My interest in the vernacular gardens of this region stems from my close relationship with the farm that my great grandfather homesteaded near Ocala around 1838. He began building the house around 1880 and it remained in tact until about 1960 when it was demolished. During this period many small developments were forming across Florida, many of which bore the name of the founder. The two that I have studied in most detail are “Blitchton,” my grandparents settlement, and “Dudley,” a similar place near Gainesville. Blitchton still remains on the map even though the homestead is gone and Dudley Farm remains totally intact as a State Park soon to be opened to the public. The similarities between these two settlements and homesteads are astounding, with the main difference being the location of the ornamental gardens.

Both settlements developed along roads that led to the larger communities of Ocala and Gainesville. Both had stores at the roadside with post offices inside. The Blitchton settlement also built a church and a school. None of these buildings were landscaped, as they would be today, except for strategically placed red cedars, camphor trees, and magnolias for shade.

The two homes, although built at the same time, had different architectural styles, but they both had a kitchen built separately from the main house and front porches full of geraniums, begonias, and succulents in an eclectic collection of containers. They both had a wide lane running perpendicular to the road, alongside the fenced house and on back through the out buildings, each standing alone and each for a different purpose. Once again, the areas were completely devoid of plantings right down to the bare sand. I once asked my father why it was done this way and he answered, “Well, when we needed a building for any reason we just built one and we kept them a fair distance apart so if we had a fire they wouldn’t all burn. We kept the leaves swept and the chickens pecked away the weeds and grass so any forest fires couldn’t burn through our home place.”
Vernacular Gardens of Rural Florida...
continued from page 1

The activities that took place near these two homes were extensive. There was a cane grinder and syrup house with its vats for boiling cane juice and a smoke house for curing meat. Also on the properties were the wash houses, dairy, potato houses, hay barns, stables, and scattered chicken houses. The only major differences between the two sites was that Dudley had a tobacco barn whereas Blitchton had a sawmill. Both of these homesteads had water towers after gasoline engines and, later, electricity came to these rural farms. The small pumps kept the tanks full and the elevated tanks provided water pressure to the home and outbuildings.

Fire was a fear of every homesteader and the grounds around these houses and outbuildings were kept, for the most part, free of grass, shrubs and other vegetation so that the frequent forest fires could not

Calendar

August 15th-16th, 1997. "Historic Plants Symposium." This symposium, commemorating the tenth anniversary of the Thomas Jefferson Center for Historic Plants, will feature talks by Dr. Art Tucker on "Peonies, Pinks & Primroses," Scott Kunst on "Antique Bulbs for Gardens Old & New," John T. Fitzpatrick on "Perennials from the Past," Doug Seidel on "Noisette Roses, the Gems of the South," and Mike and Anne Lowe on "A History of Color, Pattern and Form in Bearded Iris." Tours of the CHP nursery and a reception at Monticello are also scheduled. For more information, contact Peggy C. Newcomb at P. O. Box 316, Charlottesville, VA 22902, (804) 984-9816; fax (804) 977-6140.

October 2nd-4th, 1997. "Women in Horticulture," the Charleston Garden Festival, commemorating the 100th-anniversary of the festivals benefactor, Florence Crittenton Programs. The all-female list of speakers includes Linda Askey, Edith Eddleman, Nancy Goodwin, Carole Ottesen, Peggy Newcomb, and Kim Hawks. For more information, contact Rebecca Gosnell, Festival Manager, 10 Saint Margaret St., Charleston, SC 29403, (803) 722-0551; fax (803) 577-0770.

