



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

Magnolia

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Cultural Landscape Lab Breaks New Ground at Stratford Hall

Kenneth M. McFarland, Fredericksburg, Virginia

Most Society members are very familiar with Stratford Hall, one of Virginia's premier historic properties. Over the years, articles on the restoration of Stratford's gardens and landscapes have appeared in *Magnolia* (Vol. XIX, no. 1, winter 2004 and Vol. XIX, no. 4, winter 2005), while many readers will recall our memorable visit during the 2005 annual meeting. Famed home of the Lees of Virginia, including the only two brothers to sign the Declaration of Independence, and the birthplace of Robert E. Lee, the Stratford Great House grandly overlooks the Potomac River. Its setting totals nearly 2,000 acres owned by the Robert E. Lee Memorial Association (RELMA).

While visitors typically explore the Great House and its garden surroundings, Stratford's acres feature many other significant "component landscapes," including the gristmill/Potomac landing area and the site of the seventeenth-century "Clifts Plantation." Highly aware of this important legacy, the RELMA board had considered commissioning a professionally produced cultural landscape report (CLR) to enhance their understanding of their entire holdings. Coincidental with the board's CLR discussions RELMA's director for Georgia, Kathy Hendricks, who chairs the board's Garden and Grounds Committee, and Stratford Hall Executive Director, Paul Reber, began conversations in 2009 with the Dean of the University of Georgia's College of Environment and Design (CED), Dan Nadenicek, regarding a Stratford-CED landscape study partnership. Initiated in spring 2010, the resulting concept has been termed the Stratford Hall Cultural Landscape Laboratory (CLL), a process uniting CED professors and graduate students, with



Great House complex, 1976.

Stratford Hall/UGA Cultural Landscape Laboratory

landscape architect Keyes Williamson of the Jaeger Company, and Stratford's board and staff in an excitingly new approach to the study of historic landscapes.

The CLL's work began in June 2010 under the direction of Professor Eric MacDonald, PhD., a nationally recognized cultural landscapes scholar. He, in turn, helped develop a detailed strategic plan envisioning a study spanning several years. Initial steps involved production of a cultural landscape inventory (CLI) by

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CALENDAR

Please visit the SGHS Web site, www.southerngardenhistory.org, for a complete and more detailed calendar with the latest updates and links to individual Web sites.

June 1-3, 2012. 30th Annual Southern Garden History Society Meeting. Richmond, VA will be based at the historic Jefferson Hotel in downtown Richmond. The meeting tours and evening events will be held at Maymont Estate and the Lewis Ginter Botanical Garden, walking tours of Capitol Square and the Executive Mansion, Hollywood Cemetery, Historic Tuckahoe Plantation, and Redesdale, one of the great early 20th-century Georgian Revival country houses. Speakers include Peter Hatch, Wesley Greene, Calder Loth, Will Rieley, Peggy Singlemann, and Peggy Cornett. Visit: www.southerngardenhistory.org.

June 2, 2012. The Beatrix Farrand Garden Association is celebrating 100 years of the Garden at Bellefield with an afternoon garden party of cocktails, comestibles, conversation and a live auction of unique objects and experiences amidst hundreds of peonies in full bloom. Bellefield is located at the Home of Franklin D. Roosevelt Historic Site, Hyde Park, NY. Reservations required. Visit: www.beatrixfarrandgarden.org or (845) 229.9115 ext. 2023.

June 19-22, 2012. "Garden Paths," APGA Annual Conference, Columbus, OH. The 2012 APGA Conference will place focus on the task of examining the demands and opportunities gardens are facing today, creating a place to pause, to make both difficult and radical choices, to reflect on the identity of the public garden, and to choose a proper path that leads to a truer, more focused mission. Together, APGA and garden professionals will ask tough questions, unearth new solutions, and forge new ways forward. www.publicgardens.org.

August 24-25, 2012. "Speaking of Gardens" Symposium, North Carolina Arboretum, Asheville, NC. Keynote speaker Mike Buffin, Gardens and Parks Adviser for the National Trust, United Kingdom. This symposium also features Takayuki Kobayashi, nurseryman, Kobayashi Nursery, Saitama Prefecture, Japan; Jenks Farmer, horticulturist and nurseryman, Lushlife Nurseries, Columbia SC; Rita Pelczar, educator, author and owner of Blue Ridge Hops organic farm, Marshall, NC. www.ncarboretum.org.

August 24-26, 2012. "Gardening Anew: Fresh Perspectives on the Garden," 3rd Hollister House Garden Study Weekend, Washington, CT. Starting Friday, August 24, and continuing with a symposium and garden festival on Saturday and a Garden Conservancy Open Day on Sunday, August 26. A series of lectures featuring keynote speaker Jinny Blom, the much talked about cutting-edge English garden designer. Additional speakers include William Cullina, Eric T. Fleisher, and Bill Thomas. For more information, visit www.hollisterhousegarden.org or call (860) 868-2200.

