



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

Magnolia

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Conference Leaves a Forty-Year Legacy

This *Magnolia* includes a report on the spring 2021 Southern Garden History Society (SGHS) board of directors meeting. It was a Zoom gathering where board members reviewed positive developments relating to such matters as plans for the 2022 annual meeting based at Mount Vernon, the financial status of SGHS, installation of a new board member, and successful state ambassador events. A sad note was struck, however, when the board heard confirmation that, despite a successful 2019 Restoring Southern Gardens and Landscapes conference (RSGL), Old Salem Museums & Gardens would no longer host the event.¹

Such a decision is understandable, given that 2019 marked the fortieth anniversary of a conference that had commenced in 1979. Museums and historic sites need to move forward and seek new topics for educational exploration and programming. SGHS members feel enduring gratitude to Old Salem and other partners, including Reynolda House Museum of American Art and Wake Forest University. Looking back, appreciation must also be extended to Historic Stagville in Durham, which was founded as Stagville Preservation Center. Stagville played a key supporting role during RSGL's early days, and it was highly fitting that a tour of the Stagville site in northeastern Durham County was a 2019 closing activity.

Given the strong ties between RSGL and SGHS, the board and the editors of *Magnolia* believe it is important now to offer readers a detailed review of the "Old Salem conference," as it was often called, and more simply "the conference." Everyone involved with SGHS knew what that meant. Thus, we plan to run a series of articles examining highlights of that forty years when "the conference" was an every-two-year highlight on the SGHS calendar. This will examine the frankly amazing array of topics and speakers offered, along with the story of those who founded the event and carried out the detailed planning needed to ensure success.

Our website, www.southerngardenhistory.org, will offer supporting material for this project. Already, website



1824 view of Old Salem by Christian Daniel Welfare.

Courtesy: Wachovia Historical Society.

visitors can view the programs for each RSGL from 1979 through 2019.² In addition, there will be access to the conference published proceedings, including *The Influence of Women on the Southern Landscape* from 1995, *Breaking Ground: Examining the Vision and Practice of Historic Landscape Restoration* from 1999, and lastly 2001's *Cultivating History: Exploring Horticultural Practices of*

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SGHS Spring 2021 Board of Directors Meeting

President Perry Mathewes and the Board of Directors met via Zoom Friday morning, June 11. Treasurer Gail Griffin reported positively about SGHS finances. Despite pandemic limitations on the ability to meet in person, membership fees and donations have been very satisfactory. As of June 11, fiscal 2021 income has \$41,146, a figure slightly below fiscal 2020 and exceeding fiscal 2019 by \$600. The Flora Ann Bynum Fund is also healthy, the balance being \$69,417 as of this meeting.

While the board always strives to keep SGHS financially sound, members also keep our mission ever in mind. Thus, they reviewed a variety of publication and educational activities recently and/or currently underway. Peggy Cornett reported on *Magnolia*, which continues as a key means of sharing “scholarly research” and “horticultural history,” as referenced in our mission statement. As well, efforts are ongoing to expand and improve our website, as reported by Media Director Adam Martin. Key to the website’s success is Administrator Rebecca Hodson, who uploads all data and images received from board members.

Beyond journal and website, the board discussed other means to realize our mission goals, including annual meeting scholarships (Jeff Lewis, committee chair) and the state ambassadors’ program. Several board members including Ced Dolder, Carla Foster, and Randy Harelson reported on successful ambassador events in their respective states and areas.

Unfortunately, it now appears that the Old Salem

Museums and Gardens will no longer host the Restoring Southern Gardens and Landscapes conference (RSGL). Randy Harelson reported this news coming from a video meeting with Frank Vagnone, Old Salem president and CEO. Gail Griffin noted that SGHS has extended financial support to RSGL since 1991. The board discussed various ways to memorialize the conference, from which SGHS developed in 1982. Possibly this will include a series of essays in *Magnolia* and website postings.

Offsetting this was good news about the annual meeting, April 22-24, 2022. As reported by Mount Vernon’s Dean Norton, there will be only a few changes to the initial 2020 plans, one being a shift in the official lodging site to Sheridan Suites in Alexandria. The board discussed future annual meeting sites, those being Natchitoches, LA and Wilmington, NC. They also reviewed plans for their fall meeting at Hills and Dales Estate in LaGrange, GA.