October 3rd-4th, 1997. Tenth annual Southern Garden Symposium & Workshop. A stellar line-up of speakers at this popular conference include D. H. Marc Cathey, president of the American Horticultural Society; Marco Polo Stufano, director of Wave Hill Gardens outside New York City; rose specialist Odile Masquelier from Lyon, France; and SGHS board member Gordon W. Chappell, director of landscape at Colonial Williamsburg. For more information, write: The Southern Garden Symposium, P. O. Box 2075, St. Francisville, LA 70775. phone, (504) 635-6302.
burn into the sites. As a child I can remember seeing my grandmother or one of the farmhands sweeping the grounds down to the stark white sand with what they called a brush broom. It was a primitive, but efficient broom made by tying together wax myrtle branches, which were always available along the fence rows nearby. Landscaping within the fenced yard of the Blitch house was sparse and limited to shade trees and a few isolated and quite random plantings of sago palms, pampas grass, agave, and the native Yucca filimentosa. There were honeysuckle and allamanda vines and climbing roses (probably 'Louis Phillipe') scrambling up the porch columns. That yard was never planted, however the Dudley yard was extensively planted, we believe, during the 1930s and '40s. The Dudley yard has been carefully cleaned up over the last few years. Every stump, rock, plant, and post has been documented by Sally Morrison, the State Park Ranger in charge of Dudley Farm. At this time, we are recreating on paper how this garden immediately surrounding the house evolved over the years from a "swept yard" to the way it appears today. We know that both yards were fenced with pickets in the early days and later with a decorative gothic style woven wire fence. Both homes had cisterns that collected valuable rain water from the roof, and planted very near to each was an ancient fig tree, which took advantage of the cool leaking water and lime from the mortar. The porches were always lined with potted plants in every kind of container imaginable. My grandmother religiously propagated her prized red, white, and pink geraniums under glass jars and shared them with visitors who would bring other exotics to her.

The outbuilding areas were shaded with camphor, red cedar, and pecan trees. The other plantings that I remember were a huge clump of bamboo used for fishing poles, tomato and bean stakes, and patching fences. The hog pen had a mulberry grove planted within it and when the big, juicy berries ripened and fell to the ground, they were a treat for the hogs.

The most striking difference between these two homes was the location of the ornamental gardens. My grandmother's garden was a completely separate place fenced and maintained as if it were a botanical garden exclusively for her collection of flowering plants. My mother recalled its appearance around 1925 when she lived there as a young bride:

"The flower garden was across the lane from the house. It was about eighty yards long and forty yards wide with a high wire fence and a pretty picket gate. Deep at the far end toward the West were two seedling orange trees, the sweetest oranges imaginable, and at orange blossom time the fragrance was heavenly! Along the North fence was a row of cedar trees for a windbreak and three very tall ancient eucalyptus trees, their leaves flashing silver in the breeze. The South fence had an asparagus bed; the fern climbed up and over the fence and the fresh spears were picked and fed to the chickens. The family never ate asparagus. Nearby were several cattley guava bushes providing guavas for the sweet rosy jelly we made each year. There were three peach trees [that] bore enough peaches for ice cream in the summer and for lots of canning. In one corner of the garden was a huge century plant and in another a very large cactus with arms like you see in the desert. I can't imagine where it came from! Along
Vernacular Gardens
of Rural Florida...
continued from page 3

the East fence where the gate was there was a wide, long bed of lilies, we called them “Peppermint Lilies” because the flowers had red and white stripes. On each side of the gate were great bunches of pampas grass, the plumes were used for winter bouquets in the house. Along the garden paths that meandered on and on you passed Bridal Wreath Spirea, Blue Hydrangeas, Oak Leaf Hydrangeas, and a cluster of Umbrella Plant \( \text{[Cyperus alternifolius]} \), which had been brought down from South Carolina. Blue Plumbago thrived in a bright, sunny area and a huge Crape Myrtle with pink blossoms and a taffy colored slick, twisted trunk. There were several coontie and sagos along the path and Mock Orange and Carolina Yellow Jessamine were the bare white sand. We gathered flowers from this garden every day to put in every room of the house.”

Just behind the flower garden that my mother just described was a fenced vegetable garden that was planted every year precisely on February 15th. Adjacent to it was a large pear orchard from which crates of pears were harvested and shipped out from the T&J (Tampa/Jacksonville) Railroad station in Emathla, a few miles East of the farm.

