



Magnolia

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

Bulletin of the
Southern Garden
History Society

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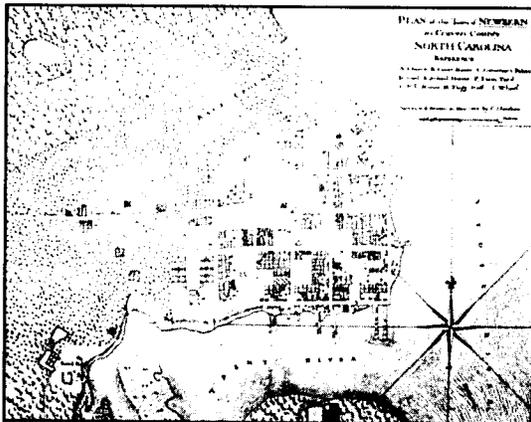
No. 1

Spring 1998

New Documentation for the Tryon Palace Gardens

Perry Mathewes, Curator of Gardens, Tryon Palace Historic Sites and Gardens

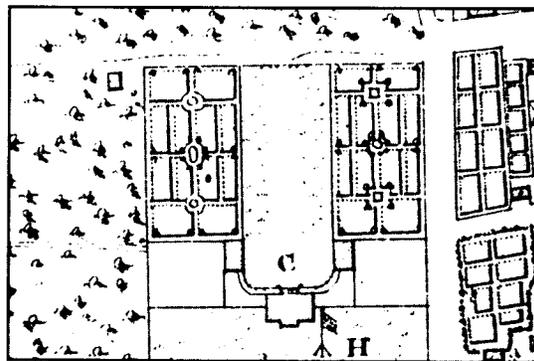
At most historic sites there is always the desire to find one more piece of information that might help resolve some unanswered question as to how the landscape was truly designed or used. This drive for more information often helps fill in the gaps of the existing knowledge about a site and the picture becomes more clear as information is gathered. But occasionally, one piece of information can turn the whole thinking about a site upside down. This has been the case at Tryon Palace Historic Sites and Gardens.



Map of New Bern, May 1769 by Claude Joseph Sauthier.

In 1955, with the restoration of the Palace underway, the Tryon Palace Commission hired landscape architect Morley J. Williams to design

an appropriate landscape for the reconstructed Palace. Very little evidence existed about the original landscape. The correspondence of Governor Tryon offered few references about the landscape or plants, and none relating directly to the Palace grounds. The best information was two contemporary maps of New Bern drawn in 1769 by Claude J. Sauthier that showed the layout for the Palace grounds.



Detail of map of New Bern, May 1769 by Claude Joseph Sauthier, which shows part of the Tryon Palace lot. Pollock Street is at the top, the Trent River is below the bottom of the image.

Claude Sauthier, a native of Strasbourg, France, came to North Carolina sometime in the mid-1760s and proceeded to make twelve maps of ten North Carolina towns (New Bern and

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CALENDAR

Now through October 24th, 1998. "A Woman's Touch: Rose Ishbel Greely's Landscape Architecture in Washington, D.C." An exhibition by the Historical Society of Washington, D.C. in the Patterson Gallery. Focused on the legacy of one of Washington's first female landscape architects, the exhibit features drawings and photographs of many of the gardens that Greely designed in the metro area from 1923 through 1956. For information, call the Historical Society at (202) 785-2068.



May 29th-31st, 1998. "Mountain Heritage: Biltmore Estate & the Blue Ridge," the Sixteenth Annual Meeting of the Southern Garden History Society in Asheville, NC. This meeting will explore the design philosophies and "genius" of Frederick Law Olmsted in the landscape of the Biltmore Estate. During the 1880s, the wealthy George W. Vanderbilt commissioned Olmsted to transform several thousand acres of cut-over, eroded farmland into a productive estate. Upon completion in 1895, Biltmore became a model of scientific agriculture, state-of-the-art landscaping, and America's first systematically managed forest. Conference coordinator William E. Alexander, Landscape Curator of Biltmore Estate, has organized a behind-the-scenes look not only of the estate, but also of the creation "natural" gardens of the Blue Ridge Parkway. Speakers include Suzanne Habel, Terry Stalcup, and Bill Alexander of Biltmore,

