



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

Magnolia

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SGHS Celebrates 25th Anniversary

The Eighteenth-Century Gardens of Annapolis

Mollie Ridout, Director of Horticulture, William Paca House and Gardens

In this city where the past is always on display, colonial gardens are surprisingly hard to unearth. Unearth is the key word, since much of what we know about Annapolis gardens has come to us through archaeology. Digging in the archives has also provided a few rich nuggets of local garden history and made some local gardeners come alive.

The decade of the 1760s is known as the Golden Age of Annapolis. During a very short time span, from 1756 into the 1770s, the city was witness to the construction or major remodeling of seven architecturally significant houses. The brick Georgian facades of these home bespoke order, symmetry and the rising wealth and power of their owners as they built careers in medicine, law and government service. The gardens that were laid out in conjunction with the houses also made statements about their owners' influence and wealth. But perhaps more so than the houses, these gardens made personal statements about their owners and revealed a continuing dialogue between power and circumstances of place. Place was significant both in the microcosm and macrocosm. The range of this spectrum is exhibited in the design problems tackled as property owners tried to fit formal concepts to existing topography and lot shape; in the connections between newly developed properties and their surroundings; and in the efforts of these dedicated garden owners to procure plants and seeds from throughout the region and throughout the world.

The signature of the colonial garden in this region is the "Chesapeake fall garden." Falls, or slopes, connect a series of terraces that constitute the garden and define the property. There are several variations on this design in Annapolis. While the fall garden lends itself to sociopolitical analyses of wealth and power, the form probably originated early in the settlement history of the region as an adaptation to the natural topography of the Chesapeake Bay. The estuaries or creeks branching out



[Courtesy Historic Annapolis Foundation]

A Chinese-style bridge leads to the Chesapeake "fall" terraces of the William Paca Garden.

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CALENDAR

April-June, 2007.

Garden Conservancy Open Garden Days.

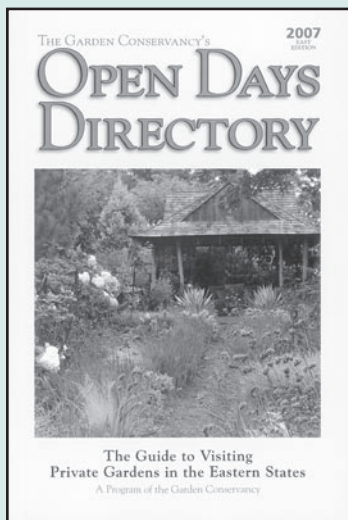
Each summer gardeners throughout the country are selected by the Garden Conservancy Regional Representatives to become Garden Hosts and agree to open their garden during a scheduled Open Day in the area. Southern locations on this year's program include:

Edenton, North Carolina (April 21); Knoxville, Tennessee (May 19-20); Charlottesville (May 19) and Free Union, Virginia (May 20); and Charleston, West Virginia (June 2). For a full listing and more details, visit www.opendaysprogram.org or call 1-888-842-2442.

May 4-5, 2007. The 25th Annual SGHS Meeting: "Landscape Preservation: Beyond the Garden Wall," in Annapolis, Maryland. [See details in lead article]

May 15, 2007. Book discussion and signing celebrating the release of *A World of Her Own Making, the story of Katharine Smith Reynolds and the landscape of Reynolda*. Author Catherine Howett, along with Barbara B. Millhouse, founding director of Reynolda House and granddaughter of Mrs. Reynolds, will discuss the book in the Mary and Charlie Babcock Wing of the Museum at 5:30 p.m. A reception and book signing will follow in the gardens, with Reynolda staff on hand to answer questions about the restored historic garden. For more information: telephone (336) 758-5150; 1-888-663-1149; Reynolda House Museum, 2250 Reynolda Road, Winston-Salem, N.C. 27106; or visit www.reynoldahouse.org

May 19-20, 2007. The Alliance for Historic Hillsborough's "Spring Garden Tour," features eight private and public gardens in historic downtown Hillsborough to benefit the programs of the Alliance.



Gardens include: Burnside, Chatwood, Frogview Cottage, Fulton Garden, Alexander Dickson House, Horseshoe in the Dogwood, Spurgeon Garden at the Burwell School Historic Site. For information visit www.historichillsborough.org, call locally (919) 732-7741 or toll-free at (877) 732-7748.

May 26, 2007. 15th Annual Tufton Open House at Monticello. The day begins with two lectures at the Jefferson Library: "Propagating Iris," by Anner Whitehead and "Lynchburg's Old City Cemetery: a Sustainable Cultural Landscape," by Jane White. The afternoon activities take place at Tufton Farm, the headquarters and nursery of the Thomas Jefferson Center for Historic Plants. For more information and to register for the lectures, visit the Web site, www.monticello.org, or call (434) 984-9822.

June 10-22, 2007. "Preserving Jefferson's Landscapes and Gardens," the Historic Landscapes Institute's two-week program, which includes lectures, workshops, field trips and hands-on working experiences in the gardens at Monticello and the University of Virginia. For information, visit www.monticello.org; or call (434) 984-9836.

September 27-29, 2007. "Lost Landscapes—Preserved Prospects: Confronting Natural & Human Threats to the Historic Landscape" the biennial **Restoring Southern Gardens and Landscapes Conference** at Old Salem, Inc. in Winston-Salem, North Carolina. This year's conference considers the efforts of local governments, various land trusts and conservancies, and private individuals to preserve lost features and aspects of the historic landscape. [See article on page 6 for more details.] Updated information about this conference will be posted on the SGHS Web site. For program registration information, contact Sally Gant, (336) 721-7361; sgant@oldsalem.org

October 26-27, 2007. "The Sweet Smell of Success—Fragrance in the Garden," 14th Annual Oktober Gartenfest at Winedale, Texas. [See more details in article on page 13.]



Gardens of Annapolis.....(continued from page 1)

[Photo by Richard Shaw]



William Paca House and Garden.

from the bay served as the only means of transportation in the early decades of settlement and even as late as the end of the eighteenth century still served as the easiest and fastest means of getting about. Proof is readily found in William Faris's diary of life in late eighteenth-century Annapolis when he often takes his son-in-law's packet to Baltimore, a six hour sail, rather than endure a wrenching stage coach ride that could stretch out to two days depending on the condition of the roads. Thus, it was natural for early landowners to orient their homes to waterways and the boat landings that connected them to nearby settlement and to the Atlantic trade.

[Courtesy Historic Annapolis Foundation]



Chinese-style fretwork is a recurring theme throughout the Paca house and garden.

