



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

Magnolia

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“...Gardens abounding in much gay and Vari[e]gated Foliage”: Understanding George Washington’s Upper Garden

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In August 1787, Samuel Vaughan (1720-1802), an amateur architect from England, visited George Washington at Mount Vernon. Washington proudly showed the Englishman his redesigned picturesque landscape that was nearing completion. Begun before the American Revolution and implemented primarily through correspondence with his plantation manager while he commanded the Continental Army, the renovations included an expanded Mansion with striking architectural details and tree-lined, serpentine paths outlining a new expansive Bowling Green. At each end of the Mansion, Washington requested groves of trees “planted without any order or regularity.” These elements—all bounded by a ha-ha wall—allowed uninterrupted views of the farm and were typical of the eighteenth-century English “pleasure ground,” an ornamental landscape, designed to be enjoyed as a leisure activity.

The two walled gardens that Vaughan depicted flanking the Bowling Green were part of this reorganization. Remaining about an acre, they were changed from a rectangular, north-south orientation to curving, shield-shape enclosures, and running east-west. Both Vaughan’s plan and sketch of the Upper Garden show simple spaces, with large blocks presumably of garden beds defined by three straight paths encircled by a fourth. Vaughan illustrated the addition of a greenhouse in the Upper Garden, a large two-story brick building begun by Washington in 1784 and not fully finished and stocked until 1789. This garden almost certainly became more of a showplace with the addition of the greenhouse whose presence probably

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Courtesy Mount Vernon Estate & Gardens

George Washington planted many fruit and nut trees during the early years of the Upper Garden. Archaeological excavation has discovered the planting holes for these young trees.

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CALENDAR

April 18, 2010. "Old Village Home, Garden & Art Tour," in Mt. Pleasant, South Carolina. Proceeds benefit the American Red Cross, Carolina Lowcountry Chapter. Purchase tickets in advance at www.lowcountryredcross.org; for information call (843) 764-2323 ext 386

April 28, 2010. Cherokee Garden Library at the Atlanta History Center hosts a lecture featuring celebrated author Emily Herring Wilson, who will discuss her new book, *Becoming Elizabeth Lawrence: Discovered Letters of a Southern Gardener* (April 2010). The 3:00 pm lecture will be followed by a book signing. Reservations are required. To register or for more information, e-mail scatron@atlantahistorycenter.com or telephone (404) 814-4046

May 6-8, 2010. "Landscapes for Living: Post War Years in Dallas," Dallas Museum of Art, Dallas, TX. To celebrate the recent publication of *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project*, a series of regional symposia will be held. Each venue in this national series will spotlight specific designers, projects, and trends that collectively celebrate our unique and historically significant designed landscape heritage. "Landscapes for Living" will focus on the unique Post War legacy of public and private landscapes in Texas during what is now thought to be an optimistic time of innovation and experimentation as well as an unprecedented era of design. The symposium culminates in a panel discussion, which explores what this design legacy means in the twenty-first century. For more information: www.tclf.org

May 22, 2010. Monticello's Thomas Jefferson Center for Historic Plants 18th Annual Open House at Tufton Farm, featuring a workshop by Anner Whitehead to mark the 15th anniversary CHP's historic iris collection. Doug Seidel will speak at 9:30 a.m. on the China Rose and Doug and Dennis Whetzel will conduct a rose workshop in the afternoon. The day concludes with a wine tasting in the Tufton nursery. Visit www.monticello.org for more details.

June 1-5, 2010. "The Garden Canvas: Colors of Success," APGA Conference in Atlanta, Georgia. The annual conference of the American Public Gardens Association is hosted by the Atlanta Botanical Garden in partnership with Callaway Gardens and The State Botanical Garden of Georgia in Athens. For information, visit the association's Web site: www.publicgardens.org or call (610) 708.3010.

June 3, 2010. The Garden Conservancy presents renowned landscape architect Patrick Chassé on "*Choices: Honoring, Restoring, and Adapting Historic Landscapes*" at the New York School of Interior Design, New York City. His talk will focus on the aesthetic, economic, and ethical challenges of restoring and adapting historical landscapes by the Olmsted Brothers, Beatrix Farrand, and Jens Jensen, among others, and on how those conservation lessons learned have implications for the creation of new landscapes. For more information visit gardenconservancy.org

June 6, 2010. The Bellefield Design Lecture series will host Patrick Chassé, who will give an illustrated talk, entitled "The Maine Work of Beatrix Farrand." This event is sponsored by

the Beatrix Farrand Garden Association in partnership with the National Park Service. The lecture takes place at 2:00 p.m. at the Henry A. Wallace Visitor Center, the Home of Franklin D Roosevelt Historic Site; 4090 Albany Post Road, Hyde Park, NY. For more info see www.beatrixfarrandgarden.org

June 13-25, 2010. Historic Landscape Institute: "Preserving Jefferson's Gardens and Landscapes," Charlottesville, VA.

This two-week course will use the gardens and landscapes of Monticello and the University of Virginia as an outdoor classroom for the study of historic landscape preservation. Lectures, workshops, field trips, and practical working experiences will provide an introduction to the fields of landscape history, garden restoration, and historical horticulture. Completed applications must be received by April 19, 2010. Call (434) 984-9836 or visit Monticello's Web site, www.monticello.org, for additional information.

September 10, 2010. "Come to table—Historic Plants in the Kitchen," the biennial Historic Plants Symposium, hosted by the Thomas Jefferson Center for Historic Plants at Monticello, will focus on the garden's harvest essential in early American recipes from a regional perspective. Speakers include New England food historian Sandy Oliver, heirloom vegetable collector and author William Woys Weaver, and John Martin "Hoppin' John" Taylor, author and expert on Charleston foodways and Lowcountry cuisine, along with Monticello's Leni Sorensen on African-American cooking and Peter Hatch with a look at Thomas Jefferson's vegetable garden and kitchen. The evening program at the Monticello Visitors Center features noted food historian and writer Rosalind Creasey. Visit www.monticello.org for more information. Registration required. This symposium will be a preview for the Heritage Harvest Festival on Saturday.

September 11, 2010. Fourth Annual Heritage Harvest Festival at Thomas Jefferson's Monticello co-sponsored with the Southern Exposure Seed Exchange. This year's festival will be held on the grounds of Monticello. This family-oriented, educational event includes tastings, informative workshops, and talks by authorities such as William Woys Weaver, Tom Burford, Barbara Pleasants, Barbara Melera, and Jeanine Davis. New speakers this year include George DeVault with the Seed Savers Exchange in Iowa, and Sharon Astyk, author of the Jefferson inspired, *A Nation of Farmers*. Visit www.monticello.org for additional information.

October 3, 2010. The Charleston Horticultural Society's annual fall "Gardens for Gardeners" Tour, Charleston, SC. Mazyck Wraggborough, with its numerous fountains and public gardens, has the distinction of being known as the Garden District. This late eighteenth-century neighborhood, with its collection of colonial and antebellum homes, contains a diverse collection of gardens and garden styles. The tour of 8-10 horticulturally rich private gardens is from 12-4 p.m. followed by a light reception. For reservations, call (843) 579-9922 or visit www.charlestonhorticulturalsociety.org.

“...Gardens abounding.....(continued from page 1)

influenced visitors' impressions of the gardens. Prior to this construction visitors simply referred to “gardens” or “kitchen gardens,” as Vaughan had done, but after this date there was some differentiation between the two gardens, with the Upper described more commonly as a flower garden and the Lower remaining a kitchen or fruit and vegetable garden.

