



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

Magnolia

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~Mrs. Shipman Comes to Town~ The Work of Ellen Biddle Shipman in Winston-Salem, NC

By Laura A. W. Phillips, Winston-Salem, NC

In 1929, Ellen Biddle Shipman came to Winston-Salem at the invitation of Ralph and DeWitt Chatham Hanes to design the general landscape and garden for their new home. Despite the beginning of the Great Depression coming on the heels of Shipman's visit, the design work proceeded. A lifelong friendship and an impressive series of ten additional commissions in Winston-Salem, nine for members of the extended Hanes family, followed. Of the eleven gardens Shipman designed for city residents, six survive in varying degrees of preservation, while the other five are either completely gone or are unrecognizable.¹

Between 1914 and 1946, Ellen Shipman designed well over 600 gardens, her commissions spanning much of America, from Maine to New Orleans and from New York to Seattle. During her career, Shipman designed a variety of garden types, from formal to wild and from simple to complex, but her gardens usually exhibited a style distinguished from the grander, self-consciously European designs typical of the early-twentieth-century period. Her best gardens were derived from the simplicity of traditional Colonial Revival spaces and emphasized domesticity, intimacy, and privacy.² Among the features often used in Shipman's gardens were a multitude and variety of pastel flowers and flowering trees, axial layouts with short or long vistas, and a parterre organization with well-defined paths and low boxwood borders. Other common elements in her designs include multiple levels with stone or brick steps often circular in shape, small lawns, terraces, walls, pools in a variety of shapes, wall fountains, dovecotes, pergolas, and outdoor rooms—either actual rooms, as in a tea house, or secluded seating areas. She also designed gates and furniture for some of her gardens. All these features are present in Shipman's surviving Winston-Salem gardens, though not all in a single garden.

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Courtesy of Forsyth County Public Library Photograph Collection, Winston-Salem, NC.

Ralph and DeWitt Chatham Hanes garden in 1939. The Frank Jones photograph shows the parterre arrangement of the main body of the garden with its brick walks and lush arrangement of flowering plants, boxwoods, and small trees. At the center is a sundial, and on the west wall is a lion-head fountain that empties into a small pool.

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CALENDAR

February 27, 2019. Cherokee Garden Library Event, Atlanta History Center, "The Well-Placed Weed: The Bountiful Life of Ryan Gainey," A film by Steve Bransford and Cooper Sanchez. <http://www.atlantahistorycenter.com/programs>

March 14 & 19, 2019. Wing Haven Gardens in Charlotte, NC, presents two events. On March 14: "The History of Vegetable Gardening in the South," from Garden Curator Adrienne Roethling of Paul J. Ciener Botanical Garden. On March 19: "Hay Bales to Flower Fields: Lessons for Your Yard from a Transitioning Farm," by storyteller, teacher, and plantsman Jenks Farmer. Visit: <https://winghavengardens.org/events/>

April 10, 2019. Ashley Wright McIntyre Lecture, Cherokee Garden Library Event, Atlanta History Center, Victoria Johnson, *American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic.* <http://www.atlantahistorycenter.com/programs>

April 13, 2019. 7th Annual Living in the Garden Symposium: "Wild about Natives," at Gari Melchers Home and Studio in Fredericksburg, VA. Speakers include Robert Lyons, Barbara Ellis, Beate Ankjaer-Jensen, and Carol Heiser. Sponsored by the Master Gardener Association of the Central Rappahannock Area and the VA Cooperative Extension. Contact Guy Mussey, (540) 658-8000, or John Westermeier, JFWestermeier@gmail.com

April 25, 2019. "Garden Artists of the Arts and Crafts Movement," lecture by Judith Tankard at the Birmingham Museum of Art. Proceeds benefit the Red Mountain Garden Club Memorial Garden. Ticket information at (205) 297-8062 or events@artsbma.org. Visit: artsbma.org

April 26-28, 2019. 37th Southern Garden History Society Annual Meeting in Birmingham, Alabama. Lectures will be held at the Birmingham Botanical Gardens and the meeting headquarters hotel is the Embassy Suites by Hilton Birmingham,



2300 Woodcrest Place. For reservations (205) 879-7400 or (800) 362-2779 by March 26. Group rate of \$189 per night for SGHS members. Visit www.southerngardenhistory.org for further details.

April 26-28, 2019. Colonial Williamsburg 73rd Annual Garden Symposium, "Garden Design: Trends & Traditions," mixing tried-and-true traditions with new trends to great effect in a variety of gardens. Notable speakers include: Vincent Simeone (Planting Fields Arboretum), Ellen Ecker Ogden (food and garden writer), John Forti (Bedrock Gardens, NH), and Lee Reich (author), among others. Visit: colonialwilliamsburg.com/learn/conference or call 1-800-603-0948.

June 17-21, 2019. American Public Gardens Association Conference, "Thrive Together, Diversity Grows Gardens," in Washington, DC. From the U.S. National Arboretum, to the "outdoor museums" of the Smithsonian, the pristine garden rooms at Hillwood Estate, Museum & Gardens, and the United States Botanic Garden, the 2019 host gardens will inspire dynamic exchanges that celebrate diversity of thought, experience, and contributions through horticultural practices and public engagement. Visit: <https://2019.publicgardens.org/>

June 23-28, 2019. 23rd Annual Historic Landscape Institute: "Preserving Jefferson's Gardens and Landscapes." This one-week course uses Monticello's gardens and landscapes and the University of Virginia as outdoor classrooms to study historic landscape preservation. Lectures, workshops, field trips, and practical working experiences introduce students to the fields of landscape history, garden restoration, and historical horticulture. Visit: www.monticello.org/hli

September 20-21, 2019. 13th Annual Heritage Harvest Festival at Monticello, Charlottesville, VA. Celebrate the agricultural and epicurean legacy of Thomas Jefferson with workshops, lectures, and tomato tastings and family friendly activities. Featuring the 2019 honorary chairs: chef, author, and food activist Alice Waters and Corby Kummer, senior editor and food columnist, *The Atlantic*. Speakers include Peter Hatch, Michael Twitty, Ira Wallace, and many more. Visit: www.heritageharvestfestival.com

Mrs. Shipman Comes to Town: (continued from page 1)

In Winston-Salem, Ellen Shipman's work began on the expansive Chatham family estate. In the 1920s, wool blanket manufacturer Hugh Gwyn Chatham and his son, Richard Thurmond Chatham, had acquired approximately 100 acres between Reynolda Road and what is now Robinhood Road to create a rural retreat. Hugh Gwyn Chatham's 1929 death precluded his long-term enjoyment of the property, but his heirs subsequently developed three contiguous estates around a fishing lake on the property. Ellen Shipman's landscape designs for these estates comprised her first three Winston-Salem commissions.³



Ralph and DeWitt Chatham Hanes Garden

In the spring of 1929, Ellen Shipman made her first visit to Winston-Salem to discuss with textile industrialist Ralph Hanes and his wife, DeWitt Chatham Hanes, the landscaping of their property. At the time, the Hanes' new house, a commodious Georgian Revival-style dwelling designed by New York architect Julian Peabody, was still under construction. In addition to general landscaping around the house and grounds and along the entrance road, Shipman designed a formal garden that extended southwestward from the house.

Reminiscent of her earliest work, the garden is enclosed by brick walls. The main body of the rectangular garden features four primary brick walks that converge at a sundial in the center.

(see photo on page 1)

Those walks, along with additional smaller gravel walks, create a parterre for the lush plantings of boxwood and flowers. Originally, the flower beds had bamboo arches covered with yellow roses.⁴ In 1940, flowers blooming during a garden pilgrimage included varicolored pansies, primroses, English daisies, and forget-me-nots. Several structural features add distinction to the garden. At one corner is a cylindrical brick garden shed with a conical roof topped by a doveote, one of Shipman's favorite garden devices. At the opposite corner is a Chippendale-style wood gate, and along

the west wall is a lion-head fountain that empties into a small pool. On the south side of the parterre garden, three steps rise to a terrace with a semicircular pool. The terrace wall curves to echo the shape of the pool, and originally a pergola lined the wall. On the north side of the parterre, semicircular steps lead downward through the garden wall to the rear lawn.

