



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

Magnolia

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Spring-Summer 2019

The Louisiana Work of Margaret Stones

By Randy Harelson, New Roads, Louisiana

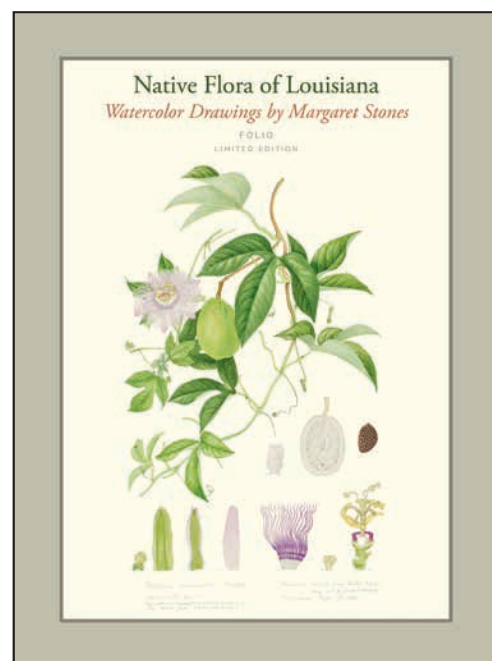
The world-renowned botanical artist Margaret Stones died in her native country, Australia, in December 2018 at the age of 98. Days before she passed away she turned the pages of the new folio edition of *Native Flora of Louisiana: Watercolor Drawings by Margaret Stones*, published by LSU Press in November. She appeared delighted by the book depicting her intricate artwork created more than thirty-five years earlier.

Elsie Margaret Stones, born in 1920 in Colac, Australia, developed her interest in drawing and painting as a child. Her focus on plants was heightened during a prolonged illness—pulmonary tuberculosis—which kept her in bed for eighteen months as a young woman. Friends and family, knowing her keen interest and training in art, brought her wildflowers to draw and paint to help pass the time. No doubt this period of confinement helped her develop her remarkable skills of seeing and depicting the complex detail of living plants. A showing of her paintings in Melbourne helped form her determination to move—on her own—to London to pursue her art and expand her knowledge of plants.

Within a few years, through her steady and fastidious work, Stones became the primary illustrator of Curtis's Botanical Magazine, begun in 1787 and published for the Royal Botanical Gardens, Kew. For over twenty-five years Margaret Stones produced more than four hundred botanical illustrations for the magazine and accepted other private commissions.

Stones called her botanical art “watercolor drawing” rather than painting, putting the emphasis on her fine-line and sophisticated detail achieved by using pencil and fine, sometimes as tiny as single-hair, brushes. Yet her drawings depict the brilliant colors of nature, accurately portrayed through her meticulous choice of pigment. She worked on paper flat on her table, with the aid of a magnifying glass and a microscope. She only drew from live plant

cuttings in water, working quickly to complete a drawing while the specimen remained fresh and as it opened its buds or unfurled its new leaves. Clearly this style of working required a time-sensitive process of plant selection that make her large body of artwork remarkable, especially when her subjects moved beyond Kew Gardens, which was a short walk from her



Native Flora of Louisiana, Folio Edition.

From *Native Flora of Louisiana* by Margaret Stones (LSU Press, 2018).

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CALENDAR

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

September 26-28, 2019. "Landscape, Race, and Culture: Shaping a World of Color in the American South," the Restoring Southern Gardens and Landscapes Conference, Winston-Salem, NC. Nationally recognized scholars from across the US will convene to discuss the issues of race, culture, and landscape and how these factors formed a complex world of color in the American South. This biennial conference is co-sponsored by the Southern Garden History Society and Wake Forest University. See preview on page __ and visit: www.oldsalem.org/events

October 16, 2019. Cherokee Garden Library Lecture, Atlanta History Center, in partnership with The Garden Conservancy, Atlanta, GA. "Deborah Nevins, Groundbreaking Design: Where Beauty and Sustainability Meet." Nevins talk will feature the work of her New York-based landscape design firm, Deborah Nevins & Associates, including

examples of the firm's commitment to sustainability. Visit: www.atlantahistorycenter.com/programs

October 18-19, 2019. "31st Annual Southern Garden Symposium," in St. Francisville, LA, featuring celebrated garden writer Christopher Woods (author of *Garden Lust: A Botanical Tour of the World's Best New Gardens*), and SGHS members Bart Brechter and Staci Catron. Visit: www.southerngardensymposium.org

April 18-25, 2020. Historic Garden Week in Virginia organized by the Garden Club of Virginia. Described as "America's largest Open House," this eight-day statewide event provides visitors a unique opportunity to see unforgettable gardens at the peak of Virginia's springtime color, as well as beautiful houses and over 2,300 flower arrangements by Garden Club of Virginia members. Visit: www.vagardenweek.org

Join your Southern Garden History friends!

Social media enthusiasts can now follow SGHS on Instagram at: <https://www.instagram.com/southerngardenhistory/> and search for #southerngardenhistory on Facebook and Instagram.



Meet our new administrator, Rebecca Hodson. Rebecca, who has lived in Winston-Salem, NC, for over twenty years, is married and has a daughter and two dogs. She enjoys gardening, sewing, reading, traveling, and hiking.

The Louisiana Work..... (continued from page 1)

home just outside the garden's gates. In 1967 Stones was commissioned to illustrate *The Endemic Flora of Tasmania*, a project that took eleven years and was published in six volumes.