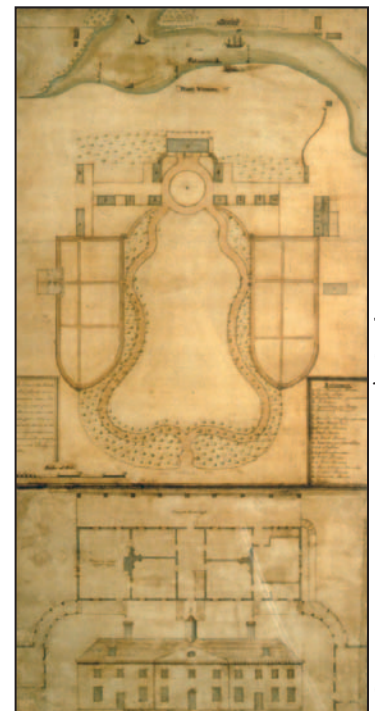
Most visitors reacted to this new configuration of the grounds, and by extension complimented Washington, by favorably comparing it to English models. Writing in 1793, Winthrop Sargent (1753-1820) admired the “miniature labyrinth” of myrtle and cedar running between the house and the road, and noted “kitchen and flower gardens abounding in much gay and vari[e]gated foliage.”¹ While the Polish poet and statesman Julian Ursyn Niemcewicz (1758-1841) commented in 1798, “In a word the garden, the plantations, the house, the whole upkeep, proves that a man born with natural taste can divine the beautiful without having seen the model. The G[enera]l has never left America. After seeing his house and his gardens one would say that he had seen the most beautiful examples in England of this style.”²

In contrast, period documents written by Washing-

ton, his gardeners, and some guests, suggest an emphasis remained on the production of vegetables and fruits in both gardens. Washington's writings never mention flowers and his hired gardeners only rarely discuss anything other than vegetables and fruit and nut trees in the Upper Garden. The prominence of the utilitarian was noted three years after Sargent's visit by Isaac Weld who felt the garden “wears exactly the appearance of a nursery, and, with every thing about the place, indicates that more attention is paid to profit than to pleasure.”³

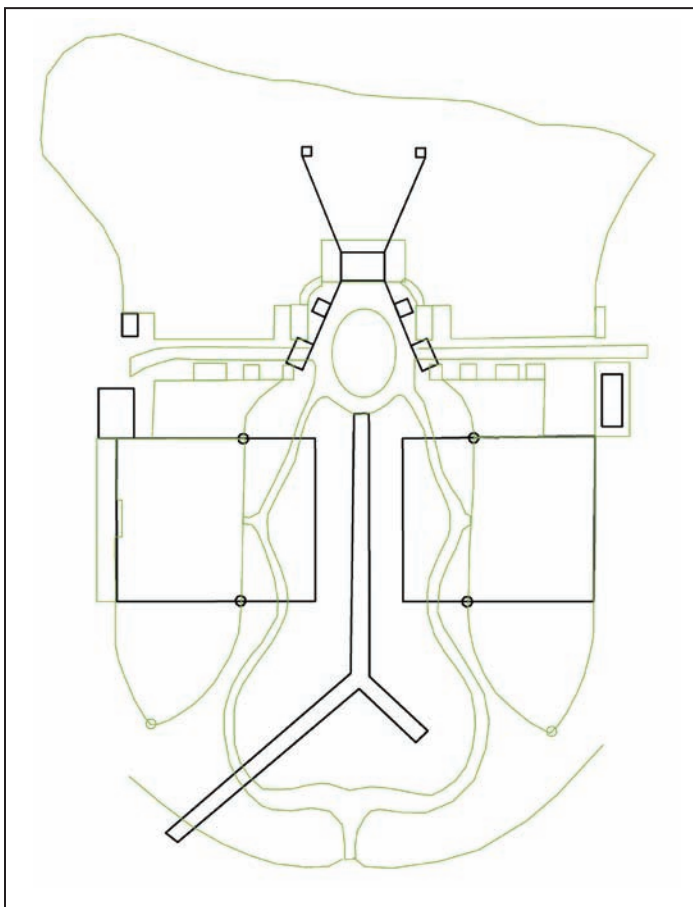
Over the past four years, an interdisciplinary project, to better understand the appearance and character of the Upper Garden when Washington died in 1799, and the evolution of that space throughout time, has focused on the question: Did the Upper Garden serve as an ornament to the plantation and did it receive an internal transformation to become part of the overall picturesque—or did it remain a productive part of the system, providing foods for the Washington family table—or some mixture of the two? Developing a better sense of the Upper Garden within the larger landscape and how extensively it was transformed after the revolution is important to answering such questions and, ultimately, key to interpreting a more authentic garden. This will be the first restoration since a Victorian-era rose garden was removed in 1985 and marks the first time physical evidence has informed the understanding of Washington's garden. On a broader scale, this study questions the assumption that gardens were expressions of their larger environments and also explores the function of these entities within the regional movement to design the picturesque.

The world that Vaughan recorded in 1787 evolved from an earlier geometrically-based design incorporating elements of the plantation layout that George Washington inherited in the mid-eighteenth century. Washington made relatively small changes during his first few decades to the existing layout of the farm, but did create a garden on the north side of the central drive to mirror an earlier



Samuel Vaughan's plan of Mount Vernon, 1787. The Upper Garden is the bullet shape to left, Lower Garden to right.

Courtesy Mount Vernon Estate & Gardens



Courtesy Mount Vernon Estate & Gardens

Mount Vernon's pre-1775 layout shown in black and the redesigned picturesque landscape in green. Upper Garden to the left, Lower Garden to the right.

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“...Gardens abounding.....(continued from page 3)

garden on the south. Documents suggest this Upper or “new garden” probably started as a fruit tree nursery in 1763 and incorporated nut trees and flower knots over the next decade.

Commencing in the mid-1770s and lasting some 15 years, Washington relied on several texts, but probably most heavily on the British landscape writer Batty Langley’s, to design his naturalistic, picturesque landscape. Originally published in 1728, Washington purchased his copy in 1759, 16 years before he undertook the transformation of his landscape. While not the most current landscape text, Washington was clearly influenced by Langley’s exhortation against the “regular, stiff and stuffed up manner” of most English gardens of his time and closely followed many of the general rules laid down by Langley for creating “designs that are truly grand and noble, after nature’s own manner.”⁴

Because Mount Vernon’s overall layout clearly shows evidence of the changes that Washington oversaw, it was assumed his greenhouse would be the focal point of a garden that exhibited similar naturalistic components. The earliest photographs of the garden show curving crescent beds, mimicking the arc of the garden’s 1785 expansion wall. These beds were retained during the 1985 restoration because it was felt that these curves illustrated Washington’s fascination with Batty Langley and his dictate to make the landscape full of surprises. It was argued that they don’t appear on Vaughan’s 1787 plan because it is not detailed enough or were implemented during changes which occurred over the following decade.

Archaeological excavations in the western end of the garden have dated the crescent beds as Victorian, coin-

ciding with a renewed interest in gardening by the early Mount Vernon Ladies’ Association and the desire of these Ladies to cultivate, cherish, and exhibit a garden that reflected Mount Vernon’s illustrious owner. The Upper Garden, along with the Mansion and Washington’s Tomb, is one of the places almost invariably mentioned in traveler accounts to Mount Vernon from the eighteenth century to the present.

For many visitors, the Upper Garden provides a feeling of direct connection with George Washington and an apparent insight into his character—that this was a spot that he had carefully crafted, a reflection of his aesthetic sense and Cincinnatus-like character, having laid down his sword for the simple pursuit of gardening. In the early nineteenth century, tourists recorded their thrill at seeing the palm tree, which he reportedly had nurtured in his greenhouse. Even today, many find a common interest with Washington the gardener that they do not normally experience with the general or the wealthy plantation owner. These crescent beds were apparently part of that mystique, added later to reflect what Washington obviously desired within this sacred space.

Since 2005 the ongoing archaeological work has discovered much more than the date of the crescent beds. The excavation has documented evidence for the entire 250-year span of gardening, including features from the earliest plantings made by Washington and two soil horizons associated with the garden that existed at the end of his life in 1799, our interpretive-target.

The earliest evidence for gardening is represented by small rectangular beds oriented in north-south rows roughly 65 feet long. With estimated space for about fifteen beds in each row and with parts of thirteen rows so far exposed, there may be almost 200 or more of these features. The rows of rectangular beds are relatively evenly spaced, except in two spots where there are gaps of eighteen and ten feet between rows, possibly representing walkways between the beds. These beds are interpreted as the signature of the very first gardening activity, the planting of numerous grafted fruit trees beginning in the early 1760s and continuing into the mid-1780s. The documentary sources suggest this area was intensively planted, with reference to more than 100 trees being planted from 1785-1786. It does not appear that they grew to maturity, however. Washington refers to the area being planted as “the nursery” and it is likely that the fruit trees were young specimens meant to be removed eventually to other locations. This may explain the very close planting scheme exhibited by the archaeological features, a spacing which is completely inadequate for the long-term maturation of trees. Additionally, the uniform, smooth, flat bottom of these features suggests that whatever was planted within



Courtesy Mount Vernon Estate & Gardens

The Upper Garden’s 1799 paths consisted of large gravel in red clay.

them did not grow to maturity.