September 13, 2012. "*A Rich Spot of Earth:*" Thomas Jefferson's Revolutionary Garden at Monticello, Cherokee Garden Library Lecture, Atlanta, GA. Peter J. Hatch will discuss his pioneering new book. The lecture will be followed by a book signing and reception. For information, call (404) 814-4046; visit www.atlantahistorycenter.com/cherokeegardenlibrary. Event proceeds will support the Cherokee Garden Library Endowment.

September 14-15, 2012. 6th Annual Heritage Harvest Festival at Monticello co-sponsored by Southern Exposure Seed Exchange, Charlottesville, VA. This family-oriented program highlights sustainable gardening, heirloom plants, seed saving, garden history, heritage foodways, and much more. Featured speakers include Joe Lamp'l, host of PBS series "Growing a Greener World," and Joel Salatin, farmer and award-winning author. www.HeritageHarvestFestival.com.

September 14, 2012. Fall Native Plant Symposium, Highlands Botanical Gardens, Highlands, NC.

October 10, 2012. "Rosemary Verey: Legendary Gardener." Chappaqua Public Library, Chappaqua, NY, presented by The Garden Conservancy. Barbara Paul Robinson will talk from her personal experience as a gardener with Rosemary Verey and from her research for her book, *Rosemary Verey: The Life & Lessons of a Legendary Gardener*. For information, visit: www.gardenconservancy.org/events

October 12-15, 2012. 64th Garden Writers Association Annual Meeting, Tucson, AZ. www.gardenwriters.org.

October 12 & 13, 2012. 24th Annual Southern Garden Symposium & Workshops, St. Francisville, LA. www.southerngardensymposium.org.

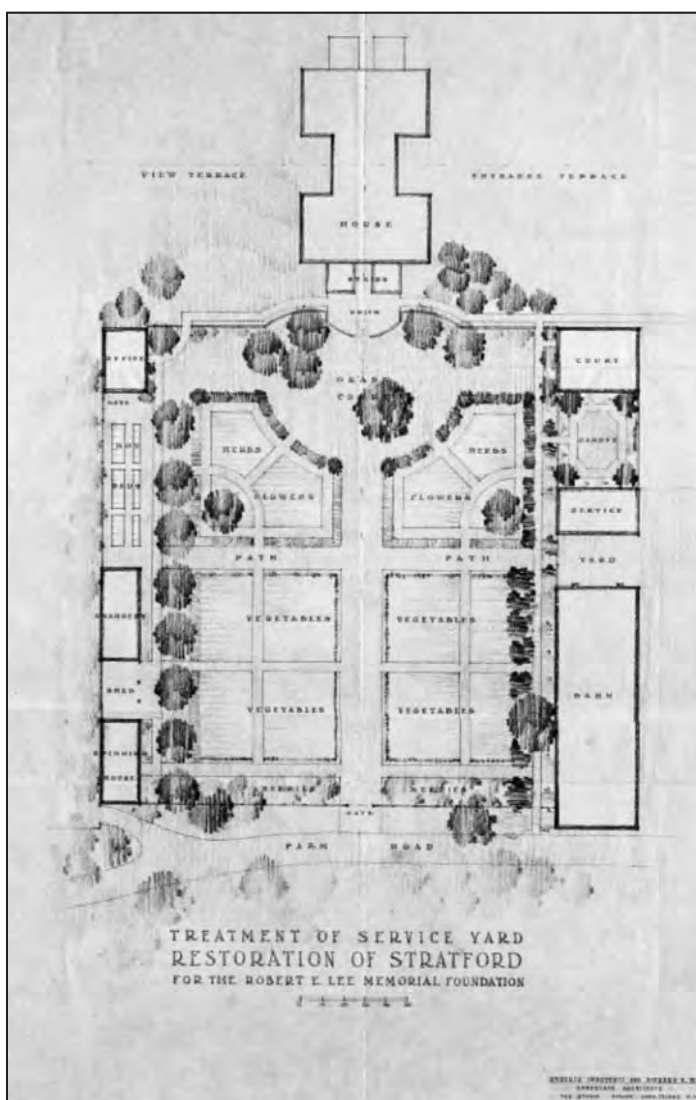
Cultural Landscape Lab.....(continued from page 1)