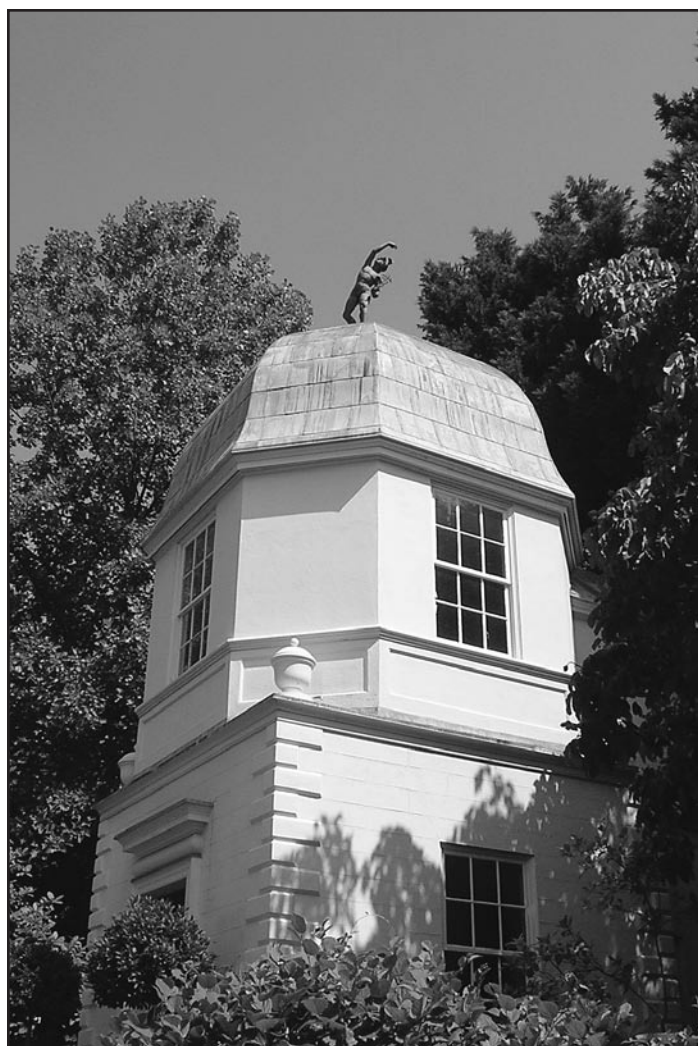
Future SGHS Annual Meetings

April 11-13, 2008, Athens, Georgia

April 2-5, 2009, Camden, South Carolina

2010, Return to Mount Vernon, Virginia

Visit www.southerngardenhistory.org for updates



[Courtesy Historic Annapolis Foundation]

The summerhouse is a focal point in the Wilderness Garden at the William Paca House.

The natural topography of the region took the form of low bluffs or hillsides rising from the water's edge. To negotiate the approach from the landing to the house, some earth-moving would be in order. With the accumulation of wealth, enough earth could be moved to incorporate a formal and symmetrical design in keeping with the formality of the Georgian house.

In Annapolis we find falls in three gardens. The William Paca Garden is the only one that has had extensive archaeology and research leading to a restoration. The other properties pose us with a bit of a detective job in piecing together the details of archival and archaeological evidence with the physical clues that still remain. But with the Paca Garden serving as a template of eighteenth-century Chesapeake garden features, we can use our imaginations as we try to put together a picture of other Annapolis gardens. Come join us at the 2007 SGHS annual meeting on May 4-6 as we explore this Chesapeake garden heritage.

John Custis and the Transatlantic Plant Trade

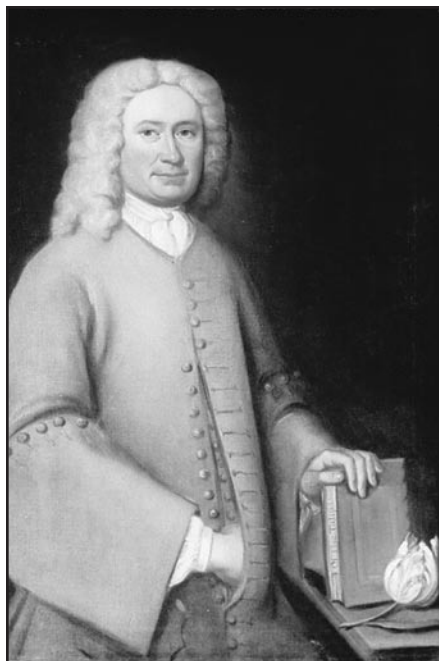
Wesley Greene, Colonial Williamsburg, Virginia

The twenty-first-century gardener has become accustomed to the luxury of obtaining plants from all corners of the world. With the modern convenience of easy and reliable transportation obtaining seeds, or even plants, from thousands of miles away is almost common place. This was not always the case. In eighteenth-century Virginia the transatlantic voyage could be hazardous enough for passengers, but it was much more so for plants.

The most active Williamsburg resident in the transatlantic plant trade was John Custis who, in his own words, had a *garden inferior to few in any in Virginia...in which my whole delight is placed*. Custis lived on four acres near the reconstructed Public Hospital. His son, Daniel, married Martha Dandridge who, upon his death, married George Washington. In *Williamsburg, The Old Colonial Capitol* (1907), Dr. L. G. Tyler writes: *the six-chimney-lot lies on the south side of Francis Street on the eastern portion of the Eastern State Hospital park, and gets its name from the six chimneys which once stood there, the houses to which they belonged having perished by fire. This lot was formerly owned by Colonel John Custis, who died in 1749, leaving it to his son Daniel Parke Custis. George Washington and his wife when visiting Williamsburg would stay at the Custis residence. All that now remains is a brick kitchen and a large yew tree, said to have been planted with Mrs. Washington's own hands. The kitchen and yew tree, which may be our only living representative from the eighteenth century, still stand.*

John Custis was born in Northampton County in August 1678. He inherited about fifteen thousand acres on Virginia's Eastern Shore and in York, New Kent, and King William counties, making him one of the wealthiest men in Virginia. He was elected to the House of Burgesses from Northampton County in 1705 and became a member representing the College of William and Mary in 1718. He was appointed to the Council on June 2, 1727, and held this position until shortly before his death in 1749. Custis married Frances Parke in August 1705 but it was apparently less than a congenial arrangement, for the inscription on his tombstone reads "aged 71 years, and yet lived but seven years, which was the space of time he kept a bachelor's house on the Eastern Shore of Virginia."

Custis was a frequent correspondent with Peter



John Custis IV, 1678–1749

Collinson, a Quaker cloth merchant and correspondent of many collectors, who, at his home at Mill Hill, had the largest collection of North American plants of any man in England, perhaps in all of Europe. Between 1734 and 1746 they traded plants across the ocean and their letters provide the best primary source we have for documenting ornamental plants at Colonial Williamsburg. Through his friendship with Peter Collinson, Custis is credited with the final introduction of the Virginia bluebell (*Mertensia virginica*) into England.

The Virginia bluebell originally had been introduced by John Banister in the seventeenth century but was lost to English collectors. Philip Miller records in *The Gardeners Dictionary* (1754): *The seeds of this plant were formerly sent over from Virginia by*

Mr Banister; these were sown in the Garden of the Bishop of London, at Fulham, and in those of some other curious Persons, where the Plants were several years preserv'd; but when the Possessors of those Gardens died the Plants being neglected were lost; so that for several Years this Sort was not in England.