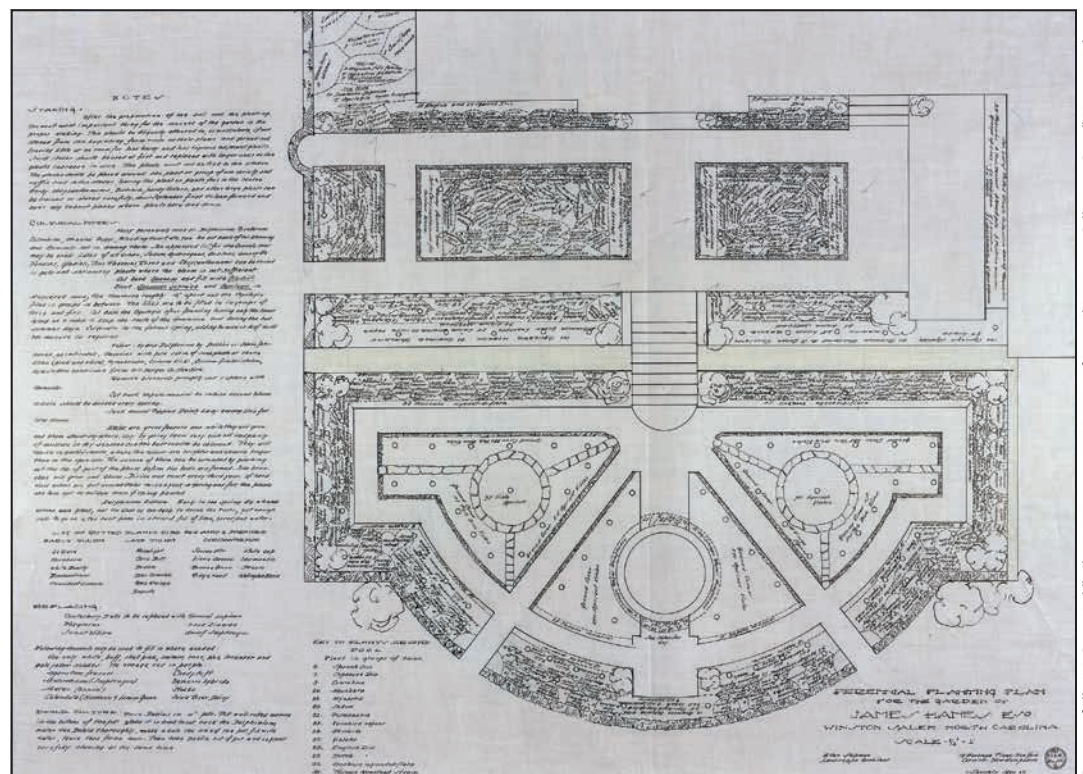
In 1988, the Ralph and DeWitt Chatham Hanes property was bequeathed to Wake Forest University for use as the residence of the institution's president, and in the 1990s, Greensboro landscape architect Chip Calloway directed the rejuvenation of the garden.



Middleton House - Martha Chatham Garden

Soon after Ellen Shipman designed the garden for Ralph and DeWitt Chatham Hanes, she undertook the landscaping for Middleton House, also on the Chatham family property. In 1930, Martha Thurmond Chatham, widow of Hugh Gwyn Chatham and mother of DeWitt Hanes, had traveled to McCormick County, South Carolina, where she purchased the ca. 1829 home of the Middleton family, which was scheduled for demolition. Under the direction of Winston-Salem architect William Roy Wallace, she had the house disassembled, moved to a hill on the Chatham property in Winston-Salem,

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Perennial planting plan for the garden of James Hanes, January 1930. Shipman's plan called for two garden levels with the lower level organized by a semicircular parterre with pie-shaped wedges, a central pool, and both lushly planted borders and more open central areas.

Mrs. Shipman Comes to Town: (continued from page 3)

and reconstructed with some interior modifications for modern needs and tastes.⁵

Ellen Shipman did a variety of design work for Martha Chatham. Between 1931 and 1933, various written transmissions passed between Shipman's New York office and Martha Chatham or her sister, Margaret Kavanaugh, regarding the landscape designs and planting plans for the property. Shipman drew up a site plan for Middleton House that had a driveway leading from the Chatham family compound lane uphill and along the northwest side of an added garage and apartment and terminating in a circle at the southwest entrance of the house. On the northeast side of the house, Shipman designed a long, boxwood-bordered brick walk that led from that entrance to a series of concentric circular steps that opened to the expansive terraced front lawn below. On the southeast side of the house, extending outward from the two side chimneys, Shipman designed a small, intimate, spring garden. Centered on a brick-edged grassy lawn surrounded by planting beds, the symmetrical garden features curved ends, entrances on either side and at the southeast end, and a boxwood border surrounding the whole. A narrow extension from the southeast end designed to terminate at a fountain appears never to have been built.⁶

Ellen Shipman designed not only landscape and planting plans for Middleton House, but also provided interior design services, as she had, to a lesser extent, for Ralph and DeWitt Hanes. Her move to offer interior planning in addition to her usual landscape design services resulted from the effects of the Great Depression in diminishing her landscape design commissions. Ever resourceful, Shipman simply applied her ample skills to another area of design. Beginning in 1930, Shipman's office assisted with the selection of wall papers, fabrics, rugs, and furniture for Middleton House.⁷ Like the home of Ralph and DeWitt Hanes, Middleton House is now owned by Wake Forest University.



James G. and Molly Ruffin Hanes Garden

Across the lake from the homes of Ralph and DeWitt Chatham Hanes and Martha Chatham, textile industrialist James G. Hanes, brother of Ralph Hanes, and his wife, Molly Ruffin, commissioned architect Julian Peabody to design their country estate. The resulting English Manor-style house was completed in 1932. Today, the house is the centerpiece of the Southeastern Center for Contemporary Art, an affiliate of the North Carolina Museum of Art.⁸

Like his brother, Ralph, James Hanes chose Ellen Shipman to design the general landscape for his new home and a garden on the south lawn overlooking the lake. As with many of Shipman's gardens, this one was designed

to occupy two levels. Immediately behind the house, where today there is a concrete terrace, there originally were rectangular beds of flowering plants. A dry-laid stone wall runs along the bank separating the upper level of the garden from the lower level. At the center of the wall, stone steps with a semi-circular bottom step connect the upper and lower gardens. Today, the planting beds of the upper level have been removed from the terrace and a large boxwood hedge runs along its edge. The lower level of the garden is semicircular with paths radiating outward from the semi-circular bottom step. At the center of the lower garden is a round pool. (*see plan on page 3*) The original garden plan, dated January 1930, indicates round stone borders in the pie-shaped wedges of the parterre on either side of the central wedge with its pool. Plans called for a multitude of flowers. A 1940 publicity photograph for the city's garden pilgrimage of that year shows the floral lushness of the garden in its early years. Today, the central pool, walkways, and trimmed boxwood borders predominate, rather than flowers, a likely testament to the difficulty of maintaining the multitude of flowering plants specified in Shipman's original plans.

Closer to town and within a block of each other, three more Shipman-designed gardens originally owned by members of the Hanes family survive.



Rosehu Hill (P. Huber and Evelyn Hazen Hanes) Garden

In early 1930, textile industrialist P. Huber Hanes Sr. and his wife, Evelyn Hazen Hanes, completed a sumptuous Georgian Revival-style mansion on their ten-acre tract overlooking what was to become Runnymede Park. They named the property Rosehu Hill for their two teenage children, Rosalie and Huber Jr. With



Photographed by Laura A. W. Phillips, 2011.

