

Magnolia

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

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Jarvis Van Buren: A Brief History of Georgia Horticulturist, Writer, Nurseryman, and Builder

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Jarvis Van Buren was born in Kinderhook, Montgomery County, New York in 1801 to Abigail Mudge Van Buren and Peter Van Buren. His father, Peter, was a carpenter by trade and ran a sawmill in the Kinderhook area.

Only random information is known about Van Buren's public or private life prior to his move to Georgia. Van Buren was married to Nancy Sanford on December 31, 1827 and their child, David Halsey Van Buren, was born on March 21, 1829 in New York. Nancy Sanford Van Buren died at 29 years of age in October of 1830. Sometime in the following two years, Van Buren married Eliza Adair. Their son, James H. Van Buren, was born in 1836. In New York, Van Buren was noted for his role in the assembly and operation of the first successful railroad locomotive, which made its historic run from

Schenectady to Albany, New York on August 9, 1831.¹ Van Buren was also a country builder in Kinderhook, New York. Several builders and civil engineers such as Van Buren came to the South in the 1840s to help build the new railroads.² In 1838, Jarvis Van Buren was hired to manage the Stroop Iron Works in Clarkesville, Georgia and to serve as a railroad engineer.³ Van Buren only worked briefly at the iron works in Clarkesville and soon made building and horticulture his primary pursuits.



Oil painting of Jarvis Van Buren (undated) [Oil Painting in the private collection of Mr. and Mrs. Frank Tufis]

Van Buren as Architect-Contractor

During the 1830s and 1840s, educated and well-to-do families from the Lowcountry in South Carolina and Georgia migrated to higher, mountainous regions such as Clarkesville in the North Georgia mountains in an effort to escape the heat and deadly yellow fever that existed in coastal areas.⁴ At first, Clarkesville was simple a tourist destination for Lowcountry visitors, who stayed in hotels such as the Habersham House (later renamed the Mountain View Hotel) or other rooming homes in the area. But in 1840, a more permanent community was established in and around the Clarkesville area as these visitors built summer retreats, staying from May or June until October.⁵ Jarvis Van Buren was at the forefront of this building movement in Clarkesville, Georgia.

Van Buren's first job as an architect-contractor in Clarkesville was the building of Grace Episcopal Church. Grace Church, which remains almost completely unaltered today, is a Greek Revival frame structure which was erected between 1839 and 1842. The structure sits on less than one acre on the corner of Wilson and Green Streets and is a typical example of Greek Revival style church building in the South during the Antebellum Period. Van Buren designed the

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The Sage & Rosemary Tree

Members in the News

Belmont, the Gari Melchers Estate and Memorial Gallery

Otto Locke (1859-1927) and the Oldest Nursery in Texas



CALENDAR

May 4th-6th, 2001. "Pocosin to Parterre: Landscapes of the Carolina Coastal Plain," the 19th annual meeting of the Southern Garden History Society at Tryon Palace, New Bern, North Carolina. This meeting will explore the varied landscapes of the coastal region, from unique natural features to high style gardens. The program also includes a visit to historic Edenton. The meeting coordinators are Carlton B. Wood and Perry Mathewes. For more information, contact Tryon Palace Historic Sites and Gardens, (800) 767-1560.

September 27th - 29th, 2001. "CULTIVATING HISTORY: Exploring Horticultural Practices of the Southern Gardener," 13th Biennial Conference on Restoring Southern Landscapes and Gardens at Old Salem in Winston-Salem, North Carolina. The theme will explore historic horticultural practices in the South. Papers are still being accepted for consideration. For more information, contact Keyes Williamson, conference chair, Old Salem, Inc., Salem Station, Winston-Salem, NC 27108, telephone 336-724-3125, e-mail: facilities@oldsalem.org

October 14th-18th, 2001. 9th International Heritage Rose Conference in Charleston, South Carolina. This conference will focus international attention and educate the public on the historic contributions of Charleston as the source of the Noisette rose, the first class of rose to be developed in America. Hosted by Ruth Knopf; honorary chairs: Mrs. Joseph H. (Patti) McGee and Mrs. Alexander Sanders. Contact Charleston Area Convention and Visitors Bureau, P. O. Box 975, Charleston, SC 29402. Phone (803) 853-8000.

April 18th - 21st, 2002. 20th Annual Meeting of the Southern Garden History Society in Natchez, Mississippi. Dr. Elizabeth Boggess, meeting chair, is planning a special anniversary event.

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exterior as well as the interior of Grace Church. The interior contains a small entrance room with stairways on each end leading to the rear balcony. The central part of the church has three sections of box pews built out of hand-hewn pine boards. The pulpit, also of hand-hewn pine boards, is located in the center of the front wall of the nave and measures seven and a half feet in height. Van Buren was a member of Grace Church and rented pew number 8 for his family.⁶ In 1848, Van Buren designed and constructed another church in Clarkesville, Georgia.⁷ The Presbyterian Church of Clarkesville is located on Main Street and, like Grace Church, is in the Greek Revival style. A bookcase designed and built by Van Buren for his home, Gloaming Cottage, is now located in the entranceway of the Presbyterian Church.⁸

During the 1830s and 1840s, new trends in architecture, decoration, and landscape design began in America. The style of Greek Revival was becoming less popular and many were turning towards the more picturesque and quaint. Although Greek Revival architecture remained the primary style in the Southern states throughout the Antebellum Period, a few Southerners embraced the new styles. These summer residents of Clarkesville were among those impressed by this

movement towards the picturesque in architecture and landscape design. In particular, Van Buren as well as affluent summer residents of Clarkesville, seem directly influenced by the work of Andrew Jackson Downing, who is best known for introducing the natural style of landscape gardening and Gothic, Italianate, and Tudor styles of architecture into the rural American landscape.⁹ Van Buren hailed from the same area as Downing – the Hudson River Valley – and he worked as a country builder outside of Albany, New York before moving to Clarkesville. Undoubtedly, Van Buren was greatly influenced by the writings and designs of Downing, which were flourishing in the Hudson River Valley area in New York.¹⁰ Downing's books, *Treatise on the Theory and Practice of Landscape Gardening* (1841), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850), were addressed primarily to the homeowner and discussed in great detail the philosophy behind choosing a certain picturesque design for a home and landscape.¹¹ These books greatly influenced many moderately wealthy Americans in the Antebellum Period. Van Buren was instrumental in bringing this new vision of the picturesque to Clarkesville, Georgia and he built homes

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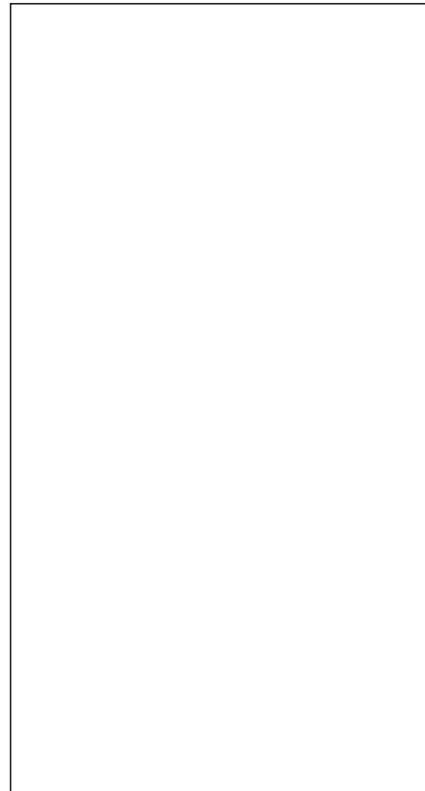
for these summer residents. Van Buren opened two sawmills in this area to support his contracting/building business. One mill, located on the Soquee River, called the Sutton Home, was used for building materials. The other mill, located at the base of Minis Hill, was utilized for cabinetwork and fine, interior detail work. These mill shops supplied all construction materials – exterior as well as interior detail work and furnishings – for Van Buren’s projects.¹²



Possible remnants of “Wandering Garden” at Woodlands in Clarkesville, Georgia.