Instead of a separate ornamental garden, the Dudley home still has its plantings surrounding the main house. As you walk through the picket gate and on toward the front door, you find a network of swept sand paths all neatly lined with fieldstones. The large plants in the front garden include five or six very old camellias, a sago with six or seven feet of clear trunk, a multi-trunked Rose-of-Sharon \( \text{[Althea rosea]} \), and a saucer magnolia \( \text{[Magnolia soulangeana]} \). The trees include a Southern Magnolia \( \text{[M. grandiflora]} \), several

first blossoms in the spring, the ground turning gold as the blossoms fell. Coming back toward the gate and passing the big holly tree you came upon the roses. Some old named varieties I can recall were Marchel Niel \( \text{[Maréchal Niel, 1864]} \), Fran Karl Druski \( \text{[Frau Karl Druschki, 1901]} \), Louis Phillipe \( \text{[Louis Phillippe, 1834]} \), and ‘American Beauty’ \( \text{[1886]} \). A single Cherokee Rose \( \text{[Rosa laevigata]} \) clambered over a large stump of an old tree. For perfume in that garden there were cape jasmine \( \text{[Gardenia jasminoides]} \), honeysuckle \( \text{[Lonicera japonica]} \), Confederate jasmine \( \text{[Trachelospermum jasminoides]} \), and banana shrub \( \text{[Michelia figo]} \). No mulch was used in this garden and just like the yard around the house, it was kept brushed down to the red cedars \( \text{[Juniperus virginiana]} \), and two ancient crape myrtles, all of which were probably planted about the same time the house was built. Next to the front porch is a tree of great importance, the Florida State Champion red buckeye \( \text{[Aesculus pavia]} \), with a caliper of about nine inches and standing as tall as the two story Dudley house. In the beds formed by the fieldstone is an extensive collection of antique roses including the chestnut rose \( \text{[Rosa roxburghii]} \) and many others. There is also a wide variety of lilies and bulbs, including crocosmia, leucojum, a beautiful white lily called “Bridesmaid’s Lily” by the Dudley family and many others still being identified. The porch column has a Glory Bower vine \( \text{[Clerodendrum sp.]} \) growing

continued on page 8...


SGHS Annual Meeting in the “Other Florida”

The 1997 annual meeting of the Southern Garden History Society, held March 21st-23rd, gave members the opportunity to take an in-depth look at a truly unique region of the South. Despite a registration of over one-hundred forty, conference organizers, under the watchful coordination of Weej Broderson, provided an intimate and well-designed experience for each of us. Centered at Goodwood Plantation, in Tallahassee, the program launched out to explore the Red Hills Region in the northern most tier of counties in the Florida Panhandle and into Georgia. Our speakers — University of Florida’s professor of Landscape Architecture Kay Williams on “Early Gardening in ‘The Other Florida’” and Kevin McGorty, director of Red Hills Conservation Program for Tall Timbers Research Station — and our tour guides provided insights into the evolution of nineteenth-century plantations into early twentieth-century hunting lodges and eventually to nature preserves and historic sites. Privately owned Box Hall and Horseshoe Plantations revealed the layers of design and decades of landscaping that have shaped the current aspect of these properties. A rare treat for SGHS members was the chance to see Millpond Plantation, with its turn-of-the-century Arts and Crafts style home, central atrium filled with tropical species and its romantic, aging garden areas.

Visits to public sites were nicely interspersed with the plantation pilgrimage. The Friday evening reception/dinner at the Tallahassee Museum of History and Natural Science on Lake Bradford was particularly delightful during the off-hours when conference participants could wander through the wildlife areas without hordes of noisy school groups. The museum also features several historic buildings that look at the development of this region during the nineteenth and early twentieth centuries. These farmsteads reflected the type of vernacular gardening described in the following morning’s presentation by Riley Blitch (see page 1).

The story of Goodwood itself, and its road to restoration today, is of particular importance to the focus of this Southern Garden History Society meeting.

Reception at Goodwood. (L to R) Diane and Bill Welch, Steve Weaton, and Bill Griffin.

Larry Paarlberg, director of the Margaret E. Wilson Foundation, which oversees Goodwood, reviewed the property’s history and the current restoration efforts underway. Goodwood went through many transitions after the tragic death of its builder, Hardy Croom, and the subsequent legal complications in settling the estate. The next owner, Arvah Hopkins, and his family made Goodwood into a popular center for Tallahassee society from the 1850s through the 1880s. After a succession of other owners, the property was eventually purchased by Senator William C. Hodges in 1925. He and his wife, Margaret Wilson Hodges, entertained the socially and politically elite in a fashion unequaled since the Civil War. Mrs. Hodges remarried after the senator died in 1840 and her new husband, Thomas Hood, began planning for the restoration of Goodwood as a public museum after Margaret’s death in 1978. He established the Margaret E. Wilson Foundation in memory of his wife, which assumed stewardship of Goodwood upon Tom Hood’s death in 1990.