Custis began his first letter to Collinson in 1734: *Sr John Randolph and Capt Isham Randolph acquaint me that you are desirous of the mountain cowslip [Virginia bluebell] which is a beautiful out of the way plant and flower. In 1765 Collinson recorded, Miller's sixth species, a most elegant plant, was entirely lost in our gardens, but I again restored it from Virginia by Col. Custis; flowered April 13, 1747, and hath continued ever since a great spring ornament in my garden at Mill Hill. The Virginia bluebell has remained an ornament in English gardens ever since.*

The problems of sending plants aboard ship were many. If they were shipped above deck the salt spray killed them as recorded in a 1729 letter Custis writes to Robert Cary: *I come now to thank you for your kind present of the yellow jessamine and ever flowering honeysuckle...they were all dead by ignorance or carelessness. They were put on deck and I suppose the spray of the salt water came on them and killed them.*

There were problems below deck as well as we learn in a 1726 letter to Robert Cary: *the garden truck were carelessly put in the steerage; where as I am informed a dog tore all to bitts . . . the gardener you mentioned, under*

whose care you put them I believe to be an ignorant knavish fellow; for he has carried those few things which escaped with life to Secretary Carter's which is a long way from me and should have them as soon from Jamaica. Dogs and ignorant gardeners were not the only problem. There were other vermin to contend with as recorded by Peter Collinson in a 1743 letter to Custis: *You are Extreemly Good & kind in renewing our Cargo of seeds . . . In the first Cargo the Mice had found a way into the Box and Eat up all the Last and touch'd Nothing Elce.*

The most important consideration in the transatlantic plant trade, however, was the cooperation of the ship's captain. Custis writes to Collinson in 1741, *I very believe Capt Hardin had strict orders from his Master to take care of the plants sent; but not only he but most if not all the Masters take little notice of such orders when they are out of sight.* Collinson responds the following year: *These Captains are the Most Untoward people in the World they promise fair but then think no more of It.* The best hope was to find a captain who would care for the plants in his own quarters. In 1735 Collinson writes Custis: *I know the great Difficulty that attends sending plants on board strange ships but if it was suiteable to you on any of Mr. Hanburys ships I can be well accommodated being known to all the Captains & his Intimate Friend. I can have the priviledge of the Cabbin which is the only place to Convey Our Cargo In with safety.*

Not all captains were so accommodating. Custis relates an incident in 1737: *When he arrived [Capt. Whitesides] I demanded by virtue of your letter the box; he answered he had no such thing I shoud that paragraph of your letter which he seemd to think very strange but still said he knew of no box . . . but whenever I saw him I was tormenting him to make a narrow research and to put on his considering cap and at last about a fortnight afterwards he sent me the box and said it came on board unknown to him; I opened the box immediately; and was very proud to see the tulips fresh and sound.*

This was the last we hear of Capt. Whitesides for the next year Collinson reports: *I am sorry poor Whitesides so forgot himself as not to Deliver the Box att his Arrival, but a sudden Fever has taken him from us—and Wee have the*



Fringe Tree, Mark Catesby, Natural History of the Carolinas, 1743



Hautboy Strawberry, Fragaria moschata

Good Fortune to have Our Worthy Friend Captain Friend in His Roome. Captain Friend became the preferred carrier of plants for the two men but even he was not entirely reliable as Custis records in 1737 concerning a consignment of strawberry plants: *Capt. Friend killd them with kindness giving them so much water that rotted them and since such a carefull man as Capt Friend cannot bring them I shall despair of ever having any come safe.*

Even the best captains were not, however, in the business of accommodating gentlemen and their hobbies. They were first of all men of commerce, sometimes to the detriment of their plant cargos as Custis relates in 1740: *had the ship come directly for York River, I believe they would all have come safe; but being obliged to go to Rappahannock with these vile convicts [indentured servants] it was severall weeks before I recd them; and I believe the Capt being busied about the sale of these people neglected to give the trees water."*

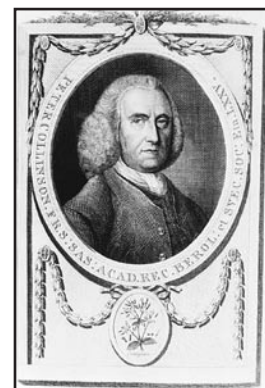
There was also the inherent danger of a sea voyage as Collinson records in 1735: *Now my Dear Friend yours of August by poor Captain Cant is before Mee no doubt but have headd He had a sad Turbelent passage & in a sad Condition putt into Ireland. All the Fine Cargo that with such pains you had been Collecting are all Loss'd.* The time of year the ships came to Virginia also caused difficulties. In a 1730 letter to Mark Catesby Custis writes: *I dought this is in ill time to move them; but our ships never going from hence in a proper season . . . you have much the advantage in sending all manner of trees & flower roots because the ships come there in the winter, but go from hence in the summer.*

Summer was a particularly difficult time to transplant plants for shipment but there were dangers in sending plants from England in the cooler months as well, as pointed out by Collinson in a 1736 letter. The shipping routes from Virginia to England followed the Gulf Stream north but the return trip took the ships into southern waters: *the great Missfortune is that plants going in the Spring soone come into the Warm Latitiudes which setts them a growing, and for want of water, and a Little Tendance they are soone Lost.*

In 1739 the conflict with Spain known as the War of Jenkin's Ear (provoked by the surgical mistreatment of an English seaman by the name of Robert Jenkins), further



Double Tuberose, Polianthes tuberosa



Peter Collinson, 1694–1768

(continued on page 7)

The 16th Biennial Conference on Restoring Southern Gardens and Landscapes

“Lost Landscapes / Preserved Prospects: Confronting natural and human threats to the historic southern landscape,” will take place in Winston-Salem, North Carolina September 27-29, 2007, and will address issues of anticipating, confronting and surviving threats to the historic cultural landscapes of the South.

Each year important Southern landscapes—whether rural or urban, formal or natural, agricultural or industrial, coastal or mountain—are imperiled or succumb to threats that include natural disasters, human apathy, greed, haphazard development, and unmanaged growth. The forces of nature can be catastrophic and virtually beyond control. Human activity that abuses the landscape poses an equally serious threat. A wide range of efforts, including those of private individuals, local governments, and regional land conservancies, among other preservation initiatives, are being utilized to protect southern landscapes. **The 2007 Conference on Restoring Southern Gardens and Landscapes** looks not only to the past but also to the future, to the threats and to the solutions, addressing significant and successful means of



Salem Square from a watercolor by Elias Vogler, 1837-47.

preserving the grounds of southern history — the setting of our gardens and our lives.

Conference speakers will include: Dr. David Jones, Director, The North Carolina Zoological Park (Keynote); Michael O. Hartley, Director of Archaeology, Old Salem Museums and Gardens; Marsha A. Mullin, Chief Curator and Director of Museum Services, The Hermitage, Nashville, Tennessee; Paul Soniat, Director of the New Orleans Botanical Garden in City Park, New Orleans, Louisiana; Bob Lee, Executive Director of The Virginia Outdoors Foundation; Will Haynie, Executive Director of the Lowcountry Open Land Trust; and others including representatives of historic gardens in Charleston, South Carolina and Natchez, Mississippi.

The conference also will include a visit to Cooleemee Plantation, an “Anglo-Grecian Villa” inspired by a plate published in Godey’s *Lady’s Book* in 1850. The house, which is in the shape of a Greek cross, was built in 1853-1855 by Peter and Columbia Stuart Hairston, a sister of Civil War General J. E. B. Stuart. The site is one of the 33 National Historic Landmark sites in North Carolina and includes over four miles of frontage along the Yadkin River, native hardwood forests, and several large farm fields available for crop cultivation. Eighteen hundred



Salem Square, 1989



Salem Square in 1997



1998 tornado destruction at The Hermitage

acres of this property are protected from development and subdivision with the Land Trust for Central North Carolina.

Registration information will be available in May. To receive conference materials contact Sally Gant at 336-721-7361 / sgant@oldsalem.org.