But how did Margaret Stones get to Louisiana? How did she come to create the 226 finished drawings of native Louisiana plants that fill the pages of the new folio edition of Stones' third major work? This is a story of imagination and vision, friendly and professional association within a fine state university in the Deep South.

In the early 1970s Wayne Womack and his partner Jon Emerson were professors of landscape architecture at Louisiana State University. On a trip to New York, they visited their friend Bob Tuggle, then archivist at the Metropolitan Opera. Hanging in his apartment, Womack spotted a framed botanical drawing, and asked, "Who did this print?" Tuggle replied indignantly, "That is not a print. That is a Margaret Stones original." Womack was captivated and wrote to Stones to commission a drawing of a favorite plant, the pink lady slipper orchid. Back in Louisiana the drawing arrived a few months later. Womack's delight with this new artwork led to another commission, this time a favorite Japanese magnolia he had

seen at Kew.

About this time, LSU Chancellor Paul Murrill was looking for a project to mark the 200th anniversary of the Declaration of Independence—the bicentennial celebration of 1976—which coincided with the fiftieth anniversary of LSU on its current campus in Baton Rouge. As he said, it should be "a project of lasting significance and quality to mark the occasion."

Gresdna Doty was a professor in the LSU theatre program, and a neighbor of Womack and Emerson. She viewed the Stones' originals commissioned by Womack and learned about her work. During a sabbatical in London, Gresdna and Margaret met and became friends. Gresdna saw a twelve-print folio commissioned by the Morton Arboretum in Lisle, Illinois, to commemorate its fiftieth anniversary. Why not commission a folio of the native plants of Louisiana to celebrate the US Bicentennial? She took the idea to Chancellor Murrill.

Paul Murrill was the second chancellor of LSU, serving from 1974 until 1981. The chancellor was intrigued with the artwork and the idea of a folio. He was already an admirer of John James Audubon's *Birds of America* (printed between 1827 and 1838), a body of work influ-

enced greatly by the artist's time spent in Louisiana, and close to the hearts of many in the state. The idea took hold as Murrill talked with friends and associates about a commission. From the first idea of six drawings, it increased to twelve, and eventually, as Murrill and Stones grew to know and trust each other, to two-hundred water-color drawings.

At the beginning of the project, Stones thought she would have LSU ship plant specimens to her in London as her associates in Tasmania had done for her large work of 254 paint-

(continued on page 4)



Margaret Stones at work in the LSU Faculty Club, late 1970s.

The Louisiana Work..... (continued from page 3)

ings. But Louisiana plants proved fragile and delicate compared with the sturdier endemic flora of Tasmania. So, it became clear that Stones should travel to Louisiana fairly often, coordinating the selection of plant subjects with her visits.

Margaret Stones was provided an apartment at the LSU Faculty Club where she lived and worked. She asked Chancellor Murrill for the assistance of a botanist to help with plant collecting and verification and was introduced to a young botany professor, Lowell Urbatsch, who became her "personal botanist" over the next fifteen years. (Personal botanist is Urbatsch's own description, said with a wry smile.) Urbatsch helped compile a list of native plants from which to draw subjects for Stones' work, and then, along with more than sixty other plant-hunters, helped find and gather specimens from all over the state to provide to the artist in a timely manner for her to draw from life.

The many plant-hunters included friends and associates who headed out into the wild to collect plants at the

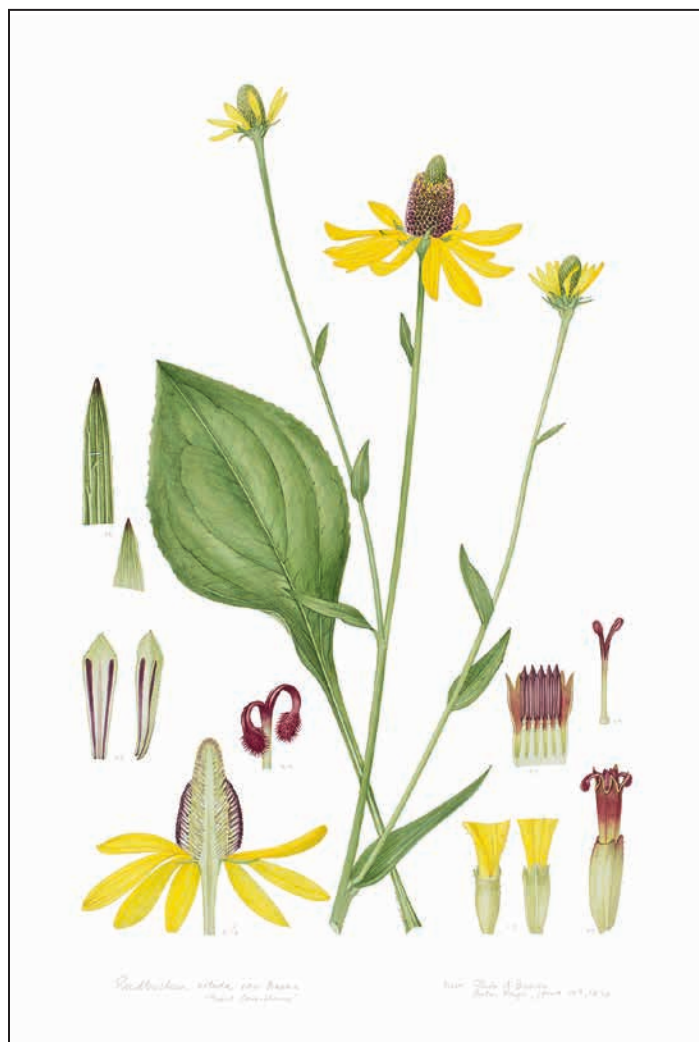
right moment for Stones to depict their buds, flowers, seedpods, leaves, and branches. This necessitated multiple collecting trips across Louisiana and required Stones to plan her page composition to include portions drawn over a full year-long process.