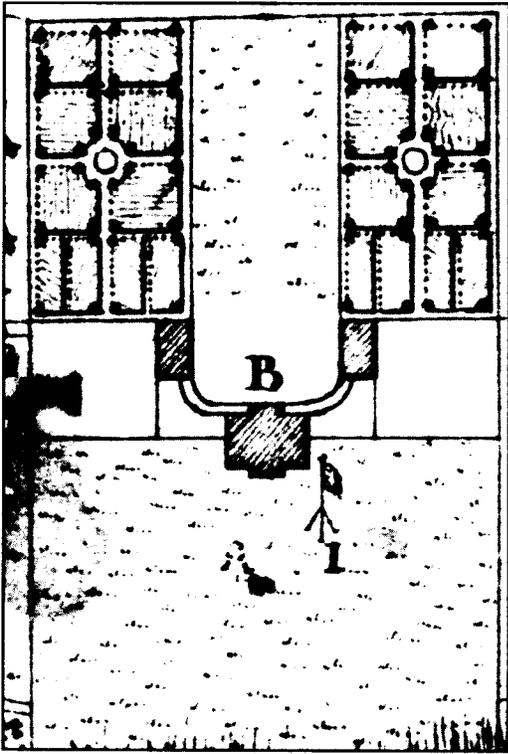
and architect Carlton Abbot. For more information, contact Bill Alexander at: The Biltmore Company, One Biltmore Plaza, Asheville, NC 28803; (704) 274-6200.

June 3rd-6th, 1998. "The South: The Land and Its Literature," the Ninth Annual Natchez Literary Celebration. Writers, historians, landscape architects, horticulturists, and food experts will gather for four days to explore the South and its love affair with the land. Speakers include SGHS members Susan Haltom and board member Elizabeth Boggess. For information call (601) 446-1242 or write P.O. Box 894, Natchez, MS 39121. To visit their web site: www2.bkbank.com/nlc

September 4th-5th, 1998. "Contemporary Issues in a Historic Public Garden," the regional meeting of the American Association of Botanic Gardens and Arboreta, co-sponsored by Monticello and the University of Virginia. This meeting will address the challenge of sustaining the diverse, and sometimes antithetical, roles of a historic garden, house museum, college campus, arboretum, and public garden. Speakers from the University and from Monticello include Peter Hatch, Warren Byrd, Will Reiley, Mary Hughes, and Mike Van Yahres. Tours include the gardens at Monticello, UVa, and the Morven Estate. You must be a member of AABGA to attend. For information, write Monticello, P. O. Box 316, Charlottesville, VA 22902, or call (804) 984-9816.

September 30th-October 1st, 1999. "Plans and Plants of the Southern Landscape" has been selected for the theme of the twelfth biennial *Restoring Southern Gardens and Landscapes* conference at Old Salem. It is hoped that the development of this theme will help those involved in landscape restoration by providing historic plans, documents, and plant lists that can be useful as guidelines. The conference committee is seeking papers on this topic. SGHS members who have research material on gardens and landscapes in the South, especially material that has not been published, are encouraged to contact the landscape conference coordinator, Kay Bergey, Old Salem, Inc., Salem Station, Winston-Salem, NC 27108.

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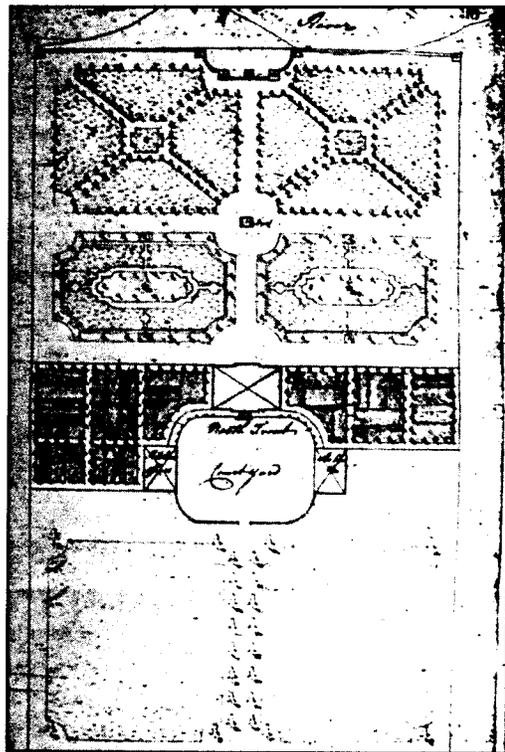


Detail of second map of New Bern, 1769 by Claude Joseph Sauthier which shows part of the Tryon Palace lot. Pollock Street is at the top, the Trent River is below the bottom of the image.