[CONFERENCE SPONSORS: Old Salem Museums & Gardens; The Museum of Early Southern Decorative Arts; Reynolda House Museum of American Art; The Southern Garden History Society; The North Carolina State Historic Preservation Office]



The Hermitage on the day after the 1998 tornado

Old City Cemetery Receives Grant From Stanley Smith Horticultural Trust

The Old City Cemetery, Lynchburg, Virginia, has been awarded a grant in the amount of \$19,700 from the Stanley Smith Horticultural Trust, San Francisco, California, to document and map the horticultural landscape of the 26-acre cemetery. The Stanley Smith Horticultural Trust supports horticultural education and research in North and South America.

Founded in 1806, the cemetery has been rehabilitated and replanted in recent years to include many hundreds of trees, shrubs, antique roses, antique bulbs, and antique perennials—using only those which would have existed in the nineteenth century or earlier. Combining these with the many existing native trees, the resulting historic landscape is the only known cemetery arboretum devoted to interpretation of nineteenth-century horticulture.

The grant will provide a customized Geographic

Information System (GIS) for the cemetery and a hand-held GPS unit to pinpoint the precise locations of horticultural features. These tools will also enable future documentation of the locations of all tombstones, museums, and other structures on the site. The results will be available and of value to horticulturists, students, visitors, archaeologists, and genealogists.

The grant was received and will be administered by the Southern Memorial Association, the nonprofit organization which manages, preserves and interprets the cemetery in partnership with the City of Lynchburg. The Old City Cemetery is a Virginia Historic Landmark on the National Register of Historic Places.

For more information contact: Jane B. White,
Director, Old City Cemetery
(434) 847-1465, occ@gravegarden.org

John Custis..... (continued from page 5)

complicated the plant trade by altering the shipping routes. In a 1741 letter Collinson records: *Wee are under great Obligations & and can make but poor Returns—for this Cruel Warr has putt all things out of Course for almost all shippes take Freights to Gibraltar, Port Mahon & West Indies which make the Voyage Long & unseasonalble.*

Finally there is the suspicion of thievery as suggested by Collinson in 1739: *What surprises Mee Extreemly is that you should find no Guernsey Lillies. I trusted no body but myself in this affair. I took them out of the Ground myself I told them as they Lay & I Immediately putt them into the Box myself this can I Aver Bona Fide—How they should be Hocus pocuss'd away and not the Rest is very Extrordinary.* With all the disappointments there were joys as well. In 1734, Collinson writes: *You may be sure I had Joye Enough to hear the box was Come but when I rece'd It & not one remains of a Leafe appear'd How my heart sunk & and all*

hopes Vanish'd but then again when I turn'd the mould out, to see such a fine sound root, what an Exult of pleasure.

The excitement of receiving plants from abroad, however, was best expressed by Custis in 1735: *A curious painter may nicely deliniate the features and air of a face, or the pleasant prospect of A landscape etc; but no human skill can describe the passions that attend us, this is the work of A more skillfull artist; therefor it must bee a very lame account I can give you of the superlative pleasure your kind letter gave especially when it was the messenger of your pretty present if you will please to figure to yourself any passionate joy beyond the reach of expression; you may have a faint idea of my satisfaction, and do assert if you had sent me 20 times the weight of the seeds, etc; in gold it would not have been the 20yth part so acceptable to me, but why do I dwell on a thing I am not able to demonstrate.*

Director of Gardens at Dumbarton Oaks, Landmark American Garden, to Speak at Beatrix Farrand Garden in Hyde Park

For the Second Annual Bellefield Design Lecture, to be held on Saturday, June 9, 2007, Gail Collmann Griffin, Director of Gardens at Dumbarton Oaks, will give an illustrated lecture on Beatrix Farrand and the stunning garden Farrand created in Georgetown for Mildred and Robert Woods Bliss between 1920 and 1945. In her talk, *Dumbarton Oaks: Eighty Years of Change*, Ms. Griffin will discuss the twenty-five year collaboration between Farrand — one of the greatest garden designers of the twentieth century — and Ambassador and Mrs. Bliss — educated, urbane, and noted art collectors — that resulted in one of the most famous and famously beautiful gardens in the world. The Hudson Valley is fortunate to have one of the very few gardens designed by Farrand that has survived the ravages of time. Located in Hyde Park, New York, it is now known as The Beatrix Farrand Garden at Bellefield. Proceeds from the Bellefield Design Lectures support the ongoing preservation of this landscape gem.

In her role as Director of Gardens at Dumbarton Oaks, Ms. Griffin has been supervising the maintenance and ongoing preservation of this 16-acre garden for the past decade. As a landscape scholar and experienced practitioner, Griffin will present Farrand's vision and long-term work at this landmark American garden. A sprawling country estate in the heart of our nation's capitol, Dumbarton Oaks is widely considered one of the great gardens of the world. Now owned by Harvard University, it is a renowned study center for Byzantine, Pre-Columbian, and Landscape scholars. In addition, the gardens and portions of the Blisses' varied collections are open to the public. For more information about Dumbarton Oaks, please visit www.doaks.org.

The Bellefield Design Lectures represent a collaboration between the Beatrix Farrand Garden Association, National Park Service, and the Franklin D. Roosevelt Presidential Library. The aim of this annual lecture series is to bring noted speakers on topics including art, architecture, decorative arts and gardens to the Hudson Valley, where centuries of exceptional design have been preserved for public enjoyment. These lectures also serve as a fundraiser for the Beatrix Farrand Garden at Bellefield.

In 1912, Farrand designed an enclosed formal garden and surrounding wild garden for Senator Thomas and Mrs. Sarah Newbold, at Bellefield, their estate in Hyde Park, New York. A walk through its gates affords a glimpse of Farrand's virtuoso talents and a view into the great country house era of turn-of-the-century America. Beatrix Farrand's work defined the American taste in gardens throughout the first half of the 20th century, when her



Rose Garden at Dumbarton Oaks

clients included the period's most powerful individuals and institutions. Unfortunately, few of her creations survive today. Some notable exceptions include the Rockefeller's Eyrie Garden in Maine, large portions of the Princeton and Yale campuses, and Dumbarton Oaks. Farrand's Hyde Park garden, her earliest extant residential design, has remained largely intact. Though a relatively small commission, the Beatrix Farrand Garden at Bellefield is a fully mature work consistent in complexity and depth with Farrand's most famous projects.

Adjacent to the Home of Franklin D. Roosevelt and the Roosevelt Presidential Library, Bellefield is now part of the Roosevelt-Vanderbilt National Historic Sites, and as such, falls under the auspices of the National Park Service. In 1994 the National Park Service charged the Beatrix Farrand Garden Association, a nonprofit volunteer organization, with the restoration and ongoing preservation of this important historic garden. In addition to maintaining the garden with countless volunteer hours and hard-won donations, the Beatrix Farrand Garden Association (BFGA) strives to share Farrand's design and horticultural expertise, and obvious delight in gardening with the public through educational programs such as the Bellefield Design Lectures, garden tours, a web site, and plant sales, and publications such as a newsletter, an interpretive brochure, and an informational card for wider distribution. BFGA is currently raising funds to create an audio tour for the Farrand Garden.