James G. and Molly Ruffin Hanes garden. Overlooking the family compound lake, the lower level of the garden retains its semicircular bottom step from the upper garden, the semicircular parterre with its pie-shaped wedges, and its round central pool. Boxwoods have overtaken most other plantings.

two elegant façades, the house was designed by noted Philadelphia architect Charles Barton Keen and his junior partner, William Roy Wallace, who became one of Winston-Salem's most prominent architects of Colonial Revival-style dwellings. Later in the 1930s, Ellen Shipman designed a formal garden for the Haneses.⁹ In this garden, a landscaped vista with a central grass panel extends westward and several steps below the sun porch and flagstone terrace to a parterre centered on a quatrefoil-shaped pool. Brick and stone pavers surround the pool and extend in four directions to create the primary walks, while brick-edged tanbark comprises the smaller walks dividing the planting of boxwood, flowers, and flowering trees. A structural feature of interest was designed to terminate each of the primary walks. At the north end, flagstone pavers form a pattern of a square within a circle within a square. The original design included a curved bench at the north end, but it does not survive. At the south end, a brick wall with a shaped top held a fountain whose water filled a rounded pool below. The general design plan called for a gabled, wood-and-lattice tea house and garden shed at the west end of the garden, terminating the vista from the house. However, it does not survive. A Colonial Revival-style garden gate originally accompanied the garden, as such gates often did in Shipman's gardens, but it was removed years ago and now graces the home of one of the Haneses' descendants. Early photographs of the garden at Rosehu Hill through the 1960s show how it has evolved over the years. Like many other Shipman gardens, the structure remains largely intact, but the plantings—especially the boxwood—have grown larger than originally intended.



Photographer not known.

Rosehu Hill garden, ca. 1959. This view of the garden shows a lushly landscaped vista with a central grass panel that extends westward to the parterre at the garden center. The photograph likely dates from 1959, when many large-format photographs were taken of the house and probably the garden in preparation for the grand celebration to be held honoring the fiftieth wedding anniversary of P. Huber and Evelyn Hazen Hanes. Courtesy of Rosalie Hanes Horton, great granddaughter of Pleasant Huber Hanes Sr. and Evelyn Wills Hazen Hanes.

S. Douglas and Ruth Hanes Craig Garden

In 1919, P. Huber Hanes' sister, Ruth, married physician S. Douglas Craig.¹⁰ In the mid-1920s, the Craigs built a Georgian Revival-style house on West First Street designed by the prominent Winston-Salem architectural firm of Northup and O'Brien. The Craigs' property was on the south side of Runnymede Park opposite the site where Ruth Craig's brother, Huber Hanes, and his wife, Evelyn, were to build their house. It was also directly across First Street from the home (no longer standing) of Ruth's and Huber's parents, industrialist Pleasant Henderson Hanes and Mary Lizora Fortune Hanes.

In 1925, New Jersey landscape engineer Louis L. Miller prepared a development plan for the Craig property showing the house, a garage, a driveway, general landscaping, a parterre boxwood garden, and a parterre cut-flower garden. The cut-flower garden may never have been established; there is no evidence of it today, and no detailed planting plan for its development. However, the boxwood garden on the west side of the house was built and does survive.

In 1933, Ellen Shipman took Miller's 1925 general layout for the parterre boxwood garden and developed a detailed revised plan for the plants to be used on the wide border around the parterre. Separately, she prepared a bulb planting plan for the beds in the parterre that included lists of varieties of tulips and narcissus. In her plans, Shipman softened the lines of the parterre as drawn by Miller. What was actually planted originally in the Craig garden is not known. Today it consists of a central bird bath, boxwoods, and herringbone brick walks. By 2009, the boxwood had almost completely overtaken the garden to the point that some of the brick walks were barely visible. The current owners have undertaken a restoration of the garden, beginning with significantly cutting back the boxwood.



Robert M. and Mildred Borden Hanes Garden

Of the six surviving Shipman gardens in Winston-Salem, one of the most intact is the garden at the Robert M. and Mildred Borden Hanes House on Stratford Road west of Runnymede Park. It is also one of the latest, having been designed in 1937.

Robert Hanes was a banker, economic advisor to post-World War II Europe, and a founder of Research Triangle Park. In 1926, he and his wife commissioned Philadelphia architect Charles Barton Keen to design their Georgian Revival-style house, which was completed in 1927. The original landscaping is attributed to Philadelphia landscape architect Thomas Sears, who often worked on projects alongside Keen. Sears designed the general landscaping for the 1926 Stratford Place development, where the Hanes

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House is located. The Stratford Place map shows the placement of the house and garage on the lot, the circular driveway in front of the house, and basic landscaping that included trees and shrubs.¹¹

Following in the footsteps of his brothers Ralph and James and his cousins Huber and Ruth, Robert Hanes, along with his wife, Mildred, commissioned Ellen Shipman to design a formal garden for the house in 1937. The garden Shipman designed reflects many of the characteristics of her design aesthetic. A large, flagstone terrace directly behind the house provides a transition from the house to the garden, which has an axial plan with a vista from the house to the brick and lattice garden

house. The garden is nearly symmetrical—the small, intimate, sitting area on the north path leading from the center lawn keeping it from being entirely so. There are two pools—a long, narrow one in the center of the garden lawn that serves as the garden’s focal point and a small octagonal pool on the terrace. Well-defined stone and brick paths provide circulation in and around the garden. Most of the garden is on the same level as the terrace, but the west end, where the garden house is located, is elevated. Stone steps within a low stone retaining wall lead to the raised section of the garden. Like the central garden area, it features a lawn.

The garden house serves as the western terminus of the garden and is on axis with the house, the octagonal terrace pool, and the long, rectangular central pool. The narrow rectangular building has a brick tile floor, a brick rear wall, and other walls composed of classical posts and decorative lattice infill. Both gables are filled with plain lattice and central round arches. The garden house provided the primary “outdoor room” that Shipman so loved to include in her gardens.

Although the garden at the Robert and Mildred Hanes House retains its structural features, it illustrates some of the problems associated with the preservation of these gardens from the second quarter of the twentieth century. Some of the plantings have changed over the years. Shipman’s planting plan shows a multitude of flowers throughout the garden. Whether all of these were actually planted is not known. Photos from 1938 and the 1940s show more flowering bushes and trees than flowers. Originally, most of the boxwoods were small and the lawn around the pool was larger. Today, the lawn has diminished in size, largely because the boxwoods have grown and have taken over much more space, replacing many of the flowers.

During her lifetime, Ellen Shipman received numerous accolades for gardening and design work, and upon her death on March 27, 1950, the *New York Times* proclaimed her “one of the leading landscape architects of the United States.”¹² Despite her renown, Shipman’s gardens proved ephemeral, and even during her lifetime, many of them disappeared. Detailed horticultural instructions intended to ensure proper maintenance typically



Photographer not known.

Robert M. and Mildred Borden Hanes garden, 1938. In this early photo of the garden, there are flowering borders and trees and low boxwoods, along with large expanses of lawn surrounding the long, central pool and its immediate plantings. Courtesy of North Carolina Office of Archives and History, Raleigh, NC.



Photograph by Laura A. W. Phillips.

Robert M. and Mildred Borden Hanes garden. By 2010, the central lawn had diminished in size, having been taken over, in large part, by the growth of the boxwoods.

accompanied her garden plans. Nevertheless, perhaps because their character derived so specifically from horticultural, rather than architectural, features, the gardens were particularly vulnerable to the ravages of time, disease, and changing tastes.¹³ Or perhaps the gardens' transient quality owed in part to the high maintenance they required. Seven gardeners originally maintained the garden at the home of Ralph and DeWitt Hanes. By the 1980s, that number had been reduced to one man and Mrs. Hanes. Ellen Biddle Shipman's Winston-Salem gardens attest to the impermanent nature of many of her gardens. Today, only six of the eleven Shipman gardens in this city can be recognized as her designs. The rarity of these gardens makes them all the more significant.