Edenton were both drawn twice) for the British Crown. On all maps, he included garden plots for many of the houses. Minor discrepancies in the double maps of New Bern and Edenton have led some scholars to argue that Sauthier's garden drawings were attempts to make the towns look more organized and sophisticated than they truly were. Research has shown, however, that many garden plots are shown on land owned by people prominent enough to afford such gardens. Tryon Palace is depicted on both maps, but with slightly different garden designs. In both cases the gardens consist of parterres flanking a wide allée between the Palace and Pollock Street. On the river side is a large open lawn. These drawings of the Palace and grounds were drawn in 1769, more than a year before the completion of the building in 1770.

These two maps provided Morley Williams with the best information about the Palace gardens. As reconstruction started, however, the general consensus was that the gardens of the Sauthier maps were not reliable depictions. Many scholars felt that little if any work was done on the grounds before Governor Tryon left to become governor of New York, since he only occupied the

Palace thirteen months and the expense of the Palace itself was quite controversial. As work started on the design of the reconstructed garden, the Tryon Palace Commission wanted a garden to match the high style of the Palace architecture and asked Williams to develop a landscape that was "like those which flourished from 1760 to 1770 at comparable estates in Great Britain." Morley and his wife, Nathalia Williams created a kitchen garden complete with espaliered fruit trees, a wilderness garden inspired by the English wilderness walks, small allées leading to an elaborate parterre garden filled with seasonal flowers and two small walled gardens, which he called "privy" gardens, best seen from the second floor of the Palace. An attempt was made to fill these gardens with colorful period flowers, although modern varieties sometimes were included to satisfy twentieth-century tastes. This is the garden that flourished in 1991 when a new document surfaced that added significantly to the existing information about the Tryon Palace gardens.



Miranda's Plan. The Trent River is at the top of the image, and Pollock Street is at the bottom.

The path of a historic document into modern hands can sometimes be somewhat circuitous. Venezuelan traveler

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*New Documentation for the
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Francisco de Miranda, traveling through the newly-formed United States, stopped in New Bern for a month in 1783 and befriended John Hawks, the architect who had designed the Palace in 1767. Hawks presented a copy of the plan of the gardens and building to Miranda as well as providing a written description of the Palace interior. Miranda added these documents to his personal papers and continued on his journey.



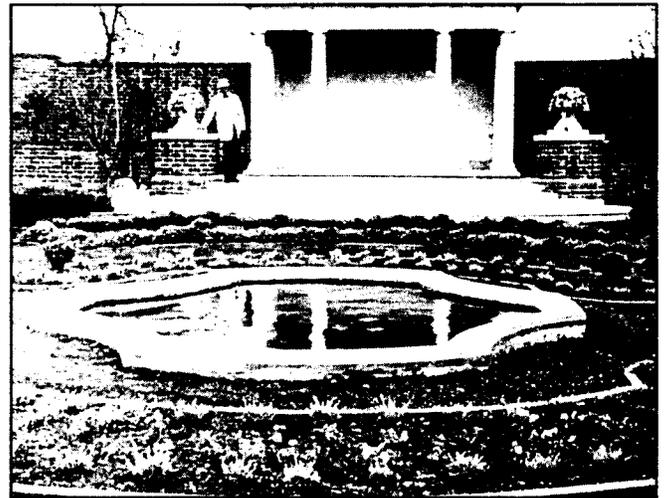
Aerial photograph of part of the Tryon Palace garden, taken shortly after its completion in 1962. The Trent River is at the top of the photo.

From New Bern Miranda traveled to Charleston, Philadelphia, New York, New England, Great Britain and Russia. He settled in London but returned to Venezuela in 1810, as the colony started to rebel against Spanish rule. After signing Venezuela's Declaration of Independence in 1811, he became one of the leaders of the new government. The rebellion failed in 1812 and Miranda was captured and died in a Spanish prison four years later. Before his capture however, he turned over his personal papers to an English ship captain. The papers were discovered in a private British archive in the 1920s, bound in sixty-three folio volumes. They were purchased by the Venezuelan government and

now reside in the collections of the Academia Nacional de la Historia in Caracas.