The Second Annual Bellefield Design Lecture, *Dumbarton Oaks: Eighty Years of Change*, given by Gail Collmann Griffin, will be held at 2:00 p.m. on Saturday, June 9, 2007. This illustrated lecture will be given at the Henry A. Wallace Visitor and Education Center, at the Franklin D. Roosevelt Presidential Library and Home,

on Route 9 in Hyde Park. Afterward, guests will be given a tour of the Beatrix Farrand Garden at Bellefield, just a few short steps away. A reception, celebrating Beatrix Farrand's 135th birthday, will be held at Bellefield, as well as a plant sale, featuring items from the Farrand garden. Lecture tickets are \$20. For more information, visit www.beatrixfarrandgarden.org or call 845-229-9115, extension 26. All proceeds benefit the Beatrix Farrand Garden at Bellefield.

For additional information, please contact:
Anne Cleves Symmes, Director, Beatrix Farrand
Garden Association, 845-424-2332
Katherine H. Kerin, Vice-President, Beatrix Farrand
Garden Association, 845-235-9134

Geothermal Installation at Stratford

Kenneth McFarland, Robert E. Lee Memorial Association, Stratford, Virginia

Have you spotted any well drilling rigs recently? Chances are that instead of probing for water, they are actually drilling holes for the installation of a vertical loop, geothermal climate control system. From private homeowners, to major educational facilities, to historic houses and museums, increasingly the choice for heating and cooling is geothermal. Thus, when the Stratford board and staff faced the decision of how to replace an aging, often malfunctioning, system serving the Great House and several out buildings the system chosen was geothermal. More costly initially, it will generate long-term annual operational savings. Moreover, being mechanically less complex than traditional systems, such systems are less troublesome from a maintenance perspective *and* they operate much more quietly. At Stratford, for example, an unsightly and noisy cooling tower could be removed when the existing water-to-air unit was dismantled. Instead of relying on such intrusive equipment, the geothermal system depends on a fixed year-round ground temperature (in our case at a depth of 300 feet) to provide temperature-controlled water, which in turn allows a heat pump system to produce cool air in the summer and warm air when the weather turns cold.

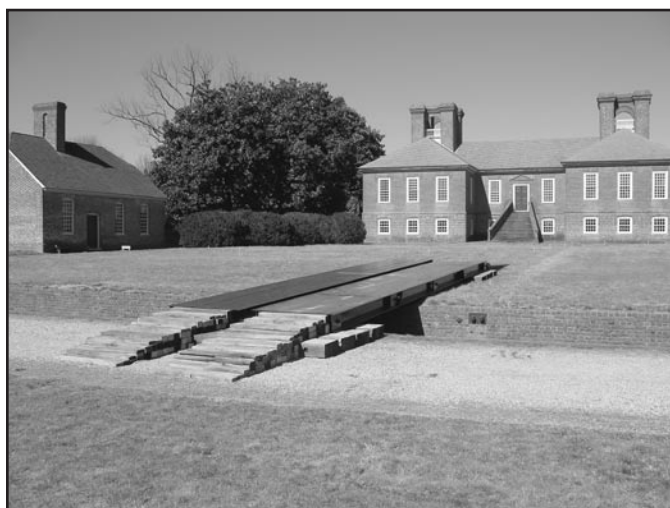
Despite advantages

offered by these systems, of course, geothermal installations by their very nature are initially more disruptive to the historic landscape and require very careful planning to avoid damage to landscape features or archaeological resources. Stratford's ground disturbing policy mandates archaeological investigation prior to any excavation, as is true at most historic properties. Since this project is funded in part by a Save America's Treasures

from the Department of the Interior (National Park Service), however, additional steps were required in order to meet the conditions stipulated by the grant agreement. Since an air conditioning condenser water trench was dug several decades ago in the lawn immediately south of the Great House this site was selected for well installation. This line could thus be re-excavated so as to minimize digging. Nonetheless, with concurrence from the Virginia State Historic Preservation Office and National Park Service officials, archaeological testing was done all along the proposed line in order to provide a better awareness of the resources that might remain in the area to be affected. Fortunately from the perspective of the project the archaeologists found a "general paucity of cultural



Geothermal drilling rig (above) and bridge over ha-ha at Stratford Hall.



(continued on page 10)

Geothermal. (continued from page 9)

remains,” reflecting not only the earlier trench excavation but also additional ground disturbance that has taken place in the area since the 1930s. As this area is a lawn, moreover, there were no features such as parterres or plantings that would be affected by the project

The relative inaccessibility of the drilling area to heavy equipment presented further potential problems to be addressed. The south lawn is bordered on the north by the Great House itself, while it is flanked by eighteenth-century outbuildings on both the east and west sides. Only from the south was there any point of entry for equipment, but that meant safely crossing a restored brick ha-ha wall. After considering a variety of options, including using a crane to lift the drilling rig over the ha-ha, it was decided to bring in a heavy duty steel bridge to span the ditch and the brick retaining wall. Designed to bear massive loads, to the relief of contractors and

Stratford staff alike the bridge showed no visible flexing when the drilling unit crossed.

It is likely the landscape issues at Stratford’s situation may have been less complicated than those at some historic properties. Yet, our project does offer a representative case for those who would explore geothermal climate control installation, and the author would welcome questions and be happy to provide further details.

*This material is based upon work assisted by a grant from the Department of the Interior, National Park Service. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the Department of the Interior. The Robert E. Lee Memorial Association, Inc. complies with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000 (d)), the Americans with Disabilities Act of 1973 (29 U.S.C. 12204), and with Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794). These laws prohibit discrimination on the basis of race, religion, national origin, or disability. In implementing public access, reasonable accommodation to qualified disabled persons shall be made in consultation with the Virginia Board of Historic Resources.

Garden Conservancy Awards Preservation Project Status to New Orleans’ Longue Vue House & Gardens *Goal is to reclaim historic vision*

The Garden Conservancy, a national nonprofit garden preservation organization, has added Longue Vue House and Gardens in New Orleans to its roster of Preservation Projects. The designation recognizes the historical significance of one of the most noteworthy American estate gardens and masterwork of landscape architect Ellen Biddle Shipman. It also commits significant assistance and resources to the recovery of the gardens and landscape which were severely damaged by Hurricane Katrina in 2005.

“The Longue Vue Board of Directors, staff, and supporters are so pleased and honored that the Garden Conservancy has designated our institution as a preservation project,” says Longue Vue board member Wayne Amedee. “The Garden Conservancy has provided us with valuable guidance and support—moral, professional and financial—over the past year. This partnership has enabled Longue Vue to recover from Hurricane Katrina and will ensure that our continued preservation efforts meet the highest professional standards.”

Over the past year, the Garden Conservancy has been directly participating in the recovery efforts at Longue Vue, a National Historic Landmark, sending a team of

volunteers that included professional horticulturists to help clear away storm-damaged plants and debris in early 2006. In October, the Conservancy and the New York Botanical Garden co-sponsored a benefit reception in New York City raising \$50,000 toward Longue Vue’s recovery plan. In spite of the significant damage, the hurricane’s impact created an opportunity for garden preservationists, horticulturists, and historians to reevaluate Longue Vue’s historical integrity and reclaim the original vision for the garden designed for owners Edgar and Edith Stern. Armed with recently rediscovered and re-evaluated photographs and plans, a team that included staff and board members from Longue Vue, the Garden Conservancy and Heritage Landscapes, landscape architects specializing in historic preservation, assessed the condition of the gardens and developed a Landscape Renewal Plan which pursues the garden’s restoration with a new, informed understanding of Shipman’s original designs. Funds are still being raised for this important ongoing preservation work at Longue Vue.