Architectural Historian Laura A. W. Phillips is the author or co-author of seven books on North Carolina's architectural history. Her most recent book, Grand Illusions: Historic Decorative Interior Painting in North Carolina, has just been released.

Footnotes

1. This article was derived from a lecture presented by the author at the 21st Conference on Restoring Southern Gardens & Landscapes, September 21-23, 2017, Winston-Salem, North Carolina.
2. Judith B. Tankard, *The Gardens of Ellen Biddle Shipman* (New York: Sagapress, Inc., 1996), dust jacket, 3-4.
3. Heather Fearnbach, *Winston-Salem's Architectural Heritage* (Winston-Salem: Forsyth County Historic Resources Commission and City of Winston-Salem, North Carolina, 2015), 291.
4. Tankard, 154.
5. Laura A. W. Phillips, National Register nomination for Middleton House, Winston-Salem, North Carolina, 2000, pp. 6-8.
6. *Ibid.*, 8.
7. *Ibid.*; Tankard, 153.
8. Fearnbach, 293.
9. Margaret Supplee Smith, "Historic Buena Vista: Rosehu Hill, the Pleasant Huber Sr. and Evelyn Hazen Hanes House, 2000 Georgia Avenue," *Neighborhood News* (2015).
10. *Greensboro Daily News*, May 4, 1919.
10. Laura A. W. Phillips, National Register nomination for Robert M. Hanes House, Winston-Salem, North Carolina, 2012, pp. 12, 20, 22.
12. *The New York Times*, March 29, 1950.
13. Tankard, 5; Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., 2001), 397.

The Story of 'Snowflake' Hydrangea and Aldridge Gardens

By Alleen Cater, Birmingham, Alabama

Edgar Gaines (Eddie) Aldridge is well-known to longtime Birmingham, Alabama, residents as a plant propagator, marketer of 'Snowflake' Hydrangea (*Hydrangea quercifolia* 'Snowflake'), and owner of Aldridge Gardens in the suburb of Hoover, with its stunning masses of Poinsettias and wide array of Azaleas. Eddie grew up in the business, the son of nurseryman Loren Aldridge, and his lifetime devotion to horticulture and to preservation of green spaces have never wavered. Eddie and his wife, Kay, have been tireless advocates in the gardening world within the Birmingham community and beyond.



Edgar Gaines (Eddie) Aldridge

In Eddie's account, in June 1969, his father's neighbor in Bessemer, Alabama, brought him a blossom from a plant in Lipscomb, Alabama. He and his father went to look at the plant, which had obviously been there a long time, without much notice or care. The neighbor said her

grandmother found it in the wild at Turkey Creek Falls in Pinson, Alabama, in 1923 and had brought it home to Lipscomb. The Aldridge men noticed immediately a remarkable difference in the flower of the native Oak-leaf Hydrangea and this new variant that they had never seen before. Although the shrub was in poor condition, the neighbor allowed the Aldridges to take cuttings. By late summer all three cuttings had taken root successfully. In winter 1970, they planted all three rooted cuttings in their rock garden at the Aldridge Garden Center in Birmingham.

Eddie kept close watch, but in May 1970, an employee mistook them for weeds and threw them in the dumpster. Understandably upset, Eddie made the employee go head first into the dumpster to retrieve the valuable cuttings. Two of the cuttings died; but the third was taken back to the company's greenhouse in Bessemer. The original plant at Lipscomb had died, so all hopes were pinned on this one cutting. By summer Loren Aldridge was able to root thirteen cuttings off that one survivor and a few of those initial cuttings are in Aldridge Gardens today.

Over several decades the astute Aldridges rooted as many cuttings of this Hydrangea variety as possible, anticipating a huge demand when the public realized what an outstanding plant it is. In 1971 they patented this

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The Story of Snowflake Hydrangea (continued from page 7)

new variety: Hydrangea 'Snowflake'. In the early 1980s a nurseryman from France came to Bessemer and bought two hundred Snowflakes to take to France to propagate and sell worldwide. In 1993 the Frenchman featured 'Snowflake' on the front of his international catalog and distributed it to more than twenty other countries. Eddie's cousin, Arthur Aldridge, sold plants to various entities within the US. Today 'Snowflake' thrives all over the United States. Plantsman Glen Church of New Zealand praises 'Snowflake' as perhaps the best Hydrangea in the world.

Eddie Aldridge explains why 'Snowflake' is different from the native species: "In the plant world, there are several ways a new plant can emerge. A limb can form a mutation that will be a totally different plant, or a fertile plant can germinate from seed. When the seeds germinate, they can be different from the mother plant. This is called a chance seedling, [which is] sometimes called micro evolution If 'Snowflake' had been a mutation of a regular species, chances are it would have reverted to the species as time passed. We think the origin of 'Snowflake' is a chance seedling." Eddie believes that destiny was responsible for the chain of events: a neighbor brought a bloom to his father; the Aldridges knew what to do with it; now the whole world has 'Snowflake' to enjoy.

The unique feature of 'Snowflake,' unlike the native species, is its sterility. Eddie expounds: "The native species has both fertile flowers and sterile flowers or sepals. The fertile flowers, followed by seed, form alongside the stem of the panicle, and the sterile flowers (sepals) occur on the tips of the florets. There are usually four sepals. The 'Snowflake' Hydrangea forms multiple sepals on the floret with no seed. The sepals open in sequence over several weeks and the entire panicle has multiple double flowers. As the panicle matures, the back sepals on the floret turn pink as new sepals keep emerging. At this stage the panicle is spectacular, and its beauty lasts about eight weeks. Because 'Snowflake' has only sterile sepals with no seed, the plant must be propagated from cuttings. A new type of propagation from tissue culture has emerged in recent years; this method takes small bits of leaf tissue with the proper amount of DNA and starts their growth in test tube-type cylinders. This has speeded up the process and increased the number of plants available worldwide."



History of the Aldridge Garden Shop

Loren Aldridge started a small greenhouse operation in Bessemer in 1929, growing cut flowers for wholesale and retail florists in Birmingham. The number of greenhouses and variety of plants grew over the next several decades. In the early 1950s the retail business moved to Birmingham,



Courtesy Woodleigh Nursery.

Aldridge Hydrangea quercifolia 'snowflake'.

a much larger market area. The ultimate location, near Vulcan Park, was hugely successful. Aldridge Garden Shop quickly became the place to buy Azaleas, Boxwoods, and other shrubs, Roses, trees, fruit trees, potted plants, bedding plants, Poinsettias, Christmas trees, perennials, and of course, Snowflake Hydrangeas. Over time, various improvements to the heating and cooling equipment, skylights, buildings, and transportation methods kept the business ahead of its time, so that it became one of the nation's first full-scale retail garden centers and best-known nurseries. It was a gardening empire that earned Eddie recognition as a pioneer in Alabama's green industry and a mentor to countless horticulturists. Many of the old Azaleas and Boxwoods that grace the homes of Birmingham came from Aldridge Garden Shop.

In the late 1990s Aldridge Garden Shop closed and the property was sold. It had played a vital role as a benign environmental and commercial enterprise. Gone forever was a much-needed green space bordering both residential and commercial areas where the public could stroll and admire nature.