Keyes Williamson; preparation of a site history by Stratford's Director of Research and Library Collections, Judy Hynson, and project consultant, Ken McFarland; and digitizing/inventorying a trove of RELMA archival materials, such as maps, aerial images, and documentary photographs—a daunting task. As well, a prototype Web site was developed by CED graduate students, this leading to a site now fully accessible at: <http://www.stratfordhall.info/>. As noted there, the CLL took as its mission: "to ensure the long-term stewardship and sustainability of Stratford Hall as one of America's most treasured cultural and ecological resources, and to advance the theory and practice of cultural

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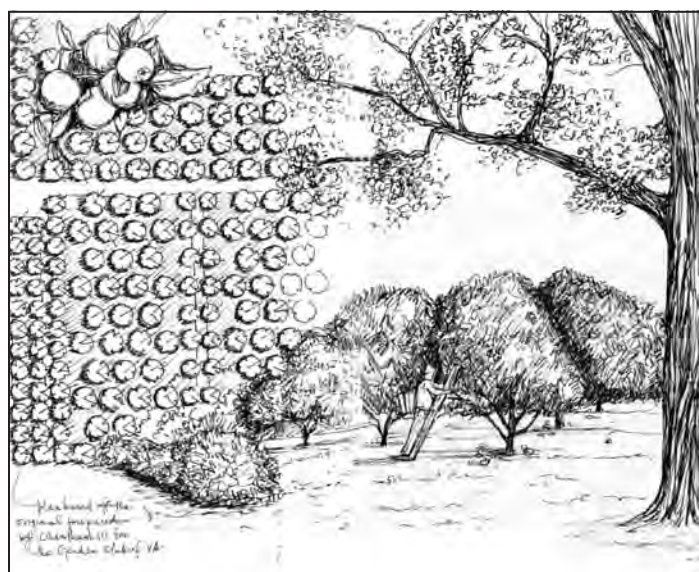
Early 20th-century photo of plantation resident Wesley Payne set into modern view of Great House. Composite image by CLL team member Stephanie Bryan.



1942 plan for Stratford Hall "Service Yard" (now West Garden) by Umberto Innocenti and Richard Webel.



Stratford Mill sketch by CLL team member Stephanie Bryan.



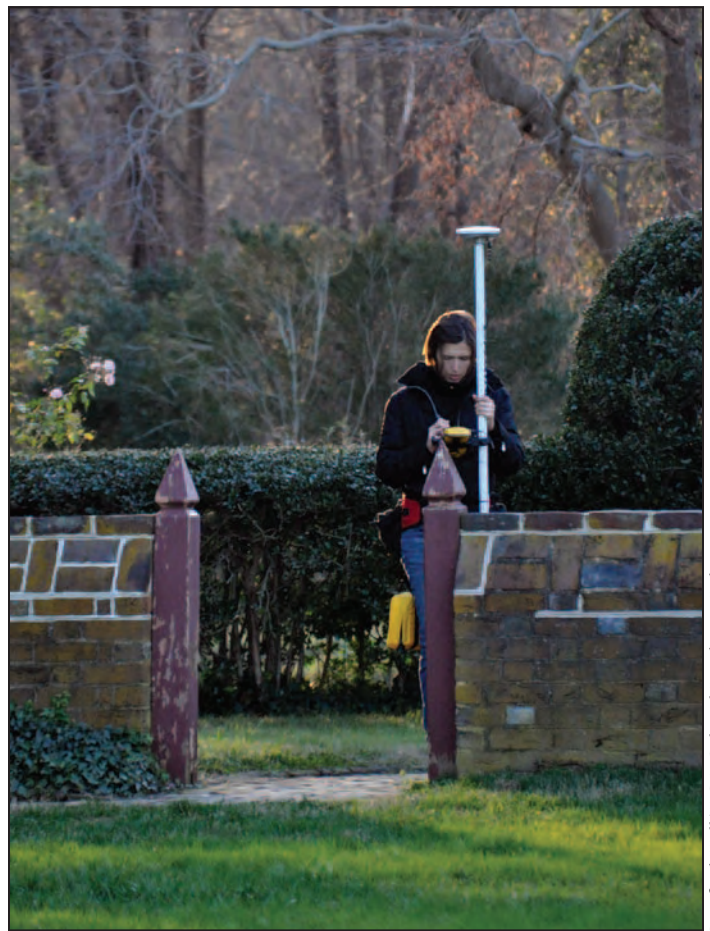
Great House Orchard sketch by CLL team member Stephanie Bryan.