For more information, contact the Garden Conservancy at (845) 265-2029; www.gardenconservancy.org.

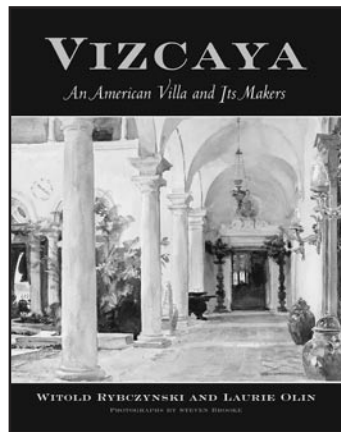
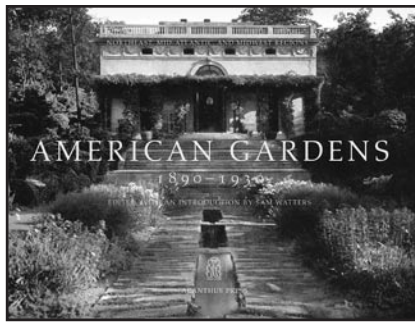
Book Reviews

American Gardens, 1890-1930, edited and with introduction by Sam Watters; *Landscape Architecture series*, Acanthus Press, LLC, 2006. Hardcover, 296 pages, with over 250 duotones and plans. ISBN: 0-926494-43-0.

Vizcaya: An American Villa and its Makers, by Witold Rybczynski and Laurie Olin, University of Pennsylvania Press, 2006. Hardcover, 296 pages, with 70 color and 96 b/w illustrations. ISBN: 0-8122-3951-2.

The appeal of late nineteenth- and early twentieth-century gardens in this country and abroad remains as strong as ever; part of a larger appreciation for place-making at the turn of the twentieth century that has attracted both scholars and a new generation of the *nouveau riche* embarked on the paths of self-aggrandizement. It has also attracted a large audience of readers anxious to walk the grounds of another time and place evoked by Henry James, Edith Wharton, John Singer Sargent, their contemporaries, and their successors as chroniclers of American society. The period and its manifestations in architecture, landscape architecture, interior design, the arts, and literature is a remarkably rich field, with seemingly endless opportunity for research and publication, whether scholarly or popular, and at every point on the route between those poles. This embrace of an earlier time, critical and analytical at its best, is producing a small group of important works, including *Vizcaya: An American Villa and its Makers*, the new account of the extraordinary Deering estate in Miami that is published as a part of the Penn Studies in Landscape Architecture edited by John Dixon Hunt. It also has spawned specialty presses, both in the United Kingdom and the United States, where in late 2006 Acanthus Press published *American Gardens, 1890-1930*, an eclectic selection of garden images that had first appeared in a group of books published between 1902 and 1924.

The process of making works of the turn-of-the-twentieth-century accessible, whether books or the houses and gardens of the period, was pioneered in England by



the Antique Collectors Club. Formed in 1966, the Club went about re-issuing a series of books on architecture, gardening, and the decorative arts. In 1981 it republished *Gardens for Small Country Houses*, the celebrated collaboration of Gertrude Jekyll and Lawrence Weaver of 1912, and reissued it again in 1997 with color illustrations as *Arts and Crafts Gardens*. Meanwhile, in 1985, the Club republished *Gardens Old and New*, an important collection of articles that had first appeared in the pages of *Country Life*, the magazine, as *Gardens in Edwardian England*. The archives of *Country Life* yielded up a beautiful trove of garden images to Brent Elliott, the librarian and archivist of the Royal Horticultural Society, for his *The Country House Garden, 1897-1939*, published by Mitchell Beazley in 1995. Dr. Elliott used four decades of documentary photographs as illustrations for his series of essays addressing gardens, garden making, patronage, and design during the period from 1897 to 1939. Here, four years earlier, Mac Griswold and Eleanor Weller, a member of SGHS, received a wide appreciation on the publication of *The Golden Age of American Gardens, 1890-1940*, which had its genesis in the rediscovery of the Garden Club of America's collection of period lantern slides.

Writers and their presses have revisited the era and produced the two books at hand: *American Gardens, 1890-1930*, and *Vizcaya: An American Villa and its Makers*. Sam Watters, the editor of *American Gardens*, turned principally to four books of the period, published between 1902 and 1924, in choosing illustrations for this handsomely produced volume. Guy Lowell's *American Gardens of 1902*, a pioneering, landmark work among gardening titles of the era, was the first published among Barr Ferree's *American Estates and Gardens* of 1904, and two works of 1924, Philip Homer Elwood, Jr.'s *American Landscape Architecture* and Augusta Owen Patterson's *American Homes of To-Day*.

This volume, the first of a planned series of three, comprises gardens and grounds in the Northeast, Mid-Atlantic, and Midwest regions by architects, landscape architects, and designers of the period whose names are mostly well-known among the knowing. The coverage given the work of Carrère & Hastings, Frederick Law Olmsted and his firm, and Charles Platt is proportionally larger than that afforded their larger band of contemporaries, including Ruth Dean, Bryant Fleming, Charles Gillette, Harrie T. Lindeberg, Warren H. Manning, John Russell Pope, Arthur A. Shurtleff/Shurcliff, and Fletcher Steele, all of whom, among others represented here, also designed for clients in the South. Oddly, three important Sothern projects, outside the bounds of the stated purview, are illustrated in *American Gardens*; the Jeffress family's Meadowbrook estate in

(continued on page 12)

Book Reviews.....(continued from page 11)

suburban Richmond, and Biltmore and Reynolda in North Carolina. But there also are unexpected surprises, appropriate to this volume: the little known work of John J. Handrahan for Emory W. Clark at Canadaigua, New York; the layered complexity of Charles W. Leavitt's gardens for J. Amory Haskell at Red Bank, New Jersey; and the collaboration of David Adler and Louise Hubbard at the Lasker estate in Lake Forest.

About 250 pages of illustrations and some few plans, much appreciated for estates represented by several garden views, are preceded by a very brief introduction and followed by short biographical sketches of the individuals and firms represented. Books, of course, must be judged, reviewed, and purchased on their merits; however, comparisons inevitably arise, despite the differing intentions of writers and their publishers. This comes naturally for two books, Brent Elliott's *The Country House Garden, 1897-1939*, and *American Gardens, 1890-1930*, which deal with essentially the same period in different countries. In the first volume Dr. Elliott's essays on Arts and Crafts, rock, and woodland gardens, the collaboration of Miss Jekyll and Sir Edwin Lutyens, together with those on gardens in the English Renaissance, Georgian, and Baroque Revival styles support the reappearance of documentary garden images and enrich our understanding of their time and place, their maker and his or her client. Garden and estate design in the United States, as represented in the pages of *American Gardens, 1890-1930*, followed the same patterns and precedents. These many illustrations, arranged in alphabetical order by the name of the designer without any reference to their date, would have been well served by such a treatment.