As Stones traveled often to Louisiana over those fifteen years she developed close friendships with Gresdna Doty, Paul and Nancy Murrill, Julia Hawkins, Emory Smith, Mary Ann Sternberg, and, of course, Lowell Urbatsch, and many others who took her on picnics and botanizing trips and invited her to their own homes and gardens. Stones told Gresdna Doty that her years in Louisiana were the happiest of her life.

The work was first published in 1991 in *Flora of Louisiana* (LSU Press) with notes by Ghilleen T. Prance, Director of the Royal Botanical Gardens, David Scrase, Keeper of Paintings, Drawings and Prints, Fitzwilliam Museum, Cambridge, and with an introduction by Kathryn Morgan, Curator of Rare Books, University of Virginia. (Morgan had been the special collections librar-



Indian Pink. *Spigelia marilandica*.



Texas Cornflower. *Rudbeckia texana*.

ian in charge of the Stones originals at LSU.) The work presented all of Stones' Louisiana drawings in a 9-by-12-inch volume, sixty-five in full color and the rest in black and white.

In 2016, after curating an exhibition of Stones original watercolor drawings at LSU Museum of Art, I approached Mary Katherine Callaway, then Director of LSU Press, with the idea of publishing a new folio edition of all 226 drawings in full color. She was enthusiastic about the idea and encouraged me to assemble a steering committee to plan the new book and raise funds for such an expensive undertaking. The greatest joy of this process came from the time spent with this marvelous group of professionals: Chancellor Emeritus Paul Murrill, Alumni Professor Emerita Gresdina Doty, Professor Lowell Urbatsch, Provost Emerita Carolyn Hargrave, and Professor Emerita Laura Lindsay.

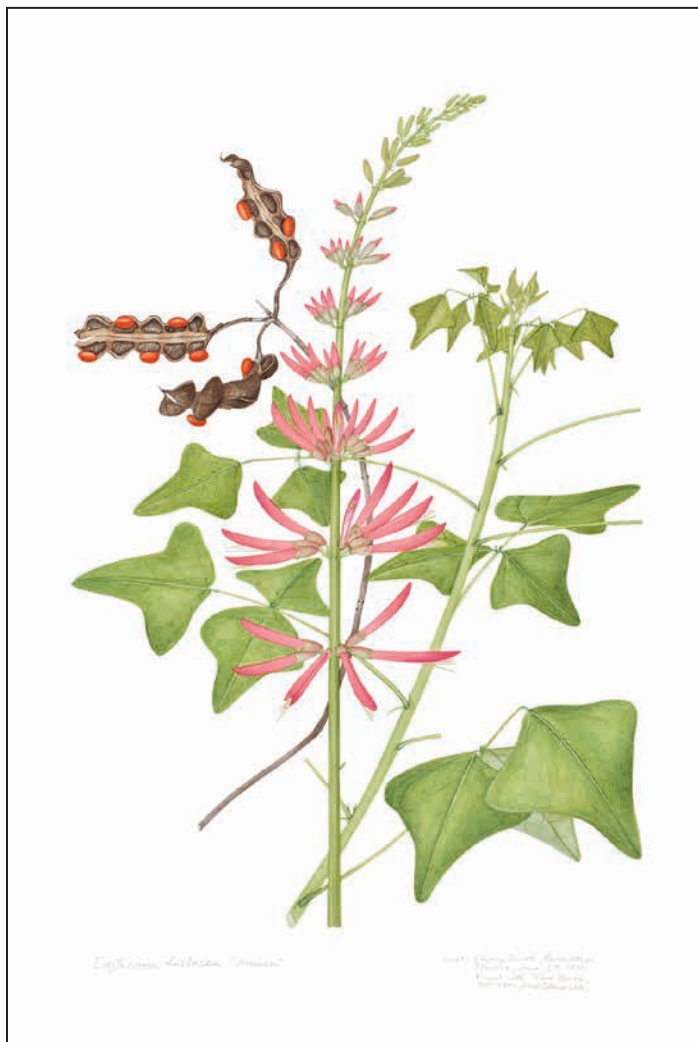
Published in November 2018 the folio edition of *Native Flora of Louisiana* is finding its way into private collections and the great horticultural libraries of the world, including Bunny Mellon's Oak Spring Garden Foundation, now directed by former director of the

Royal Botanical Gardens Sir Peter Crane, and the Atlanta History Center's Cherokee Garden Library, with its head steward, Director Staci Catron, former president of the Southern Garden History Society. The original artworks are kept and protected at the Special Collections of Hill Memorial Library at LSU and may be viewed by appointment.

Margaret Stones' life as an artist and her clear, distinct botanical drawings—always flawlessly true to life and meticulously honest—have been instructive and inspirational to people all over the world. Like John James Audubon's *Birds of America*, look for this body of work to survive the centuries and hold the native plants of Louisiana and the Deep South in a priceless time capsule for the future.



Native Flora of Louisiana: Watercolor Drawings by Margaret Stones, Folio Edition, LSU Press | 488 pages, hardcover | November 2018 | ISBN-13: 978-0807170236 | ISBN-10: 0807170232



Coral Bean. *Erythrina herbacea*.

From *Native Flora of Louisiana* by Margaret Stones (LSU Press, 2018).