Cultural Landscape Lab.....(continued from page 3)

landscape conservation.” A core CLL principle is that the study of Stratford Hall’s landscape will continue in a state of ever becoming something better instead of one of fixity or “being” in the form of hard-copy documents. Thus, such components as the site history (though of course printable at any point) will remain accessible in a wiki-like fashion, to be improved as additional data might become available. Or information already included might be adjusted if proven to be inaccurate or incomplete. The same will apply to a geographic information system (GIS) being completed for RELMA’s holdings, another crucial component of the CLL process. As an example, moreover, of the “leverage” provided Stratford by the partnership with the CED, GIS development is being led by Dr. Marguerite Madden and Dr. Thomas Jordon of the UGA Department of Geography’s Center for Remote Sensing and Mapping Science.

As might be expected, the CLL project entails not only a comprehensive study of, and reporting on, the Stratford Hall cultural landscape, but in addition the CLL team will assist Stratford’s staff and the RELMA board with landscape master planning. As noted on the CLL Web site, this will “help articulate a landscape treatment philosophy, related treatment recommendations, and landscape management zones. Subsequent efforts will focus on creating systems for sustainable landscape management and maintenance, specific treatment plans, and designs for new landscape features.” Not stopping here, however, the CLL team will assist with the implementation of landscape treatment recommendations...work that provides RELMA with final “deliverables” far more comprehensive than would have been the case with a traditional cultural landscape report.

Aside from partnering with other University of Georgia departments, the Stratford Hall CLL team is seeking advice, insight, and assistance from a variety of additional groups and organizations. One long-standing affiliate, of course, is The Garden Club of Virginia (GCV), which



CLL team member, Megan Turner, takes GPS readings in Great House gardens.

Stratford Hall/UGA Cultural Landscape Laboratory



Clearing vista between Great House and Potomac River, 1930s.

Stratford Hall/UGA Cultural Landscape Laboratory

began restoration of Stratford's East Garden in 1929, and which continues to oversee major maintenance and improvements there. Any recommendations produced in relation to the East Garden will thus be acted on in full cooperation with this nationally recognized group. The GCV Restoration Committee's Stratford Hall liaison person, moreover, is an *ex officio* member of Stratford's Historic Landscape Advisory Panel. Created in 2005 and chaired from the outset by Peggy Cornett, the panel is made up of notable preservationists, garden historians, and historic horticulturists...several of whom serve on the board of the Southern Garden History Society. Members of the panel have already attended several meetings at



Stratford Hall/UGA Cultural Landscape Laboratory

CLL team member analyzes Great House landscape features.



Stratford Hall/UGA Cultural Landscape Laboratory

Working ground in Oval Field south of Great House, 1930s.

Stratford to review CLL progress and will continue to assist in vetting CLL reports and recommendations.

One particularly exciting development has been the 2011 addition of Cari Goetcheus to the CLL team. (Beginning as a visiting professor from Clemson University, Ms. Goetcheus has recently joined the faculty of UGA's Historic Preservation program.) Assisting Professor MacDonald in heading up the project, she brings invaluable skills as a historic landscape architect experienced in both private practice, as well as with National Park Service offices in Washington and Atlanta. (Biographical sketches of all team members can be read on the CLL Web site.) Cari has most recently been working with Keyes Williamson in drafting the latest iteration of the Cultural Landscape Inventory, as well as with Judy Hynson and Ken McFarland on the site history. Further, Cari and the CLL's focus over the past few months, with great assistance from Research Associate Stephanie Bryan, has been a detailed study of the Great House component landscape consisting of the West Garden, Great House, East Garden, Orchard, and Oval. The intent is not only to understand changes in these areas over time but to prepare adaptive management plans for these areas as well.

An additional key event auguring well for Stratford's gardens and overall cultural landscape took place in fall 2011 when the RELMA board created a "Director of Landscapes" position...a longstanding advisory goal. The person filling this new job will have a key CLL liaison role, while ensuring that RELMA-approved

CLL recommendations are fully implemented. While Georgia director Kathy Hendricks has never ceased in her energetic efforts on behalf of the new position specifically, and the CLL in general, vital new support has come from RELMA's director for Washington, DC, Jeannie Rutherford, who, with her husband Tom, has contributed significantly to the CLL, while issuing a challenge grant for funding the director of landscapes position.

In every way the Cultural Landscape Laboratory is a "win-win" partnership. For Stratford Hall the value comes through a vastly heightened

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Cultural Landscape Lab.....(continued from page 5)

understanding of its hundreds of Potomac River acres and a greatly enhanced ability to protect and interpret that land base. In addition, the project addresses key education, research, and preservation elements of the RELMA mission. For the University of Georgia College of Environment and Design the benefits are equally as important. Few historic properties can match Stratford's array of landscape resources, and thus few historic properties can provide a better spot for on-site training of future landscape professionals. In addition, everyone

connected to the CLL partnership hopes this undertaking will provide a model for other historic properties and institutions of higher learning to follow. Enthusiastic reception of the concept expressed at professional conferences and symposia across the country indicates bright prospects for such an outcome.