Several groups of long, linear beds running east-west, bounding the rectangular tree holes, are a second type of feature found within the footprint of the earlier rectangular garden. One bed, located near the existing south wall, includes a rectangular feature, providing a relative date for these beds as remnants of a second phase of cultivation in this garden. These linear beds exhibit differences in their width and spacing possibly suggesting different gardening episodes or the placement of different plant species. All the linear beds are spaced close together, ranging from slightly less than half-a-foot to almost a foot apart.

If these two feature types illustrate the geometric layout and utilitarian nature of Washington's pre-Revolution garden, one might expect the evolved 1790s garden to exhibit a more naturalistic plan to mirror the changes he imposed upon his plantation.

Truncating many of the features in the oldest part of the garden and overlying subsoil in the newer part is a highly mottled clay loam high in silt. This soil—very different from the clay generally found throughout the garden—is interpreted as a preparatory phase for the re-configured post-1780s garden and perhaps represents soil augmentation and manipulation to create the new garden. Within this layer are traces of the preparation and transformation that occurred in Washington's garden after the American Revolution. Best preserved in the western end of the garden where the soil profile is simpler, at least twelve narrow, closely spaced trenches cut through this tilling layer and extend slightly into subsoil. In the older parts of the garden where the stratigraphy is more complex, there are faint traces of similar trenches cutting into the features from the first phase of gardening as well. It is thought these ephemeral linear features could be evidence of double digging—digging and filling—to aerate and mix the soil prior to cultivation.

Above this cultivation layer, is a second soil horizon typified by very fine, dark loam and inclusions of tiny brick bits. This shallow layer, and the associated gravelly paths that traverse it, represents the layout of the 1790s garden. While remnants of this garden have been identified throughout the entire enclosure, it only survives in areas that were protected from later intensive gardening—in sections along what are believed to be the oldest boxwood hedges and under paths dating to the early nineteenth century. It is thought that this rich, loamy soil was probably imported to the garden to provide bedding and nutrients for the plants.

Adjacent to this brown, loamy soil are several wide paths, composed of compact sandy red clay with very frequent rounded gravel. These paths coincide almost exactly with the placement of paths on the 1787 Vaughan plan—the perimeter path, two cross paths and the long axial path. These primary paths were about 12-feet wide



Courtesy Mount Vernon Estate & Gardens

Opening in April 2011, a model of the proposed Upper Garden restoration shows the integration of flowers and vegetables in large beds with only a few wide paths.

and about a foot thick with a U-shaped profile, similar to what period garden books suggest for path construction. These four provide a framework to assess the layout of the garden during our target period.

When taken together, these two soil horizons and the associated paths present a garden that is not characteristic of the evolved Mount Vernon landscape, as one might expect. Instead, the few paths create large rectangular enclosures while the evidence for associated garden beds appears as broad expanses. In the western part of the garden, where the crescent beds are now, a cut for a bed was identified running parallel with the main path. The boundary of this bed was maintained, in almost the same position from the 1780s until at least the mid-nineteenth century. The relationship of this bed and path suggests a geometric internal layout was maintained until the digging of the crescent beds created a garden that was more in keeping with the Victorian belief of how Washington desired to implement the design of the picturesque upon his Upper Garden. On a broader scale, this reanalysis provides evidence that gardens were not merely expressions of the larger landscape but were treated as independent entities that maintained a functional, utilitarian aspect within their picturesque set-

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“...Gardens abounding.....”(continued from page 5)

ting. Through this lens images of geometric gardens, once thought to be inaccurate drawings, become much more nuanced and precise.

The discovery of Washington's 1799 garden provides important physical evidence for the arrangement of the garden that coexisted with the naturalistic landscape. It is clear from the thick silt layer, and its ephemeral trenches, that Washington made large-scale changes to the garden as part of his landscape redesign. The picture that emerges from the archaeological investigation, coupled with a re-interpretation of the documentary evidence, suggests that few naturalistic principles present in the broader landscape were used in the Upper Garden. Instead, George Washington's 1799 garden incorporated large beds, bordered by wide straight paths that moved the visitor through the garden in a predetermined manner. This geometric and regular layout was probably designed to show off the greenhouse and large beds integrated with flowers, trees and vegetables, a profusion of plantings, height and color, visible as you strolled in from the serpentine. Mount Vernon's larger landscape was meant to be explored and

enjoyed; while the garden represented a utilitarian workspace, clearly identifiable as man-made, with some elements to admire, but not a picturesque, pleasure ground.

1. Sargent, Winthrop, *Private Diary of Winthrop Sargent*, October 13, 1793, transcript on file Mount Vernon Ladies' Association, Mount Vernon, VA.
2. Niemcewicz, Julian Ursyn, *Under Their Vine and Fig Tree: Travels through America in 1797-1799, 1805 with Some Further Account of Life in New Jersey*, ed. Metchie J. E. Budka (Elizabeth, NJ: Grassman Publishing Co., 1965), p 98.
3. Weld, Isaac, *Travels Through the States of North America: And the Provinces of Upper and Lower Canada During the Years 1795, 1796, and 1797*, Volume 1, (Carlisle, MA: Applewood Books, 2007), p. 94.
4. Langley, Batty, *New Principles of Gardening*, (London: Printed for A. Bettesworth and J. Batley [etc.], 1728).

The Woodland Garden at Tregaron: An Ellen Biddle Shipman Garden Revealed

By Penelope F. Heavner, Washington, DC

Underbrush is being cleared, self-seeded trees cut down, and acres of English ivy grubbed out in an effort to rehabilitate a long-neglected Ellen Biddle Shipman woodland garden on the Tregaron Estate in Washington, DC. Discussed by Judith Tankard and Thaisa Way, in their respective books, and the subject of a recent article by Way and Steve Callcott, Tregaron, originally known as The Causeway, was an early collaboration by architect Charles Adams Platt (1861-1933) and garden designer Ellen Biddle Shipman (1869-1950). The house and its immediately adjacent grounds are privately owned, but Southern Garden History Society members might be interested to learn that the woodland garden is open to the public. The following is a short historical account of the estate, the community's efforts to preserve it, and some observations on the difficulties encountered in rehabilitating this woodland garden.

The Causeway/Tregaron

Upon purchasing a twenty-acre estate in Washington in 1911, James C. Parmelee (1855-1931), a wealthy Cleveland industrialist and president of the National Carbon Company, and his wife, Alice Maury (1863-1940), turned

to Charles Platt to design a house and plan the grounds for them. Located in Cleveland Park, the Parmelee's property was part of Twin Oaks, an older forty-acre summer estate once owned by the founder of the National Geographic Society, Gardiner Greene Hubbard. An outlying area in the eighteenth century, the hills and woods of Cleveland Park became popular with wealthy Washingtonians for weekend and summer residences in the mid-nineteenth century. But, by the time the Parmelees purchased their estate, a trolley car system had already turned Cleveland Park into a mixture of farms, old summer houses, and newer year-round residences.

Platt sited the Parmelee's red-brick Georgian-style mansion on a knoll elevated some forty feet above the street level, thus giving the house expansive views both east and west (Figure 1). A relatively small (by country house estate standards) enclosed formal garden lies to the west of the house, along with a greenhouse and gardener's cottage. A full-length terrace runs along the south-facing rear of the house and beyond the terrace is an open lawn bordered by trees. The lawn runs down to a wooded valley, which partially encircles the estate's eastern boundary. Two small streams flow along this valley at the north-eastern and south-western edges. Platt placed an artificial pond (marked "L" on the plan) where the valley widens

out below the lawn to the north and the land to the south gently slopes up to a meadow area (once a cow pasture) at the western end of Klingle Street. A winding driveway leads up to the house from Klingle Street. On entering the estate, an attractive stone bridge carries the drive across the south-western stream, thus providing the estate with its original name—The Causeway.

Ellen Biddle Shipman was brought into the project around 1913 at a relatively early stage of her professional working relationship with Platt. Her first design work focused on the formal gardens, but at Christmas in 1915 she presented the Parmelees with a woodland planting plan incorporating the old cow pasture, trees, pond, streams, bridle paths, and new walking trails.

The estate's densely wooded valley with its streams and bridle path provided an ideal setting for a woodland garden, and The Causeway is possibly Shipman's first professional attempt at a woodland garden. Way believes that Shipman might have been inspired by Elizabeth Billings' wild gardens at the Billings' estate in Woodstock, Vermont. Shipman visited this estate in 1911, and then again in 1912-1913 when she redesigned the planting beds. Shipman would also most likely have seen the large wild garden that Warren Manning was designing at Gwinn when she went there in 1914 to consult about redesigning the estate's formal gardens.