Crossvine. *Bignonia capriolata*.

From *Native Flora of Louisiana* by Margaret Stones (LSU Press, 2018).

Annual SGHS Meeting in Birmingham, Alabama

By Lee Dunn, Atlanta, Georgia

They call Birmingham the ‘Magic City’ and the 2019 Southern Garden History Society discovered why at our Annual Meeting this spring. From the mountains of ore to the valleys filled with the sights and sounds of a city on the move, Birmingham offered up one surprise after another.

A series of lectures on Friday and Saturday, May 17-18, introduced us to the geological and historical beginnings of the city. Birmingham’s triumvirate of iron ore, limestone, and coal provided the ingredients for its rise to prominence during the industrial revolution in America, as a center for the manufacture of iron and steel. A young city, Birmingham was founded after the Civil War in 1871. The giant Sloss furnace, the only remnant of that era, sits within the city limits as a silent testimonial to the industry that gave rise to this industrial metropolis. As described by Carl Carmer, “Birmingham is the nouveau riche of Alabama cities. With an arrogant gesture she builds her most luxurious homes on a mountain of ore yet unmined...She has no traditions. She is the New South. On one side of her rises a mountain of iron. On another a mountain of coal. She lies in the valley between, breathing flame.” (*Stars Fell on Alabama* by Carl Carmer. Farrar & Rinehart, Inc. 1934.)

The Friday afternoon tour of the city brought to life the Birmingham we had only seen in slides on a screen. No longer dominated by flames of furnaces, it is now the home of the University of Alabama at Birmingham and of its Medical Center, which dominates the city and is the number one employer in the state. Urban parks are the jewels in Birmingham’s crown. Railroad Park and Kelly Ingram Park play particularly significant roles in Birmingham’s history. Kelly Ingram Park was the staging ground for demonstrations during the American Civil Rights Movement and anchors the Birmingham Civil Rights District. Sculptures in the park recognize and honor those who lost their lives during the struggle. Railroad Park is a new and vibrant green space running along the railroad corridor that used to be a warehouse and brick making site. TLS Landscape Architecture transformed the space into an active park one block wide and

four blocks long encompassing fountains, greenspace, and landscaping. Kelly Ingram Park now hosts such festivals as the annual “Crawfish Boil,” which attracts over 30,000 music fans.

Vulcan Park, at the crest of Red Mountain, was the site of our dinner Friday evening, with its one-hundred-twenty-six-foot tower topped with the fifty-six-foot iron sculpture of Vulcan, the Roman god of fire and forge, commissioned by the city of Birmingham for the St. Louis World’s Fair in 1904. Sculpted by Guiseppe Moretti and cast in Birmingham, it was the perfect icon to promote the city’s iron and steel industry. Its tower was built by the WPA (Works Progress Administration) in the 1930s, and



Photo by Perry Mathewes.

The Dunn Formal Rose Garden at Birmingham Botanical Gardens.

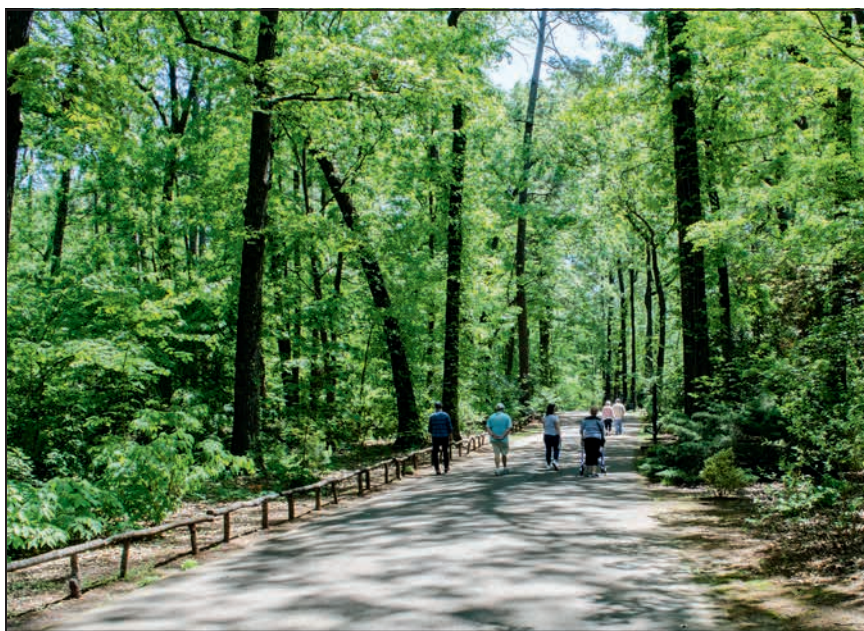


Photo by Perry Mathewes.

A walk along the edge of the Barber Alabama Woodlands garden at Birmingham Botanical Gardens.

now includes an observation deck to capture an even more impressive view of the city than the one offered by the park itself.

Almost as striking as its topography is the impact humans played in the development of the city, as we learned in a comprehensive lecture on Saturday by historian Marjorie White. Within forty years of its founding, the city of Birmingham wisely sought the advice of famed landscape architect Warren Manning who developed a city plan for Birmingham. One of Manning's most beautiful projects in Birmingham is the planned community of Mountain Brook, brought to life by Robert Jemison, Jr., a prolific developer of the day. The Olmsted Brothers were also commissioned by the forward-thinking city fathers to develop a park system for Birmingham utilizing its creeks and streams. It was the Olmsted

Brothers and Manning that created the park esthetic so evident in Birmingham today.