In Clarkesville today, Woodlands remains as an excellent example of the Gothic Revival style. Woodlands (or the George Jones Kollock House) was built by Jarvis Van Buren between 1847 and 1850. Van Buren modeled Woodlands on Design II, “A Cottage in the English or Rural Gothic Style,” of Downing’s *Cottage Residences*.¹³ The main house at Woodlands is a frame, two-story structure with a three bay front facade. Two double windows flank the central doorway and there are corresponding windows above. The dominant feature of this facade is the repetition of sharply pointed arches. The double, sharply pointed arch doors that make up the doorway help to form one large arched entrance design. Directly above this doorway is a window in a similar manner. The arch of this window fits into a sharp gable that is trimmed in delicate jigsaw scrollwork. This Gothic arch, trefoil pattern is repeated throughout the home, but is more notable on the main floor.¹⁴ The first floor of the house has a wide central hall with four rooms. This pattern is repeated on the second floor. Notable features of the interior of the structure are the crenellated bookcases with wood tracery in the glazed doors and a paneled mantel that has fortress-like projections on each side. In the sitting room, folding doors were built into Gothic arches. In between these two sets of doors is a mantel with a carved medallion on its frieze (a sculptured or richly ornamented band).¹⁵

Van Buren also designed the furniture for the homes he built. At Woodlands, there still remains the ornate Gothic-style bookcases in the library, six wardrobes dispersed throughout the house, and two sitting chairs and a side table in the parlor, which were all built by Van Buren.¹⁶ At the request of Mrs. George Kollock, the Gothic wardrobes at Woodlands were patterned after a Gothic wardrobe sketched in Downing’s *The Architecture of Country Houses*.¹⁷ Furthermore, the two Gothic sitting chairs located in the parlor of the house are also patterned after Gothic chairs recommended by Downing in *The Architecture of Country Houses*.¹⁸ Van Buren’s talent for furniture construction was celebrated. At the Southern Central Agricultural Society’s 1851 State Fair held in Macon, Georgia, he was awarded a silver cup for the best walnut bureau.¹⁹



Design II. A Cottage in the English or Rural Gothic Style. From A.J. Downing’s Cottage Residences (1842). Many “Carpenter Gothic” cottages were based on this design, including Woodlands in Clarkesville, Georgia.

Servant quarters, barns and other plantation-like outbuildings surround the main house at Woodlands. The outbuildings are located to the rear of the main house. The

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most prominent outbuilding is the two-story stuccoed servant quarters. The two-story structure also had pointed arches, complimenting the Gothic character of the main house. Although Woodlands was never a full-scale plantation, it did produce enough farm products to sustain the Kollock household.²⁰

The grounds of Woodlands were likely to have been designed by Van Buren as well. According to Downing, the home and landscape are inseparable. An appropriate rural landscape must accompany the rural cottage. The original drive that led to Woodlands was a curved road that ran directly in front of the main house. In front of Woodlands is an open pasture-like setting dotted with groups of trees, an urn, which dates to 1850 and a sundial, which was added in 1910. There are also remnants of a "wandering garden" to the east of the home. Traces of boxwood and wandering stone paths are still visible there.²¹ On the front of the home grows wisteria, dated to the later part of the nineteenth century.²²

Van Buren is also noted as the architect/builder of another Kollock family home, Blythwood. Blythwood, built in 1850, is located across New Liberty Road from Woodlands. This home was built for the sister-in-law of George Jones Kollock named Mary Helen Johnston. Like Woodlands, Blythwood is set among a grove of trees and is reached through a narrow, curving drive. Blythwood is an example of the Gothic style in architecture, although highly decorated with elaborate jigsaw scrollwork on the door and window trims, the front and side porches and the bargeboards.²³ Blythwood, like Woodlands, has arch-paneled doors, sharply pointed gabled dormers and double-stacked chimneys. Blythwood is not as symmetrical as Woodlands but instead is L-shaped.²⁴

With the operation of two mills in the Clarkesville area, Van Buren built many other homes around Clarkesville for its summer residents. These homes, in accordance with their romantic styles and landscapes, were given appropriate names, such as *Woodlands*, *Blythwood*, *Annendale*, and *Sleepy Hollow* as well as Van Buren's own residence, *Gloaming Cottage*.²⁵

Van Buren as Horticulturist, Nurseryman, Writer, and Painter

Although his work as an architect, builder, and furniture designer would seem to have been adequate for filling every moment of his time, Jarvis Van Buren was a successful nurseryman and a prolific writer in Southern horticultural books and journals. In 1840, Van Buren purchased ten acres

and a family of five slaves in Clarkesville.²⁶ With this land and labor source, he began planting fruit trees and established Gloaming Nursery, considered one of the earliest nurseries in



Photograph of Woodlands (or the George Jones Kollock House), Clarkesville, Georgia. Woodlands was built by Jarvis Van Buren between 1847 and 1850. Van Buren modeled Woodlands on Design II, "A Cottage in the English or Rural Gothic Style," of A.J. Downing's Cottage Residences.

the State of Georgia. Van Buren was particularly fascinated with apples and is credited with the early development of the commercial apple industry in northeast Georgia.²⁷ At this time the Cherokee had been forced from the South by the American government under Jackson's administration. Van Buren surveyed the Cherokee's abandoned orchards and found many fine apples. He began collecting seedlings for his nursery from these orchards.²⁸ He made extensive journeys over mountainous regions to collect specimens, traveling throughout the Piedmont region in Georgia and into North Carolina.²⁹ Van Buren recognized the horticultural possibilities in the South and wanted to gain the attention of Northern horticulturists who had largely ignored Southern horticultural pursuits.

One important and lasting contribution Van Buren made to horticulture was assembling an extensive collection of Southern seedling apples. He systematically classified a list of thirty seedlings and made full-size paintings of each apple with remarkable accuracy. This work helped establish a practical nomenclature of Southern apples by 1860.³⁰ Today, six of these paintings of Southern apples are in the home of Van Buren descendants, Mr. and Mrs. Frank Tufts, of Clarkesville, Georgia.³¹ Another Van Buren painting is located in the James C. Bonner Collection in the Ina Dillard Russell Library at Georgia College in Milledgeville. The painting is of an Anderson Apple and is marked on the back as being painted by Jarvis Van Buren, circa 1850 at

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Clarkesville, Georgia.³² Van Buren also added a handwritten description of the Anderson Apple on the front of the painting, which explains the origin of this particular apple as well as its qualities. The description states:

This apple was found near Pomaria S.C. and is considered to be a fine winter keeping variety. Size, medium to large, somewhat flat in shape, calyx large and deeply sunk in a round small basin, stem short and fleshy, color, yellow ground striped & marbled with brilliant red, ripens 15th Sept. Of a good juicy sub acid flavor. flesh yellow. tree, vigorous and prolific.³³

It is obvious from this description that Van Buren's cataloging of apples was a serious pursuit. Moreover, in naming seedling apples, Van Buren utilized several Georgia place-names in order to indicate the origin of the apple. Among those seedling apples that appeared on his list were the Yates, Taunton, Hamilton, and Oconee Greening. All of these seedling apples originate from North Georgia.³⁴