The author would like to thank Stephanie Bryan, Cari Goetcheus, and Judy Hynson for their help in producing this article.

SGHS Annual Meeting visits Maymont during Centennial Year

Maymont, a remarkably intact historic estate in Richmond, Virginia, reveals many facets of America's Gilded Age, an ambitious period when the country's horizons were expanding as never before. Improved transportation and new technologies were connecting the West to the far reaches of the globe, and designers in all fields were drawing inspiration from diverse cultures of the world. No culture, however, had a greater impact on Western design and popular taste at the turn of the twentieth century than Japan. The influence was so sweeping it was given a name by the French—Japonisme. By 1890, when James and Sallie Dooley began to build Maymont, the 'craze' for all things Japanese had reached a fever pitch, affecting everything from art and music to home furnishings and gardens. Japanese gardens were among the favorite choices for showplaces such as Maymont. The Dooleys employed a master Japanese gardener at Maymont, and by 1912, their Japanese Garden was complete.

Within the Dooleys' residence, the Maymont Mansion, many Japanese and Japanese-influenced decorative objects remain today, further attesting to their abiding fascination. In 1925, the Dooleys left Maymont to the City of Richmond to become a museum and park, and after fifty years of neglect, the nonprofit Maymont Foundation assumed responsibility the estate. Beginning in 1978, the Japanese Garden was renovated and expanded by Barry



Japanese Garden at Maymont.

Starke of Earth Design Associates. Contributions over the ensuing years by Ikebana of Richmond and other generous donors have helped to sustain its enduring beauty. With winding waterways flowing from a 45-foot waterfall, stones groupings, Japanese lanterns and gazebo-like structures, an elegant arched bridge, and more, the seven-acre garden offers changing impressions of nature throughout the year. This year's SGHS annual meeting includes evenings at Maymont Estate, Friday, June 1, and Lewis Ginter Botanical Garden on Saturday, June 2.



Lewis Ginter Botanical Garden

James R. Cothran - In memoriam

By Jeff Lewis, Athens, Georgia

Jim Cothran, past president of the Southern Garden History Society (SGHS), died January 29, 2012, following a brief illness. At the time of his death, he was a practicing landscape architect with Robert and Company in Atlanta.

A native of Greenwood, South Carolina, he held degrees from Clemson University, the University of Georgia, and the Georgia Institute of Technology. He was a Fellow of the American Society of Landscape Architects and an adjunct professor at the University of Georgia and Georgia State University where he taught graduate courses in Southern garden history and historic plants.

A member of numerous professional organizations, he served on the boards of the Alliance for Historic Preservation, Trees Atlanta, and the Cherokee Garden Library, the latter being the repository for SGHS archives. He authored three important books on Southern garden history: *Gardens of Historic Charleston* (1995), *Gardens and Historic Plants of the Antebellum South* (2004), and *Charleston Gardens and the Landscape Legacy of Loutrel Briggs* (2010). He was also instrumental in the facsimile publication of the

1860 edition of *Ladies' Southern Florist* by Mary C. Rion. In addition to his scholarly research, teaching, and publications, he traveled widely and was a frequent speaker at programs and symposia dealing with Southern garden history.

Jim received many awards and recognition during his career, among them the SGHS Certificate of Merit in 2011. He gave generously of his time and resources including numerous books and other publications to the Cherokee Garden Library. He was passionate in the study of Southern garden history and worked tirelessly to promote its appreciation and preservation. Our Southern garden heritage is much enriched and better elucidated because of his commitment, dedication, and devotion. He was a kind and gentle man, a scholar, a friend, and a colleague who will be sorely missed but fondly remembered.



Photo by Lee Dunn

Jim Cothran in the gardens of Schonbrunn Palace, Vienna, Austria.

Vulcan on the James: Richmond's Military-Industrial Landscape

By, Kenneth McFarland, Fredericksburg, Virginia

Society members attending the 2012 annual meeting will enjoy a fine grouping of landscape features and gardens spanning three centuries. Yet, absent a visit to the American Civil War Center, little will remind us of the major industrial complex once bordering the James River south of our Jefferson Hotel headquarters. Between 1861 and 1865, however, Richmond was both the governmental Capitol of the Confederate States of America *and* the South's leading war materials manufacturing center. Most crucial was the Tredegar Iron Works, compared in significance by historian C. Vann Woodward to Germany's Krupp Works and termed "clearly the most important industrial establishment of the ante-bellum and wartime South."¹

Already established as a maker of rails and locomotives, Tredegar expanded quickly after Virginia's secession. Production would include iron that sheathed the CSS *Virginia* (formerly USS *Merrimac*), which famously battled the USS *Monitor*, spelling doom for the wooden warship. Employing many enslaved workers, often highly skilled, Tredegar also made hundreds of artillery pieces, some arming the *Virginia*. Another crucial component of this landscape was the James River and Kanawha Canal (much survives), which facilitated delivery of pig iron from Valley of Virginia-area furnaces. Nearby, too, was the Virginia State Armory, a massive small arms manufacturing facility. Utilizing machinery captured at the U.S. Harper's Ferry arsenal, it supplied high quality rifled long arms to Southern forces.