The Birmingham Botanical Gardens, the backdrop and host for the conference, resides in part of the park Manning designed. Free of charge to the public, BBG is a stunning sixty-nine-acre property that contains an historic garden conservatory and twenty-five interpretive and thematic gardens along with an educational complex that played host to our lectures. On Saturday a lively panel brought the history of BBG into clearer focus, while giving us a glimpse of its future direction. The morning meeting was capped with an introduction of our scholarship winners and the presentation of the Society's highest awards. (See pages 10-11 for a detailed description).

Following a box lunch and self-guided tour of the Botanical Gardens, attendees were treated to tours of six private gardens in the park-like subdivisions of Birmingham. The garden of Frank Kirk in Forest Park hugged a terraced hillside behind his one-hundred-year old home. The overgrown property revealed hidden stone walls, fig and apple trees, and even a few roses after Frank finished years of pruning and digging. Bruce and Scottie Lanier shared their work-in-progress home and garden with an appreciative SGHS audience. Built in 1917 by hotelier Robert Meyer, the home sits on the crest of Red Mountain in the Valley View Estates subdivision and contains an elaborate stone-terraced garden and Birmingham's first private swimming overlooking the former Helen Bess Mine. The entire estate is being brought back to life by this ambitious young couple and it was a treat to see the historic bones of both the house and garden. Our next two homes were quietly tucked into Manning's romantic Mountain Brook subdivision. Camille Butrus welcomed us to her Mary Zahl-designed garden with lemonade and cookies. Her home, designed by Birmingham architects Miller and Martin, was adorned by a profusion of pots at the front door, and two wonderful garden rooms overlooking a bosk of native trees. Margie and Sam Gray shared their garden designed by William H. Kessler, with renovations by renowned consulting gardener Norman Kent Johnson. The property contained several guest houses, a geometric formal garden, a ha-ha, and a terraced vegetable garden. Jill Weeks and Rodger Murphree purchased the home Rodger had admired as a young boy growing



Photo by Perry Mathewes.

Members explore the garden of Frank Kirk on Friday afternoon.



Photo by Perry Mathewes.

Friday night's dinner in Vulcan Park, overlooking Birmingham.

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Annual SGHS Meeting..... (continued from page 7)

up in the National Register neighborhood of Forest Park. The house, built in 1910, was renovated in 2000 by designer Travis Wesson, but many of the plantings are original to the site, such as the chaste trees, abelia shrubs, and fig trees. Last but not least was our visit to Rockledge, the home of Dr. and Mrs. Peter Jander, and the oldest house on Shook Hill. The garden was originally designed by New Jersey landscape architect Zenon Schreiber and was expanded by consulting gardener Norman Kent Johnson. Views of Shades Valley from the home and garden were almost as beautiful as the mature boxwoods, trees, and ornamental native plants on the property.

A progressive dinner at two spectacular homes and gardens atop Red Mountain provided good food, stimulating conversation, and stunning views of Birmingham on Saturday night. Cocktails and hors d'oeuvres were served at the 1923 home and garden of Cathy and Tom Adams. Originally built for the Debardeleben family, who were heavily involved in the iron and steel industry in Birmingham, the gardens received an update in the 1930s from landscape designer William H. Kessler. Having fallen into disrepair, the overgrown garden has been brought back to life by Cathy over the last twenty years. A short walk up the street brought us to the home of Laura and Allen McCain for a sumptuous dinner. Described as "Italianate-Meets-Arts & Crafts," this 1917 residence had no historic garden plans, which left garden designer Holley Camp a blank canvas on which to dream or create. She borrowed

from the inspirational maxim: "Plant as you would paint." She filled her canvas with natives and non-natives that include magnolia, dogwood, redbud, bay berry, and Fothergilla, among many other varieties. The evening was an enchanting ending to this enlightening introduction to the Magic City.

The optional Sunday tour did not disappoint. Five uniquely different gardens were featured both inside and outside the city limits. The first garden, belonging to Mary Catherine Crowe, was nestled in the English Village of Mountain Brook and was a masterful use of a



SGHS members explore the garden of Camille Butrus on Saturday afternoon

Photo by Perry Mathewes.

small space. With good bones left by previous owners, this garden contains magnolia, Canadian hemlock, and a pair of gigantic old cryptomerias watching over the front porch. Elephant stone pathways, crushed stone, along with clipped boxwood and elaborate groupings of pots and interesting sculpture, give this garden its flair.

Venturing out into the Birmingham countryside we arrived at Stone Hollow Farmstead. Deborah Stone has created a family-owned and operated business that breeds Hanoverian horses, raises goats for making their own cheeses, herbs for processing in their lab for the production of their own skin care products, among other offerings. They sell their award-winning products at markets in Harpersville, Alabama, and Pepper Place in Birmingham, giving us a glimpse of an outstanding example of a thriving farm-to-table business. Our next stop was Chancellor Farm, the eighty-acre home of Barbara and Sonny Adkins. We arrived with our appetites, but that would have to wait, because the 1844 home and its adjacent gardens drew us in. Influenced by previous SGHS tours, Barbara and Sonny's garden design has evolved over the years through the influence of Mary Carolyn Cleveland and more recently by Norman Kent Johnson. Barbara's antique business, Black Sheep Antiques, and her discerning eye, have created a home, greenhouse, and potting shed that would be the envy of any antique store proprietor. Under a sprawling tent Chef George McMillan served a delicious feast of quail, salmon croquettes, collard greens, corn bread, and other Southern fare, finished off with a peach and blueberry cobbler. It was a beautiful ending to our Alabama farm visits.