Since that time the Foundation has undertaken the painstaking process of recording and eventually restoring the structure. Funding for the total restoration effort is limited and the Foundation has narrowed its

continued on page 6...
focus toward research, fundraising, essential repairs and maintenance, as well as toward restoration of the grounds. It was decided to restore the landscape to its late 1910s and early 1920s appearance during the Hodges period.

Great care has been taken to assure that the grounds restoration retains the atmosphere of a rural, country estate of the 1920s rather than that of a formal garden. It is the goal of the Foundation to illustrate Goodwood’s various owners’ responses to the North Florida climate, their interests in farming, garden design, and horticulture, and their concern for hospitality and presentation. This restoration program was originally coordinated by Weej Broderson, an advanced Master Gardener with a deep interest in historic preservation. She used Goodwood as the basis for her Masters thesis on preserving southern gardens. In 1995 the Wilson Foundation moved the restoration to the next professional level by hiring a director of horticulture, Nancy White, who spoke further on the development of the Goodwood landscape at the meeting.

Conference participants toured Goodwood on Friday afternoon and returned Saturday evening for a marvelous buffet dinner. The after-dinner speaker, writer Bailey White, read her short story, “A Garden,” which describes the quirky transformations and reincarnations of the magical garden grotto at her family homesite. Ms. White’s stories, mixing poignant memory and humor in a distinctly Southern fashion, are published in such popular books as Mama Makes Up Her Mind, and are probably best known as commentary for National Public Radio’s “All Things Considered.”

Sunday’s events shifted the geography and focus of the conference, highlighting adherence to a garden’s mission and philosophical approach. The speakers took us South of Tallahassee to Bok Tower Gardens in Lake Wales with a lecture by the garden’s director of horticulture, David Price, on “Essence and Intent of a Garden Design: Keeping the Faith.” Robert Bowden, director of the Harry P. Leu Gardens in Orlando, completed the morning by speaking on “A Public Garden and the Community Outreach.”

The meeting’s delightful grand finale took participants to another of the regions vast hunting plantations, Welaunee, and then to Wakulla Springs State Park for a boat ride on the river. The hardwood hammocks and swamps that form the park feature large stands of native pine, live oak, maples, magnolia, and cypress. A trip down the Wakulla offered an extraordinary opportunity to see virgin native plants along with animal and bird life in an unrestricted environment. Thanks to this exceptional meeting, Southern Garden History Society members will no longer think of Florida merely as an exploited vacationland and high-density retirement Mecca. Our memories of the “Other Florida” will forever flavor our image. — [pcn]
Bayly Museum Exhibit
“Shaping the Landscape Image, 1865-1910: John Douglas Woodward”

by Davyd Foard Hood, Isinglass, Vale, North Carolina

For two months this spring, a little-publicized show devoted to the landscape artist John Douglas Woodward was on exhibit at the Bayly Art Museum at the University of Virginia. “Shaping the Landscape Image, 1865-1910: John Douglas Woodward” provided a remarkable and fascinating perspective on the life and career of this Southern-born and New York-trained graphic artist and illustrator. Woodward achieved a high reputation and international fame in the last decades of the nineteenth century for his depictions of landscapes and scenery in both his native South and other parts of the United States, where he was sent on assignment, as well as for his views of Europe and Palestine.