As research began in the 1940s for the restoration of Tryon Palace, historian Alonzo T. Dill was aware of the possibility of the drawing's existence and stated, "If Miranda's plan could be recovered, it would be an unquestionably authentic diagram of exactly how the gardens were laid out . . ." Efforts at that time to acquire a copy of the plan failed. In 1991, renewed efforts were rewarded with a copy of both the plan and the text that accompanied it arriving at the offices of Tryon Palace.

At first, this newly found document seemed to be Tryon Palace's Rosetta stone. The accompanying letter from Hawks was the first room by room description of the interior architectural details. Hawks provided information as to how many of the rooms were used, which allowed for the refinement of the interior interpretation. The discovery was touted in publications and presentations. As a result, many people have asked whether we will restore the gardens according to this plan.



Tryon Palace landscape architect Morley J. Williams in the Latham garden in 1959.

Contrary to Dill's statement, the new plan raised more questions than it clearly answered. Miranda's plan shows a formal entrance allée flanked by lawn from Pollock Street to the Palace courtyard. In Hawks' letter, he noted that the actual allée was planted wider, lining up with the façades of the two dependencies, or "offices," that projected from the main building. The Palace appears to be flanked by intensely planted vegetable and/or flower beds. Between the Palace and the river is drawn four large parterres, each

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*New Documentation for the
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containing a central feature and at the center of the garden was a "dial."

The newly-discovered Miranda plan completely contradicts the two garden images in Sauthier's maps, with the primary gardens shown on opposite sides of the building. There are other questions about the new found plan as well. On this plan, as well as in the two maps, the Palace is shown to be centered in a rectangular lot. The Palace lot was never truly a rectangle and the building itself was not built in the center of the lot. Hawks noted for Miranda, "It was agreed for the advantage of a prospect down the river, that the South front should be thrown more to the Eastward which leaves the Gardens not quite so regular as appears in the sketch."³ What is not clear, is how different the gardens were from the illustrated plan.



The view of one of the "privy" gardens from the second floor of the Palace.

Another question about this document concerns the author. Who actually drew the plan? The handwriting in the notations is very similar to that of John Hawks, the Palace architect, and it was in his possession when it was given to Miranda. The drawing style, however, is very similar to Claude Sauthier, Tryon's cartographer. This is particularly evident when examining the drawing of the trees and other landscape features that also appear on his maps. Evidence of two different hands on this document makes the question of authorship uncertain. Did the two men collaborate on this plan or did Hawks simply make notations on the document later? Currently, tentative attribution for the plan is given to Claude Sauthier.

How does the new plan, and all the contradictory evidence of the eighteenth-century gardens, fit into the current plans and thinking for the gardens? Although the new plan has not turned out to be the magic blueprint for restoring a garden, as

originally was thought by many, it has focused more attention onto the landscape of Tryon Palace. For the first time, garden archaeology was given some emphasis and the James River Archaeological Institute was hired to explore if any remains of the gardens existed, using Miranda's plan as a guiding document. Limited testing proved inconclusive, but showed some promise of finding more evidence. In 1995, during a Department of Transportation drainage excavation, a feature was unearthed that appeared to be a sand path, possibly from an allée in Miranda's plan or the Sauthier maps.

Another result from the added attention to the garden was the creation of the new position of Curator of Gardens. This position allowed for more serious consideration of the landscape and treatment of the gardens as a integral part of the collections at the Palace. This also placed a new emphasis on interpreting the complexity of the gardens for visitors.

A new interpretation plan for the gardens has been developed to present the many facets of Tryon Palace's landscape. The plan allows for part of the Palace grounds to be interpreted as a Colonial Revival landscape created during the 1950s restoration under the guidance of Morley Williams. This includes the most significant aspects of this design, the popular parterre garden with its intricate design of yaupon hedges and twisting paths, as well as a "privy" garden and two allées. The visitor is told of the problems of trying to balance an accurate restoration with little information and the desire to create an aesthetically pleasing garden for the twentieth-century eye. In these areas we retain popular seasonal displays that would otherwise be inaccurate, such as chrysanthemums, as well as the large plantings of tulips and summer annuals.