Aldridge Gardens

In 1966 Eddie and his father installed Magnolias on the twenty-seven-acre Coxe Family Estate in Hoover. Both men were smitten with the property, and the elder Aldridge mused it would be a beautiful site for a public garden. Some ten years later, Eddie was able to purchase the estate for his own home, where he and Kay began creating an extensive garden around a lake, naturally including not only 'Snowflake', but also other Hydrangeas, Camellias, Japanese Maples, and other specimen trees. Along the way he acquired a crucial three-acre parcel adjacent to the estate and bordering two

major thoroughfares, providing excellent street frontage on two sides. After some years and always remembering his father's observation, Eddie and Kay began the complex negotiations to convey the entire estate to the City of Hoover, with the stipulation that the newly named Aldridge Gardens would forever be a public garden. Beginning in 1997 negotiations became agreements, a board was formed, an architectural firm was selected to design a master plan, topographical maps were drawn, decisions were made, funds were raised, dams in streams were installed, and finally, on September 15, 2001, ground was broken. Since that time the infrastructure has increased, including a pavilion, various one-of-a-kind sculptures by Birmingham artist Frank Fleming have been gifted and installed, fund-raising continues, educational programs for children and adults have been developed, and Aldridge Gardens has become a top venue for weddings and other celebrations. Today it is one of Birmingham's most popular attractions. Because of Eddie Aldridge's foresight the gardens will continue to bloom in perpetuity.

In 2009, Eddie Aldridge wrote a book, *A Garden of*

Destiny, which describes the remarkable story of how a young man's dream came into full flower. In 2017 Eddie and his father were inducted into Auburn University College of Agriculture's Hall of Honor.

Material and quotes taken from A Garden of Destiny, Eddie Aldridge, Seacoast Publishing, Inc, Birmingham, AL, 2009. Rip Weaver, CLARB, ASLA, Aldridge Gardens Executive Director, provided invaluable assistance.

Aldridge Gardens, 3530 Loma Road, Hoover, AL 35216 | info@aldridgegardens.com

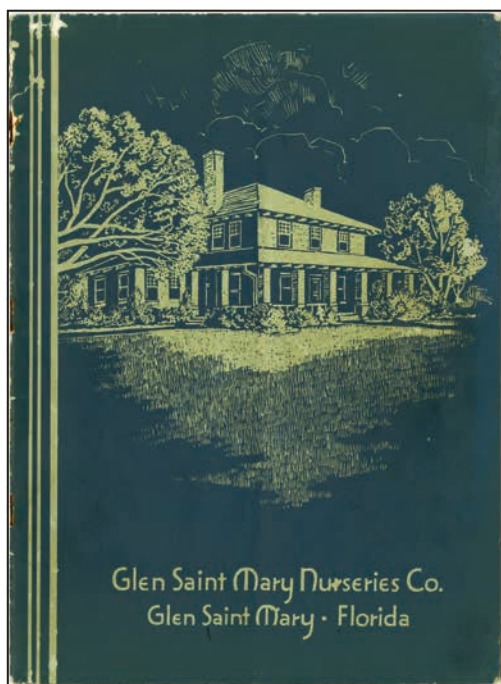
On November 27, 2018, Eddie Aldridge died at the age of 85. His obituary in The Birmingham News (November 30, 2018), noted the many awards he received over his lifetime from the Garden Club of America, the Alabama Nursery Association, Auburn University, and the American Horticultural Society.

HOW THE 'GEORGE L. TABOR' AZALEA CAME TO BAYOU BEND

By Bart Brechter, Bayou Bend Collection and Gardens, Houston, Texas

Many objects in the Bayou Bend Collection have very interesting stories to go along with their crafted value, and the intrigue often enhances an object's worth to the collection. The same is true in the gardens—for example, the fascinating story of the 'George L. Tabor' Azalea and how it made its way to Houston.

Before the highway system we know today was created, goods took much longer to travel across the country, and Houston was a small but growing town in the 1930s and 1940s. Miss Ima Hogg was building her garden at Bayou Bend, and her relationships with the right people became important for that purpose. No relationship was more important than the one she had with Edward Avery McIlhenny, of the famed Tabasco Company, in finding the right plant material. Mr.



The Glen Saint Mary 1938 catalog cover

McIlhenny had, among many other businesses, a plant nursery on Avery Island in Louisiana. He carved out 200 acres on the north part of the Tabasco Plantation for growing and selling plants. He focused primarily on bamboo, Camellias, and Azaleas. Miss Ima would especially buy Camellias from Mr. McIlhenny. In fact, most of her forty-five-plus varieties of Camellias came from Mr. McIlhenny. One such Camellia in our collection is named 'Missima', or Miss Ima. But how does the 'Missima' Camellia tell the story of how Bayou Bend acquired the 'George L. Tabor' Azalea?

Mr. McIlhenny was a born salesman, and he knew the value of a good name when it came to selling plants. He purchased a group of Camellias from Glen Saint Mary Nurseries in Florida. These Camellias were named 'Horkan' and first became available in Florida in 1936. It is a pretty white flower with red and

(continued on page 10)

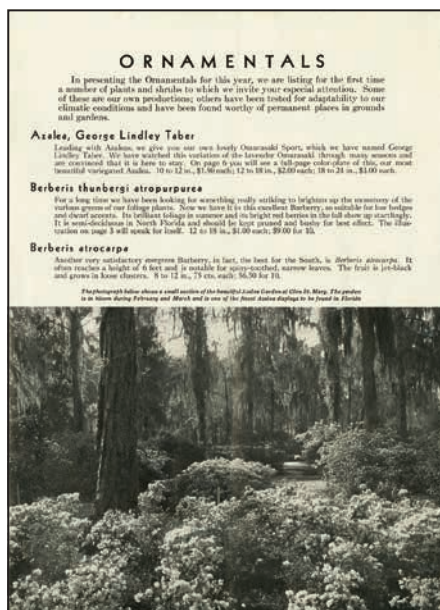
HOW THE 'GEORGE L. TABOR' (continued from page 9)

pink stripes; the flower is big and double-peony form. Seeing the blossom would sell itself, but described in a catalog with no color pictures, the name Horkan would not be appealing to many people. Needless to say, Mr. McIlhenny was left with a group of Camellias he could not sell. These Camellias would sit season after season, taking up valuable space in the nursery. Late in 1941, Miss Hogg visited Mr. McIlhenny at his nursery. On this visit he was excited to show her the new Camellia he had named in her honor. The Camellia once called Horkan in his catalog was now the beautiful Camellia 'Missima.' Miss Hogg bought several at that time, and undoubtedly Mr. McIlhenny sent many more orders to Houston gardeners after that.

During that same trip, Miss Hogg bought three Azalea plants, a new variety that Glen Saint Mary Nurseries released in 1938. This Azalea was the 'George L. Tabor'. She must have bought them without ever seeing them in bloom, for if she had known what they looked like, she likely would have bought more than three in her first order. From the time Miss Ima planted her first Azaleas in 1933, she was collecting new varieties year after year, growing the collection. The 'George L. Tabor' Azalea would prove to be special. While we have just one 'Missima' Camellia in the garden today, we have hundreds of 'George L. Tabor' Azaleas. This



Horkan Camellia illustration.



The nursery was owned by George L. Taber; these two pages identify the new Azalea as 'Taber,' but nurseries today use both 'Taber' and 'Tabor' to identify the variety.



'George Lindley Tabor' Azalea.



1946 Glen Saint Mary Nurseries Company catalog.

Azalea is light pink with a white border and a dark pink upper mark; it was one of Miss Hogg's favorites. Today, 'George L. Tabor' is one of the most purchased Azaleas in the world; for Bayou Bend to be one of the first gardens in America to have it makes it that much more special. Who knows, without a trip to see a Camellia, Bayou Bend's

Azalea collection might never have included the pink and white variety known as 'George L. Tabor'.

©Bayou Bend Collection and Gardens, The Museum of Fine Arts, Houston

Texas State Ambassador's Present "300 Years of Plants on the Move"

By Randy Harelson, *New Roads, Louisiana*

The little town of Nacogdoches (pronounced *NAK-e-DOH-chis*) bills itself "the oldest town in Texas" and, better yet "the garden capital of Texas." With more than eighteen named gardens, historic sites, Stephen F. Austin University, an arboretum, and Texas's largest azalea garden, it is no wonder that this small East Texas city (about 33,000 residents) likes to show off to horticulturally-minded visitors. This meeting celebrated the tricentennial of Nacogdoches, 1716, when the Spanish settled a mission in the area.