John Douglas Woodward (1846-1924) was born in Middlesex County, Virginia; however his childhood and youth were spent in Covington, Kentucky, where his father moved the family and established a hardware business. Situated on the south side of the Ohio River below Cincinnati and at the edge of the Confederacy, the Woodward family became caught up in the misery of conflicting loyalties during the Civil War and temporarily removed to Canada. At the War’s end, the family returned to the South and to Richmond. Meanwhile, John Douglas Woodward had begun study at the National Academy of Design in New York in 1863-64, and was a student at the Cooper Union in 1866. The following year his painting, “View in Hollywood Cemetery, Richmond, Virginia,” was exhibited at the National Academy of Design. In 1871 Woodward undertook a commission to travel in the South and produce a series of views for the weekly magazine Hearth and Home. His polished, evocative view of “Cocoa-Nut Trees at Key West, Florida” appeared on the cover of the magazine on 13 August of that year. In June 1872 his sketch of the Natural Bridge in Virginia was published on the cover of Hearth and Home.

This initial professional work quickly brought Woodward to the attention of other publishers in New York. In 1872 he began working for D. Appleton and Company producing landscape and scenery views for

continued on page 8...
its lavish Picturesque America series. Woodward soon became one of the firm’s most accomplished artists, and in the mid 1870s Appleton sent him and other illustrators to Europe to produce Barbizon-influenced views for its new publication, Picturesque Europe. At the end of the decade Woodward was in the East preparing sketches for another Appleton work, Picturesque Palestine, Sinai and Egypt, published from 1881 to 1883. Selections from this later group of works formed a major part of the Charlottesville show, providing lovely, poignant images of a land now scarred by religious and ethnic wars.

During the remainder of the 1880s and 1890s Woodward produced work for various magazines and publishers, traveling in this country and abroad; however, his work for Appleton would remain the principal achievement of an important career.

In 1895, at the death of his father, Woodward came into a sizable inheritance, one sufficient to enable him and his wife to travel and live free of financial worry. In retrospect, this ease appears to have undercut the drive that had encouraged his earlier prolific output. In 1905 he and Mrs. Woodward settled into a newly-built house and studio at New Rochelle, New York, where he lived and painted until his death in 1924. In 1940 many of Woodward’s sketches, drawings, engravings, and paintings were put on exhibit at Shrine Mont, an Episcopal conference center in Virginia established by his nephew. The center’s Art Hall was erected by Mrs. Woodward, who donated all of her husband’s surviving works to Shrine Mont.

The handsome exhibition catalogue of the same name, written by Sue Rainey and Roger B. Stein, who served as curators for the show, is available from the Bayly Art Museum, University of Virginia, Charlottesville, 22903-2427, for $25, plus $3 postage. To order a copy, please call Suzanne Foley at (804) 924-3592. A color reproduction of Woodward’s painting of Luray, Virginia, executed in July 1870, appears on the cover of the paper bound catalogue. With stocks of wheat in the foreground and the Appalachian Mountains in the background, Woodward’s agrarian scene records an important, beautiful landscape of the American South.

Cover illustration of Shaping the Landscape Image, 1865–1910.

Vernacular Gardens of Rural Florida...

continued from page 4

up it and the porch is lined with pots of geraniums and begonias. Also in the front garden is a very interesting structure that Mrs. Dudley called a “flower pit.” It is a small stone building about six by eight feet, built over a four foot deep pit with shelves around the inside. The South wall is open so that one can step down inside and put plants on the shelves. A tarp is used to pull over the opening. This ingenious structure was designed by the Dudleys to keep their prized potted plants alive during hard freezes.

As you walk on around the house you pass a fringe tree, several figs, a large planting of hydrangea, wisteria, datura, crinums, and elephant ears. The older trees are camphor, pecan, and cedar, with some much younger cypress, horse chestnut, and dogwood mixed in.

The gardens of these and other such homesteads began not so much as extensions of the living area, as they are today, but more as places to grow fruits and vegetables for the table and flowers for cutting. They expanded as space was needed to add to the collection and were seldom designed with a final result in mind.

With ongoing research, such as the one at Dudley Farm, we can be assured that the buildings and gardens of future restored properties of this type will be done with the authenticity we all desire.
**In Print**

**A New Orleans Courtyard, 1830-1860: The Hermann-Grima House.** Shingo Dameron Manard, editor. Published by the Christian Woman’s Exchange, New Orleans, LA. 1996. paperback, 57 pp. LC # 96-72021

This monograph is a compilation of essays recounting the research and methodology used in replanting the courtyard of the Hermann-Grima Historic House reflecting the 1830-1860 period in the Vieux Carré of New Orleans. Documentation for the plants selected and for garden design of the period is included in the essays and the citations listed by the authors.