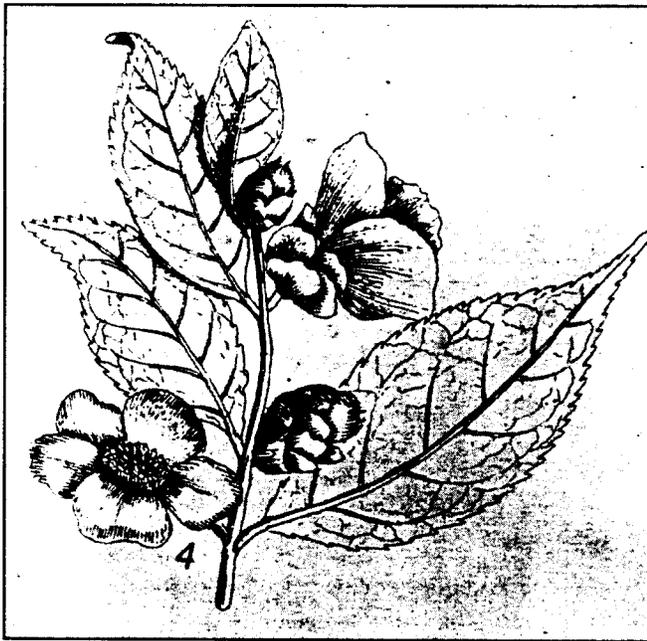
Chrysanthemum plantings in the Latham garden today.

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Antebellum Azalea and Camellia Varieties in Southern Gardens ...

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particular azaleas might have been available for antebellum gardens and, most particularly, in the gardens of Summer's many patrons throughout the South — from North Carolina to Mississippi and Louisiana. The first Fruitlands Nursery Catalogue in 1858 lists no named azalea varieties, just the generic entry: "Azalea indica, Chinese Honeysuckle," offered at a price of \$1, the same cost of all Summer's azaleas. We are fortunate, however, that Pomaria's two catalogues of 1860-1861 and 1861-62 provide us names of sixteen specific varieties:



Petiver's illustration of *C. japonica*. From "Gazophylacii Natura & Artis." XXXIII No. 4, 1702. The first camellia illustration to appear in western literature.

- Azalea alba flora. White. (Catalogues 1860, 1861)
- Azalea alba flora plena. Double white. Described by Summer as "Beautiful." (1860, 1861)
- Azalea bicolor. Red and violet. (1860, 1861)
- Azalea coccinea [*indicum* form]. Crimson. Summer described as "Beautiful." (1860, 1861)
- Azalea coccinea grandiflora [*indicum* form]. Large crimson flowers. (1860, 1861)
- Azalea cupressum. Copper-colored. (1860, 1861)
- Azalea elegans. Pink. Described by Summer as "Graceful." (1860, 1861)
- Azalea glauca. Red flowers, glaucous leaves. (1860, 1861)



- Azalea grandiflora. White, shaded rose. Described by Summer as "Superb." (1860, 1861, Ledgers)
- Azalea indica [*indicum*]. Indian azalea. Ledgers.
- Azalea indica alba [*mucronatum*]. Indian, white-flowering azalea. Described by Summer as "Fine." (1860, 1861)
- Azalea mundiflora. Bright rose. Described by Summer as "Fine." (1860, 1861)
- Azalea pontica. "Pontic azalea." Yellow, shaded white and pink. (1853, 1860, 1861, Ledgers)
- Azalea purpurescens. Purple. (1860, 1861)
- Azalea tricolor. Red, pink, and purplish. (1860, 1861)
- Azalea vitata [*vitata*]. Purple striped [purple striped form of *Rhododendron simsii*] (1860, 1861)

It should be noted by way of aside, that Summer, unlike Berckmans, also sold what he called the native "American Azalea." Of these plants, Summer wrote in 1860: "The flowers are considered among the finest in the spring; all are perfectly hardy, and grow best in moist and shaded places. These flowers are of almost every color." Their cost, like his exotic azaleas was \$1. Summer always listed his "American Azaleas" prominently ahead of his foreign ones, thus in keeping with his enlightened philosophy that gardeners should not forget the natives in a mad rush to acquire the new, rare, and foreign. His catalogues demonstrated this philosophy with its offerings as early as 1853 of the native Florida *Torreya taxifolia*, the native *Stewartia marylandica*, yellow-wood, California redwood, devil's walking stick, Carolina silverbell, Kentucky coffee tree, etc.