On Friday, October 5, 2018, Nacogdoches did just that: show off! With the help of several citizen volunteers and Friends of Historic Nacogdoches, Inc., Nacogdoches held a Southern Garden History Society State Ambassador Event at the recently and beautifully renovated Fredonia Hotel and Convention Center in downtown.

The day began with morning walking tours of the historic downtown and Stephen F. Austin State University's Ruby Mize Azalea Garden. Tour guides Barbara Stump, Bart Brechter, and Jeff Abt led the way.

The afternoon lectures were held at the Fredonia Hotel, beginning with Jeff Abt's presentation, "Images from the Past: Lumber Town Landscapes and What They Tell Us," which was highlighted with photographs from lumber publications dating to the turn of the twentieth

century. These photographs often featured homes and showed landscape details useful for research and restoration.

In an engaging lecture David Creech, professor emeritus and current director of SFA Gardens, related memories of "Plants with Stories and Other Tall Tales." 2018 marks his fortieth year with the university.

Greg Grant told stories from his own East Texas home, "From Arcadia to Arcadia: Grannies, Kissing Cousins, and Narcissus." He drew the parallels between Ancient Greece and twentieth-century Texas in a classically entertaining slide talk, as only Greg can do! He made the point that his love of Narcissus



Conference-goers visited the oldest African American neighborhood in Texas, which included an inside peak at the soon to be renovated Zion Hill Baptist Church.

connects directly to the Ancient Greek myth from which the flower takes its name.

Keynote speaker William C. (Bill) Welch showed the captivated audience "The Spanish Influences in Our Gardens, Celebrating 300 Years." Bill emphasized some of the Spanish design influences that are still important today such as patios, water features (including central fountains), as well as arbores covered with grapes and other vines and container planters and colorful tiles for walls and floors. Specific plant contributions include citrus, figs, and pomegranates.

Wine and hors d'oeuvres were served as books were autographed by their authors, and everyone socialized after the thoroughly enjoyable day of exploring Texas gardens.

Saturday morning held treasure as many of the gardeners headed to Stephen F. Austin's Pineywoods Native Plant Center for a Rare Plant Sale. Dawn Stover, Research Associate, SFA Mast Arboretum, put together a substantial plant list so collectors could plan ahead. Plants



Conference-goers shop at the Rare Plant Sale at SFASU Pineywoods Native Plant Center.

(continued on page 12)

Texas State Ambassador's (continued from page 11)

offered included the rare Florida Nutmeg, *Torreya taxifolia*; the Peony-leaf Voodoo Lily, *Amorphophallus paeonifolius*; a native Dutchman's Pipe, *Aristolochia fimbriate*; and the Rattlesnake Master, *Eryngium yuccafolium*.

Many thanks to Texas members of the Southern Garden History Society for their hard work and Big Texas

hospitality in presenting this special weekend event: Jeff Abt, Greg Grant, and Bill Welch.

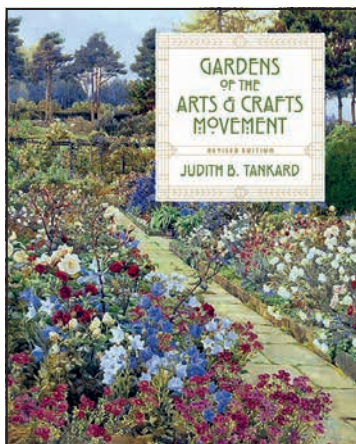
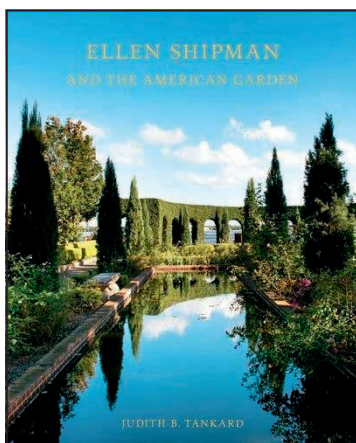
Proceeds from the event were generously donated to the Society's Flora Ann Bynum Endowment (held by the North Carolina Community Foundation) for the support of student scholarships.

Book Review

Ellen Shipman and the American Garden, by Judith B. Tankard | Revised edition of the LALH publication by University of Georgia Press, 2018 | 312 pages | Hardcover, ISBN: 978-0-8203-5208-4 | List price \$39.95

Gardens of the Arts & Crafts Movement, by Judith B. Tankard | revised edition, Timber Press, 2018 | 300 pages | Hardcover ISBN: 978-1604698206 | List price \$45

Through the course of her career as an educator, writer, and lecturer, spanning very productive years since the 1980s, Judith B. Tankard has largely focused her scholarship in three principal areas: Gertrude Jekyll and her place in English garden history, the Arts and Crafts Movement, and the role of women in American landscape history, particularly that of Ellen Biddle Shipman. As a scholar she has produced learned reviews of many of the books on landscape architecture and garden design published in the United States and the United Kingdom in recent decades, and she has written numerous articles for magazines and journals including contributions as the editor of the *Journal of the New England Garden History Society*. She is the author or co-author of eight books including three on Gertrude Jekyll, of which *Gertrude Jekyll at Munstead Wood*, written with Martin A. Wood and published in 1996, was reissued in a revised edition in 2015. At hand for this review, are the revised



editions of two other important works, both published in 2018: *Ellen Shipman and the American Garden*, a joint effort of the Library of American Landscape History and the University of Georgia Press, and *Gardens of the Arts & Crafts Movement*, which was originally published in 2004 by Abrams and now by Timber Press.

For much of this period Judith Tankard has been a member of the Southern Garden History Society and a frequent attendee at annual meetings as well as a speaker at those gatherings and the Restoring Southern Gardens and Landscapes Conferences held at Old Salem. Members will recall her presence and presentation, "Ellen Shipman's Gardens: Rediscoveries and Recoveries," at the 2018 annual meeting in Jacksonville. A handsome photograph of the Shipman-designed Italian Garden at the Cummer Museum of Art, post restoration and pre-Hurricane Irma, is on the cover of *Ellen Shipman and the American Garden*. Shot by Agnes Lopez, it conveys an image we might have enjoyed, rather than the ruined garden we mourned, over drinks and dinner at the museum Saturday evening, 14 April.

When originally published in 1996, *The Gardens of Ellen Biddle Shipman* was one of a pioneering group of monographs on important twentieth-century American landscape architects and garden makers, which began in 1989 with Robin Karson's *Fletcher Steele, Landscape Architect: An Account of the Gardenmaker's Life, 1885-1971*. In Virginia, in 1992, George C. Longest brought his research into the career of a regionally important figure to fruition with the publication of *Genius in the Garden: Charles F. Gillette & Landscape Architecture in Virginia*. The work of Beatrix Farrand was the subject of another important monograph, *Beatrix: The Gardening Life of Beatrix Jones Farrand, 1872-1959*, written by Jane Brown and published in 1995. That same year also saw the publication of Nancy Fleming's *Money, Manure & Maintenance, ingredients for the successful gardens of Marian Coffin, Pioneer Landscape Architect, 1876-1957*. "Making a Landscape of Continuity: The Practice of Innocenti & Webel," an exhibition mounted at the Harvard University Graduate School of Design in 1996, was the title of an accompanying book edited by Gary R. Hilderbrand

and published in 1997. The career of Rose Ishbel Greely (1887-1969), a Washington, D.C. native and a graduate of the Cambridge School of Domestic and Landscape Architecture, was the subject of an exhibition, “A Woman’s Touch: Rose Ishbel Greely’s Landscape Architecture in Washington, D.C.,” mounted in 1998 at the Christian Heurich Mansion by the Historical Society of Washington D.C., and a companion article in the society’s publication by Joanne Seale Lawson. In 1991 the work of these designers and others was also featured in *The Golden Age of American Gardens, Proud Owners, Private Estates, 1890-1940* by Mac Griswold and Eleanor Weller. At the end of the decade, in 2000, biographical accounts of these men and women appeared with others in *Pioneers of American Landscape Design* edited by Charles A. Birnbaum and Robin Karson.