Gloaming Nursery was another important achievement of Van Buren. An advertisement from 1855, listed in the *Southern Cultivator*, gives insight into the variety of fruits Van Buren grew:

The subscriber having added many additional varieties of Southern Seedling Fruit Trees to his former stock, comprising many varieties of Apples, one hundred of Pears, twenty of Cherries, twenty of Peaches, Nectarines, etc., and being re-assured of their superiority over those raised in Northern Nurseries, with confidence, founded on experience, again offers them to the attention of Southern Farmers, Planters and Pomologists at such prices as, he hopes, will leave no excuse for continuing to import them. Our trees are all grafted on seedling

stocks two years old before grafting, consequently have good roots.³⁵

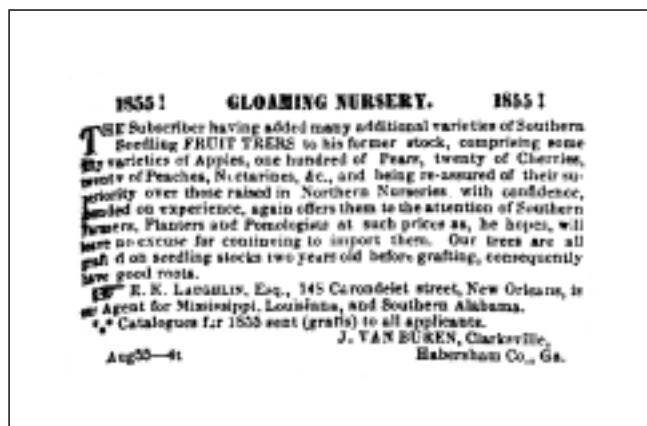
The early markets for the apple industry in North Georgia were Athens, Elberton, and Atlanta. In Clarkesville, it was common to see wagons loaded with apples headed for market in other Georgia towns.³⁶ Another legacy of Van Buren's work is that even today apples are grown in the Habersham County area and shipped all over the world.

Van Buren strove to convince skeptics in the South as well as the North that a variety of fruits could be produced in commercial quantities in the South. He realized that the main deterrent in the development of horticultural crops in North Georgia was a lack of cost-effective transportation. Van Buren argued that in short time the problem of transportation would be resolved and that North Georgia orchards could compete successfully in the market.³⁷ His passionate quest for opening the South to the domestic agricultural market had both economic and moral implications. In his article, "Notes on the Fruit Crops in Upper Georgia," published in *Southern Field and Friends*, Van Buren explains the plight that faced the Southern farmer and the community as a whole:

This year has been very fine and abundant, and had we the facilities of a railroad by which it might be sent to market, [it] would afford a respectable item of profit to our farmers. As we are now situated it is nearly worthless, and in many instances worse than worthless, being distilled for brandy which is consumed in our midst, tending to demoralize and impoverish, instead of enriching and adding to our comforts . . . We trust the time is not distant when our legislature will lend a helping hand . . . no that not we alone, but all settlers of the South, may receive the benefits which are locked up in the land . . .³⁸

In *The South Countryman*, Van Buren expounds on his belief in the fruit industry and the enrichment of life in the South. His enthusiastic writing shows great foresight and faith in agricultural as well as cultural pursuits in the South:

The exportation of fruits from the South to the North, will, in a very few years, amount to millions of dollars . . . Although our land is slightly seared by frosts of time, yet we trust to see the sunny South scattered over with tasteful cottages and the surroundings of thrifty orchards and glowing flower gardens, these being the external harbingers of high civilization, intellectuality and progress . . . The South with little labor can be made the paradise of the States, and when these adornments become a fruit of our homes, the desire for roving and seeking new ones to be again worn out and abandoned will cease, our people become truly pastoral, more



Advertisement of Jarvis Van Buren's Gloaming Nursery from The Southern Cultivator, A Monthly Journal Devoted to the Interests of Southern Agriculture. Vol. XIII. Augusta, Georgia: William S. Jones, 1855, p. 261. [Photocopy from the Cherokee Garden Library at Atlanta History Center]

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happy, contented, and independent.³⁹ Van Buren also made progress in establishing the fruit industry in the South by assisting in the establishment of horticultural organizations and meetings. In 1853, he was a key leader in the organization of the Horticultural Society of Georgia, which was later renamed the Pomological Society of Georgia.⁴⁰ Bishop Elliott, William N. White, William H. Thurmond, and Prosper Jules Berckmans were also principal leaders in setting up this society.⁴¹ With Jarvis Van Buren as well as other notable Georgia horticulturists, the Pomological Society of Georgia became a successful organization and helped in the promotion of fruit cultivation and the fruit industry.⁴² Moreover, Van Buren was an important leader in the Southern Vine Growers Convention held at Aiken in 1860. Along with Victor LaTaste, Dennis Redmond, William Schley and Prosper Jules Berckmans, Van Buren hoped to establish a productive grape culture in the South.⁴³

Van Buren also presented examples of his finest fruits at various horticultural meetings and fairs in the South as well as the North to promote the Southern fruit industry. In October 1851, at the Southern Central Agricultural Society's Annual Fair held in Macon, Georgia, Jarvis Van Buren was awarded five dollars for two excellent varieties of Southern seedling apples.⁴⁴ The following year at the Southern Central Agricultural Society's Annual Fair in Macon, Georgia, Van Buren won ten dollars for the "best and largest collection of apples, 43 varieties" and ten dollars for the "best and largest collections of Southern seedling apples, each variety named and labeled, thirty-three varieties offered."⁴⁵ At a meeting of the Pomological Society of Georgia, held on July 31, 1860 in Athens, Van Buren exhibited 21 varieties of apples and 23 varieties of pears.⁴⁶ He also sent 12 or 15 varieties of seedling apples to a pomological society in Pennsylvania who classified them as "best" in quality.⁴⁷ Moreover, he exhibited Southern apples at a Pennsylvania horticultural fair in 1844 and received wide acclaim.⁴⁸ It is likely that Van Buren also attended numerous other horticultural fairs which were held in the North and the South.

Van Buren's prolific writings to Southern and Northern

horticultural journals are another valuable aspect of his work. He contributed numerous articles and letters to the *Southern Cultivator* and Downing's *Horticulturist*. His work encompasses a variety of horticultural topics, although his primary focus is on apples. In a fascinating letter entitled "Southern Vs. Northern Fruit" written by Van Buren in the *Southern Cultivator*, he shows his frustration towards

Northern horticulturists' rejection of the Southern fruit industry as a viable force. Van Buren forcefully states: "It is an indisputable fact – apples will grow in Georgia, and good ones too; and that in spite of Northern opinions."⁴⁹

Along with his writings in the *Southern Cultivator*, Jarvis Van Buren was also engaged as a correspondent for another Southern horticultural journal, *The Soil of the South*. In a letter to the journal dated December 1852, T. Lomax of Columbus, Georgia, writes that the cooperation of Iverson L. Harris, J. Van Buren and Dr. Camak has been obtained and that they have all pledged to contribute regularly

to *The Soil of the South*.⁵⁰ From this point onward, Van Buren became a regular contributor to *The Soil of the South*.