That said, a more immediate comparison arises with another book published in 2006 by Acanthus Press. At Christmas dear friends, who live in Great Barrington, gave me a very welcome copy of *Houses of the Berkshires, 1870-1930*. It contains sketches of two of the places also represented in *American Gardens*: Naumkeag, the Choate estate with gardens by both Nathan Franklin Barrett and Fletcher Steele, and Bellefontaine by Carrère & Hastings. Naumkeag is easy to appreciate and enjoy, however, the reader's regard for the idiosyncratic confection of Bellefontaine, created for Giraud Foster and his wife, benefits from a fuller account of the house and its owners. Would that the other pleasure grounds of the rich, the famous, and the once-famous that fill the pages of *American Gardens, 1890-1930*, received similar treatment in its covers.



Far more than a fuller account of the house and its owner is offered up in the pages of *Vizcaya: An American Villa and its Makers*. While aware of the truly extraordinary



"Northcôte," Stephen Parrish, Cornish, New Hampshire.

house and its gardens, it was not until the publication of James T. Maher's *The Twilight of Splendor* in 1975, about the time I was completing graduate school and bought the book, that I came to know its history. Vizcaya was one of five great American palaces, including Whitemarsh Hall that is represented in *American Gardens*, examined by Mr. Maher. In this new work two scholars of the period, Witold Rybczynski and Laurie Olin (both on the faculty of the University of Pennsylvania) bring a deep knowledge of architecture and landscape architecture of the era, respectively, to bear on their individual narratives of the house and its grounds. The worth of this study lies not simply in the expert fashion in which each documents the making of James Deering's winter estate in Florida, but the engaging manner in which they weave the house and its principals into the larger history of early twentieth-century estate making and society in this country and Europe. The book is a model for others.

James Deering (1859-1925) was one of the many who accrued great wealth at the turn of the century. His fortune came from the Deering Manufacturing Company, manufacturers of agricultural machinery, which was valued at \$31.6 million in 1902 when the company was merged with the McCormick Harvesting Machine Company (and others) to form International Harvester. James Deering, his brother Charles (1852-1927), and their father William Deering (1826-1913) owned the Deering Company. Like George Vanderbilt (1862-1914), James Deering, was a bachelor when he undertook the creation of Vizcaya, and he remained so until his death. But, unlike Mr. Vanderbilt, who turned to Richard Morris Hunt and Frederick Law Olmsted, celebrated men in their professions with whom he had worked earlier, most notably at the Vanderbilt Mausoleum on Staten Island, James Deering engaged a

trio of men who were all well-connected in society but at the outset of their careers.

Each man brought youth, ambition, and relatively slight experience, which coalesced to produce a work of genius that might not otherwise have been destined. In retrospect the decisions made by Mr. Deering, beginning with his choice of the 130-acre Brickell property on Biscayne Bay as the site of his winter residence, were inspired. After the patron, Mr. Deering, the most critical figure in the enterprise was Paul Chalfin (1874-1959), an assistant to Elsie de Wolfe, who she dispatched to Chicago in 1910 to oversee the interior decoration of Deering's newly-acquired house on Lake Shore Drive. Mr. Chalfin very quickly entered Mr. Deering's paid employ as an artistic advisor, and that summer the two men traveled to Europe on the first of several trips to acquire architectural artifacts and furnishings for the proposed Florida house. In was in this role, one Paul Chalfin held through the remainder of Mr. Deering's life, that he oversaw the creation of Vizcaya.

In 1912 Messrs. Deering and Chalfin engaged Francis Burrell Hoffman, Jr. (1882-1980), who like Chalfin had attended Harvard and had studied at the École des Beaux-Arts, as architect for the new house. Construction on Vizcaya began in 1913, and in Spring 1914, while guests of Arthur Acton at La Pietra, Deering and Chalfin met Diego Suarez (1888-1974), a native of Bogotá, Columbia, whose mother was born in Florence. Mr. Suarez guided the two Americans around Florentine villas, and that fall he was engaged for the landscape work at Florida.

The rest of the story comprises the parallel accounts by professors Rybczynski and Olin of the construction and decoration of the house and the development of the lavish

gardens at Vizcaya. These are illustrated by the numerous black-and-white photographs of Mattie Edwards Hewitt, made during the estate's construction and afterward, watercolors painted by John Singer Sargent in 1917, and contemporary photographs by Steven Brooke shot for the book. Mr. Suarez left the project in 1916 and in 1917 Mr. Hoffman departed the scene, leaving Paul Chalfin in charge of the continuing works. But, by then, the essential fabric of the estate was determined. Mr. Deering occupied Vizcaya at Christmas 1916; work continued on the gardens until 1921. James Deering died at sea in 1925. Vizcaya remained in the family, a residence of his two nieces, who bought out the other heirs, until 1951-52 when the sisters sold Vizcaya to Dade County.

The house, modeled on the late seventeenth-century Villa Rezzonico by Longhena, was surrounded by gardens and water features that reflected an imaginative expansive, sculptural synthesis of Italian garden design, unprecedented in American landscape history and unequaled since its completion. But for the grounds of Vizcaya, where Italian precedents were recalled both literally and spiritually, the determining influence was more specific. It was, Mr. Olin advances, Sir George Sitwell's slim essay, *On the Making of Gardens*, published in 1909, which Mr. Deering owned. In the concluding chapter of his essay, Sitwell advises his reader/gardener "To make a great garden, one must have a great idea or a great opportunity; ...a mighty palace quadrangle lined with hanging gardens of arcaded terraces, or a great galleon in a lake whose decks are dropping with jasmine and myrtle..." At Vizcaya, James Deering, Paul Chalfin, and their collaborators realized both the great idea and a great opportunity.

—Davyd Foard Hood, Book Review Editor

Oktober Gartenfest Texas Style

The Fourteenth Annual Oktober Gartenfest will be held October 26-27, 2007, at Winedale, near Round Top, Texas. The gardening symposium is sponsored by The University of Texas Center for American History and Its Winedale Division in Round Top, Texas in cooperation with Texas Cooperative Extension, The Texas A & M University System, The Herb Society of America, Pioneer Unit, and the International Festival-Institute at Round Top.

This year's theme is "The Sweet Smell of Success—Fragrance in the Garden." Speakers include Dr. Arthur O. Tucker, Research Professor, Delaware State University, Greg Grant, Research Associate at the Stephen F. Austin Pineywoods Native Plant Center and Dr. William C. Welch, Professor and Extension Horticulturist, Texas Cooperative Extension, The Texas A & M University

System.

Gartenfest activities begin Friday evening with a tour of the gardens at International Festival Institute and dinner at the Meneke House. Following dinner, Dr. Arthur O. Tucker will present a special lecture commemorating the 300th birthday of Carl Linnaeus. The Saturday presentations will begin with Dr. Tucker discussing "Natural Sources of Perfume." Greg Grant will speak on "Heaven Scent in the Garden (How I Smell Head Over Heels for Plants)" and Dr. Welch on "Fragrant Roses for Texas Gardens."

Other activities include the always popular plant sale and tours of local gardens, including for the first time, Chardonnay Farms Retreat, next door to Winedale. For additional information see <http://aggie-horticulture.tamu.edu/southerngardens>.

Diane Thames Welch

November 16, 1939-April 2, 2007

A beloved member of the society, Diane Welch (wife of William C. Welch), died peacefully at her home in College Station, Texas, on April 2, after a long and courageous battle with cancer.

Born Kathlyn Diane Thames in Natchitoches, Louisiana, she grew up in Newellton, Louisiana, on the banks of the Mississippi River. Her father was an administrator for the Louisiana Cooperative Extension Service and he retained the family farm near Mangham, Louisiana. Some of the property has been in the family since before the Civil War, and Diane, Bill, and son, William restored a home there.