A city reachable by ocean-going ships (then and now),

moreover, Richmond's importance as a port, naval base, and shipyard site grew after Norfolk's 1862 fall to Union forces. Facilities on the James aided the completion/construction of several ironclads, including the CSS *Richmond*. It, in turn, joined the Richmond-based James River Squadron which coupled with fortifications at nearby Drewry's Bluff—termed the Gibraltar of the South—protected the Confederate Capital from Northern naval assault throughout the war.

While the Armory, and much more, burned in the Richmond conflagrations of April 1865, the Tredegar Iron Works survived through both world wars, then serving the United States government instead of the CSA. Today a rich imagination only, supported by surviving Tredegar elements, plus the river and canal, can conjure this bustling, gritty, and noisy wartime landscape. Society members are thus encouraged to recall that while a city of gardens, Richmond once also was a place where the fiery god's hammer sounded loudly indeed.²

1. Quote from dust jacket of Dew, Charles B. *Ironmaker to the Confederacy: Joseph R. Anderson and the Tredegar Iron Works*. New Haven, Connecticut: Yale University Press, 1966. The fine Greek Revival home and garden of Tredegar manager/owner, J.R. Anderson, and its large garden were demolished in the 1890s to open space for the construction of the Jefferson Hotel.
2. Readers may also want to consult the author's entry, "The James River During the Civil War" in the online *Encyclopedia Virginia* at http://encyclopediavirginia.org/James_River_During_the_Civil_War.



Ruins of Tredegar Ironworks, Richmond, VA, April 1865, shortly after the Evacuation Fire.

Mathew Brady Photographs of Civil War-Era
Personalities and Scenes

Book Review

The Life and Art of Alfred Hutty: Woodstock to Charleston, edited by Sara C. Arnold and Stephen G. Hoffius, Forward by Angela D. Mack | University of South Carolina Press, 2012 | 224 pages, hardcover | ISBN 978-1-61117-041-2 | list price \$49.95

In the winter of 1919-20 Alfred Heber Hutty (1877-1954), a member of the Woodstock (New York) art colony, accepted the position of director of the Carolina Art Association School in Charleston. His decision was propitious, and one whose course can be traced to



1907, when Mr. Hutty, then a student at the Saint Louis School and Museum of Fine Arts, saw an exhibition of paintings by Birge Harrison, the American tonalist landscape painter. Mr. Hutty was so impressed with Harrison's work that he moved his wife and young son to Woodstock, where he was enrolled in September 1908 in classes taught by Birge Harrison, who became both his teacher and mentor. In 1912 Alfred Hutty purchased a small farm near Woodstock, repaired the farmhouse as his residence, refitted an outbuilding for his studio, and named his property Broadview. Woodstock would remain his principal

residence until death in June 1954.

His second, winter residence and studio was in Charleston, 46 Tradd Street, which he purchased in 1928. By then Alfred Hutty was a key figure in a developing colony of highly influential artists, writers, historians, and preservationists, including DuBose Heyward, whose efforts have come to be known as the Charleston Renaissance. Martha R. Severens' book *The Charleston Renaissance*, the catalogue of an exhibition of the same name, was reviewed in these pages in the Winter/Spring 1999, Vol. XIV; number 4. [Visit www.southerngardenhistory.org to view all back issues of *Magnolia*.]

The Gibbes Museum of Art/Carolina Art Association has organized a splendid exhibition, "The Art of Alfred Hutty: Woodstock to Charleston," and published a companion book, *The Life and Art of Alfred Hutty: Woodstock to Charleston*. It includes essays by Sara C. Arnold and Alexis L. Boylan, both art historians, Harlan Greene, the distinguished Charleston historian and novelist, and Edith Howle, the major private collector of Alfred Hutty's work. The exhibition and the book reflect a valuable, highly successful collaboration between Ms. Howle, who began collecting and researching Alfred Hutty's works in 1984, the Gibbes Museum, and Sara C. Arnold, the museum's cura-



"Path in a Southern Garden"

Morris Museum of Art



Alfred Heber Hutty

Photo by Peter A. Juley & Son Collection, Smithsonian American Art Museum

Book Review..... (continued from page 9)

tor of collections. The partnership was altogether natural. In 1955, Bessie Grafton Hutty, the artist's widow, donated 125 of his prints to the Gibbes Museum, works that in turn, in 1956, comprised an important part of a memorial exhibition. Ms. Howle's research is also represented in the "Catalog of Known Prints," an illustrated compilation of 231 etchings, lithographs, and drypoint on paper works by Mr. Hutty held in the two collections and others. The closing pages of the monograph include a listing of the exhibitions of Alfred Hutty's work mounted during his lifetime, spanning the years from 1912 to 1952.