Randy Harelson next offered a nominations committee report. He thanked Will Rieley, who was stepping down, and he put forward Barbara Adkins, who will represent Alabama. There was unanimous approval. It was noted, however, that all appointments are interim until the annual meeting when the membership will be presented a slate from approval.

Following a discussion of the *Policies and Procedures Manual* and working committees, the meeting adjourned at 11:58 a.m.

New *Magnolia* Index Up and Running

By now some of our readers will have enjoyed the updated and improved *Magnolia* index, begun in 2020 by professional indexer Deborah Patton. (Ms. Patton came to SGHS at the recommendation of our treasurer, Gail Griffin, who knew her work at Dumbarton Oaks.) It is an ideal tool for both the serious researcher, as well as for anyone who simply wishes to re-read an article or scan through book reviews. From a “macro” perspective, the new index demonstrates the great range of topics examined over the span of this journal, covering the period 1983 until the spring 2021 issue.

Each coming *Magnolia*, moreover, will be included promptly in the index, keeping it completely fresh and up-to-date. It is especially enjoyable to venture back for a look at some of our first publications, then named *Hoe and Tell*, with the masthead being handwritten script appearing above “THE BULLETIN OF THE SOUTHERN GARDEN HISTORY SOCIETY.” SGHS co-founder, John Flowers, edited our first “bulletin,” which consisted of one page and appeared in February 1983.

Long-time members will recall that this is not the first *Magnolia* index. Credit for that goes to an earlier publications committee chaired by Florence Griffin. They diligently assembled a complete set of *Magnolia* issues, which joined other SGHS documents at the Cherokee Garden Library (CGL) of the Atlanta History Center. Thanks then were due to CGL Librarian Blanche Farley, Anne Salter of the Atlanta History Center (AHC), and AHC intern Margo Edwards for indexing forty-seven issues. Subsequently, under Peggy Cornett’s direction, Hilary Swinson added earlier issues so that our first index covered Winter 1985 through Winter 1999 numbers, fifty-four in total.

Later, improvements to the SGHS website included tools that allowed site visitors to search *Magnolia*. Such word search capability can be welcome and useful, but unlike the new *Magnolia* index it does not provide for the organization and association of related terms and ideas that encourage deeper levels of research. So, have fun with it, and go sample past issues that still resonate today.

Conference Leaves a Forty-Year Legacy... *(continued from page 1)*

the *Southern Gardener*. *Magnolia* editors and the SGHS website committee extend thanks to Old Salem Museums & Gardens for helping to make this possible.

Readers should note that while Old Salem Museums & Gardens no longer co-sponsors RSGL, the organization retains a solid commitment to the “Gardens” half of their name. A quick look at the Horticulture page of their website speaks to this continuing staff dedication, noting that the “Horticulture Program at Old Salem has worked for more than forty years to create a landscape recalling early Salem.”³ Also mentioned is the wealth of Salem-Moravian documentation at hand to guide garden restoration work. These rich resources were frequently on display during RSGL programs, something that never failed to impress those who attended.

Old Salem’s historic horticulture and garden successes were, in effect, the fertile ground from which RSGL developed. *Magnolia* editor Peggy Cornett recalls working as a costumed guide and historic gardener at Old Salem in the years prior to the launch of the conference, when