A testimonial to Shipman's success with the woodland garden can perhaps be seen in the fact that, when the Parmelees expanded their property by purchasing more land in 1927, they called on Shipman again to provide a design for a woodland garden for that area. Like her earlier plan for the pond valley, her design incorporated existing mature trees combined with new smaller flowering trees, shrubs, and ground cover to form an idealized, naturalistic setting.

James C. Parmelee died in 1931 and Mrs. Parmelee's death came in 1940. The estate was sold to Marjorie Merriweather Post (1887-1973) and her third husband, Joseph Edward Davies (1876-1958), an ambassador to Russia. They renamed the estate Tregaron and amended the grounds to suit their tastes. Among other things, they erected a dacha, installed a golf course (later removed), and planted numerous azaleas in place of Shipman's more refined plantings. On their divorce in 1955, Marjorie Merriweather Post moved from Tregaron to Hillwood House (taking many of the azaleas with her), but Ambassador Davies remained at Tregaron until his death in 1958.

Efforts to preserve the estate

Tregaron passed to his heirs after his death, and the local community became increasingly concerned about the future of the deteriorating historic estate. An informal group established the Friends of Tregaron (FOT) in 1967, and this group became increasingly active in its efforts to preserve the estate. In 1990 the approximately

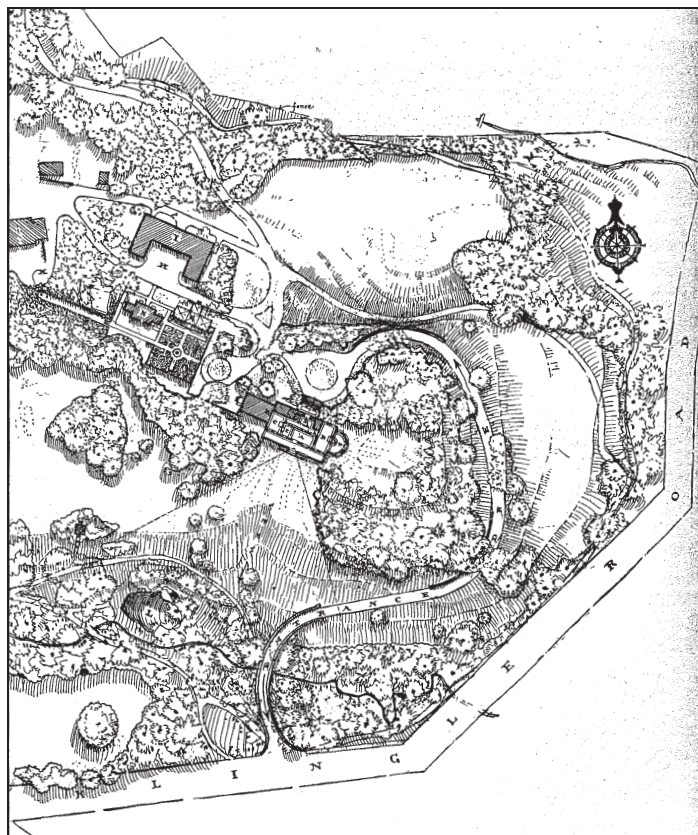


Fig. 1. Howe, Samuel. American Country Houses of To-Day. New York, NY: The Architectural Book Publishing Company, 1915, p. 216

twenty-acre estate was sold to two buyers. The Washington International School (WIS) purchased approximately six acres (the house, the formal garden, and the immediately adjoining grounds), and the Tregaron Development Corporation purchased the remaining acreage (the meadow, stream, pond, bridle paths, and woodland area). In 1979 the District of Columbia historic preservation review board approved the FOT's application to have the estate (both buildings and landscape) designated as a District of Columbia landmark stressing Platt's strong belief that architecture and grounds should be conceived of as a unit, and in 1990 the National Park Service followed suit when it, too, placed the buildings and landscape on the National Register of Historic Places.

Between 1978 and 2003, the Tregaron Development Corporation proposed various residential development plans, all of which met with either strong opposition by the FOT or negative reports from the DC Historic Preservation Office (HPO). In 2003, the Tregaron Development Corporation approached the HPO to explore ways in which a development plan might meet both community and HPO approval. In 2006 an agreement was reached whereby the developer donated ten acres to a newly formed non-profit land conservancy, the Tregaron Conservancy. In return the FOT agreed to the building of up to eight houses on the estate's edges, provided there was minimal impact on the estate's historic integrity. The

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The Woodland Garden.....(continued from page 7)

agreement further provided a small amount of revenue from the sale of the lots and from WIS to assist the Conservancy's efforts to rehabilitate and maintain the grounds, and to provide for public access.

Rehabilitation

As noted by authors Way and Callcott, early interest in preserving the estate was focused on the house (as the only example of Platt residential architecture in Washington, DC) and the more easily perceived formal gardens planted by Shipman. The focus shifted gradually to the wild garden as it became evident that the woodland was, in fact, an integral part of the designed landscape, and that it was not natural, but rather a carefully planned design that blended artifice and nature.

The Tregaron Conservancy faced considerable work when it assumed control of its land in 2006. Only minimal maintenance work had been performed on the grounds during the years following Ambassador Davies' death. Both the cow pasture and the sloping bank from the formal lawn to the valley below was covered with undergrowth and self-seeded trees, the pond was full of rotting vegetation, many of the walking trails had disappeared, the stream banks were smothered by invasive shrubs and vines, and the streams filled with silt. However, the bridle path was still in use, many of the locally-quarried stone walls and bridges stood, and the beautiful canopy of old oaks, hickories, and beech remained.

In charting a course for the future, the Tregaron Conservancy has to take into consideration a number of factors that Shipman did not consider when she designed the garden. While it would be wonderful to undertake a true restoration of the grounds, financial constraints, twenty-first-century concerns about sustainability, public access to the grounds, and the prevalence of deer in adjoining Rock Creek Park probably make it impossible to recreate Shipman's original plantings. Restoration efforts so far have focused on the cow pasture, the pond valley, and the

hill behind the pond. These areas have been cleared, the pond repaired and an aeration system installed, and the streambeds cleared of debris. The process is exciting and rewarding. Each time an area is cleared, something new is uncovered—buried stone stairs, a stone terrace, a small bridge, the play of daylight on the running water in the streams—and, little by little, the long-lost Shipman garden comes alive again.

Penelope Heavner is a long-time member of the Southern Garden History Society and a member of the landscape committee of the Tregaron Conservancy.

1. Judith B. Tankard, *The Gardens of Ellen Biddle Shipman* (Sagaponack, New York: Sagapress, Inc., 1996). Thaisa Way, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century* (Charlottesville and London: University of Virginia Press, 2009). Thaisa Way and Steve Callcott, "Expanding Histories/Expanding Preservation: The Wild Garden as Designed Landscape," *Preservation Education and Research 2* (2009): 53-64.

2. For directions, opening hours, etc., go to HYPER-LINK "<http://www.tregaronconservancy.org>" www.tregaronconservancy.org.

3. Samuel Howe in *American Country House of To-Day* (New York, NY: The Architectural Book Publishing Company, 1915) comments on the densely wooded nature of the property and notes that as few old trees as possible were sacrificed in siting the house and laying out the carriage drive.

4. Platt-designed public buildings in Washington include the Freer Gallery, the Coolidge Wing in the Library of Congress, and the Clark Wing of the Corcoran Gallery of Art.