Alexis L. Boylan writes in her essay, "The Permanent Tourist: Alfred Hutty and Modernism," that he "gave vision to the ways most people in the mid-twentieth century came to know Charleston." So he did. But for this reader his works rise to a higher rail. Alfred Hutty's prints, watercolors, and oil paintings brilliantly captured the lush, essential character of Charleston, and they reflect the deeply-held pride and aristocratic underpinnings on which Charlestonians and visitors alike have formed their appreciation of the city, its landmarks, and the landscape of its rich history. He brought an extraordinary sensitivity and understanding of place to his work and he was fortunate in having Birge Harrison and Susan Pringle Frost as friends and mentors. Birge Harrison began his winter sojourns in Charleston in 1908—the first year he had Alfred Hutty as a student in Woodstock—and he continued them annually to 1924. His experiences of the Southern port city no doubt encouraged him to advise Alfred Hutty to take up the new, professional post as director of the Carolina Art Association School. He might also have introduced Mr. Hutty to Susan Pringle Frost. Alfred Hutty rented a room in Miss Frost's ancestral house, the great Georgian mansion built for Miles Brewton, during his first three-month term in Charleston, and he returned with his wife to rooms in the Miles Brewton House the next year. He was ensconced in the cultural heart of the city with a great lady as his patron.

Alfred Hutty produced iconic images of the Southern landscape over the course of some thirty years. Late in his career, for an article published in the *Charleston Evening Post* in December 1949, he recounted to his interviewer "although I loved the old town greatly, the magnificence of the Middleton and Magnolia Gardens completely enthralled me." Whether his undated "Path in a Southern Garden" depicts an azalea-embowered scene at Middleton Place or Magnolia Gardens remains to be confirmed, however, his most important garden painting, "White Azaleas—Magnolia Gardens," records a specific moment in Magnolia Gardens in the spring of 1925.

Although a long-time winter resident of Charleston, an artist welcomed in its parlors and at its tables, Alfred Hutty retained an outsider's perspective and looked with empathy and respect on the blacks who peopled the Charleston and Lowcountry landscape as agricultural and domestic workers, field hands, nurses, washerwomen, and flower vendors. He portrayed them on the streets of Charleston, in fields, on lanes, and on the grounds of their cabins and churches, imbuing their labors with dignity and occasional humor. Alfred Hutty produced few portraits, in oil or as prints, of the white citizens of Charleston. The aristocrats he painted were black.

Davyd Foard Hood

Isinglass

Vale, North Carolina



"The Art of Alfred Hutty: Woodstock to Charleston" is on view at the Greenville County Museum of Art, Greenville, South Carolina, until July 15. It then moves to the Morris Museum of Art in Augusta, Georgia, where it opens on August 4th and runs through October 28th, 2012.

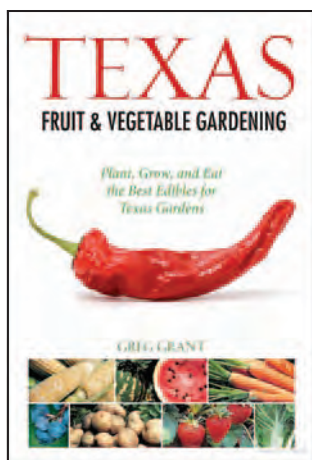


"Flower Lady"

SGHS Members: In Print

Texas Fruit & Vegetable Gardening: Plant, Grow, and Eat the Best Edibles for Texas Gardens, by Greg Grant
| Cool Springs Press, publishers | 256 pages, paper | April 2012, ISBN: 978-1591865315 | list price: \$22.99

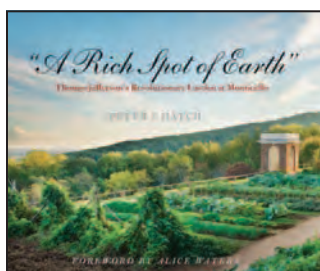
Award-winning horticulturist, garden writer, and conservationist Greg Grant highlights more than sixty best-performing Texas fruits, vegetables, nuts, and herbs based upon his lifetime experience gardening in the vast and unforgiving Texas landscape and climate. The guide, a true state-specific fruit and vegetable resource, clearly identifies where and when to plant with care and harvesting instructions that extend a full season. Catering to the state's four full growing seasons, Grant details what varieties are best suited for each region.