Both the *Southern Cultivator* and *The Soil of the South* published numerous descriptions and drawings of Southern apples by Van Buren that greatly assisted Southern horticulturists and farmers in pomological pursuits. From describing various fruits as well as corresponding with other horticulturists in agricultural journals, Van Buren was critical in creating a connection between other Southerners who were interested in propagating and classifying fruits. In one such letter, Van Buren writes:

I have received a letter from that ardent, enterprising, and successful pomologist, Dr. W.O. Baldwin, of Montgomery, Ala., giving the history of three seedling apples, which were doubtless produced by the Creek Indians near that place. One of these is nameless, or rather known by the name of every man who has last cultivated it; the others are known as the Red Warrior and the Carter apple.⁵¹

In another Van Buren description in the *Southern Cultivator*, he presents a very detailed drawing of the Cullasaga Apple and writes: "This Apple was raised from the



Painting of the Anderson Apple (1850) by Jarvis Van Buren of Clarkesville, Georgia [from the Special Collections, Ina Dillard Russell Library, Georgia College and State University].

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seed of a Horse Apple, by Miss Ann Bryson, of N.C. It is an apple of first rate quality; of a pleasant sub-acid flavor and highly aromatic . . . [it] keeps well, and is recommended by a Committee of the Southern Central Agricultural Society, as first-rate, and worthy of the attention of every fruit-grower.”⁵² In a description of the Nickajack Apple, Van Buren explains that this apple was first grown by the Cherokee Indians in Macon County, North Carolina and was “brought into notice and is extensively cultivated by that enthusiastic and liberal gentlemen and pomologist, Silas McDowell, Esq., of Franklin, North Carolina.”⁵³ In 1854, Van Buren’s sketches and descriptions of a Summerour Apple, a Cullasaga Apple, and a Julien Apple were published in *The Soil of the South*. Once again Van Buren’s drawings are amazingly elaborate and his description of each apple is scientific and thorough.⁵⁴

Along with a myriad of information on Southern apples, Van Buren also wrote a variety of articles for the *Southern Cultivator* and *The Soil of the South* concerning pears, peaches, plums, figs, cherries, grapes, and cucumbers as well as insect prevention, planting techniques, pruning, and fertilization. He also utilized his writings to promote horticultural events in the South. In a letter to the editors of the *Southern Cultivator* dated May 1856, Van Buren calls for a meeting of all Southern pomologists in Athens, Georgia on the week of the Franklin College commencement.⁵⁵ The editors reply with great enthusiasm by proclaiming:

We say, go ahead! and herewith issue a call to all the Pomologists of Georgia and the adjoining States – amateur and professional – to be and appear at Athens, Ga., at College Commencement, on the 6th day of August, 1856, ‘armed and equipped’ with fruit and fruit buds of all the choicest varieties; and prepared both to give and receive all possible information on this most attractive and important subject.⁵⁶

Van Buren also continued in his classification of Southern seedling apples through his writings and drawings. In a brief article by the editors of the *Southern Cultivator* in 1857, they note that Van Buren had produced additional drawings to his original thirty that accurately represented new kinds of apple seedlings, including the Nequassah, Iola, Bachelor, Sol Carter, Junaluskee, and Cul’awhee.⁵⁷ The editor of the *Southern Cultivator* exclaims that Van Buren’s drawings are “very correctly and beautifully executed” and would greatly further “the culture of our native varieties” if they could be widely disseminated.⁵⁸

Along with his significant contributions to Southern horticultural journals, Jarvis Van Buren also was a regular correspondent for Andrew Jackson Downing’s Northern publication, *The Horticulturist*. His writings focus primarily on the viability of fruit production in the South due to the lack of interest of Northern horticulturists in horticulture in the South. Once again Van Buren is an ardent advocate of the Southern fruit industry. In an 1858 article entitled “Fruit

of the South,” Van Buren declares:

It is but a few years since our people became disabused of the idea that the pear, apple, and some other fruits, could not be successfully raised in the more Southern States; yet, notwithstanding this once prevalent opinion, few of the Northern States can boast a better or larger variety than Georgia. We now have over one hundred varieties of choice, and some of them superb, Southern seedling apples, whose character has become established and well known.⁵⁹

Van Buren also discusses other horticultural topics such as McDowell’s Rhododendron, the Scuppernong Grape, farming techniques, insect problems, and climate and soil conditions.

Van Buren’s written contributions to horticulture in America were not limited to his letters and articles in Northern and Southern journals. Van Buren also co-wrote the introduction to the second edition of William White’s pivotal work, *Gardening for the South* (1868) and wrote *The Scuppernong Grape, Its History and Mode of Cultivation, with a Short Treatise on the Manufacture of Wine from It* (First publication in 1868).⁶⁰ His book, *The Scuppernong Grape*, is a detailed, sixty-page work explaining the history of the Scuppernong Grape, different varieties of this grape, the propagation of the Scuppernong, cultivation of the grape to produce new varieties, the effective way to raise seedlings, wine making and pressing grapes. Van Buren includes detailed drawings of the Scuppernong, a plan for constructing an arbor as well as a plan for a wine press and tub.⁶¹

Through his writings, paintings, and support of horticultural organizations, Jarvis Van Buren helped to convince skeptics in the North and South that a vital fruit industry could be produced in the South. Undoubtedly, he was greatly respected among his peers. One of the editors of *The Soil of the South*, Mr. Charles Peabody, lends insight into the respect Mr. Van Buren gained from his contemporaries, stating that:

. . . We heartily coincide with Mr. Harris, in his remarks upon Mr. Van Buren’s genius as a Pomologist. In the management of the apple, and pear, he has no superiors [in the] South, and we confidently predict the day, when the whole Northern and middle Georgia, Carolinas and Alabama, will through the untiring energy of such men as Van Buren, abound in such fruit as the specimens presented in this Journal the present month.⁶²

Van Buren remained in Clarkesville until the fall before his death on the evening of March 9, 1885. Due to his ailing health, Jarvis Van Buren moved to Augusta, Georgia in the fall of 1884 to live with his son, David Halsey Van Buren. He died at the age of 84 and was buried in his beloved home of Clarkesville, Georgia in the old Methodist cemetery, next

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popular citizen of his section.”⁶³ His life’s work and love, Gloaming Nursery and Cottage, was deeded to his son David Halsey Van Buren. David Halsey Van Buren’s widow, Ellen H. Van Buren, sold the property in 1890 for \$1,500.⁶⁴ The story of Jarvis Van Buren’s other son, James, remains unanswered. The Kollock family letters mention the drowning of Van Buren’s son but no official records document this theory.

Van Buren was a true Renaissance man. His productivity

over one lifetime is remarkable. His work as a disciple of Andrew Jackson Downing led him to be a prominent builder and furniture designer in Clarkesville, Georgia. His love of pomology made him a trailblazer in the creation of the commercial apple industry in the South in the 1840s. His writings and paintings remain as important legacies of horticultural pursuits in the South during the nineteenth century. ♣