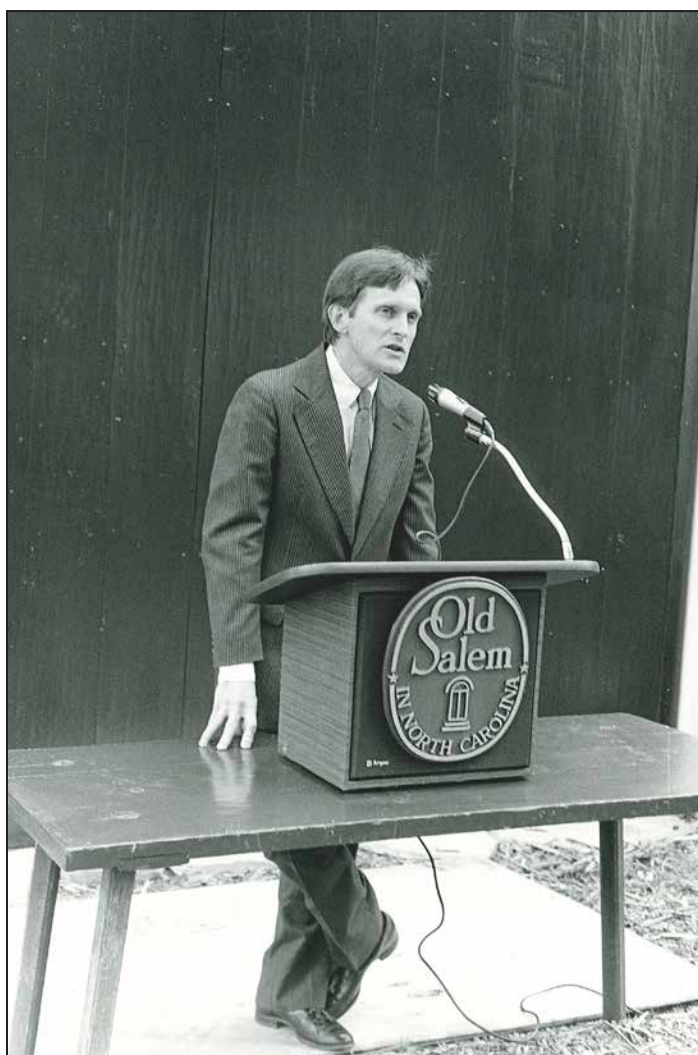
historic sites across the country were enjoying a boom in nationalist fervor following the 1976 bicentennial observation of America’s Declaration of Independence. Flora Ann Bynum’s influence and involvement with Old Salem’s historic landscape restoration was strong. She was instrumental in hiring Old Salem’s first professional

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1979 RSGL gathering of conference speakers with Flora Ann Bynum.

Old Salem Museums & Gardens.



Gene Capps, Old Salem’s education and interpretation director, at the 1979 conference.

Old Salem Museums & Gardens.

LANDSCAPE CONFERENCE

April 26-28, 1979

Among the participants in the conference on “Restoring Southern Gardens and Landscapes,” which Old Salem, Inc. co-sponsored with Reynolda Gardens and Stagville Preservation Center — Left: Mrs. Zachary T. Bynum, Jr., chairman of Old Salem’s Landscape Restoration Committee, and Hubert B. Owens, dean emeritus of the School of Environmental Design of the University of Georgia . . . Above: John B. Flowers III of Stagville Preservation Center, Charles Duell of Middleton Place and Rudy J. Favretti, professor of landscape architecture at the University of Connecticut.

Conference Leaves a Forty-Year Legacy... *(continued from page 3)*

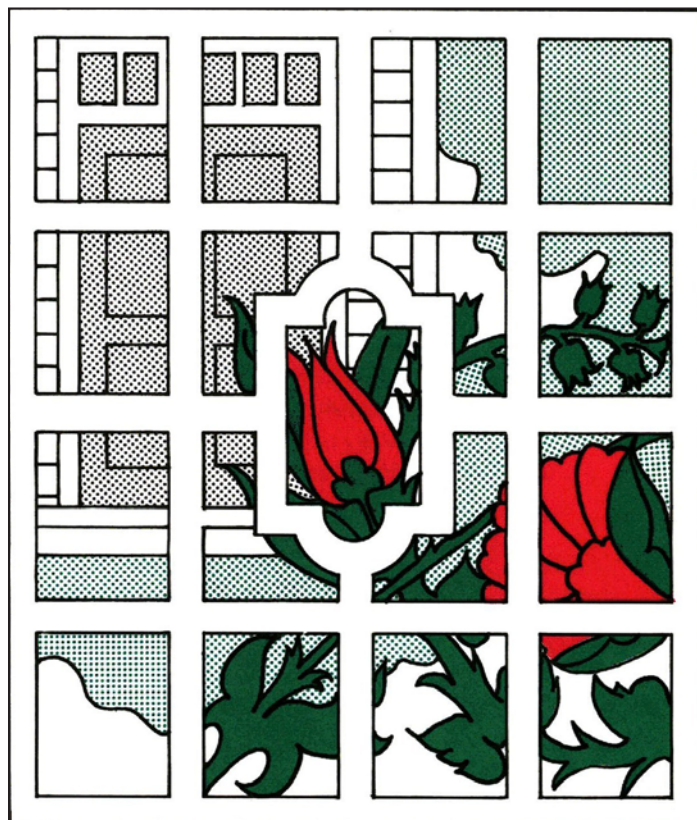
horticulturist, Peter Hatch, and she mentored Cornett and many others in subsequent years. Bynum's vision for a scholarly approach to restoring the Old Salem gardens sowed the seeds of the first RSGL conference. Through her connections with a wide diversity of garden preservationists and plant historians, including Rudy Favretti, landscape architect of the Garden Club of Virginia, and William Lanier Hunt from Chapel Hill, North Carolina, she worked tirelessly with colleagues, professional advisors, and organizing committees at Reynolda House and Gardens and the Stagville Preservation Center to launch the conference in 1979. Until her death in 2006 Flora Ann's determined spirit propelled the direction of the conference and embodied a movement toward preserving the historic landscapes of the American South.