“A Rich Spot of Earth”: Thomas Jefferson’s Revolutionary Garden at Monticello, by Peter J. Hatch | Yale University Press | 280 pages, hardbound | April 2012, ISBN: 978-0300171143 | list price: \$35

Were Thomas Jefferson to walk the grounds of Monticello today, he would no doubt feel fully at home in the 1,000-foot terraced vegetable garden where the very vegetables and herbs he favored are thriving. Extensively and painstakingly restored under Peter J. Hatch’s brilliant direction, Jefferson’s unique vegetable garden now boasts the same medley of plants he enthusiastically cultivated in the early nineteenth century. The garden is a living expression of Jefferson’s genius and his distinctly American attitudes. Its impact on the culinary, garden, and landscape history of the United States continues to the present day.

Graced with nearly 200 full-color illustrations, *“A Rich Spot of Earth”* is the first book devoted to all aspects of the Monticello vegetable garden. Hatch guides us from the asparagus and artichokes first planted in 1770 through the horticultural experiments of Jefferson’s retirement years (1809–1826). The author explores topics ranging from labor in the garden, garden pests of the time, and



seed saving practices to contemporary African American gardens. He also discusses Jefferson’s favorite vegetables and the hundreds of varieties he grew, the half-Virginian half-French cuisine he developed, and the gardening traditions he adapted from many other countries.



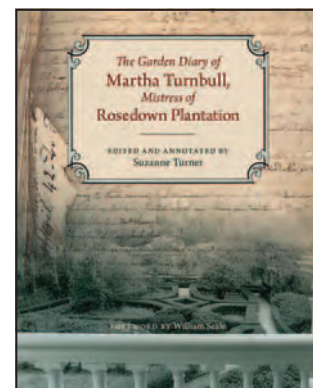
The Garden Diary of Martha Turnbull, Mistress of Rosedown Plantation, edited by Suzanne Turner | LSU Press | 416 pages, 158 halftones, hardcover | April 2012, ISBN: 9780807144114 | list price: \$39.95

Recovered in the mid-1990s from the attic of a Turnbull family descendant, Martha Turnbull’s garden diary offers the most extensive surviving first-hand account of nineteenth-century plantation life and gardening in the Deep South.

Landscape architecture professor and preservationist Suzanne Turner spent fifteen years transcribing and annotating the original manuscript, making it accessible to twenty-first-century gardening enthusiasts. The resulting dialogue between Turnbull’s diary entries and Turner’s illuminating notes demonstrates the pivotal role that kitchen and pleasure gardens held in the lives of planter families. In addition, the diary documents the relationship between the mistress and the enslaved whose labor made her vast gardens possible.

Turner’s exquisite interpretation reveals not only an energetic gardener but also a well-read one, eager to experiment with the newest gardening trends. Illustrated with engravings from period books, journals, and nursery catalogs, Turner’s annotations provide the reader with a deeper understanding of American horticultural history.

The diary, spanning the years 1836 through 1894, reveals the portrait of a courageous and resilient woman. After the tragic loss of her two sons and husband prior to the Civil War, Martha assumed full responsibility for her family and the plantation. She endured living under siege during the war and persevered during Reconstruction by growing and selling food as a truck farmer. By working daily in her ornamental garden and faithfully maintaining her diary for nearly sixty years, she found the solace and peace to look forward to the future.





Southern Garden History Society

P.O. Box 15752

Winston-Salem, NC 27113

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of Rare Book Div., Special Collections
Dept., UVA Library.



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 award 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. 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. 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. The scholarship provides a waiver of registration fees plus \$500 to assist with travel and lodging.

Details, requirements, and directions for submitting applications are posted on the SGHS Web site: www.southerngardenhistory.org. For those without internet access, a copy of this document can be mailed or faxed. Contact Peggy Cornett, Magnolia editor.

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 2010-2011 year. Membership categories:

| | |
|--------------------------------|--------------|
| Benefactor | \$500 |
| Patron | \$250 |
| Sustainer | \$100 |
| Institution or Business | \$75 |
| Joint | \$50 |
| Individual | \$30 |
| Student | \$15 |

For more membership information, contact:
Virginia Hart, Membership Coordinator
Post Office Box 15752
Winston-Salem, North Carolina 27113
Phone (336) 770-6723

Email: membership@southerngardenhistory.org
Memberships can now be made electronically on our Web site!
www.southerngardenhistory.org

Deadline for submitting articles for the Summer issue of Magnolia is July 15, 2012.

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