End Notes

- 1 Kenneth Coleman and Charles Stephan Gurr, editors, *Dictionary of Georgia Biography* (Athens: University of Georgia Press, 1983), p. 1015.
- 2 Mills Lane, *Architecture of the Old South: Georgia* (New York: Abbeville Press, 1990), p. 191
- 3 *History and Resources of the Hills of Habersham County* (Department of Education, Clarkesville, Georgia: Habersham County, 1937), p. 10
- 4 John Kollock, *These Gentle Hills* (Clarkesville, Georgia: Habersham House Publishers, 1976), p. 42.
- 5 Kollock, *These Gentle Hills*, pp. 40-41.
- 6 *Grace Church Pew Assignment Record* (circa 1845).
- 7 United States Department of the Interior, National Register of Historic Places Nomination for Grace Church, Clarkesville, Georgia (February 15, 1990), Sections 7 and 8.
- 8 Interview with John Lunsford, March 11, 1999.
- 9 Kollock, *These Gentle Hills*, pp. 43-44.
- 10 John Kollock, *Sketches of Historic Clarkesville* (Clarkesville, Georgia: The Saturday Shop, 1991), p. 12.
- 11 Andrew Jackson Downing, *The Architecture of Country Houses* (New York: Dover Publications, 1969). Andrew Jackson Downing, *A Treatise on the Theory and Practice of Landscape Gardening* (New York: Wiley and Putnam, 1841). Andrew Jackson Downing, *Cottage Residences* (New York: Library of Victorian Culture, 1967).
- 12 Kollock, *Sketches of Historic Clarkesville*, p. 13.
- 13 Lane, *Architecture of the Old South: Georgia*, p. 191
- 14 United States Department of the Interior, *National Register of Historic Places Nomination for Woodlands and Blythewood, Clarkesville, Georgia* (December 30, 1975), under Section 7.
- 15 United States Department of the Interior, *National Register of Historic Places Nomination for Woodlands and Blythewood, Clarkesville, Georgia* (December 30, 1975), under Section 7.
- 16 *Tour of Woodlands* hosted by Mr. and Mrs. John Kollock, Ms. Kathleen Kollock, Mr. Arthur Sherman, and Mrs. Catharine Kollock Thoroman, Clarkesville, Georgia (April 11, 1999).
- 17 Downing. *The Architecture of Country Houses* p. 443.
- 18 Downing. *The Architecture of Country Houses* p. 442.
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- 20 United States Department of the Interior, *National Register of Historic Places Nomination for Woodlands and Blythewood, Clarkesville, Georgia* (December 30, 1975), under Section 8.
- 21 *Tour of Woodlands* hosted by Mr. and Mrs. John Kollock, Ms. Kathleen Kollock, Mr. Arthur Sherman, and Mrs. Catharine Kollock Thoroman, Clarkesville, Georgia (April 11, 1999).
- 22 *Tour of Woodlands* hosted by Mr. and Mrs. John Kollock, Ms. Kathleen Kollock, Mr. Arthur Sherman, and Mrs. Catharine Kollock Thoroman, Clarkesville, Georgia (April 11, 1999).
- 23 United States Department of the Interior, *National Register of Historic Places Nomination for Woodlands and Blythewood, Clarkesville, Georgia* (December 30, 1975), under Section 8.
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- 30 James C. Bonner, *Genesis of Agricultural Reform in the Cotton Belt* (*Journal of Southern History*, Vol. IX, No. 4, November, 1943), p. 494.

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End Notes (cont'd)

- 31 *Interview with Mrs. Dixie Tufts*, descendant of Van Buren family, Clarkesville, Georgia, April 11, 1999.
- 32 Jarvis Van Buren, *Anderson Apple* (Painted in 1850 in Clarkesville, Georgia).
- 33 Van Buren, *Anderson Apple* (Painted in 1850 in Clarkesville, Georgia).
- 34 Coleman and Gurr, editors, *Dictionary of Georgia Biography*, p. 1015.
- 35 Daniel Lee and D. Redmond, editors, *The Southern Cultivator: A Monthly Journal Devoted to the Interests of Southern Agriculture*. (Vol. XIII. Augusta, Georgia: William S. Jones, Proprietor, 1855), p. 261.
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The Sage & Rosemary Tree

by Arthur O. Tucker, Delaware State University



The *Twelve Months of Flowers*, published in 1730 by Robert Furber, "Gardiner at Kensington," was the first illustrated English garden catalog. In the month of December, Furber illustrated #26, the "Sage & Rosemary tree." John Harvey has remarked in *Restoring Period Gardens* (1988): "Almost all of Furber's plants can be identified with certainty or with a high degree of probability ... In a few instances there is serious doubt ... and two plants, though depicted in 1730, have so far eluded identification altogether: ... and 'Sage and Rosemary Tree'...."

How can this the "Sage & Rosemary tree" be accurately identified in accordance with twentieth century nomenclature? In 1732, the *Twelve Months of Flowers* was re-engraved (and curiously reversed) with added anonymous commentary as *The Flower-Garden Display'd*. This commentary was probably by Richard Bradley according to R. P. Brotherston (*The Gardeners' Chronicle* 47:33-34. 1910). In 1745, John Bowles again re-engraved it and added insects.

Luckily, the commentary for the edition of 1732 provides some clues for the identity of the "Sage & Rosemary Tree": "This makes a Tree of about six Foot high, and brings Spikes of Flowers like those described in Numb. XIX. ["Valerianella," probably the florist's stevia, *Piqueria trinervia* Cav.] in this Month. It is raised by Layers or Cuttings, the first in September or October, and the latter in March, in fine Earth. It is a Green-House Plant, and managed like the rest of that Sort."

Robert Furber and Philip Miller were both members of the Society of Gardeners, and Robert Furber's son, William, was apprenticed to Philip Miller of Chelsea in 1722. Thus, Philip Miller, not surprisingly, provides additional clues to the identification of the "Sage & Rosemary tree." In *The Gardeners Dictionary* of 1754, Miller describes this tree, and the detail is valuable today to note the value of this plant and its care:

Tarchonanthus salicis capreae foliis oldoratis.
Vaill. Mem. 1719. *Tarchonanthus* with sallow sweet-smelling Leaves: this is commonly known by the Title of *African Tree Fleabane*, with a Sage-leaf smelling like Rosmary.

This Plant will grow to the Height of twelve or fourteen Feet, with a strong woody Stem, and may be train'd to have a regular Head. The Branches are garnish'd with Leaves, which are in Shape like those of the broad-leav'd Sallow; having a downy Surface, like those of Sage, and their Under-sides are white: these resemble in Smell the Rosmary-leaves when bruised. The Flowers are produc'd in Spikes at the Extremity of the Shoots, which are of a dull purple Colour; so do not make any great Appearance; but

as the Leaves remain all the Year, these Plants are preserv'd to make a Variety in the Green-house, during the Winter-season, by those who are curious in collecting of foreign Plants.

This Plant is a Native of *Africa*; so is too tender to live through the Winter in the open Air in *England*; but it requires no artificial Heat; therefore may be plac'd in a common Green-house with Myrtles, Oleanders, and other hardy Exotic Plants, in Winter; and in the Summer may be expos'd with them in the open Air, and treated in the same manner as they are.

It may be propagated by Cuttings, which should be planted in *May*, in Pots fill'd with light Earth; and if they are plung'd into a moderate Hot-bed, it will promote their putting out Roots. These should be shaded with Mats, or cover'd with oiled Paper, to screen them from the Sun until they are rooted; and they must be duly water'd. By *August* these Cuttings will have taken Root, when they should be each transplanted into a separate Pot, and plac'd with other hardy Exotic Plants in a shelter'd Situation, where by may remain until the Middle or End of *October*, when they should be remov'd into the Green-house, placing them where they may have a large Share of Air in mild Weather. This Plant is very thirsty, so must be often water'd; and every Year the Plants must be shifted, and, as they increase in Size, should be put into larger Pots.

Tarchonanthus camphoratus L. is a shrub to 4.5m high, common in savanna-type vegetation, and ranging from South Africa to Kenya. The name was first published in C. Linnaeus' *Species Plantarum* (p. 842, 1753). Linnaeus cites the "*Elichryso affinis arbor africana, flore purpuro-violaceo, folio salviae, odore rosmarini*" (N.B. the Latin translates that the leaves are like sage but scented of rosemary) from Herrmann's *Florae lugduano-batavae flores* (p. 228, fig. 229, 1690).