One significant particular orderer from the stock of azaleas at Pomaria Nurseries was the Reverend John G. Drayton, creator of the famous Magnolia Gardens on the Ashley River outside Charleston — a garden known worldwide today for its profusion of azaleas. Drayton and Summer were good plantsman friends. Three of the azalea varieties listed above are known to be among Drayton's earliest plantings of azaleas at Magnolia. These were the *Azalea vitata*, *A. indica alba* (*Rhododendron mucronatum*), and *A. coccinea*. It seems unlikely that Drayton, considering his passion for azaleas and his patronage of Pomaria, had not planted all the varieties on our list at Magnolia by 1861.

Magnolia Gardens is also justly celebrated for its camellias. While camellias are known to have been planted at both Middleton Place and Magnolia long before Summer's time, it is interesting to note that in the Pomaria Nurseries Catalogue of 1860-61, William Summer listed an offering of fifty-four varieties of

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camellias "selected with greatest care from the best collections in France." The plants are said to be from two to three feet tall and in full bud, and "will bloom freely in February and March." That Summer had chosen all late-season bloomers suggests that he had his Upcountry patrons in mind, and that he, unlike most of the nurserymen of his day (except on the immediate coast), was suggesting cultivation outside the greenhouse, and was making such cultivation possible with late season bloomers. Similarly, Thomas Learmont's Columbia nursery catalogue of 1860 noted that "the late sorts are the best for open culture," although "not often seen out of a greenhouse." The wise advice to outside growers today is still to plant camellias that are the earliest and latest bloomers.

In the 1860-61 Pomaria Catalogue, we find this list of late-blooming camellias at a price of from two to three dollars, which translates to approximately forty to sixty dollars in today's currency. The descriptions are from the catalogue.

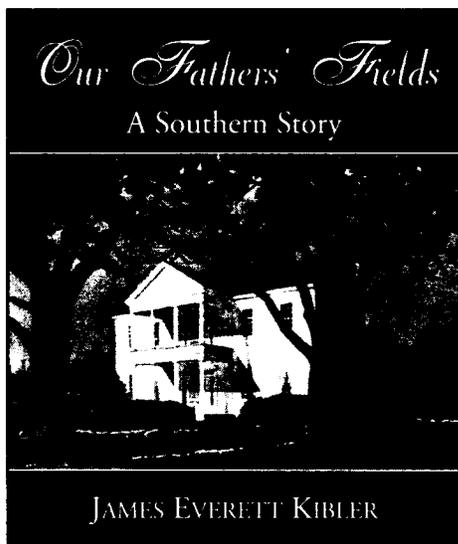


The first camellia print – from volume II of a Natural History of Birds, published December 1745 by B. Edwards showing a Chinese peacock pheasant perched on a camellia branch.

- Adrian Lebrum — Imbricated, fine rose color.
- Agnesii — Very fine rose, imbricated.
- Alba Imbricata Novo — Imbricated white, very fine.
- Althae flora — Dark red, superb.
- Amalthea — Imbricated deep red, large flower.
- Archduchesse Augusta — Imbricated, deep red, striped white.
- Arista — Imbricated red with white striped.
- Augustina Superba — Imbricated red, very fine.
- Baltimore — Imbricated white striped rose.
- Benyii [Binneyii] — Imbricated crimson, white striped.
- Bikolu — Cherry color, white striped, imbricated.
- Blackburniana — Red, very fine flower.
- Brooklyniana — Imbricated, red purple, striped white.
- Compte de Paris — Imbricated, crimson, mottled.
- Comtesse de Negro — Brilliant rose, striped.
- De la Reine — Imbricated white, fine.
- Donckelari — Red, spotted white.
- Drouard Guillon — Peony flowered, white, large.
- Duchesse de Orleans — Rosy white, carmine spotted.
- Elphistone — Deep rose, beautiful.
- Emilia Congrioni — Imbricated white, handsome.
- Eximani [Eximia?] — Imbricated white, very fine.
- Fimbriated Alba — Imbricated white fringe petals.
- Forbesii — Imbricated cherry, beautiful.
- General Washington — Imbricated white, shaded, and striped.
- Grand Frederic — Imbricated rose, spotted white.
- Halleyi — Imbricated brilliant crimson.
- Imbricata Alba — Imbricated white, shaded rose.
- Imperalsii [Imperialis or Emperor?] — Deep red, shaded.
- Le Signora di Monja — Fine rose, beautiful.
- Latifolia Rosea — Peony flowered, deep rose.
- Lawrenciana Americana — Red, spotted white.
- Leana Superba — Rose imbricated, fine.
- Manetti — Globular, full flower.
- Manzoni — Beautiful, fine rose.
- Maria Theresa — Imbricated white, striped rose.
- Mazuihelli Cherry Rose — Cherry rose, large flower.
- Monteroni — Spirated, red, fine.
- Mrs. Gunnell — White, beautiful.
- Orfera [Oleifera?] — Imbricated white.
- Parnii — Light rose, streaked red.
- Picturatata [Punctata?] — Peony flowered, white, spotted carmine.
- Queen Victoria — Imbricated red, streaked white.
- Reine des Fleurs — Imbricated, red, beautiful.
- Rosea Sinensis — Rose, very large, and fine.