"River Capitol: Bridging Landscapes of the Old and New South"

Mark Your Calendars for Baton Rouge in 2011

Baton Rouge will host the 29th Annual Meeting of the SGHS, April 1-3, 2011. Louisiana's capital city sits as a crossroads between the Old and the New South. Moreover, the city is a place where Anglo and Franco traditions have merged into new modern landscapes. Participants will see a variety of public and private gardens that reflect these various influences, which merge in the lower Mississippi River valley. The Sunday optional tour

will feature outstanding private gardens in nearby Pointe Coupee Parish. Annual meeting **organizers are calling for paper proposals** on such topics as gardening traditions in the Lower Mississippi Valley and the South, cultural influences in gardening, and newly discovered sources in Southern garden history. Paper proposals should include a two-page description of the paper to be presented, and a biographical statement or brief resume of the speaker. Proposals are due by November 1, 2010 and should be e-mailed to Anne Legett at wlegett@cox.net

Book Reviews

Historic Virginia Gardens: Preservation Work of the Garden Club of Virginia, 1975-2007, by Margaret Page Bemiss, photographs by Roger Foley; hardcover, 304 pages; ISBN: 978-0-8139-2659-9; \$49.95

Once Upon a Time...A Cemetery Story, by Jane Baber White, published by Blackwell Press, hardcover, 240 pages, 487 color photographs; ISBN: 0977952355; \$60

The literature of garden making in Virginia is surely the most extensive of that of the original thirteen colonies and probably that of the present day's fifty states. In 2009 two new books appeared that represent the repair and renewal of important landscapes in the commonwealth. Jane Baber White's *Once Upon a Time . . . A Cemetery Story* celebrates the efforts of a few determined citizens of Lynchburg, who galvanized a larger group of dedicated volunteers; and together they reclaimed, repaired, and replanted Lynchburg's Old City Cemetery, raising its horticultural status toward that enjoyed by Virginia's two greatest examples of the nineteenth-century garden-cemetery movement, Hollywood in Richmond and Thornrose in Staunton, as an Eden for the living and the dead.

In the pages of *Historic Virginia Gardens: Preservation Work of the Garden Club of Virginia, 1975-2007*, Margaret Page Bemiss presents appraisals of a series of important projects in Virginia that were supported by the Garden Club of Virginia in the title years, overseen by its Restoration Committee,

and designed by its consulting landscape architects, Meade Palmer, Rudy J. Favretti, and William D. Rieley. Together, these books reflect the extraordinary commitment of Virginians, working as individuals, in committee, and as members of a state-wide society, as paid professionals and volunteers, to long-held garden traditions that enhance the landscape of the commonwealth and give pleasure to its citizens and visitors alike.

The Garden Club of Virginia's financial support for important landscape preservation, restoration, and enhancement projects has been a significant part of its annual program from its earliest years. Founded in 1920 and first known briefly as the Garden Clubs of Virginia, the Garden Club of Virginia (hereinafter GCV) was still young, in the 1920s, when it undertook projects at Monticello and Kenmore, whose gardens have remained an interest of the GCV to the present. While the \$7,000 raised

and expended on rehabilitating the trees at Monticello was the first project to be implemented, the fund-raising efforts to "restore" the gardens of Kenmore coalesced in a garden pilgrimage in April-May 1929 that instituted Historic Garden Week in Virginia.

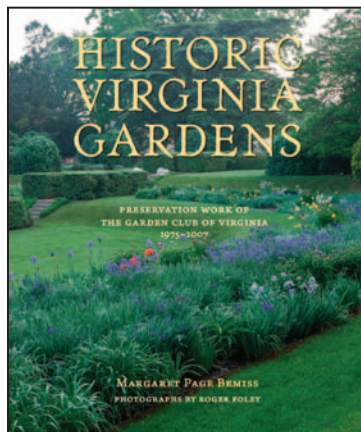
That landmark initiative also launched another unequalled contribution to American garden history. The *Descriptive Guide Book of Virginia's Old Gardens* prepared by Mrs. William R. Massie and Mrs. Andrew H. Christian in 1929, was both the first in the series of annual guide-books for sequential Historic Garden Weeks and the first publication of the GCV. The roster of groundbreaking GCV titles includes the later, legendary collaborations of Mrs. Massie and Mrs. Christian, and it continued in 1975 with the publication of *Historic Virginia Gardens: Preservations by the Garden Club of Virginia* written by Dorothy Hunt Williams. Mrs. Williams recounted the restoration of the Kenmore garden, completed in 1932 to the plans of Charles Freeman Gillette, and others in the years up to 1974.

Margaret Page Bemiss addresses projects undertaken in the period from 1975 to 2007 as the subject of this new book, which is both a successor to the 1975 volume and an entirely original work on its own. Its pages open with a forward by Charles Birnbaum, the founding president of The Cultural Landscape Foundation, an introduction by Calder Loth, the recently retired senior architectural historian of the Virginia Department of Historic Resources, and the author's preface and acknowledgements. Each of these is a valuable reading as they establish important contexts for the appraisals of individual projects that follow. Calder Loth, who has earned an international esteem as an architectural historian and steward of Virginia's important statewide easement program, describes the work of the GCV as the pioneering, continuing part of a larger cooperative effort to preserve and protect the cultural landscapes of Virginia.

In the preface Mrs. Bemiss clears the air with her attention to concerns for many readers. After noting "The existence of contemporary documentation for an old garden is a great, and rare, luxury for the Garden Club's Restoration Committee," such as that which exists for Mount Vernon and Monticello, she continues. "But for others of these gardens, there is, unfortunately, little or no contemporary documentation, and their 'restorations' have in fact been the informed and sensitive original creations of a succession of talented landscape architects who have worked with the Restoration Committee over the years: Charles F. Gillette, Arthur A. Shurcliff, Morley J. Williams, Alden Hopkins, Donald H. Parker, Ralph E. Griswold, Meade Palmer, Rudy J. Favretti, and William D. Rieley."

She also assesses the limits of archaeology, which "can

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show you here a path was, or a building, or a fence, or a road. Sometimes it can identify particular plants that grow in a given garden. But it cannot tell you, without contemporary documentary evidence, exactly which plants grew where."

Additionally, there is the matter of "restoring" a garden or the immediate setting of a historic property in a larger urban or rural landscape whose essential historic character has been compromised or effectively destroyed by later development. One has only to look at the nineteenth-century documentary photograph of Centre Hill in Petersburg, published on page forty-seven, with its expansive hierarchical arrangement of lawn, pleasure gardens, vegetable gardens, orchards, outbuildings, and grounds, a landscape pattern that existed to some degree at each of the twenty-two residential properties in this catalogue, to appreciate the challenge—and the extent to which it was met through the projects undertaken by the GCV at each of them. And then there are the matters of maintenance, climate, and finance that become governing factors in decisions on the preparation, adoption, and implementation of plans for properties. The GCV enters into a contractual arrangement with each project owner to assure the appropriate maintenance is effected.

Appendices comprise essays on the origins of Historic Garden Week in Virginia and the GCV's fellowship programs (together with a listing of fellows and their projects), and listings of all GCV projects from 1929 to 2007, special gifts and contributions, and plants used in the projects undertaken between 1975 and 2007.

Altogether, Mrs. Bemiss chronicles thirty projects at locations in central and eastern Virginia. The majority involve the gardens or grounds of some twenty-two residential properties including houses in town and country, that are now mostly house museums, ranging from the 1950s garden of the Executive Mansion in Richmond and a reconstructed period fence to enclose the grounds of the antebellum Sutherland House in Danville to the grounds of rural or once-rural landmarks such as Belle Grove in Frederick County, Ker Place at Onancock, and Point of Honor at Lynchburg. Garden projects on university and college grounds form an important subset of the GCV's work, of which the pavilion gardens at the University of Virginia are the most distinguished. The GCV has also undertaken improvements and enhancements on the grounds of two landmark churches, St. Luke's at Smithfield and Bruton Parish Church in Williamsburg, and similar landscaping at the Old Portsmouth Courthouse.

Her account of each project follows a simple narrative pattern. The opening paragraphs recount the history of each property, providing easily-appreciated rationales for the GCV's commitment of its resources. Mrs. Bemiss moves quickly through the circumstances by which

appeals for assistance were made to clear chronological descriptions of each gardening or landscape effort. Long experience enables the Restoration Committee of the GCV to advance each project systematically, from preliminary site inspection, through the development of design considerations, to the production of plans, their evaluation, revision when necessary, and implementation. Mrs. Bemiss tells these stories with authority, grace, and tact.

Diplomacy is an important trait. Midway in the preface Mrs. Bemiss has also given voice to another critical concern, one of especial import to the gardens she chronicles. "The Colonial Revival style," she writes, "is now a recognized and respected style of garden design; it is a formal, ordered style . . . , and it continues in use today." Beginning with the efforts of the Mount Vernon Ladies Association, Colonial Revival gardening has enjoyed the longest tenure of any gardening style in Virginia. The entries appearing year after year in the handbooks for Historic Garden Week in Virginia confirm its enduring appeal for those proud of place and history. The projects supported by the GCV have been among the most prominent and influential exemplars of this distinguished tradition. In *Historic Virginia Gardens: Preservation Work of the Garden Club of Virginia, 1975-2007*, Roger Foley's photographs beautifully illustrate this truth, particularly those of Belmont in Falmouth, the gardens at Kenmore and the Mary Washington House in Fredericksburg, and the views of the Woodrow Wilson Birthplace in Staunton. Here, at the Presbyterian manse where the 28th president of the United States was born in 1856, the garden designed by Charles F. Gillette in 1933 has been respected while the birthplace grounds have been enhanced in a series of return engagements by the GCV's landscape architects, most recently in 2007. This careful, studied, and sensitive commitment to place is emblematic of the best preservation work completed by the GCV.



