemeteries nationwide. In turn the popularity of such cemeteries fostered the development of the nation's public parks.

Elizabeth Lawrence's Charlotte, North Carolina Garden

The Summer 2003 issue of *The Newsletter of the Garden Conservancy* outlines an effort underway to preserve Elizabeth Lawrence's gardening legacy in North Carolina. Miss Lawrence (1904-1984) was a noted landscape designer and prolific garden writer, particularly on subjects related to gardening in the South. Her book, *A Southern Garden*, published in 1942 and reprinted in 2001, is considered by many to be a classic in the genre. Her correspondence with a well known *New Yorker* editor and writer was published in the popular book *Two Gardeners: Katharine S. White and Elizabeth Lawrence: A Friendship in Letters* (2002) edited by Emily Herring Wilson. [See Mary Anne Pickens article in this issue] In the course of her life, Elizabeth Lawrence designed and maintained two gardens of her own, at her family home in Raleigh, North Carolina, and at her final home in Charlotte.

Lindie Wilson now owns her Charlotte homestead, which she purchased several years after Miss Lawrence's death and has since maintained. In 2002 Lindie Wilson contacted the Garden Conservancy for advice in planning for the garden's preservation. In March of this year, the Conservancy convened a roundtable to discuss the site's potential for preservation. Ms. Wilson hosted the meeting with Director of Preservation Projects Bill Noble and board member Patti McGee (who serves also on the SGHS board) representing the Conservancy. Representatives of the Southern Garden History Society board (Gordon Chappell, Jim Cothran, and

Davyd Foard Hood), Preservation North Carolina, Wing Haven Gardens and Bird Sanctuary (a neighbor), Cherokee Garden Library, and Daniel Stowe Botanical Garden were in attendance and, by the end of the discussion, had agreed to coalesce as the Friends of Elizabeth Lawrence Garden.

The friends met again in May, with the additional representatives from the Charlotte Council of Garden Clubs and the Winslow Group. At that meeting it was decided that it is essential to develop a program and business plan for the property, and a committee was established to determine how best to proceed. Working closely with the Wing Haven Foundation, the group has secured funding from the National Trust Preservation Services Fund and the Southern Garden History Society to support the work. The committee is currently evaluating professional consultants.

It is anticipated that the plan for the property will outline several options for the preservation of the home and garden with an assessment of the feasibility and funding requirements for each scenario. Possibilities for the preservation of the property could range from continued private ownership with a conservation easement to ownership by an independent non-profit organization working with Wing Haven. Once the plan is completed, it will be presented to the Friends of Elizabeth Lawrence Garden for consideration.

[Text from TGC Newsletter Vol. 14, No. 2, updated by Dia Steiger and Patti McGee.]

Two Gardeners brought to life through the words of Emily Wilson

Emily Herring Wilson's presentation for Atlanta's Annual Meeting of the Southern Garden History Society proved once again that in spite of the old adage about a picture being worth a thousand words, a good storyteller could hold her audience's attention without slides or PowerPoint projections! Author of *Two Gardeners, a Friendship in Letters*, [See Davyd Foard Hood's review of *Two Gardeners* in *Magnolia*, Vol. XVII, No. 4, Summer/Fall 2002] Ms. Wilson told how she came to put together the book based on the correspondence between Katharine S. White and Elizabeth Lawrence. While she disclaims being a gardener herself, Emily Wilson has done her research and knows her two gardeners very well. The cadence of her strong southern voice as she read excerpts from the book made you feel as though you were listening to family stories to be treasured and passed down to the next generation.

The correspondence between Katharine White and Elizabeth Lawrence went well beyond a discourse on gardening, delving into each other's various books and articles, accomplishments and disappointments, and inevitably, family and health matters. Emily Wilson pointed out that while there were many letters expressing invitations to visit each other, they met only once while Elizabeth Lawrence was in New York in April 1967. Surprisingly, after that meeting, no letter was exchanged until November of 1967 when Katharine White mentioned it briefly, almost in passing, saying she had written so many letters in her mind,

that she was not sure whether or not she had actually written. Ms. White's admiration is touchingly apparent in the opening sentence of this letter, which Ms. Wilson read aloud: "Meeting you in person at last—you who have been my guide and mentor and my envy and admiration because of your knowledge and your wonderful books and writing—was a nervous moment for me so if I acted jumpy, I hope you can forgive me." Elizabeth Lawrence's next letter made no mention of it.