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In Print



Our Fathers' Fields *A Southern Story*. James Everett Kibler. University of South Carolina Press. 352 pages. ISBN 1- 57003-214-9. \$29.95.

James Kibler—scholar, teacher, and poet—has been a member of the Southern Garden History Society for many years, and a regular contributor to *Magnolia* (including an article in the current issue). In this remarkable book, Kibler describes his personal efforts to restore a dilapidated South Carolina plantation and, in so doing, his unearthing of an incredible tale of the land and the people who had lived on it. As he refurbished the Great House and restored its nineteenth-century garden, he faithfully took part in an act of cultural reclamation, piecing together the story of the Hardy family, who purchased the tract along the Tyger River in 1786 and farmed it for two centuries. Part epic, part history, part memoir, the resulting story is a comprehensive, ambitious, and eminently readable chronicle that spans six generations of this Southern family.

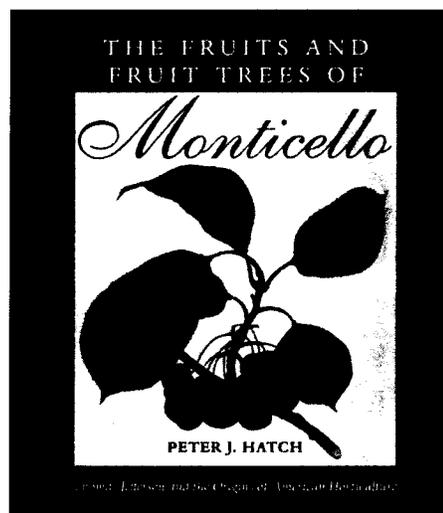
Interwoven with the life stories of the Hardys is the exploration of a plantation that became one of the most valuable farms in the South. Kibler explores its natural history, including its sophisticated formal garden and its once staggering array of animals and native plants — many of which have all but vanished from Southern soil. Of particular interest to members of the Southern Garden History Society is Kibler's chapter on garden restoration using the Pomaria ledgers and catalogues. Recounting his own efforts to recapture the plantation's former glory and the rewards of a life lived close to the land, Kibler concludes that only by knowing a place can we guard against its abuse.

Compared by critics to the writings of Wendell Berry and James Agee, this richly detailed narrative offers a vivid portrayal

of the antebellum South, a compelling collection of Civil War letters, and a poignant account of life after the War. Noted Civil War historian and commentator Shelby Foote describes Kibler's book as follows: "This 200-year history of a South Carolina plantation family — seen from the inside, so to speak, in letters and ledgers and the comments of descendants— brings us home to who we are by showing us where we came from. Kibler has researched and presented an overall account that resonates for all of us in the very core of our being."

The Fruits and Fruit Trees of Monticello: Thomas Jefferson and the Origins of American Horticulture. by Peter J. Hatch. University Press of Virginia. Hardcover. 288 pages. ISBN 0-8139-1746-8. \$39.95.

Since 1982 Jefferson's fruit plantings have been gradually and painstakingly re-created at Monticello. This lavishly illustrated book by SGHS vice president Peter Hatch is not only a detailed history of Jefferson's gardens and their re-creation but a virtual encyclopedia of early American pomology. Jefferson's fruitery was unique in being both an Old World fruit garden and a colonial farm orchard. His horticultural vision was far-reaching in scope and characteristically ahead of its time. The history of fruit growing at Monticello is a reflection of Jefferson's spirit: expansive, optimistic, epicurean, innocent, and altogether American. The story of Jefferson's struggle to produce a useful and ornamental garden on a grand scale makes for fascinating reading. For information on availability, call (804) 984-9821.