Besides Furber's catalogs, *Tarchonanthus camphoratus* is also noted in the catalog of John Kingston Galpine (Blandford, Dorset) of 1782. Grabbing books from my shelves, I find *T. camphoratus* noted in J. C. Lettsom's *Hortus Uptonensis* (1783), R. Sweet's *Hortus Britannicus* (1830), J. Donn's *Hortus Cantagrigiensis* (1831), J. C. Loudon's *An Encyclopaedia of Plants* (1836), G. W. Johnson's *The Gardener's Dictionary* (1886), and G. Nicholson's *The Illustrated Dictionary of Gardening* (1887), and almost all these compendia note the introduction date of 1690 into England. Johnson further adds for the genus: "Greenhouse, purple-flowered evergreens, from the Cape of Good Hope.

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The Sage & Rosemary Tree

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Cuttings in sand, under a bell-glass, in the beginning of summer; fibry, sandy-loam and a little leaf-mould. Winter temp., 40° to 48°; further botanical and horticultural detail are provided by Nicholson, who also notes that this species is dioecious.

The classic introduction dates cited in the compendia cited above are usually from publication dates, as the exact dates of introduction are usually not known. For example, whenever I see "1597," I know that this is inevitably from the first edition of J. Gerarde's *The Herbal*. The only work of 1690 cited in Sweet is P. Hermann's *Florae lugduano-batavae flores*, in agreement with Linnaeus.

The seventeenth century was an era of pioneer plant exploration in South Africa, and the Dutch lead the way. M. Gunn and L. E. Codd state in *Botanical Exploration of Southern Africa* (1981) that Paul Hermann, a German who studied medicine at Leiden and Padua, was on his way to Ceylon in 1672 and called at the Cape, where he was the first known person to make a herbarium collection of local plants. Hermann returned to Leiden in 1680 with an appointment as Professor Botany and director of the botanic garden (until 1695). As J. D. Hunt and E. de Jong have remarked in "The Anglo-Dutch Garden in the Age of William and Mary" (*Journal of Garden History* vol. 1, no. 2 & 3, 1988), "The Hortus Publicus of Leiden University was the main centre of professional botany in the Netherlands in the 17th century." In 1682, Hermann visited England, where he arranged an exchange with Philip Miller's Chelsea garden!

A good modern, colored photograph is in S. Macoby's *What Shrub is That?* (p. 326, 1989), who provides the additional name of "guitar wood" because it "yields a hard wood used in decorative work or musical instruments." D. J. Mabberly's *The Plant Book* (p. 570, 1993) lists two species for the genus and provides the additional name for *T. camphoratus* of "camphor wood"; he also notes "lvs. chewed medic., timber for musical instruments etc." M. M. Iwu, in his *Handbook of African Medicinal Plants* (1993), says that the leaves are used for "pain relief, restlessness, anxiety states." This is further developed in Th. Uphof's *Dictionary of Economic Plants* (1968): "Wood close-grained, heavy; recommended for musical instruments, joiner's fancy work. Leaves have the taste of camphor; they are chewed by the Mahommedans and smoked by Hottentots. Infusion is used for asthma and as a diaphoretic." Uphof provides another name of "Hottentot tobacco." In 1997, Gisquare Technologies B.V. was issued a patent (#5607674) for the "utilization of the *Tarchonanthus camphoratus* and its derivatives in formulations and compositions having insect repellent, anti-irritant, anti-edema, decongestant and soothin

properties." The odor of the crushed leaves is due to a high content of camphor- and lime-scented alpha-fenchyl alcohol (29%) and eucalyptus-scented 1,8-cineole (16%) in the essential oil (*Journal of Essential Oil Research* 6:183-185, 1994).

Why did the sage & rosemary tree fall from cultivation around the turn of the century? This case is not unusual, as a number of plants without "glitz" were swept aside in favor of the brightly colored plants introduced by the Victorians, witness, for example, the disappearance of the curious annuals known as caterpillars, snails, worms, horns, hedgehogs, half-moons, and horseshoes (*Herbalist* 48:59-66, 1982). I searched and searched for seeds of the sage & rosemary tree and finally, in 1988, received some from Kirstenbosch in South Africa. A dozen plants were grown on and distributed to individuals and nurseries that I hope will distribute this curious tree back to cultivation, such as Monticello's Thomas Jefferson Center for Historic Plants. ♣

Members in the News

Marty Ross, a frequent contributor to the *New York Times*, has an article, "Great, Gaudy Hyacinths Makes Hearts Go Pitapat," in the *Times'* Sunday, October 1st, 2000 issue. Heirloom bulbs are featured, including quotes from **Scott Kunst** of Old House Gardens.

Beate Jensen was recently appointed Head Gardener of Belmont in Falmouth, Virginia. (See article in this issue.) Jensen, a graduate of the Mary Washington College Historic Preservation program, has studied the Belmont archives and is undertaking an effort to organize the information and develop a plan to further the restoration of the grounds.

SGHS president **Ken McFarland** is currently director of education and interpretation at Stratford Hall in Stratford, Virginia. No longer a North Carolinian, McFarland relocated to Fredericksburg in August and began his new position in September.

Earlier this year **Carlton Wood** left Tryon Palace Historic Sites and Gardens to become director of the Elizabethan Gardens in Manteo, North Carolina. **Perry Mathewes** was promoted to Curator of Gardens/Head of Technical Services at Tryon Palace and assumed many of Wood's former activities as Horticulturist/Head of Technical Services. A new horticulturist, **Rebecca Lucas**, was added to the staff. Carlton Wood continues to serve on the coordinating committee for the 2001 Annual Meeting of SGHS along with Mathewes, Lucas, Ken McFarland, and **Frances Inglis** of Edenton, NC. ♣

Belmont, the Gari Melchers Estate and Memorial Gallery

by Beate Jensen, Fredericksburg, Virginia

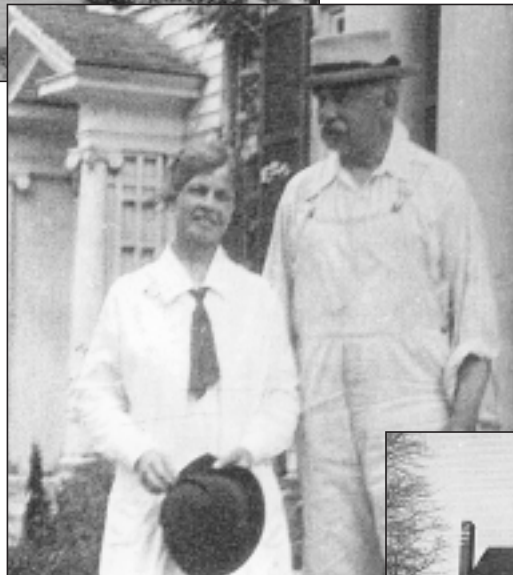


Belmont, the Gari Melchers Estate and Memorial Gallery, is both a Virginia Landmark property and National Historic Landmark administered by Mary Washington College. It is located in Falmouth, Virginia, across the Rappahannock River from Fredericksburg. Belmont was the home of the artist Gari Melchers and his wife, Corinne, from 1916 to 1932, the date of Mr. Melchers' death. Mrs. Melchers continued to live at Belmont until her death in 1955 when she willed the house, along with its gardens, studio, and art



collection, to the Commonwealth of Virginia.