Once Upon a Time... A Cemetery Story is a celebration of one woman's odyssey, and that of the many friends, neighbors, and fellow citizens of Lynchburg and its Tinbridge Hill neighborhood, which joined her in the quest to reclaim Lynchburg's Old City Cemetery. Jane Baber White's tale is not entirely new to members of the Southern Garden History Society. One chapter in the new book, entitled "The Roses," is adapted



from her lead article in the Vol. XX, No. 1, Spring-Summer 2005 issue of *Magnolia*, "A Graveyard of Old Garden Roses—Lynchburg's Old City Cemetery." But *Once Upon a Time* is a splendid present that Jane White gave to herself, deservedly, and to those who answered her call, responding to the urgent need to save an important part of their city's history. In its pages we see how the goal was shared, a spirit of cooperation grew, and everyone's aim was accomplished. It is a remarkable tale, told here as much in hundreds of photographs as in the necessary accompanying text.

The story line in *Once Upon a Time* is particularly Southern. It was told earlier, in 1968, in *Behind the Old Brick Wall*, also subtitled "A Cemetery Story," compiled by Lucy Harrison Miller Baber with research and writing by Evelyn Lee Moore, and published by the Lynchburg Chapter of the National Society of the Colonial Dames of America in the Commonwealth of Virginia. Mrs. Baber, who died in 1996, was the mother of Jane Baber White. A passion for history linked the generations of this family and that of many who took up the cause.

The one-acre tract at the heart of these grounds was established as a public cemetery in 1806 by the council of Lynchburg. It succeeded the old churchyard where interments had been made around the then disestablished Church of England. City Cemetery served as Lynchburg's principal cemetery until 1824 when the city's Presbyterian congregation acquired a two-acre parcel on which it opened a new cemetery. For some three decades thereafter, prominent citizens of Lynchburg favored either the Presbyterian cemetery or the City Cemetery which had been enlarged in 1816 by one acre, by another two acres in 1837, and one-half acre in 1856.

In 1861 City Cemetery was given a greater, altogether larger responsibility. A special section of the cemetery was set apart for this new purpose. The buildings of Lynchburg soon came to house thousands of the Confederate sick and wounded in improvised hospitals. Over the space of four years, workers brought the bodies of some 2,201 deceased Confederate soldiers here, to a final resting place in the city. The soldiers were the lower rank enlisted men. At least 187 Union casualties were also interred in the cemetery during the war, but in 1866, their bodies were removed to a Federal cemetery near Norfolk. That same year the ladies of Lynchburg, like those in many towns and cities of the South, formed a memorial association to tend to the graves of the fallen. They and their descendants have honored that heavy responsibility to the present, with only a change in their association's name.

But this Confederate legacy is only part of the extraordinary story of the Old City Cemetery. The complement is that of those who came to be buried here in the years from the 1850s until 1965 when the grounds were closed except to the city's poorest. In 1855, in a time of antebellum prosperity, leading citizens of the city organized a new

cemetery company, acquired property, and engaged John Notman (1810-1865), the Scottish-born Philadelphia landscape gardener who had designed Richmond's Hollywood Cemetery, to design its grounds. In the years thereafter most of the leading citizens of Lynchburg elected to inter their kinsmen, often in family plots, in the fashionable park-like setting of Spring Hill, while others honored loyalties to the Presbyterian burying ground. In a display of class distinction, deceased Confederate officers were interred at Spring Hill or the Presbyterian grounds. The available areas of City Cemetery, effectively surrounding the Confederate Section, became the burying ground of low-income white citizens and Lynchburg's black citizens, a sizable population of freedmen and former slaves. "There are about 20,000 citizens buried in the Cemetery and of those, seventy-five percent are African-American; one-third are children under the age of four years, and only about one in seven (outside the Confederate Section) have gravemarkers."

The circumstances by which those who tended the graves of Confederate Soldiers and those who attended to the larger grounds occupied mainly by the black citizens of Lynchburg rose to a common purpose is conveyed in the words and images of *Once Upon a Time*. Its genesis was a luncheon party in 1981. Elizabeth Otey Watson and Lucy Kirkwood Scott Hotchkiss, the last remaining dowagers of the Lynchburg Confederate Memorial Association, were hosts to four young Lynchburg friends, Frances Gunn Kemper, Jessica Bemis Ward, Jane Baber White, and Mina Walker Wood. The torch was passed to these new hands along with a checkbook holding a balance of some \$300. The old organization passed into history and a new one, the Southern Memorial Association, was born.

The survival of six aged rose bushes at City Cemetery and the interest of rosarian Carl Cato (died 1996) gave rise to the first garden project in 1985. A 500-foot brick wall enclosing one side of the Confederate Section became the backdrop to a planting of fifty-seven historic roses selected by Mr. Cato. Today the rose collection in the cemetery numbers above 270 bushes, including a replanting of the red and white roses, "Silver Moon" and "Paul's Scarlet Climber," first planted in the 1930s. It has attracted rosarians from throughout the nation to the cemetery and a Rose Festival is held annually.

The cemetery grounds beyond the Confederate Section were overgrown, neglected, and in dire need of attention in the 1980s and up to June 1993 when a huge storm swept through Lynchburg. In the Confederate Section many of the aged sugar maples and the Speaker's Belvidere were left on the ground, broken, while hundreds of trees in other parts of the cemetery had also fallen. This storm, Jane White writes, "provided the impetus for rehabilitation of the entire Cemetery." The bonds formed between the ladies of the Southern Memorial Association, the black

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citizens of Lynchburg, many of whom were descendants of those buried there or residents of the surrounding Tinbridge Hill neighborhood, and others grew during the long months of clean-up. They became the firm foundation on which the continuing series of landscape initiatives and related projects described by Jane Baber White have succeeded.

The Speaker's Belvidere was restored, the arched stone gate opening into the Confederate Section was re-mortared, a brick vault was rebuilt, and many broken and flattened gravestones were repaired. The oldest potter's fields were reclaimed from neglect and a new potter's field was designated in 1994. A damp low-lying area of the grounds became the location of an elegant stone-bordered pond in 1994, and a scatter garden was created in 1996 to accommodate contemporary funeral practice. A memorial shrubbery was planted and then under planted, also as a memorial, with historic daffodil varieties. Favored flowering plants that have long graced Southern cemeteries, including *Yucca filamentosa* with its cream-colored spires, were replanted to ornament the grounds. Historic apple varieties, known to have been grown in Virginia, were planted in the Duval Holt Orchard. Trees were planted to replace those destroyed or damaged.

Bricks-and-mortar construction has also figured in the repair and enhancement of the cemetery. Portions of the cemetery's old brick walls have been rebuilt and a gate house erected. A cemetery center was completed in 1997 and expanded in 2004, a Hearse House and Caretaker's Museum opened in 1999, and a white frame chapel and columbarium completed in 2006. Property owners in Tinbridge Hill found a renewed pride in their neighborhood of late-nineteenth and early-twentieth century houses and began renovations, restorations, and repairs to the houses lining the streets around the cemetery, one of which became the Legacy Museum of African American History.

The Southern Memorial Association also adopted a publishing program. *Behind the Old Brick Wall*, first published in 1968 and long out-of-print, was reissued in 1998. *Free Blacks of Lynchburg, Virginia, 1805-1865*, was published in 2001. A cookbook, *Food to Die For*, appeared in 2004, became a popular seller, and continues in print, generating profits for the association.

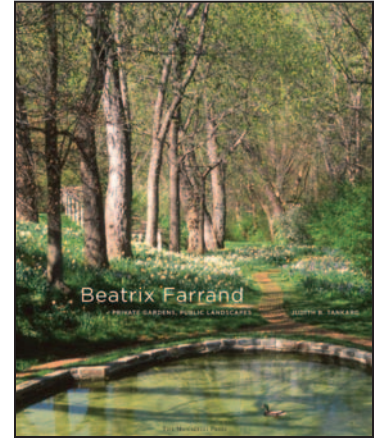
Early in *Once Upon a Time*, Jane Baber White identifies herself as a landscape designer who had rescued other historic gardens in Lynchburg. "But somewhere in the midst of the gardening I became a historian . . ." Her talents in both professions are readily apparent in the landscape of Old City Cemetery and the pages of *Once Upon a Time . . . A Cemetery Story*.