An important primary resource for garden design is the unique watercolor drawings of the city’s properties for sale at auction in the nineteenth century, which are located in the New Orleans Notarial Archives. An extensive bibliography and the citations used by the essayist will be helpful for researchers and for garden restorations in the Deep South.

In 1831 Samuel Hermann, a German-born merchant who made his fortune in the New World, and his Louisiana-born wife tore down their older home in New Orleans’ French Quarter and commissioned a Virginia-born, architect-builder to design a high-style brick mansion, today known as the Hermann-Grima House. This complex, which was acquired by the Christian Woman’s Exchange in 1924, included the main house, courtyard, three-story kitchen building, stable, and patio at 820 Saint Louis Street. For over twenty years, since the property ceased to be used to house needy, working women, the Board and members of the Christian Woman’s Exchange in New Orleans have devoted themselves to the meticulous restoration of their architecturally significant property—a National Historic Landmark.

**A New Orleans Courtyard, 1830-1860: The Hermann-Grima House,** edited by SGHS board member Shingo Dameron Manard, documents one aspect of the property’s restoration and captures the spirit, care and devotion, as well as discipline, of these remarkable women. Beginning in the 1970s, the re-creation of this lush, formal Creole courtyard ranks as one of the earliest of such historical landscaping projects. This well–illustrated volume’s essays, all by involved contributors, provide a lucid narrative of this long-range project. Perhaps more importantly, **A New Orleans Courtyard** should serve as an inspiration toward scholarly research for other groups and individuals fortunate enough to have custody of significant sites.

—Betsy Crusel, New Orleans, Louisiana


The fifteen essays and two panel summaries in this volume bring together for the first time research on the relationship of women to the landscape of the South. These essays span centuries and cultures—from prehistoric women and horticulture, the backcountry housewife’s use of plants, and the life of the plantation mistress, to spirituality and memory in the gardens of modern-day African-American women. They explore the roles women have played as garden writers, painters, photographers, and landscape architects, and look at continued on page 10...

**Call for Papers: Journal of the New England Garden History Society**

Proposals are now being accepted for Volume 6, the 1998 issue of the Journal of the New England Garden History Society. Subjects are not restricted to New England and can include all facets and time periods of the field of North American landscape history: gardens and parks, horticultural practice, landscape literature, profiles of individual landscape architects, garden designers or significant patrons, landscape preservation, or any interdisciplinary topic. Proposals should be one page and should include an indication of illustrations and a brief biography of the author. Deadline for proposals is September 1st, 1997. Send to Editor, Journal of the New England Garden History Society, Massachusetts Horticultural Society, 330 Massachusetts Ave., Boston, MA 02115. Fax: (617) 262-8780.
In Print...

continued from page 9

how Southern women today combine their
feeling for landscape with their commitment to
education, career, and the environment. Further essays
address the role of garden clubs in publishing Southern
garden history in the early twentieth century, late
nineteenth-century plants for flower gardening, and
flowers in Eudora Welty's garden and prose. Published
by the conference committee, Restoring Southern
Gardens and Landscapes, Old Salem, Inc. For more
information, call (910) 721-7313. To order, contact: Old
Salem, Inc., Box 10400, Winston-Salem, NC 7108, attn.: Mail Order. Telephone orders, 8 am - 5 pm EST, at
(800) 822-5151. Cost is $12.95 plus $3.00 shipping and
handling.

The Gardens of Colonial Williamsburg. M. Kent
Brinkley and Gordon W. Chappell. Williamsburg: The
Colonial Williamsburg Foundation, 1996. ISBN 0-87935-
158-6 (hc). Hard cover. $29.95

Williamsburg’s Glorious Gardens. Photography
by Roger Foley. Williamsburg: The Colonial
Hard cover. $19.95