Ellen Shipman and the American Garden, described as a “Revised and Expanded Edition” of the 1996 monograph, holds to the general organization and chapter divisions of the earlier book, but its appearance in a generous, welcome format allows for larger scale prints of the many documentary photographs. When compared to the prints of the same images in the 1996 volume, those in the new book have a greater clarity and focus, and ultimately a greater value as illustrations. The best of these images, particularly those produced by Jessie Tarbox Beals, Mattie Edwards Hewitt, Frances Benjamin Johnston, and Harry Gaylord Healy (1879-1967), who was commissioned by Shipman to produce glass slides of her gardens for her lectures in the 1930s, now reflect their own artistry.

In a new, essay-length introduction Ms. Tankard recounts her experiences in the intervening years, as she continued her research on Ellen Shipman’s work, and addresses the stewardship of a number of the gardens which have seen repair, renewal, and restoration. These are represented in contemporary color photographs made by the author, Carol Betsch, and others, of which those of the Italian Garden at the Cummer Museum, Windsor T. and Delia Holden White’s gardens at Halfred Farms in Chagrin Falls, and High Court at Cornish hold especial appeal. The Client List and Bibliography are both revised and expanded in the 2018 edition, reflecting Ms. Tankard’s continuing scholarship on the career of Ellen Biddle Shipman and pertinent writings published since 1996. A short appendix, Gardens to Visit, includes those maintained by institutions and public/governmental agencies and private gardens that are open on occasion during The Garden Conservancy’s Open Days Program.

The reader closes this book with a renewed admiration for the gardens of Ellen Shipman, having gained a deeper appreciation for the fashion in which she so successfully wove the memory of childhood hours in her grandparents’ garden in Elizabeth, New Jersey, the tutelage of Charles A. Platt, the critical experience of gardening at Brook Place

in Plainfield, New Hampshire year after year, from about 1903 to the end of her life, the writings--and the example--of Gertrude Jekyll into an approach to garden design that was identifiably her own. This was a gift that drew clients to her and, in turn, her legacy to garden history.

The revised edition of *Gardens of the Arts & Crafts Movement* further confirms a long-held, universal view: the Arts and Crafts Movement gave rise to one of the truly great periods of garden making and, in turn, a legendary era in garden and landscape history. From the 1880s up to World War I--and arguably later--exceptionally talented architects, landscape architects, and garden designers in Great Britain created important, beautifully integrated houses, gardens, and interiors, which were visited, admired, published, and emulated in their time and, when they survived, visited, admired, published, and emulated ever after. The genesis of these efforts--and the Arts and Crafts Movement itself--is traced here, as in other works, to the role of William Morris (1834-1896), the extraordinarily gifted and prolific artist, designer, writer, and publisher for whom Philip Speakman Webb (1831-1915) designed Red House in 1859. His genius was celebrated in the splendid centenary exhibition, “William Morris 1834-1896,” mounted at the Victoria and Albert Museum in 1896 and the exhibition catalogue published simply as *William Morris*.

In the Preface to this revised edition Judith Tankard acknowledges *Gardens of the Arts & Crafts Movement* as “a highly personal selection of houses and gardens of the Arts and Crafts era” that is “fueled by my personal library of period books and magazines devoted to architecture, garden design, and decorative arts as well as a personal collection of paintings, etchings, and decorative objects by artists and designers of the period.” The handsomely-designed pages of this book incorporate images from the author’s collection, black-and-white photographs from period publications, and many appropriately-scaled color photographs made by Ms. Tankard, her husband, friends, and others. *Gardens of the Arts & Crafts Movement* also reflects a half-century’s commitment to a field of study that was launched with her thesis in 1967, “The Wallpaper Designs of C. F. A. Voysey,” for an M. A. degree in Art History from the Institute of Fine Arts, New York University. Reproductions of wallpaper and textile designs by Charles Francis Annesley Voysey (1857-1941) appear herein as do presentation drawings of several of his distinctive, whitewashed roughcast country houses.

The principal part of *Gardens of the Arts & Crafts Movement* is devoted to the work of English architects and designers, including Ernest Barnsley, Charles Edward Mallows, and Thomas Hayton Mawson, among others, of which the collaboration of Gertrude Jekyll (1843-1932) and Edwin Lutyens (1869-1944) at Munstead Wood,

(continued on page 14)

Book Review.....(continued from page 13)

Deanery Garden, Folly Farm, and Goddards is central among their important commissions. Ms. Tankard then moves “Beyond the Borders,” into Scotland and Wales, to a chapter focused on the houses and gardens designed by Robert Stodart Lorimer, Henry Avray Tipping, and Clough Williams-Ellis, including his Plas Brondanw.

Gertrude Jekyll was equally adept with her pen. Beginning with “Colour in the Flower Garden,” an essay published in William Robinson’s seminal 1883 book, *The English Flower Garden*, she had a long, unequaled career. Her influence in the United Kingdom and the United States cannot be overstated. *Wood and Garden*, her first book, was published by Longmans, Green, and Company in 1899 and an immediate success. (My copy is from the “Seventh Impression” issued that year.) Other garden designers and architects also produced iconic books that defined the period and the Arts and Crafts garden. Thomas H. Mawson’s *The Art and Craft of Garden Making* appeared in 1900, with a second edition in 1901, when the first volume of three comprising John Leyland and H. Avray Tipping’s *Gardens Old and New: The Country House and Its Garden Environment* was published. The Arts and Crafts Movement, its architects and designers, and its writers were also promoted by two important magazines that were first published in the 1890s; *The Studio*, founded in 1893 by Charles Holme (1848-1923), who was then the owner of the Red House, and *Country Life*, founded in 1897 by Edward Hudson (1854-1936) for whom Edwin Lutyens designed Deanery Garden, Lindisfarne Castle (a reconstruction), and Plumpton Place, as well as the premises of *Country Life* in London.

Photographers who specialized in architectural and garden photography and plant studies found a ready market in the books and magazines of the period while some authors, who were also skilled photographers, created illustrations for their books, as was the case with Gertrude Jekyll and *Wood and Garden*. Another group of artists also rose to prominence in the period producing garden scenes, plant studies, and estate views, not infrequently on commission from owners and publishers. Their number included Helen Allingham, Ernest Albert

Chadwick, George S. Elgood, Thomas H. Hunn, and Ernest Arthur Rowe, whose works appear throughout *Gardens of the Arts & Crafts Movement*. Beatrice Parsons’ watercolor “West Paved Garden, Gravetye Manor,” is reproduced on the front of the dust jacket.

The Arts and Crafts Movement quickly found adherents in the United States who also designed houses and gardens, decorative arts, and furniture and wrote books. Their contributions are treated in paired chapters. Ms. Tankard casts a quick eye on the roles of Elbert Hubbard (1856-1915), who established a press and shops at Roycroft, East Aurora, New York, and Gustav Strickley (1858-1942) who launched *The Craftsman* magazine in 1901 and in 1908 established Craftsman Farms, the Utopian community that attracted disciples of the cause and where his signature oak furniture and other crafts were produced. In a second American chapter, “Beautiful Gardens in America,” the title of Louise Shelton’s book of the same name published in 1915, Ms. Tankard provides an overview of an important group of garden writers, mostly women, who fell under the spell of Gertrude Jekyll and produced a trove of appealing garden literature. Alice Morse Earle’s *Old Time Gardens Newly Set Forth*, published in 1901, is a landmark of both the Arts and Crafts Movement and the Colonial Revival. Arts and Crafts gardens in this country are treated in both chapters and best embodied in the design of David B. Gamble’s estate at Pasadena, California, by Greene and Greene.