Davyd Foard Hood
Isinglass,
Vale, North Carolina



Beatrix Farrand: Private Gardens, Public Landscapes, by Judith B. Tankard, The Monacelli Press, 2009; hardcover, 240 pages; ISBN10: 1580932274, ISBN13: 978-1580932271; list price \$60

In a life blessed with the fortune of a proud family, gifted friends, and inherited wealth, landscape gardener Beatrix Farrand (1872-1959) also enjoyed a professional career peopled with distinguished clients. Of these she was the most fortunate in the patronage of Robert Woods and Mildred Barnes Bliss.



They were the well-traveled, cosmopolitan owners of a property in Washington's Georgetown precinct, comprising some fifty-three acres and known as "The Oaks" when purchased in 1920, that she crafted into the estate of Dumbarton Oaks. Working in that half-century from the 1890s into the 1940s, when great American houses and gardens were made—and all too often have vanished in the mists of a short-lived pedigree, Beatrix Farrand outlived no small number of her own works. Other gardens and landscaped grounds have disappeared since 1959 or been significantly altered by later owners and designers. Within this context, the survival of Dumbarton Oaks, the greatest of her gardens and estate grounds, is all the more remarkable. Donated to Harvard University in 1940, Dumbarton Oaks thrives today as a public garden.

Beatrix Farrand's life and career have also enjoyed the attention of scholars whose study of her gardens and others have enriched American garden history. Diane Kostial McGuire effectively launched the field of Farrand studies, when she edited and saw into publication *Beatrix Farrand's Plant Book for Dumbarton Oaks* in 1980. Miss Farrand's preparation of this guide book had been critical to the maintenance of the garden and the preservation of its character in the early decades of its institutional ownership. Ms. McGuire next organized a colloquium held at Dumbarton Oaks in 1982. Her *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture*, edited with Lois Fern, was followed in 1985 by *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*, collaboration by Ms. McGuire, Diana Balmori, and Eleanor M. McPeck. The chorus of biographers was enlarged in 1995 with Jane Brown's *Beatrix: The Gardening Life of Beatrix Jones Farrand, 1872-1959*.

Now, on the fiftieth anniversary of Beatrix Farrand's death on 27 February 1959, her life and gardens have become the subject of Judith B. Tankard's *Beatrix Farrand: Private Gardens, Public Landscapes*. As a student of this rich, fascinating period in American and English garden design, and the author of an important study of Ellen Biddle Shipman (1869-1950), a contemporary of Miss Farrand's, longtime Southern Garden History Society member Judith Tankard brings a deep knowledge of time, place, and personality to this new book on Beatrix Farrand and the grounds and gardens she designed over the course of a half century.

Born into privilege in New York City in 1872 and educated by private tutors, the circumstances of Beatrix Cadwalader Jones's life favored accomplishment and success. From its outset, her days were peopled by strong, talented, and cultivated women who exercised critical influence in her choice of profession and early success in that chosen field. Her mother, Mary Cadwalader Jones (1850-1935), and her paternal aunt Edith (Jones) Wharton (1862-1937), the acclaimed novelist, were formative figures. So, too, was Mary Sargent, the wife of Charles Sprague Sargent, the founding director of the Arnold Arboretum. In a memoir written in 1956 Beatrix Farrand recalled the "fortunate meeting" with Mrs. Sargent that "changed the course of . . . (her) life." In 1893-1894 Beatrix Jones was a guest at Holm Lea, the Sargent estate in Brookline, where she excelled under the tutelage of the renowned horticulturist and plantsman. One of her readings during this period was Mrs. Schuyler Van Rensselaer's *Art Out-Of-Doors: Hints on Good Taste in Gardening*, published in 1893.

In 1895, with Charles Platt's just-published *Italian Gardens* as a guide, Beatrix Jones and her mother set out on a five-month trip that carried them to some 150 gardens in North Africa, Italy, Germany, England and France. She recorded their garden visits in both notes and photographs. Like her study with Dr. Sargent, this trip was a seminal event in her gardening education. (One aches for the opportunity to have eavesdropped on conversations she must have had with her aunt in the years between that trip and the publication of Edith Wharton's *Italian Villas and Their Gardens* in 1904.)

In 1896, soon after their return to the city, Beatrix Jones established a professional office on the top floor of the family residence at 21 East Eleventh Street. She identified herself as a landscape gardener and held that professional title throughout her career. Important clients quickly entered its doors. The first two clients offered projects in Bar Harbor, Maine, where Beatrix Jones and her family had summered since about 1880 and since 1883 in the summer house her parents built at Reef Point. For Edgar T. Scott she designed the gardens of his estate Chiltern; lost in 1946 it was the first of some fifty gardens in Maine she designed for mostly summer residents. Within

a practice that encompassed over 200 garden and landscape projects, Beatrix Farrand's work in her native New York State was the largest numerically, and it was launched in 1896 with a commission from William R. Garrison for the grounds of his house in Tuxedo Park. Within a few years, Beatrix Jones was designing gardens in other favored locales of her class, on Long Island, in Lenox, Massachusetts, in Newport, and along Philadelphia's Main Line. At the end of the century, in 1899, she became one of eleven founders of the American Society of Landscape Architects, the only women in a club that included the Olmsted brothers and Warren Manning. Between 1901 and 1913, Tankard writes, Beatrix Jones "had about forty commissions, ranging from minor advice for friends and remodeling existing gardens to complex planning for clients with sizable estates and fortunes. With few exceptions, little of her work completed during this period is extant."

For Beatrix Jones 1913 was an important year. Early in the year she was retained by J. Pierpont Morgan for work at his residence on Madison Avenue at 36th Street, where she would be engaged on projects until 1943. First Lady Ellen Wilson asked Beatrix Jones to design a new East Garden at the White House as a complement to the existing West Garden, which had been redesigned by George Burnap as a rose garden. Ellen Wilson died in August 1914 and the garden was installed by Woodrow Wilson's second wife, Edith Bolling Galt, who he married in December 1915. Beatrix Jones had undertaken this important commission as a spinster. In October 1913, at the age of forty-one, she was engaged to Max Farrand (1869-1945), a Princeton-educated bachelor historian who was then chairman of the department of history at Yale University. The couple was married in December 1913 at the family's East Eleventh Street townhouse. New Haven became their principal residence with summers spent in Bar Harbor; she kept her office in New York City.

It was during the years from 1914 to 1927, when the Farrands moved to San Marino, California, where Max Farrand served as the first director of the Henry Huntington Library, that Beatrix Jones, now Beatrix Farrand, designed many of the gardens that secured her fame and began long-held consultancies, including that with Abby Aldrich Rockefeller at The Eyrie, Seal Harbor, that produced others. These comprise the "Private Gardens, Public Landscapes" of this book's title and a distinguished body of work. Judith Tankard treats both groups with insight and equanimity. Her campus work at Princeton and Yale, particularly the use of espaliered trees and shrubs, gained this reviewer's appreciation so many years ago, before he had heard the landscape gardener's name.

Beatrix Farrand's designs for estate gardens and collegiate landscapes set them apart and above those of so many of her contemporaries. The hours spent with Charles Sprague Sargent in the Arnold Arboretum and others in

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English and Italian gardens, particularly, were reflected in the work of a lifetime. In *Beatrix Farrand: Private Gardens, Public Landscapes*, these gardens and landscapes are represented in black-and-white plans, colored renderings, both color and black-and-white documentary views, and contemporary photographs. The best of these recent photographs, including the dust jacket cover, are the work of Richard Cheek. A "List of Commissions" and "Places to Visit," including mostly public gardens and grounds crafted by Beatrix Farrand, appear as appendices.