Returning to Birmingham, we visited the garden of Rev. Gates and Margot Shaw in the area known as Abingdon. Once considered a country settlement, it was annexed to Mountain Brook after World War II.

The garden evolution began by Gates with a gift for his wife; a French gazebo, abandoned by its previous owner. The gift sat alone in their yard without a view and thus began Gates's journey of garden creation through trial and error and the inspiration of family gardeners from his childhood. Margot, the editor of *Flower Magazine*, is thrilled with the garden Gates has created, but says the garden domain is his. Not far from the Shaw's property is Camellia Hill, our final garden of the day. This hillside property belongs to Kaye McWane and Mark Rosse. After removing wild privet, Carolina cherry laurel trees, and tangled vines, Mark discovered the Camellia Garden of Dr. Lee F. Turlington, the first President of the Birmingham Botanical Society, forerunner of the Friends of the Birmingham Botanical Gardens. A new formal garden has emerged on the hillside predominantly planted with irises and a beautiful koi pond, while preserving the historic old grove of camellias, a beautiful ending to our weekend.

It would be remiss to end this article without thanking meeting chair Alleen Cater and her team of volunteers and speakers, and the wonderful garden owners who shared their properties with us. Their generosity of spirit and time enabled us to discover another southern city rich in historic landscapes and gardens that many of us had never experienced.



Our time in the Magic City is epitomized by Alleen Cater's use of this passage from *Deuteronomy*: "For the Lord thy God bringeth thee into a good land, a land of brooks of water, of fountains and depths that spring out of valleys and hills...A land of wheat, and barley, and vines, and fig trees, and pomegranates; a land of oil, olive and honey;...a land whose stones are iron."



Photo by Perry Mathewes.

The view from the garden of Peter and Suzy Jander.



Photo by Perry Mathewes.

Enjoying refreshments in the garden of Bruce and Scotty Lanier Friday afternoon.

Suzanne Turner Receives First William Lanier Hunt Award

By Randy Harelson, New Roads, Louisiana

Suzanne Louise Turner, FASLA, was presented the first William Lanier Hunt Award in Birmingham April 27, 2019, at the annual meeting of the Southern Garden History Society. William Lanier Hunt founded the Society in 1982 along with Flora Ann Bynum and John Baxton Flowers III. The award in Mr. Hunt's name is given "to one who has made an exceptional contribution to the field of Southern garden history," and the award is "equivalent to a lifetime achievement award."



Susan Turner.

Suzanne Turner, known to her friends and associates as Susan, is recognized for her decades of work as a landscape architect, master planner, landscape historian, scholar, author, and professor. She earned her BA in History of Art from Emory University in 1972, and her Master of Landscape Architecture from the University of Georgia in 1978. Since 1976 she has worked closely in many teaching and administrative roles in the Robert Reich School of Landscape Architecture at Louisiana State University.

Susan has been principal of Suzanne Turner Associates in Baton Rouge since 2003, turner@sta-la.com. Her firm's landscape assessments, landscape history reports, and master plans are widely and highly respected. Additionally, her many books and professional articles include *The Garden Diary of Martha Turnbull*, *Mistress of Rosedown Plantation* (LSU Press, 2012), which Susan transcribed, researched, and annotated in a process that took more than fifteen years.

From 1986-1997 Susan served on the board of the Southern Garden History Society. The Society extends gratitude and congratulations for all her fine work and accomplishments.

Gordon Chappell Honored with Flora Ann Bynum Award

By Kathleen Perilloux, Baton Rouge, Louisiana

Gordon Chappell, FASLA, was awarded the Flora Ann Bynum Medal at the 2019 annual meeting in Birmingham. This is the highest honor for outstanding service to the Society, in keeping with the legacy of one of its founding members. Gordon has served as president from 2002-04, and for twelve years as a member of the board. In 2000 Gordon oversaw the production of the Society's "Southern Plant Lists," a joint project with the Colonial Williamsburg Foundation, which includes valuable plant documentation from 1734 to 1931. This searchable compilation of fifty plant lists—from commercial nurseries to private gardens—continues to provide invaluable information for garden research historians and restoration projects across the South.

Gordon Chappell is a real son of the soil. He grew up on a peanut farm in South Georgia, near Americus, which he and his brother still jointly own. After graduation with a degree in Landscape Architecture from the University of Georgia, Gordon served a tour of duty with the U.S. Army. He returned to Athens for graduate studies in



Photo by Charles Perilloux.

Gordon Chappell with his wife Sherrie at the SGHS annual meeting.

Environmental Design.

In his career as a licensed landscape architect, he designed highways and rest areas for the Georgia Department of Transportation, was campus landscape architect at the University of Georgia, and subsequently garden director at Colonial Williamsburg for twenty-five

years. The restored gardens at Colonial Williamsburg are due in large part to Gordon's leadership. He now has a private landscape architecture practice in James City County, Virginia, in which he "takes on projects that seem interesting for clients that are not annoying." He is also an instructor in the National Garden Clubs' Landscape Design Study Program, and lectures widely on various subjects regarding horticulture and historic preservation.

Gordon joined the Southern Garden History Society in the mid-1980s after a prompting phone call from Flora

Ann Bynum. His first attendance at an annual meeting was in 1990 at Mount Vernon after another prompting phone call, this time from Dean Norton. Over the past thirty-plus years he has counseled Society members and helped the board reach consensus on issues of importance.