The Colonial Revival-style gardens making up the
landscape of the Colonial Williamsburg Restoration are
surely the best known of all those created during the
twentieth-century historic preservation projects in this
country. If there is any possible argument on that point,
there can be none on the broad influence these highly
romantic plantings have had on residential design in
the sixty-odd years since they first began to be created,
and particularly in the early decades of that period.
First represented as authentically restored gardens of
the Colonial Period, and believed by a large public to
be such, they were increasingly understood and
appreciated by garden historians as idealized
representations of a dream-like past. They were part of
a mythical landscape in which residents of modest
tenements were endowed with handsome gardens that
wealthy planters of the real past could well look upon
with envy and delight. In recent years garden
archaeology at a series of seventeenth and eighteenth-
century sites in Virginia and elsewhere has corrected
and enhanced our understanding of colonial gardening
practices and design. We have come to look upon the
gardens of Williamsburg with sharper eyes, to judge
them on different terms, and to be less critical of those
lavish landscapes, which often bore little resemblance
to the specific gardening history of their site. They
remain remarkable creations of the Colonial
Revival and contemporaries of the extraordinary
Colonial and Georgian Revival houses and estates
of the 1920s and 1930s. Unlike so many of those
private houses and gardens, victims to changed
incomes and circumstances, these gardens have been
handsomely and expensively maintained, illusions of an
earlier age and yet products of our own.

In 1996, the Colonial Williamsburg Foundation
published two books on its gardens that appeal to
the differing interests of visitors; each serves its
constituency well. Williamsburg’s Glorious Gardens
is an album of color photographs by Washington-based
photographer Roger Foley; his views of plants, borders,
gardens, and landscapes show the restored area in its
springtime prime, rich in color, effect, and appeal. His
images convey the special qualities of individual plants
while also capturing the richness of small garden
scenes or the larger views across borders, fences, and
roofs. Foley records garden pictures that were planned
by designers and generations of gardeners, and other
vignettes in which he, as a cameraman, uses plants to
compose images that have a beauty and appeal
separate from their horticultural interest.

The Gardens of Colonial Williamsburg, larger
in size, longer in length, and altogether different in
approach and intent, presents historical and
photographic sketches of twenty gardens in the town
center. This book is the work of two men who have
long held responsibility for the maintenance of the
gardens at Colonial Williamsburg and reflects years of
association with the restoration and steward’s nurturing
of place: Gordon W. Chappell, director of landscape
and facilities services, and M. Kent Brinkley, staff
landscape architect, came to work at Williamsburg in
1983 and 1985, respectively. They share their
knowledge and appreciation of these twenty major
gardens under their care. In a few short introductory
pages they provide a brief overview of the garden
restoration work that began with Arthur Shurcliff,
whose New England background dominated the 1930s
appearance of the gardens. Shurcliff was succeeded by
Alden Hopkins whose work here and elsewhere in
Virginia is gaining a wider recognition.

Accounts of the site history and comments on
owners and/or occupants introduce each of the twenty
garden sketches, and these are followed by a brief
review of what is known of the gardening history of
each place. A description of the existing garden
concludes these paragraphs. The text is supplemented
with color photographs, mostly by David M. Doody,
and mostly shot in the spring when tulips, other bulbs,
and flowering shrubs are dominant. One of the chief
merits of the book is a series of twenty site plans that
continued on page 11...
An article in the May/June issue of *The American Gardener* titled “Old as the Hills, Tough as a Boot” mentions SGHS members Charles Walker, Jr., Bill Welch, Mike Shoup, and Liz Druitt. The article discusses the Texas Rose Rustlers and their work in searching out and saving old roses. Liz Druitt’s book, *Organic Rose Garden*, is also noted in another article in this issue. SGHS members Tovah Martin and Arthur O. Tucker wrote book reviews for this issue, and Peter Loewer’s new book, *Thoreau’s Garden* is reviewed.

“At the May 6th meeting of the New Orleans Old Garden Rose Society, Jim Cothran, author of *Gardens of Historic Charleston*, spoke on “Historic Plants of the Old South,” including recent research he has done on heirloom plants in New Orleans, Louisiana. Magnolia editor Peggy C. Newcomb spoke at the Corcoran Gallery of Art in Washington, DC on June 2nd. Her presentation, part of the “A-Peale-ing” lecture series held in conjunction with the exhibition on The Peale Family: Creation of an American Legacy, discussed the botanical images in the Peale portraits and still lifes.