Program details of that first conference demonstrate the progress being made and the people coming into the Old Salem orbit. Keynote speaker Rudy Favretti, mentioned previously, would become a RSGL fixture. Favretti had been officially designated the Garden Club of Virginia's landscape architect only the previous year, 1978, but he had already established a name in the domain of historic gardens/landscape restoration.⁴ His book, *Landscapes and Gardens for Historic Buildings*, also came out in 1978. Co-authored by his botanist wife, Joy Favretti, it became a must-have for historic preservation teaching programs, as well as for many historic sites and private bookshelves. In addition, throughout this period Favretti served as a professor of landscape architecture at the University of Connecticut, Storrs.

Hubert B. Owens (1905-1989) was another prominent name appearing on the 1979 RSGL program. Then dean emeritus at the University of Georgia's School of Environmental Science, Owens had established the University's landscape architecture program in 1928. Additionally, he had undertaken a number of private commissions, including the Founders Memorial Garden on the Athens campus, a familiar spot to many SGHS members.⁵ It was a credit to the RSGL planning committee that Owens was present to speak on "Southern Plantation Gardens."

Also mentioned above and appearing on the 1979 program, Chapel Hill's William Lanier Hunt (1906-1996) had long established himself as a major gardening

force not only in North Carolina but across the entire South.⁶ On the 1979 conference's second day Hunt joined a panel of rosarians to discuss "Old Garden Roses for the South," a subject that became a perennial favorite for RSGL programming. It was at this conference, too, that he first raised the need for a garden history organization for the South, which he saw as being patterned after Great Britain's Garden History Society. Several years passed before that idea became a reality, but surely Bill Hunt would be pleased to know that, almost forty years later, the Southern Garden History Society remains healthy and



Old Salem Museums & Gardens.

RSGL Conference logo representing four periods in Southern gardening: the white garden pattern from Sauthier's *Edenton* map of 1767; an 18th-19th c. Georgian doorway; flowers from a book of Victorian designs; and an early 20th c. lattice work garden fence.

Restoring Southern Gardens and Landscapes

*A Conference for the States of the Upper South**

Sponsored by
OLD SALEM, INC.
REYNOLDA GARDENS OF WAKE FOREST UNIVERSITY
 and
STAGVILLE PRESERVATION CENTER OF THE NORTH CAROLINA
DEPARTMENT OF CULTURAL RESOURCES

APRIL 26-28, 1979
WINSTON-SALEM, NORTH CAROLINA

*Maryland, Virginia, North Carolina, South Carolina, Georgia, Tennessee, Kentucky

1979 RSGL panel.

that one of its major awards bears his name. Some may also remember fondly reading Bill Hunt's "The Southern Gardener" in the *Durham Morning Herald*. There were many reasons why he became known as the "Dean of Southern Horticulture."

The embodiment of how fast and far Old Salem's horticulture and gardens program had developed came in the person of Peter Hatch, one of 1979's closing speakers. As stated, Hatch served as Old Salem's first professionally trained gardener. By 1979, however, he had moved on to Monticello, and apropos of that change his presentation was entitled "Thomas Jefferson: Gardener." Perhaps no one could have foreseen then that Peter Hatch would continue on at Monticello until retirement, while also authoring a number of important works, including his acclaimed *"A Rich Spot of Earth": Thomas Jefferson's Revolutionary Garden at Monticello*. Readers will also recall that Hatch served as SGHS president from 1998-2000.