The central portion of the house dates to the 1790s. When Gari and Corinne bought the Georgian style mansion in 1916, it had undergone several expansions and changes. They took immediate steps to improve their "country house and acreage," adding a sun porch and bathrooms. The young couple had just returned from Europe to escape the war, and they wanted a country refuge for themselves and their guests. Gari maintained a studio in New York, but Corinne spent most of her time in Virginia where she oversaw the farm operation at Belmont. The farm provided dairy products, fruits, and vegetables for the table. Corinne Melchers was actively involved with the layout of the grounds, and numerous letters, accounts, photographs, and drawings document the development of the landscape during the Melchers' era. As a Garden Club of



Virginia member, Mrs. Melchers was on the committee that initiated the garden restoration of both Kenmore and Stratford Hall. She also was involved with the creation of Lee Drive on the Fredericksburg Battlefield in the Fredericksburg and Spotsylvania National Military Park.

The Belmont estate today covers twenty-seven acres, reduced from the original forty-one, much of which is wooded or in fields. The house is sited on a ridge that overlooks the river to the South and Falmouth to the East. During the Melchers' era, a stately grove of elm trees surrounded the house, and there were formal gardens that included an eighteenth-century boxwood walk. This path, known as the "Long Walk," still survives. Other surviving features include walkways, walls, gates, several outbuildings, and a stone summer house which has a view of the river. A winding walk in a grove of trees led to an ice pond and the river.

The grounds were benignly neglected for many years, and the boxwood lining the "Long Walk" grew out of control. In 1993, the Garden Club of Virginia undertook a restoration of the formal gardens, which included cutting back the boxwood and replacing the arched rose arbors featured at each end. A border of bulbs, perennial, and annuals was planted at the south end of the walk.

Research into the Belmont archives is essential in order to develop a restoration plan for the grounds. An inventory and survey of the landscape has been initiated, and several restoration projects are planned. The woodland walk will be restored this winter, and the woods will be planted in Kalmia as described in Mrs. Melchers' 1931 diary.

The archives are rich in detailed

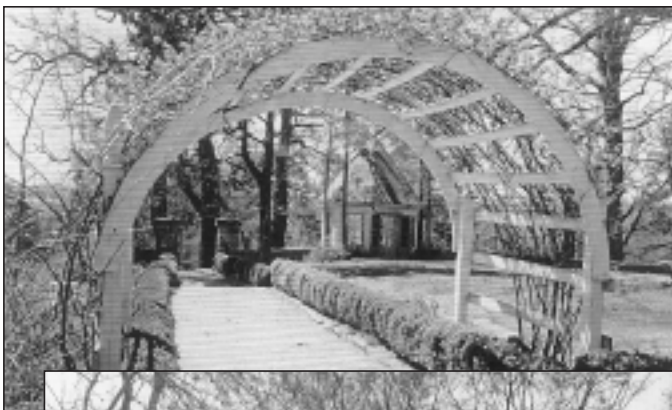


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Belmont....

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information, and a picture of the Belmont grounds is evolving. Mrs. Melchers had large quantities of bulbs, not a surprising fact as she and her husband spent considerable time in Holland. Roses too were prominent in the garden, and so far twenty-six different varieties have been noted. An effort is under way to bring these roses back into the garden. Future plans call for development of a walking trail system that would fulfill Mrs. Melchers' plans for Belmont to serve as a park for the local residents. In addition, two large fields are undergoing grassland restoration, creating habitats for wildlife with native warm season grasses and wild flowers. Plans exist as well, to restore remnants of the 1923 "hot beds," and to reconstruct a cowshed from archaeological and photographic evidence.



The Belmont staff is dedicated to protecting and preserving the landscape to help visitors understand the site in the most complete way possible. Thus, a visit will help individuals not only to understand Gari

Melchers as one of the major painters of his era, but also to gain knowledge of the life he and Corinne so long enjoyed at their country estate. A remarkable collection of written documents and photographs reveal the Melchers both as people who conformed to the styles and fashions of their time, as well as a couple who left their personal stamp on Belmont.



Photo captions:

1. View of house and "Long Walk" from the South. This period picture shows bulbs, boxwood, and rose arbor much as it is today.
2. Gari, dressed for painting, with his wife Corinne on the steps of the West Porch. circa 1920s.
3. Early picture of east elevation. Lower field was used as pasture land.
4. View of "Long Walk" and summer house from the North, with grove path and Rappahannock River below.
5. Belmont surrounded by stately elm trees, planted in 1923. Only one of these elms survives, the rest have succumbed to lightning strikes and Dutch Elm disease.



Otto Locke (1859-1927) and the Oldest Nursery in Texas

by Greg Grant, Stephen F. Austin State University,
Nagadochez, Texas



In 1856, Johann Joseph Locke, a native of Prussia, purchased two ten-acre plots of land bordering on the Comal River in New Braunfels, Texas. In this "garden spot in the wilderness," he saw the need for fruit, shade, and ornamental trees, not just for the ever increasing number of homes in town, but also for homes on farms and ranches spreading out in all directions from New Braunfels. Here, with a crystal-clear water spring, between San Antonio and Austin, he began Locke Nurseries.

Thirty years later, in 1886, his son, Otto Locke, continued the nursery business, naming it Comal Springs Nursery. He issued annual catalogs describing and often illustrating his constantly increasing variety of fruit, nut, and shade trees, as well as improved roses, flowers, berries, and vegetables.

Included among his introductions were the Bonita arborvitae, Heidemeyer apple, Strington apple, Ferguson fig, Comal cling peach, Dixie peach, November peach, Daisy pecan, Fall City tomato, Germania rose, Locke's Pride pear, Perfection pear, Summer Beauty pear, Honey nectarine, Old Favorite pomegranate, McCartney plum, and Guadalupe dewberry.

At the 1904 Word's Fair in St. Louis, Otto Locke's Daisy pecans were the only pecans entered, and according to his 1904-05 catalog, the display was "the admiration of all who saw it." He also supplied a great many roses for display and took home a silver medal for his exhibit of fruits.

In 1911 he wrote:

"We take great pleasure in handing you our Twenty-fifth Annual Nursery Catalog. A period of twenty-five years is a long time devoted exclusively to one business, and you all know the work and patience it took to test and introduce the best varieties of nursery stock.

"Today Comal Springs Nursery enjoys a reputation all over the Southern States and Mexico. Profitable orchards of trees furnished by us are found everywhere and for many popular city parks we furnished the plants.

"Today ours is the oldest nursery in the Southwest; built up from a very small scale, it is built on a sound foundation. In the future we will conduct our nursery in the same prompt and reliable way and hope to see many of our first customers patronizing us twenty-five years hence, even if the writer is not able to serve his customers anymore; as he is growing, in connection with the best nursery stock, strong ambitious sons, who will in the future endeavor to please you and furnish the South with high grade nursery stock."

In addition to numerous varieties of fruit and nut trees, by 1917 Comal Springs Nursery carried an extensive assortment of ornamental plants including sixteen types of grafted altheas, several buddleias, four different honeysuckles, seven different arborvitae, four different trumpet creepers, and over one hundred different roses. The 1917-18 catalog stated

"we are one of the largest rose growers in Texas and have this year 40,000 extra strong plants to offer." In addition to his own introductions, the nursery carried items introduced by Luther Burbank, the United States Department of Agriculture, the famous Fruitlands Nursery in Georgia, Rosedale Nursery in Brenham, and Pearfield Nursery in Frelsburg.

Otto's four sons, Emil, Herman, Walter, and Otto, Jr., all followed their father in the nursery business and established themselves in New Braunfels, San Antonio, and Poteet, Texas.