Judith Tankard concludes her work with a trio of chapters, “Color in the Flower Garden,” “Contemporary Gardens,” and “Design Inspiration” and a roster of Houses and Gardens to Visit in Great Britain and the United States. This is appropriate as it was the experience of a visit to Standen at East Grinstead in West Sussex in 1965 that so influenced the course of her life’s work. I first visited Standen some years later and remember the pleasure to this day.

Davyd Foard Hood
Isinglass
Vale, North Carolina

Of Interest

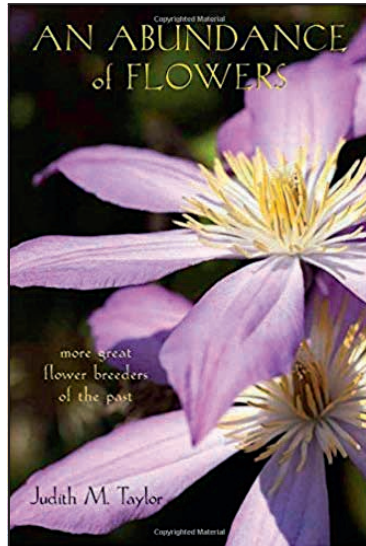
Irvin Williams, the White House horticulturist and last surviving member of the team behind the modern-day Rose Garden, died November 7, 2018, at the age of 92. Williams worked closely with Bunny Mellon, Jacqueline Kennedy’s friend and garden designer, and landscape architect Perry Hunt Wheeler to develop the garden.

Williams was also an expert in digging and moving mature trees and brought four large Saucer Magnolias from the Tidal Basin to mark the corners of the Rose Garden. The obituary by Adrian Higgins appeared in *The Washington Post*, Sunday, November 11, 2018.

In Print

An Abundance of Flowers: More Great Flower Breeders of the Past, by Judith M. Taylor | Ohio University-Swallow Press, 2018 | 240 pages | Hardcover ISBN-13: 978-804011921; \$65 | Paper ISBN-13: 978-0804011938; \$28.95

In this companion volume to *Visions of Loveliness: Great Flower Breeders of the Past*, Judith Taylor uncovers information about another eight familiar flowers: poinsettias, chrysanthemums, gladioli, pansies, carnations, water lilies, clematis, and penstemons. This beautifully illustrated book explores over 150 years of plant breeding and the extraordinary personalities of plant breeders.



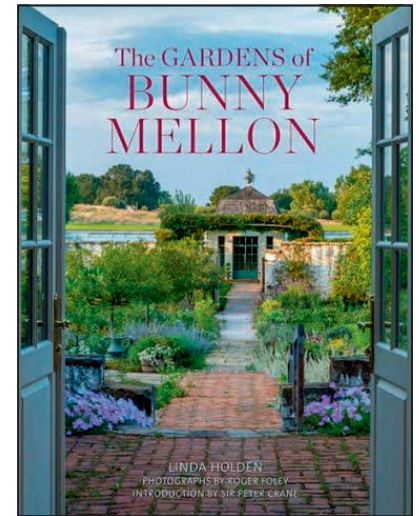
The Gardens of Bunny Mellon, by Linda Jane Holden, photographs by Roger Foley | Vendome Press, 2018 | 308 pages, 300 color & b/w illustrations | Hardcover ISBN: 978-0-86565-351-1 | List price: \$60

Rachel Lambert Mellon, known to her friends as Bunny, and her banking heir and philanthropist husband Paul Mellon, maintained homes celebrated for their

refinement and taste in Washington, New York, London, and Paris. But Bunny Mellon's greatest love and signature accomplishment was landscape and garden design. Author Linda Jane Holden interviewed Mrs. Mellon extensively before her death in 2014 and was granted access to her journals, correspondence, photographs, sketches, and memorabilia.

Although she had no formal training in horticulture, she read widely and made contributions to several landmark garden restorations, including the Potager du Roi at Versailles and Monet's garden at Giverny. She also designed the gardens and landscapes of many of the Mellons' properties, chief among them the gardens and farm of their sprawling estate, Oak Spring, in Upperville, Virginia.

The publication of *The Gardens of Bunny Mellon*, realized over several years as a tribute to Mrs. Mellon, allowed the gifted landscape photographer Roger Foley to return to Oak Spring, her cherished home, time and again in all four seasons. The book also features vintage photographs by Horst, Aarons, and others of Mellon's gardens at her homes in Cape Cod, Nantucket, Antigua, and New York.



Members in the News

Executive Vice Chancellor Tristan Denley and the Georgia Historical Records Advisory Council (GHRAC) presented 28 awards during the sixteenth annual GHRAC Archives Awards ceremony at the Georgia Archives on Tuesday, October 16, 2018. The GHRAC awards recognize outstanding efforts in archives and records work in Georgia. Cherokee Garden Library Director **Staci L. Catron**, **Mary Ann Eaddy**, and James R. Lockhart received an Award for Excellence in Documenting Georgia's History for the book, *Seeking Eden: A Collection of Georgia's Historic Gardens* (University of Georgia Press, 2018).

The Peckerwood Garden Conservation Foundation welcomed **Peter Hatch**, director emeritus of

Monticello's gardens and grounds, as the keynote speaker at the fifth annual "Taking Root" luncheon in Hempstead, Texas. SGHS members visited Peckerwood, a Garden Conservancy property, during the 1999 annual meeting in Houston. Ownership of the garden transferred to Peckerwood Garden Conservation Foundation in 2016. Visit peckerwoodgarden.org

The Fall 2018 issue of the *Journal of the Vernacular Architecture Forum*, Vol. 25, No. 2, "Buildings & Landscapes," includes a lengthy article by Travis McDonald on the **Anne Spencer Garden**, "Understanding the Physical Poetry of a Parallel American Dream." McDonald is director of architectural restoration at Thomas Jefferson's Poplar Forest.



Southern Garden History Society

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The *Flora Ann Bynum Medal* is awarded to recipients who have rendered outstanding service to the Society. Nominations may be made at any time by any member.

The *William Lanier Hunt Award* recognizes members, non-members, and/or organizations that have made an exceptional contribution to the fields closely aligned with the goals of the Society. Nominations may be made by any member.

The title *Honorary Director* (Board of Directors) may be bestowed on individuals who have rendered exceptional service and made significant contributions to the Society.

The *Certificate of Merit* is presented to a member or non-member whose work has advanced the mission and goals of the Society.

Society *Scholarships* assist students in attending the Society's annual meeting and are awarded to bona fide students enrolled in college and university majors relevant to the mission and goals of the Society and to new professionals in the field.

Details, requirements, and directions for submitting applications are posted on the SGHS website: www.southerngardenhistory.org. For those without internet access, a copy of this document can be mailed. Contact Virginia Hart, SGHS Administrator.

Annual Membership Dues

The society's membership year is from *August 1—July 31*.
Membership categories:

<i>Benefactor</i>	<i>\$500 and above*</i>
<i>Patron</i>	<i>\$250</i>
<i>Sustainer</i>	<i>\$125</i>
<i>Institution or Business</i>	<i>\$100</i>
<i>Joint</i>	<i>\$60</i>
<i>(two individuals living in the same household)</i>	
<i>Individual</i>	<i>\$40</i>
<i>Student</i>	<i>\$15</i>

**Contact the membership coordinator if you would like to pay more than \$500 via credit card.*

For more membership information, contact:

Virginia Hart, SGHS Administrator

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Email: membership@southerngardenhistory.org

Memberships can now be made electronically on our website!
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Deadline for submitting articles for the next issue of Magnolia is February 15, 2019.

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