Long a member of the American Society of Landscape Architects, in 2005 Gordon was elected ASLA Fellow. He is co-author, along with landscape architect M. Kent Brinkley, of the seminal publication, *The Gardens of Colonial Williamsburg* (1995).

Norman Kent Johnson Receives the SGHS Certificate of Merit

Annual meeting coordinator Alleen Cater presented the Southern Garden History Society's Certificate of Merit to residential garden designer, author, editor, and lecturer, Norman Johnson, whose most notable works have been included in the Garden Club of America's permanent collection at the Smithsonian. His public designs in Birmingham include the Sculpture Garden at the Birmingham Museum of Art, The Garden for *Southern Living* magazine at the Birmingham Botanical

Gardens, the Rector's Garden at the Cathedral Church of the Advent, and the Labyrinth Garden at Independent Presbyterian Church. Johnson was founding editor of *Garden Design* magazine (1981-85); associate editor of *Landscape Design* magazine (1980-84); and garden design editor of *Southern Living* (1976-1980). Two monographs of his work have been published: *The Gardens of Norman Kent Johnson* (2008) and *Boxwood, the Home and Gardens of Dorothy Ireland*. Alleen Cater also recognized Norman as an indispensable resource and enthusiastic participant in the planning and execution of the SGHS's 2019 annual meeting.



Photo by Perry Mathewes.

The 2019 Certificate of Merit Winner Norman Johnson poses with meeting chair Alleen Carter and SGHS President John Sykes.



Photo by John Sykes.

Norman Johnson (center) leading a Sunday morning tour of Mary Catherine Crowe's garden on Cahaba Road, during the annual meeting in Birmingham.

Landscape, Race, and Culture: Shaping a World of Color in the American South

By Martha B. Hartley, Winston-Salem, North Carolina

The 22nd Conference on Restoring Southern Gardens & Landscapes will be held September 26-28, 2019 at Old Salem Museums & Gardens in Winston-Salem, North Carolina. The conference is co-sponsored by Old Salem, Southern Garden History Society, and Wake Forest University Department of History.

Nationally recognized scholars from across the United States will convene to discuss the issues of race, culture, landscape and how these factors formed a complex world of color in the American South. The conference opens with the Flora Ann Bynum Keynote Lecture "Black Landscapes Matter" by Kofi Boone, ASLA, Professor of Landscape Architecture at North Carolina State University College of Design. Mr. Boone "borrows language from the Black Lives Matter movement to frame three challenges for the future of including Black landscapes into our broader narratives; these landscapes stand as examples of what it meant 'to be seen, to live with dignity, and to be connected.'" He will explore the challenges and their implications for the future of landscape history.

The sessions that follow feature lectures by other



South yard with fence excavation at James Madison's Montpelier.

Photo courtesy Matt Reeves.



Harlem Renaissance poet Anne Spencer in her garden.

Courtesy Anne Spencer House and Garden Museum.



Landscape, Race, and Culture:

Shaping a World of Color in the American South

September 26 - 28, 2019



Nationally recognized scholars from across the United States will convene to discuss the issues of race, culture, and landscape & how these factors formed a complex world of color in the American South.

SPEAKERS INCLUDE



KOFI BOONE
ASLA Associate Professor of Landscape Architecture, North Carolina State University



MARTHA ZIERDEN
Curator of Historical Archaeology at The Charleston Museum



LOUIS P. NELSON
Professor of Architecture/Historical History and Vice Provost for Academic Outreach, University of Virginia



DANA BYRD
Assistant Professor of Art History, Bowdoin College

REGISTRATION INFORMATION

\$295	General Registration
\$275	Friends and Members of Old Salem & MESDA
	Members of the Southern Garden History Society

For more information and to register, go to www.oldsalem.org.

noted scholars who examine the landscape from different disciplines and perspectives, including archaeologists Matt Reeves and Martha Zierden, architectural historian Louis Nelson, art historian Dana Byrd, historian Gigi Parent, and landscape architect/historian Dreck Spurlock Wilson. Shaun Spencer-Hester, granddaughter of Harlem Renaissance poet Anne Spencer, directs the foundation that preserves her grandmother's garden and will share that story. An emerging scholars' session brings new voices to the discussion, and a Hidden Town session highlights Old Salem's work to reveal the enslaved landscape history of the town of Salem. The conference will feature local African American caterers for the reception, lunches, and an African American Foodways dinner. Optional pre- and post-conference tours are also available.

For more information and to register, please visit <http://www.oldsalem.org/calendar-programs/landscape-race-and-culture-shaping-a-world-of-color-in-the-american-south/>

Member in the News

The May 2019 issue of *Southern Living* magazine, features “The Great Rose Rescue,” an article by rose authority, author, educator, and SGHS honorary board member **Dr. William C. (Bill) Welch**. Bill describes the beginnings of the Texas Rose Rustler movement in the 1980s, founded by the legendary Pam Puryear (1943-2005). The article shares the tales of a dozen favorite rescued roses, including ‘Souvenir de la Malmaison’, ‘Martha Gonzales’, ‘Natchitoches Noisette’, and Hurricane Katrina survivor ‘Peggy Martin’. The article leads with Pam Puryear’s prescription for what it takes to be a successful rose rustler: “sharp pruning shears, plenty of insect repellent, a sure cure for poison ivy, stout boots, some dollar bills, an honest-seeming face, the words for ‘friend’ and ‘don’t shoot’ in several languages, plastic bags, willow water, someone to drive the getaway car, and a sense of mission.” See: www.texasroserustlers.com



Greg Grant takes a photo of Bill and Lucille Welch in the garden of Camille Butrus.