In 1927, Comal Springs Nursery passed to Otto M. Locke, Jr. who in 1928 moved it to its final location on San Antonio Road (along Interstate 35 just South of New Braunfels). Otto Locke ran the nursery along with his wife Etelka until her death in 1990 and continued on his own until his death in 1994. At that time, with no children to inherit the nursery, it was left to Tandra Lyles who had been helping him since Etelka's death.

Otto Locke, Jr. became as famous for his animal menagerie as his plants. He collected animals of all kinds that he sold to zoos and circuses all over the world. He even supplied many animals that were used in making movies for theaters and television. The nursery itself once displayed cougars, monkeys, iguanas, snakes, birds, a forty-three year old snapping turtle, and a collection of prairie dogs. At Mr. Locke's death, the nursery still sported its own prairie dog town.

As the Bexar County horticulturist for the Texas Agricultural Extension Service in San Antonio, I remember visiting with Mr. Locke about his nursery. He said, "You know, a man stopped by here today and offered me a million dollars for this property. I told him no. You know why? Because he was going to tear down the nursery."

Reference:

Haas, Oscar. "J. J. Locke Saw Need for Nursery in 1856," Southern Florist and Nurseryman, July 16, 1965. ♣

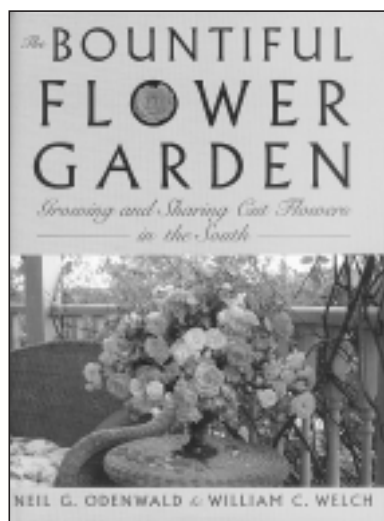
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**Southern Garden History Society, Old Salem, Inc., Drawer F,
Salem Station, Winston-Salem,
North Carolina 27108.
phone (336) 721-7328.**

In Print

The Bountiful Flower Garden: Growing and Sharing Cut Flowers in the South, by Neil G. Odenwald and William C. Welch. Taylor Publishing Company. ISBN: 0-87833-235-9. Hardcover. 208 pages with 300+ full-color photos throughout. \$32.95.

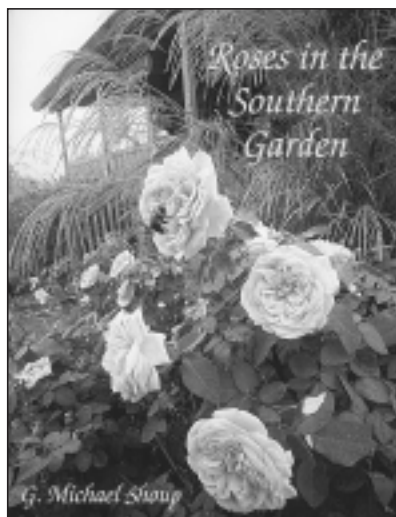


This collaboration between two great Southern gardening veterans, Neil Odenwald and SGHS member and past president Bill Welch, focuses on the rich Southern tradition of sharing and growing flowers. Odenwald and Welch explore the current role of cut flowers in Southern gardening, new concepts in garden design, and a diversity of decorative floral uses. The well-illustrated text emphasizes extending the

life of cut flowers by detailing how, when and where to cut and provides data on the use of chemical extenders. These two best-selling authors and noted garden experts share invaluable information on other plants effective in cut-flower arranging and gardening. With lists, essays and step-by-step instructions, they distill their expertise on trees, shrubs, vines, perennials, annuals, and foliage plants, as well as berries and fruits. For ordering information contact Taylor Publishing at (800) 275-8188.

Roses in the Southern Garden, by G. Michael Shoup. The Antique Rose Emporium, Inc. publishers. ISBN: 0-9678213-0-4. Hardcover. 174 pages with color illustrations. \$35.

In this long overdue book, G. Michael Shoup — a founder and present owner of the renowned Antique Rose Emporium in Brenham, Texas — has shared, with his own words and photographs, his “love affair with antique roses.” For those of us who have enjoyed the stunning catalogs produced by the Emporium over the years, this book is a real treat for its distillation of Shoup’s first-hand



experiences in the field, literally. As a confessed rose rustler, Shoup has spent the last twenty years searching for and collecting rose cuttings from abandoned home sites and cemeteries throughout the South. This book shows the development of the Emporium, and includes many tributes to gardeners like Martha Gonzales (1921-1999) of Navasota, Texas, who preserved a colorful, semi-double red “found” rose that was later named for her and registered with the American Rose Society. His mission, both with the Antique Rose Emporium and with this book, is not only to showcase the many valuable roses preserved in his extensive collections, but also to reveal their superb qualities in combination with other garden plants. Southern rose expert and SGHS member Ruth Knopf writes: “In this valuable review of one hundred antique roses, from and for our Southern gardens, Mike Shoup shows each rose as a separate personality. He has done this with the deepest respect and care, experience and knowledge. What more could we ask?” If it can be done in Texas, it can be done anywhere. Inquiries regarding this book or the Antique Rose Emporium may be made to (800) 441-0002.

Pioneers of American Landscape Design, sponsored by the National Park Service Historic Landscape Initiative, Library of American Landscape History, and the Catalog of Landscape Records in the United States. McGraw-Hill Companies. ISBN: 0-07-134420-9. Hardcover. 352 pages with 400 illustrations. \$59.95.

In this one-of-a-kind, landmark resource, more than 160 biographical portraits reveal the fascinating story of American landscape architecture, from George Washington’s designs for Mount Vernon to James Rose’s contemporary tree-through-the-roof creations. Featuring seminal figures in planning, engineering, and horticulture not traditionally viewed as landscape architects — such as city planners and engineers — as well as leading figures from the field itself, this work illuminates the key developments in landscape architectural history.

Pioneers of American Landscape Design also brings home the values — and vital issues — surrounding landscape preservation and ecologically sound design. This book is essential for landscape architects, students, and anyone interested in the design and evolution of the American landscape. The *Pioneers* project team consisted of Charles A. Birnbaum, FASLA, coordinator, National Park Service Historic Landscape



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Initiative, with assistance from Robin Karson, executive director, Library of American Landscape Design, serving as editor and project manager. Birnbaum, along with Catha Grace Rambusch, director, Catalog of Landscape Records in the United States at Wave Hill, conceived of this expansive project over a decade ago. What began as a National Park Service database gave rise to this book. The NPS Historic Landscape Initiative, based in Washington, D.C., promotes responsible conservation and preservation practices that protect our nation's irreplaceable legacy of historic landscapes. The Library of American Landscape History, in Amherst, Massachusetts, produces informative books about North American landscape design and is building a network of support for enlightened landscape preservation. The Catalog of Landscape Records in the United States at Wave Hill (Bronx, New York) is a database that gathers information about the location and content of document collections (both written and graphic) that tell us about the use of our land. For more information: (800) 262-4629; The Cultural Landscape Foundation: www.tclf.org ♣

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Contact Kay Bergey at (336) 721-7378 for information regarding past proceedings of the Restoring Southern Gardens and Landscapes Conferences held at Old Salem. Available are: *Breaking Ground: Examining the Vision and Practice of Historic Landscape Restoration*, (1997 proceedings) \$12.95 (add 6% sales tax for NC orders) plus \$3.50 postage.

The Influence of Women on the Southern Landscape, (1995 proceedings) \$10.00 (add 6% sales tax for NC orders) plus \$3.50 postage.

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