Ms. Wilson noted that after nearly twenty years of correspondence, both writers wanted to have safe depositories for each other's letters. Elizabeth Lawrence's letters are now in the Watson Library of Northwestern State University in Louisiana, and her garden library is in the Cherokee Garden Library in Atlanta. Katharine White's papers are in the Special Collections of the Library at Bryn Mawr College.

Two Gardeners has recently been published in England. Interestingly, while the initial attraction was in Katharine White, upon reading the book, people become aware of and intrigued by Elizabeth Lawrence. Fortunately for us all, Emily Herring Wilson's biography of Miss Lawrence will be forthcoming. Those of us who heard this wonderful talk or who have read *Two Gardeners* eagerly anticipate this new work.

By Mary Anne Pickens, Columbus, Texas

Members in the News

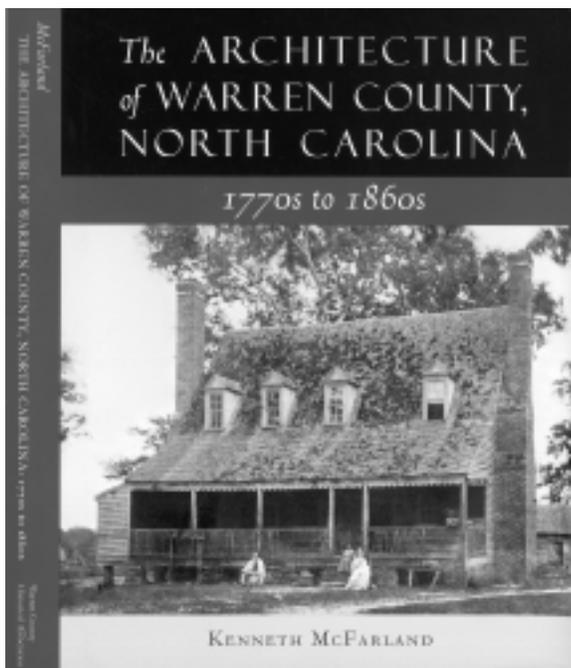
On March 30, 2003 **Beate Jensen** of Fredericksburg, Virginia was recognized for her work at Belmont, the estate of Corinne and Gari Melchers. Each year the Historic Fredericksburg Foundation recognizes various preservation projects and individuals in the community for their especial merit in helping to preserve aspects of Fredericksburg's historic built environment. Previously, however, no award has focused specifically on historic landscapes, so the award SGHS member Beate Jensen received for her work to restore the Corinne Melchers landscape at "Belmont: the Gari Melchers Estate and Memorial Gallery" was the first of its kind. Belmont is a National Historic Landmark.

Recent articles in the *New York Times* have included mention of SGHS members. Garden editor Anne Raver's "In Search of Meaningful Companionship," from the June 29th edition, cites **Dr. Art Tucker**, along with Thomas DeBaggio, and their book *The Big Book of Herbs* (Interweave Press, 2000). **Scott Kunst**, rare bulb specialist and owner of Old House Gardens, was included in Elisabeth Ginsburg's July 13th article, "Martagon: A Lily With an Identity Problem."

The August issue of *The Magazine Antiques* contains an article on "Victorian Garden Edging Tiles" by SGHS vice-president **James Cothran** of Atlanta. The article discusses the history of these little known garden artifacts. Jim has collected over 80 different patterns of garden tiles and has conducted research on their origin and use in both European and American gardens. Also of note, Jim Cothran's latest book, *Gardens and Historic Plants of the Antebellum South*, will be available in October 2003. Published by the University of South Carolina Press, the book offers a comprehensive overview of gardens, landscape features, horticultural literature, and heirloom plants of the American South from 1820-1860.