Photo by Perry Mathewes.

Birmingham Botanical Gardens’ library archivist and 2019 annual meeting speaker **Jason Kirby** was interviewed about the “Moon Tree at Birmingham Botanical Gardens” on WBRC Channel 6 on July 17. The Moon Tree is an American Sycamore, *Platanus occidentalis*, which was grown from seed that orbited the moon in Apollo 14’s command module in 1971. See more of the story at www.bbgardens.org/

Find interesting member news through social media. **Greg Grant** is penning regular garden columns in the *Tyler Morning Telegraph* newspaper, which he’s posting on his Facebook page under **Greg Grant Gardens**. **Peggy Cornett** is including regular posts on the **Monticello Farm & Garden** Facebook page. Follow the **Southern Garden History Society** on Instagram and Facebook [#southerngardenhistorysociety and #southerngardenhistory] and let us know about other garden-history related sites to feature.



Birmingham Botanical Gardens archivist Jason Kirby presents a lecture on the history of the Birmingham Botanical Gardens.

Photo by Perry Mathewes.

Student Annual Meeting Scholarship Recipients

Two students had the opportunity to attend the annual meeting in Birmingham through scholarships awarded by SGHS. Each wrote essays about their experiences. Austin (Chunfeng) Lu, a rising fifth-year undergraduate landscape architecture student at Louisiana State University, wrote:

“...It was interesting to see the city of Birmingham today as a cultural hub versus an industrial city a few decades ago. Besides attending the lectures and tours, I decided to use my spare time to explore the rest of the city. I visited Sloss furnace, which was once the largest manufacturer of pig iron in the world. And now it is a national landmark opened to the public. Birmingham Civil Rights Institute also has a well-designed exhibition to help understand the history of civil rights. Vulcan Park is another highlight featuring its wonderful night view. The annual meeting allowed me to fully experience the field of historic preservation.... I believed that the annual meeting enabled me to understand more about the beauty and diversity of historic landscapes. At the same time, it encouraged me to contribute to the preservation and restoration. Attending the annual meeting inspired me to participate in a historic preservation workshop this summer. I will learn more about the history and techniques from experienced craftsmen and help them repair the failed structure that was part of a historic architecture.”

Tessa Pinner, recipient of the James R. Cothran scholarship, wrote:

“...Gardens and landscapes provide a unique lens through which to view a group of people during a specific slice of time. Nowhere is this truer than in Birmingham, industrial boomtown of the early 20th century. Before visiting Birmingham for the Southern Garden History Society’s annual meeting, I knew very little about its cultural history apart from a few highly publicized Civil Rights anecdotes. The lectures at the beginning of the weekend provided a valuable framework for the gardens we visited later; I was able to view them as pieces of Birmingham’s living history. The same formative influences that brought the city its Vulcan statue gave rise to the unique composition of the mountain municipalities and shaped the people with the wealth to live and create gardens there. As a result of attending the meeting, I

gained an enormous appreciation for Birmingham and its role in the legacy of great American gardens. I also met many generous professionals who were willing to speak to me about their experiences. The field of landscape and garden work involves a unique partnership between many interests and sectors, and I enjoyed speaking to people in positions at public gardens, private gardens, architecture, and landscaping firms. Each person I talked to shared some piece of advice, an interesting story, or a horticultural tidbit. There is much to learn at the beginning of a career in landscape and garden design, and I value every opportunity to connect to those who have decades of accumulated wisdom...I am eager to remain a part of the organization for many years to come and am greatly looking forward to seeing people I met this year again next year at Mount Vernon!”



2019 Student Scholarship winners Austin (Chunfeng) Lu and Tessa Pinner with SGHS President John Sykes.

Photo by Charles Perilloux.

In Memory of Frances Drane Inglis

Frances Inglis, a longtime and much beloved member of the Southern Garden History Society, died at her family's 250-year-old home, the Homestead, in Edenton, North Carolina, May 20, 2019. Frances was a leader in efforts to preserve and restore historic Edenton's historic homes and community buildings. In 2001 she was appointed to the Edenton Historical Commission by the Governor of North Carolina. She was a guiding force in the 1758 Cupola House Association and the chairperson of its Garden Committee for over thirty years. Through her work with the Cupola House Association, she led the volunteer effort to restore an eighteenth-century garden for one of the state's



Photo by Perry Mathewes.

In 2014 SGHS President Staci Catron presented Frances Inglis the Society's Certificate of Merit at the annual meeting in Savannah, Georgia.



Frances Inglis was devoted to the restoration of the Cupola House in Edenton, North Carolina, and care of the garden for over thirty years.

most unique historic sites. She also championed efforts to restore and preserve the historic landscape at Somerset Place Historic Site. The 2001 SGHS annual meeting, held in New Bern, North Carolina, included a memorable day-trip to Edenton. A review in *Magnolia* Vol. XVI, No. 4, recalled our visit: "A high point of the afternoon was the opportunity to wander through The Homestead, the eighteenth-century house and private gardens of Ross and Frances Inglis on Water Street." In 2014 Frances was awarded the Southern Garden History Society's Certificate of Merit for her lifetime of advancing the missions and goals of the Society.



Southern Garden History Society

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Awards and Scholarships

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 administrator if you would like to pay more than \$500 via credit card. For more membership information, contact:**

For more membership information, contact:

Rebecca Hodson, SGHS Administrator

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Memberships can now be made electronically on our website!
www.southerngardenhistory.org

Deadline for submitting articles for the next issue of Magnolia is September 30, 2019.

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