In 1941, on Dr. Farrand's retirement as director of the Huntington Library, Beatrix Farrand and her husband relocated from California to Reef Point. They committed their energies to the Reef Point Gardens Corporation that comprised the summer estate gardens, foreseen as "a study center for eastern New England flora," with a splendid reference library. After Mr. Farrand's death in 1945, Beatrix Farrand redoubled her efforts at Reef Point and in 1946 issued the first of seventeen issues of the "Reef Point Gardens Bulletin." The Reef Point project was a splendid idea, but ahead of its time and perhaps mistaken in its place. By 1955 the die was cast, the house at Reef Point was pulled

down, its plants dispersed (many into the stewardship of other gardeners), and the acreage sold. Her library and the Gertrude Jekyll archives, acquired in 1948, was conveyed to the University of California at Berkeley. In October 1955 Beatrix Farrand repaired to newly-built quarters at Garland Farm, to rooms adjoining the older family home of Lewis Garland, the former caretaker at Reef Point, and his wife. There she made the final garden of a long career and died on 27 February 1959. Today the residual part of Garland Farm is the property of the Beatrix Farrand Society, which is emulating her long-held dream for Reef Point.

In her presentation of Beatrix Farrand's career, Judith Tankard addresses several of Farrand's gardens that have been reclaimed, repaired, replanted, or reinstated. In their new dress they are beautiful indeed. But one turns again to the chapter on Dumbarton Oaks to see the most intact evidence of her genius.

Davyd Foard Hood
Isinglass
North Carolina

In Print

The following new books by SGHS members **Suzanne Turner**, **James Cothran**, and **Emily Wilson** will be reviewed in future issues of *Magnolia*:

Houston's Silent Garden—Glenwood Cemetery, 1871-2009, by Suzanne Turner and Joanne Seale Wilson, photographs by Paul Hester; TAMU Press, available March 2010; hardcover, 304 pages; ISBN10: 1603441638, ISBN13: 978-1603441636; list price \$60

Charleston Gardens and the Landscape Legacy of Loutrel Briggs, James R. Cothran; USC Press, available September 2010; hardcover, 232 pages, 115 color, 24 black & white illustrations; ISBN 978-1-57003-891-4; list price \$39.95, pre-order by Sept 1 for 20% discount at: 800-768-2500, Fax 800-868-0740, www.sc.edu/uscpress

Becoming Elizabeth Lawrence: Discovered Letters of a Southern Gardener, Emily Herring Wilson, published by John F. Blair; hardcover, 224 pages; ISBN10: 0895873753, ISBN13: 978-0895873750; list price \$19.95

The following book by **Deborah C. Pollack** will be reviewed in the summer issue of *Magnolia*:

Laura Woodward: The Artist behind the Innovator Who Developed Palm Beach, by Deborah C. Pollack, published with the Historical Society of Palm Beach County by Blue Heron Press; hardcover, 264 pages, 83 color, 118 b/w photos; ISBN: 0-9778399-1-5, ISBN13: 978-0-9778399-1-9; list price \$39.99

Members in the News

Mount Sharon, the magnificent estate garden of **Mr. and Mrs. Charles and Mary Lou Seilheimer, Jr.** is featured on the cover of the 2010 *Historic Garden Week in Virginia* guidebook and there is a major cover story on their garden in the April 2010 *Virginia Living* magazine. The article, "The Vantage and the Vista," is by Christine Ennulat with lavish photographs by Roger Foley.

SGHS board member **Jane B. White** spoke about her

recently published book, *Once Upon a Time: A Cemetery Story* at the Virginia Festival of the Book in Charlottesville, March 17. She, along with author Robert Poole (*On Hallowed Ground*) described how cemeteries are repositories of history. [See book review pages 10-12]

The February 25, 2010 issue of the *Fredericksburg Free-Lance Star* featured **Beate Jensen** and the 1931 woodland trail she restored and renovated at Belmont the Gari Melchers Home and Studio.

Of Interest

Allen Lacy, professor emeritus of philosophy at Richard Stockton College, former garden columnist for *The Wall Street Journal* and *The New York Times*, and the author



of 13 books on gardening, is the curator of the Linwood Arboretum at Belhaven in Linwood, New Jersey. This new public garden will be inaugurated on April 24. At just over an acre, this arboretum, occupying the site of a former electrical substation, is the smallest in the United States. It is also one of the most visible; as it sits at the confluence of a bicycle path and three heavily traveled streets and is directly opposite a middle school.

Along with architect Doortje Fenwick and nurseryman George Butrus, Lacy spent two years directing a large group of Linwood residents and officials in planning an arboretum that emphasizes uncommon plants especially well suited for home landscaping.

"This arboretum wouldn't be possible without the inspiration of J. C. Raulston, and the arboretum now named in his memory, that he established at North Carolina State University [in Raleigh]," Lacy says. "Its choicest trees and shrubs are those he promoted, plants like *Prunus mume*, *Styrax japonicus* 'Emerald Pagoda', and *Calycanthus raulstonii* 'Hartlage Wine'." [A newly published book on Raulston, *Chlorophyll in his Veins*, by Bobby Ward, was announced in *Magnolia*, Vol. XXIII, No. 1, 2009-10.]

The new arboretum features substantial collections of magnolias, witch hazels, redbuds, and hydrangeas. It also emphasizes winter bloomers like winter jasmine, hellebores, edgeworthia, and corylopsis. Its collections number over 250 woody plants.

Allen Lacy is a native of Dallas who received both a bachelor's degree and a doctorate from Duke University. He edited Elizabeth Lawrence's posthumous book, *Gardening for Love: The Market Bulletins* for Duke University Press. *A Year in Our Gardens*, a collection of correspondence with author Nancy Goodwin [owner of Montrose Nursery in Hillsborough, NC], was published by The University of North Carolina Press.

Corrections for *Magnolia*, Vol. XXIII, No. 1, winter 2009-10. In the lead article, "Restoring the Monticello Landscape, 1923-1955," by Peter Hatch, the Thomas Jefferson Memorial Foundation was formed on December 1, 1923. In "Members in the News," Mary Boykin Chesnut's name was misspelled.

Awards and Scholarships

The **Flora Ann Bynum Award** is the highest award bestowed by the Southern Garden History Society. It is not awarded annually, but only occasionally to recipients who have rendered outstanding service to the society. Nominations may be made at any time by any member. The nomination should contain a cover letter outlining the service, contributions, and accomplishments of the nominee, the names and addresses of at least three other people knowledgeable of the nominee, and any other supporting material the nominator wishes to include. Nominations should be sent to the society President. The Executive Committee will make a recommendation to the Board of Directors who must approve the award. The award, if conferred, will usually be presented at the annual meeting.

The title **Honorary Director** (Board of Directors) may be bestowed on individuals who have rendered exceptional service and made significant contributions to the society. The distinction is usually given to individuals who have served as officers or Board members for a number of years or to others whose long term work and devotion have significantly advanced the society's mission, goals, and objectives. Honorary Directors enjoy the rights and privileges described in the by-laws. Nominations for Honorary Director are made to the President by current Board members and are approved by the Board of Directors.

The **Certificate of Merit** is presented to a member or non-member, whose work has advanced the mission and goals of the society. The certificate may be for a body of work or for an individual project including, but not limited to, restoration of a garden, leadership in a project relevant to the society's interest, research, or publications. Requests for Certificates of Merit should be sent to the President and should include a cover letter and supporting documentation. Awarding of certificates will be approved by the Board of Directors and will usually be announced at the annual meeting.

Society **Scholarships** assist students in attending the society's annual meeting and are awarded to bona fide students enrolled in college and university majors relevant to the mission and goals of the society. Previous recipients are ineligible except that students may apply for scholarships once while an undergraduate and once while pursuing a graduate degree. Normally only one scholarship is awarded per annual meeting. The scholarship provides a waiver of registration fees plus \$500 to assist with travel and lodging. Applications, consisting of a letter from the student stating his/her course of study, interest, and career objectives and a letter of recommendation from the student's advisor certifying the student is enrolled in a degree granting program, should be sent to the society President no later than March 1.



Southern Garden History Society

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Winston-Salem, NC 27113

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Gillette's Bowknot Garden

The garden and the courtyard outside the Woodrow Wilson Museum are additional gifts of the Garden Club of Virginia, its third restoration project at the Manse. Designed in 1992 by Rudy J. Favretti, the new gardens replaced a parking lot and tied the museum building together with the older gardens behind the Manse and the Emily Smith Reception House.

Annual Membership Dues

The society's membership year is from **August 1—July 31**. The membership secretary will mail renewal notices in the summer for the 2008-2009 year. Membership categories:

Benefactor	\$250
Patron	\$150
Sustainer	\$75
Institution or Business	\$50
Joint	\$40
Individual	\$25
Student	\$10

For more membership information, contact:

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Deadline for the submission of articles for the Summer issue of Magnolia is May 21, 2010.

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