Others should be named in revisiting the earliest moments of RSGL and the groundwork done at Old Salem. Present then, and working jointly with Flora Ann Bynum, were Old Salem's education and interpretation director, Gene Capps, and restoration specialist, John

Larson. They would become important planners and familiar faces at future RSGL conferences. Centrally involved as well was Stagville's research historian, John B. Flowers, III, who in 1982 would join Flora Ann Bynum and Bill Hunt in founding SGHS.

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Old Salem Museums & Gardens.

Flora Ann Bynum (left) raking mulch around newly planted orchard trees near the Miksch Garden at Old Salem.



Old Salem Museums & Gardens.

Tour of Vogler Garden, 1979.



Old Salem Museums & Gardens.

Peter Hatch, Old Salem's first Horticulturist.

Conference Leaves a Forty-Year Legacy... *(continued from page 5)*

It seems amazing in retrospect that, as noted in the 1980 brochure, “one hundred persons” attended this first RSGL offering. Yet, this number clearly shows that interest in historic plants, gardens, and landscapes was growing across the country. Fascinating, too, about the 1979 RSGL conference was the number of program components that would become future fixtures. This included an evening sharing session, when attendees could speak briefly about their own garden and landscape projects, an activity which always taxed Flora Ann Bynum’s ability to keep speakers within allotted times. As well, Old Salem gardens and buildings were showcased, and participants visited Reynolda Gardens, a conference sponsor from the outset and a consistently enriching experience.

Upcoming remembrances of RSGL will examine more closely these continuities, along with other developments and changes. Some individuals will continue closely linked while new people will appear. Included will be *Magnolia* editor Peggy Cornett, a conference presenter as early as 1980 and book review editor, Davyd Foard Hood, who opened RSGL in 1985 covering four hundred years of

Southern landscape history. Coincidentally, 1985 was the first RSGL conference attended by *Magnolia* co-editor, Ken McFarland, who the previous year had become site manager at Stagville Preservation Center. It was for him a transformative moment, as it has surely been for countless others. It is hoped these remembrances will help our many readers who attended RSGL, even if only once, to think back on their personal experiences and recollections.

The editors are deeply grateful for the assistance of Martha Hartley of Old Salem Museums & Gardens, and Sally Gant, director of education, emerita, MESDA.

Endnotes

1. In 2019, the name was changed to the Conference on Southern Gardens and Landscapes. To avoid confusion this article will continue to use RSGL for all conferences, 1979-2019.
2. <https://southerngardenhistory.org/events/landscape-conference/>
3. <https://www.oldsalem.org/scholarship-research/horticulture/>
4. <https://tclf.org/pioneer/rudy-j-favretti>
5. <https://tclf.org/pioneer/hubert-bond-owens>
6. http://herbarium.unc.edu/Collectors/Hunt_Wm_Lanier.htm



Photo by Greg Grant.

William Lanier Hunt.



Old Salem Museums & Gardens.

Peggy Cornett as costumed gardener and interpreter at Old Salem.

Preview of New Porcelain and Decorative Arts Museum – art inspired by nature's grandeur

By A. Jefferson Lewis III, Athens, Georgia*

Early next year, The State Botanical Garden of Georgia at the University of Georgia, Athens, will officially open its new Porcelain and Decorative Arts Museum. While it is not uncommon for botanical gardens to hold special collections, no other botanical garden in the U.S. will have such a collection of comparable breath, magnitude, and quality. And it will be of special interest to Southern garden history devotees.

The museum is the result of a gift from a longtime patron and avid collector of fine porcelain for more than a half-century. The collection given to the State Botanical Garden specifically includes porcelain objects with decorative motifs inspired by nature, particularly flowers, butterflies, birds and selected mammals. The collection and related objects will fill an entire building specifically designed for the purpose. There will be tea, coffee, and chocolate pots and services; porcelain Veilleuses-théières (teapots), Figure 1; tea caddies; trembleuses (drinking cups and saucers); plates; vases; urns; floral sculptures; flower baskets (figure 2); three-dimensional floral plaques; rare books, prints and paintings; and an extensive collection of Flora Danica tableware (figure 3). Visitors can enjoy both antique and contemporary porcelain among the collection.