Diane completed an undergraduate degree in Home Economics from Louisiana State University and later a Master's degree in child development from the same institution. While living in Baton Rouge she met Bill through mutual friends, they married and, in 1970, their only child, William Thames Welch, was born. Upon completion of his graduate work at LSU, Bill was offered a position as Extension Landscape Horticulturist in the Department of Horticultural Sciences at Texas A & M University in College Station. Although Diane spent some time at home raising Will, the Texas A & M Cooperative Extension program persuaded her to take a half-time position directing a program for youth that Diane titled "Teens Explore Parent Education" (TEPE). The program was not only effective and popular in Texas but utilized in many other states. Diane agreed to a full time position as Family Life Education Specialist with Texas Cooperative Extension. Her talents in cultivating strong personal friendships while creating innovative educational programs and raising funds in Austin to support the efforts added to her image as a highly successful educator and advocate for children in Texas and across the nation.

Diane especially enjoyed traveling with Bill throughout the Southern States and in Europe while he lectured and consulted on projects involving historic



Diane Thames Welch

gardens. Diane and Bill were active members in a variety of organizations, including: Texas Garden Clubs, Inc.; The Garden Club of America; Master Gardener groups; and the University of Texas Winedale Council. But it was her association with the Southern Garden History Society that offered her the most abiding friendships, and afforded us treasured memories of her. Over the years, she was a cheerful presence at numerous annual meetings and she played a tremendous role in hosting the 1993 SGHS annual meeting in Brenham, Texas. She also was closely connected with subsequent meetings in Houston (1999) and Fort

Worth (2006). She almost always joined Bill, who served terms as vice-president and president of SGHS, when he attended the spring and fall meetings of the society's board of directors.

We all remember Diane with fondness and affection. Greg Grant, a close family friend and former student under Bill, said that both Diane and Bill profoundly affected his life and career choices. "She was like a mother to me and many other Aggie students that came through the university's horticulture programs. I never saw her mad and she always gave the best advice on being a better person and making the right choices." Adding to Greg's remarks, SGHS President Mary Anne Pickens recalls that, "Diane's contributions were of the gracious sort. She was always the one to introduce people, bring people together and make us appreciate companionship with others in the group." It is estimated that close to 700 such friends and associates attended her memorial services.

For those interested in memorial gifts the family suggests A & M United Methodist Church in College Station, Texas; Mangham United Methodist Church, Mangham, Louisiana; or the William C. Welch Landscape Horticulture Scholarship at Texas A & M University, c/o Ms. Charlie Marr, 26519 Westwood Dr., Spring, Texas 77386

Members in the News

The April 2007 issue of *Antiques* magazine includes the article “Rediscovering James Madison’s Montpelier” by Cybèle Trione Gontar, on the extensive renovation of Madison’s piedmont Virginia estate. The article focuses on all aspects of the ongoing restoration efforts, including the study of the grounds and the preliminary research of landscape architect and historian **C. Allan Brown**. His findings are helping direct the archaeological excavations to recover more of Madison’s changes to the grounds and to assess how they reflect landscaping principles of the era.

Dr. William Welch received the Garden Club of America’s Zone IX Historic Preservation Commendation of Acknowledgement for his dedicated work in promoting the awareness of historic plants and the development of the Peggy Martin rose for use in helping the restoration of the Gulf Coast after Hurricane Katrina.

Rush H. Record, a long-time SGHS member from Houston, received a Lifetime Achievement Award from the Law Alumni Association of the University of Texas. Record joined Vinson & Elkins in 1948 and became a partner from 1953 until he retired, as one of the firm’s Management Committee and the head of one of the firm’s principal business groups. He also spent a large part of his career mentoring young lawyers. Outside of the law, he devoted his energy and attention to a wide variety of topics, including neuroscience and psychiatric disorders. He served on the Texas Board of Mental Health and Mental Retardation and on the President’s Cabinet of the University of Texas Medical Branch. The “Rush H. and Helen Record Symposium in Neurology” has been established by the Baylor College of Medicine. He confirms that his wife, Helen, is the gardener in the family.

Members in Print

From Generation to Generation: A History of St. Luke’s Episcopal Parish, Salisbury, North Carolina by **Davyd Foard Hood**, Spirit Publishing, Raleigh, NC, 2007. Hardcover format, 276 pages including index. ISBN 0970675348

Davyd Hood’s exhaustive and meticulous research of the original documents and historical images found in the archives of St. Luke’s Episcopal Church, a six year effort, has resulted in the publication of this extraordinary account of the parish, beginning in 1753 to the present. This handsome book includes many rare, early photographs of the original church and related structures as well as the people, activities, and surrounding landscape associated with St. Luke’s Parish. One fascinating photograph shows this remarkable specimen of an incense cedar, *Libocedrus decurrens*, planted in 1857, which grew in the church yard for well over a century before it died and was taken down in 1999.



Biltmore Nursery: A Botanical Legacy, by **Bill Alexander**, published by The History Press, Charleston, S. C. This book tells the story of the Biltmore Nursery in a revealing overview history and a complex reproduction of the 1912 Biltmore Nursery Catalog. This account of the Nursery from its establishment in 1889 to its destruction in a catastrophic flood in 1916 includes the profusely illustrated catalog, which offers a guide to the cultivated trees, shrubs, and plants of North America during the early twentieth century, with more than 1,700 distinct varieties described. Paperback format, 189 pages; ISBN: 978-59629-238-3; available through: www.historypress.net.

Timeless Landscape Design: The Four-Part Master Plan, by **Hugh and Mary Palmer Dargan**. The Dargan’s share their unique method of creating award-winning gardens and yards for their clients. Their book offers a blend of specific design techniques and practical advice on how to achieve the sophisticated look of a professionally designed landscape on any size and type of property. Examples of specific design treatments are beautifully illustrated with scores of color photographs taken from their own archives, plus landscape plans from historic gardens around the world that have provided inspiration to the authors, and before and after examples of the authors’ work. Published by Wyrick & Company; hardcover format, 192 pages; ISBN: 0941711854; ISBN-13: 9780941711852.



Photos from the book Vizcaya: An American Villa and Its Makers, reviewed on pages 11-13. View of the south facade of the house (top) and "The Barge" in the villa harbor (bottom).



Annual Membership Dues

Important Changes

Beginning with Fiscal Year 2007-2008, the society's membership year will change from May 1—April 30 to **August 1—July 31**. This change will allow the budgeting and accounting for annual meetings to be completed within the same fiscal year. To accommodate the change, the Fiscal Year 2006-2007 will extend from May 1, 2006, to July 31, 2007. Paula Chamblee, membership secretary, will send renewal notices to members in the summer of 2007 for the next year's membership, and membership categories and dues will change as follows:

Category	Current	beginning FY 2007-2008
Life Member	\$1000	eliminated
Benefactor	\$ 250	\$ 250
Patron	\$150	\$150
Sustainer	\$ 75	\$ 75
Institution or Business	\$ 30	\$ 50
Joint	\$ 30	\$ 40
Individual	\$ 20	\$ 25
Student	\$ 5	\$ 10

For information about membership contact
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Deadline for the submission of articles for the summer issue of Magnolia is June 30, 2007.

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