Kenneth McFarland Receives AASLH Award

Ken McFarland, immediate past president of the Southern Garden History Society, has received an AASLH Award of Merit for his recently published book, *The Architecture of Warren County, North Carolina, 1770s to 1860s*. The American Association for State and Local History's Annual Awards Program, now in its 58th year, is the most prestigious recognition for achievement in the preservation and interpretation of local, state, and regional history. Awards for 2003 represent ninety-one organizations and individuals from the United States. Award winners will be honored at a special banquet during the 2003 AASLH annual meeting in Providence, Rhode Island in September.



The awards program was initiated in 1945 to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history throughout America. The AASLH Awards Program not only honors significant achievement in the field of local history, but also brings public recognition of the opportunities for small and large organizations, institutions, and programs to make contributions in this arena.

The AASLH is a not-for-profit professional organization of individuals and institutions working to preserve and promote history. From its headquarters in Nashville, Tennessee, the organization works to advance knowledge, understanding, and appreciation of local history in America. AASLH publishes books, technical publications, a bimonthly magazine, and monthly newsletter and it sponsors regional and national training workshops and an annual meeting.

Old Salem's new visitor center will be location of fall conference

Old Salem, Inc., headquarters for the Southern Garden History Society, opened a multi-million-dollar new visitor center May 14th. The old visitor center will be torn down and the large gardens of the Single Brothers will be reconstructed on the original site of the gardens. The fall landscape conference will be held in the new visitor center.

Old Salem, Inc. also opened on May 5th the restored 1861 brick St. Philips Church, oldest standing African-American church in North Carolina. This site, together with the reconstructed 1823 log church, is now open to the public. Also opened last November is the restored Timothy Vogler gunsmith shop. The Old Salem Toy Museum, which opened last November, is attracting many visitors.

The SGHS was formed in Old Salem in 1982 as a result of the conferences on Restoring Southern Gardens and Landscapes. Paula Chamblee, who serves as SGHS membership secretary, handles membership records and mailings in the Old Salem, Inc. office. The society pays an annual fee to Old Salem, Inc. for Paula's services, use of office equipment, and other needed services. Old Salem, Inc. also provides a small office in its maintenance facilities for the society and for the landscape conferences. Storage is available there for back issues of *Magnolia*, bound *Magnolias*, and other publications of the society. Kay Bergey serves as publications secretary for the society and handles orders. She also is landscape conference coordinator; both part-time, as-needed positions.

In Print

Grounds for Pleasure: Four Centuries of the American Garden, by Denise Otis. Harry N. Abrams. 2002. 352 pages with 333 illustrations, 182 in full color. Hardcover. ISBN 0-8109-3273-3. \$75.

From the United States' oldest landscaped gardens—such as Middleton Place in South Carolina—to such 20th-century masterpieces as Thomas Church's Donnell Garden in Sonoma, described in the *Oxford Companion to Gardens* as “one of the most significant gardens of the 20th century”—here are gardens of great historical importance and spectacular beauty. The book includes rare archival images, drawings based on archaeological excavations and old maps, and stunning photographs.

Annual Business Meeting and Spring 2003 Board Meeting

At the annual business meeting of the society, held Saturday evening, April 12th, during the Atlanta SGHS meeting, three directors were elected to second terms on the board. These directors are Patti McGee of Charleston, South Carolina, M. Edward Shull of Catonsville, Maryland, and Mary Anne Pickens of Columbus, Texas. Directors serve for a term of three years and may be elected for a second term of three years.

At the spring 2003 board meeting, held on Friday morning, April 11th, immediately before the opening of the annual

meeting in Atlanta, reports were given on upcoming annual meetings, membership, potential revision of the society by-laws, preservation of the Elizabeth Lawrence garden in Charlotte, North Carolina, and on the society's Web site. The board held an all-day strategic planning session on Thursday, April 10th. Gordon Chappell of Williamsburg, Virginia, society president, presided at both meetings.

Submitted by Flora Ann Bynum, secretary-treasurer

Society promotes fall conference

The Southern Garden History Society, in order to give broad coverage and promotion to the fall conference on Restoring Southern Gardens and Landscapes, paid for mailing the conference brochure to the 1,300 members of the National Association of Olmsted Parks.

The society board felt this broad nationwide coverage would not only promote the conference, but also give recognition to the society.