Gardens and Gardening in the Chesapeake, 1700-1805. Barbara Wells Sarudy. John Hopkins University Press. Available in June. [more information in upcoming issue of *Magnolia*.] ♣

*Antebellum Azalea and
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- Sassangua Rosa — Small flower, rose, beautiful.
- Sportiana — White, streaked crimson.
- Troneilli — Crimson, white spotted.
- Triphosa — Peony flowered, rose color.
- Variiegata — Rose, spotted white.
- Viscounte Nova Rosea — Double, imbricated, streaked carmine.
- Walitohii — Imbricated carmine.
- Wodosia [Woodsii?] — Imbricated rose, very large flowered

Only eight entries on this list are immediately recognizable as varieties grown today. Although not listed in the American Camellia Society's *Camellia Nomenclature*, the varieties *Althaeiflora* and *Latifolia* still being sold under these names in South Carolina and Georgia. 'Fimbriata Alba' is undoubtedly the 'Alba Fimbriata' that came from China to England in 1816, a fringed white sport of 'Alba Plena' (from China in 1792). 'Donckelari' came from China to Belgium in 1834. Interestingly, a famous variant strain of this variety is 'Middleton #15'. 'De la Reine' is likely 'La Reine'. 'Reine des Fleurs' and 'Brooklyniana' still appear under their names. The 'Sassangua Rosa' ("Small flower") is likely the *Camellia sasanqua* species. It is important to find that the pink Sasanqua was thus available to the antebellum Southern gardener. Pomaria's 'Duchesse de Orleans', described as a rosy white with pink spots, bears resemblance to both 'Duc d'Orleans' and 'Duchess of Sutherland', the latter a mid-to-late-season bloomer with white flowers blotched pink, and said to be a product of Magnolia Gardens in the late 1800s. Similarly, Pomaria's *Rosa sinensis* (described as "Rose, very large") may be *Rosa superba* (described also "Rose, very large" in *Camellia Nomenclature*) and said to have come from Europe to America in 1890. May it not actually have been returning?



Kampfer's illustration of C. japonica. From Kampfer's "Amœnitatum Exoticarum," p. 851. 1712.

Whether or not these other "French" varieties have common modern names, or may in fact be some of the unnamed varieties found in our old Southern gardens, might be worth some future exploration and research. ✦

Annual Membership Dues

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

The membership year runs from May 1st to April 30th. Members joining after January 1st will be credited for the coming year beginning May 1st. Write to membership secretary at: **Southern Garden History Society, Old Salem, Inc., Drawer F, Salem Station, Winston-Salem, North Carolina 27108. phone (910) 721-7328.**



Symposium on Shipman Held at Duke University



"Gardens Past and Present: The Legacy of Ellen Biddle Shipman" was held March 27th-29th at Duke University in Durham, North Carolina, and was sponsored by The Sarah P. Duke Gardens and the Duke Alumni Association. Mrs. Shipman, a foremost landscape architect of her day, designed the Terraces of the Duke Gardens in 1938-39, which are one of the few Shipman-designed gardens still intact.

SGHS member Judith B. Tankard, author of *The Gardens of Ellen Biddle Shipman* (1996), gave the keynote address. Mac Griswold spoke on "The Role of Women Landscape Architects in the Context of the Country Place Era." Other SGHS members on the program were John T. Fitzpatrick, on "Negotiating the Rapids of Garden Preservation;" Richard Hartlage, who discussed the Shipman planting design for the Terraces and later toured symposium members through them; Elizabeth F. Buford, on "The Sarah P. Duke Gardens—A North Carolina Legacy;" and Taimi T. Anderson, symposium coordinator.

On Sunday morning the group went from Durham to Reynolda House and Gardens in Winston-Salem where SGHS member Sherold Hollingworth outlined the restoration-in-progress of Reynolda Gardens of Wake Forest University. The group then visited the formal garden of the President's House of Wake Forest, which was designed by Mrs. Shipman for Mr. and Mrs. Ralph Hanes.

The symposium was held in conjunction with the opening of an exhibit on "the Gardens of Ellen Biddle Shipman" at the Duke University Museum of Art. The exhibit was to run through May 24th. ♣



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