The garden of Atlanta landscape architect William T. Smith has received much media attention this spring. An article in April *Southern Living* by Linda C. Askey features “A Woodland in Bloom,” pictured under a canopy of trees. The Garden Book of White Flower Farm, Southern Edition for Fall 1997, pictures Bill’s woodland garden noting the “varied and delightful effects that can be enjoyed in southern gardens with a little planning. Well done, Mr. Smith!” Finally, the PBS television program, *Victory Garden*, recently featured an interview with Bill.

**In Print...continued from page 10**

show the complete grounds of each place and locate buildings, outbuildings, and other features, and major trees, shrubs, and plantings. These photographs and plans are invaluable records of the gardens as they exist in the mid 1990s, and they bear interesting comparison with views of the gardens published in The Architectural Record in December 1935. (Incidentally, these plans are invaluable, as well, to those of us who make innumerable slides of gardens and afterward find ourselves with views and plants we cannot remember to their place. Now, for Williamsburg garden views, there will be no such difficulty.) Each garden entry in the catalogue also features a plant list for the trees, shrubs, and vines, which comprise gardens that have intrigued and pleased visitors to Williamsburg in every season. +

— Davyd Foard Hood, Isinglass, Vale, North Carolina

---

**Annual Membership Dues**

Dues Notice. 1997-98 dues notices were mailed to the society membership in early June, and responses are coming in well. Any members who have questions about their dues may call the society’s membership secretary, Kitty Walker in the Old Salem office, (910) 721-7328.

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefactor</td>
<td>$250</td>
</tr>
<tr>
<td>Joint/husband-wife</td>
<td>$30</td>
</tr>
<tr>
<td>Patron</td>
<td>$150</td>
</tr>
<tr>
<td>Individual</td>
<td>$20</td>
</tr>
<tr>
<td>Sustainer</td>
<td>$75</td>
</tr>
<tr>
<td>Student</td>
<td>$5</td>
</tr>
<tr>
<td>Institution/Bus.</td>
<td>$30</td>
</tr>
<tr>
<td>Life membership</td>
<td>$1,000</td>
</tr>
</tbody>
</table>

The membership year runs from May 1st to April 30th. Members joining after January 1st will be credited for the coming year beginning May 1st. Write to membership secretary at Southern Garden History Society, Old Salem, Inc., Drawer F, Salem Station, Winston-Salem, North Carolina 27108. phone (910) 721-7328.
The spring meeting of the society’s board of directors met at Goodwood Plantation on March 21st, immediately preceding the annual meeting in Tallahassee. President William C. Welch presided. The date for the upcoming, sixteenth-annual meeting was set for May 29th - 31st, 1998 in Asheville, North Carolina, with the Biltmore Estate as host. William E. Alexander, landscape curator of Biltmore Estate, will serve as chair of the Asheville meeting.

The date for the seventeenth-annual meeting was set for March 26th-29th, 1999 in Houston, Texas, with board member Mrs. Theodore J. Haywood (Nancy) as chair.

Gordon Chappell, director of landscape and facilities for Colonial Williamsburg Foundation in Virginia, was elected as a new director at the meeting. Gordon has been an active, long-standing member of SGHS and has played a prominent role in the maintenance and restoration of the gardens at Colonial Williamsburg for many years.

Mrs. Cornelius C. Crusel, Jr. (Betsy) of New Orleans, Louisiana, and Mrs. Robert H. Gunn (Louise) of Atlanta, Georgia, were re-elected to second terms. It was reported that Lawrence Henry of Brookgreen Gardens, South Carolina, felt he could not accept a second term at the present time. Mrs. William W. Griffin (Florence) of Atlanta was re-elected to the board after having been off for a year under the board rotation system. Society president Bill Welch thanked for their years of service the three members retiring for the board: Mrs. E. Dameron Manard (Shingo), Mrs. John C. Symmes (Jane), and Suzanne L. Turnier.

Vice-president Peter Hatch continued his appeal for a Plant List for the South. There have been few responses to date, and none from the pre-1820s period. Members are encouraged to contact Peter (804) 984-9836 or Flora Ann Bynum (910) 724-3125 with questions or responses.