Gina Hart New Webmaster for Society

The SGHS board has employed Virginia (Gina) Hart of Winston-Salem as Webmaster for the society. In May, Gina completely revised and upgraded the society's Web site, www.southerngardenhistory.com. She will keep the Web site up to date as needed on a part-time basis.

Gina is a graduate of Duke University, and holds a master's degree in journalism from the University of North Carolina at Chapel Hill. She has had broad experience in computer work and in editing magazines, newsletters, and brochures.

Rosemary Verey's Barnsley House and Cotswolds Garden

The influential horticultural writer and lecturer, Rosemary Verey, who died in 2001 at 82, had lived and gardened for many years at Barnsley House, a 17th-century manor near Cirencester, England. There she created a world-class garden considered one of the premier attractions of the Cotswolds. Her death cast a shadow over the future of this remarkable place, according to a recent *New York Times* article (August 10, 2003). This summer, however, Barnsley House has been reborn as a nine-room country-house hotel with Italian- and French-influenced 21st-century interiors and Italian-influenced cuisine. Much of the produce is drawn from the house's two vegetable gardens—from the potager, or ornamental kitchen garden, and the 11-acre medieval ridge-and furrow field at the rear of the property.

Richard Gatenby, Mrs. Verey's gardener, continues to maintain the flower gardens with an augmented staff. It is reported that the famous laburnum walk is still intact and the neo-Classical temple and neo-Gothic summerhouse have been fitted with lights and heaters for outdoor dining amid the flowers. The gardens are open to hotel and restaurant clients, and five days a year to the general public.

Rosemary Verey had been a dedicated member of the Southern Garden History Society and graciously welcomed many members to her gardens over the years.

Barnsley House, Barnsley Cirencester, Gloucestershire GL7 5EE; (44-1285) 740-561; Fax (44-1285) 740-142.

New Date for 2004 Annual Meeting in New Orleans

The date of the 2004 annual meeting of the society, originally scheduled for April 22-24 in New Orleans, has been changed to May 7-9. The change in date was made because of conflict with the New Orleans Jazz Festival. Betsy Crusel and Sally Reeves, SGHS board members, both of New Orleans, are co-chairing the meeting. The 2005 annual meeting of the society will be held in Fredericksburg, Virginia, date to be announced.

Publications Available Through SGHS

The New Louisiana Gardener - *Nouveau Jardinier de la Louisiane*, 1838
 publication by Jacques-Felix Lelièvre and translated into English by Sally Kittredge Reeves. Published by LSU press in cooperation with SGHS. Hardcover. 186 pages with color photographs and halftones. Specially priced for SGHS members at \$25 (plus \$3.95 postage). *NC orders add 7% sales tax.*

Bound Sets of Magnolia Back Issues. Includes Vol. I, No. 1 (Fall 1984) through Vol. XIV, No. 4 (Winter/Spring 1999), with index. \$50. Price includes postage and tax.

Individual Back Issues of Magnolia: \$5 each, including postage and tax.

Breaking Ground: *Examining the Vision and Practice of Historic Landscape Restoration*, (1997 proceedings of Restoring Southern Gardens and Landscapes Conference at Old Salem.). \$10 (plus \$3.95 postage). *NC orders add 7% sales tax.*

The Influence of Women on the Southern Landscape, (1995 proceedings of conference cited above). \$10 (plus \$3.95 postage). *NC orders add 7% sales tax.*

SPECIAL OFFER: If purchasing both **Breaking Ground** and **The Influence of Women**, the total cost for the two volumes is \$15 (plus \$3.95 postage). *NC orders add 7% sales tax.*

Send orders to: Kay Bergey, publications secretary, SGHS, c/o Old Salem, Inc., Drawer F, Salem Station, Winston-Salem, NC 27108.

NOTE: Checks payable to **SGHS** for *Nouveau Jardinier* and *Magnolias*. Checks payable to **Old Salem, Inc.** for *Breaking Ground* and *The Influence of Women*. For information call (336) 721-7378 or e-mail: bergeymk@wfu.edu

Annual Membership Dues

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

The membership year runs from May 1 to April 30.
 Members joining after January 1 will be credited for the coming year beginning May 1.

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
www.southerngardenhistory.org**

Deadline for the submission of articles for the fall issue of Magnolia is October 1, 2003.

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