The Flora Danica collection (twentieth-century manufacture), is of particular interest and prominence in the museum. The story of Flora Danica began when King Frederik V of Denmark

commanded that all plants in the kingdom be described and organized in a compendium for study. In 1752, he appointed botanist Georg Christian Oeder the task (figure 4). Nine years later the first volume in the reference work was published containing sixty hand-colored, lithograph prints from carefully engraved copper plates (figure 5). During the next ten years, Oeder published additional

volumes, each with sixty prints. His work was continued by other botanists/artists over several decades. The work eventually grew into an impressive collection of 3,240 prints of

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Figure 2. Floral basket by Diane Chance Lewis.



Figure 1. Chinese export teapot, c. 18th century.



Figure 3. Flora Danica plate, c. 20th century.



Figure 4. Passionflower, Connoisseur of Malvern studio, England

Preview of New Porcelain... (continued from page 7)

flowers and plants titled *Flora Danica*. The museum will contain a complete set of volumes purchased in London in 1987 by the donor (figure 6).

In the latter part of the eighteenth-century, Russia and Sweden were at war. At the time Russia and Denmark were allies, however, Denmark failed to aid the Russian army at a crucial point. To make amends, the Danish King decided a reconciliation gift worthy of a Russian Empress might improve his reputation. Thus, in 1790, he placed an order for a dinner service so magnificent it would dazzle the world—specifically Empress Catherine II (Catherine the Great), a collector of fine porcelain and art. In 1764, her purchase of 225 paintings including works by Rembrandt and other famous artists, effectively founded the world-famous Hermitage Museum. She proceeded to collect and commission thousands of additional pieces. Unfortunately, she died before the *Flora Danica* service was finished, and it came to be the favorite tableware of the Danish Royal Family.

When the King first ordered *Flora Danica* porcelain, he intended it to demonstrate the nation's artistic and technical skills. Johann Christoph Bayer (who had contributed to the *Flora Danica* volumes) worked at the Royal Danish Porcelain Manufactory in Købmagergade for twelve years. During this time, he produced most of the original *Flora Danica* pieces, an incredible feat that cost him both his health and sight. On July 7, 1802, the

Crown Prince stopped production when a dinner service of 100 place settings was complete! However, *Flora Danica* porcelain is still hand crafted today by Royal Copenhagen and remains one of the world's most prestigious and



Figure 5. *Flora Danica* volume opened to illustration of *Trollius europaeus*.



Figure 7. 200th anniversary ice dome and stand, 1990, Flora Danica, Royal Copenhagen, Denmark.



Figure 6. *Flora Danica* Cabinet and miscellaneous *Flora Danica* pieces.

luxurious porcelain tableware.

More than two centuries have passed since artists painted the first motifs from the prints on porcelain (Figure 7). The original Flora Danica service is one of the most important Danish cultural treasures, a tribute to the flora of Denmark and an exquisite example of Danish design and craftsmanship. Today Flora Danica porcelain is exhibited at Rosenborg Castle, Christiansborg Castle, and Amalienborg Palace, all in Denmark—and soon The State Botanical Garden of Georgia. The Flora Danica story is just one of many narratives that the exhibitions unfold.

Other works of interest include birds by Dorothy Doughty as well as many pieces from the Boehm Studios. There will also be a number of unique floral shadow boxes by Diane Chance Lewis, as well as a special commission by Connoisseur of Malvern studio, England, of the brown thrasher and Cherokee rose (Georgia's state bird and flower) (figure 8). Diane Chance Lewis and Connoisseur of Malvern studio were at the top of the art porcelain world for several decades in the latter half of the twentieth century.

The museum will contain many other complementary objects and references such as books by Mark Catesby (*The Natural History of Carolina, Florida and the Bahama Islands*) and William Bartram (*Travels Through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogules, or Creek Confederacy, and the Country of the Choctaws*); Audubon and Redouté prints (figure 11); illustrations by naturalist and artist John Abbot (figure 9), the first artist in the New World to illustrate insects and birds extensively; and paintings by the likes of

John Singer Sargent, Albert Bierstadt, Servin Roesen and Martin Heade. Audubon's painting of blue jays is paired with porcelain blue jays. Heade's beautiful painting of Cherokee roses (*Rosa laevigata*) will be featured in the Georgia Room, which will contain rare and valuable objects relevant to the history of Georgia (Figure 10).

Also, to be discovered in the museum will be a

(continued on page 10)



Figure 8. Brown Thrasher and Cherokee Rose, special commission, Connoisseur of Malvern studio, England, to honor 60th anniversary of the Garden Club of Georgia.



Figure 10. Mahogany buffet with Cherokee Rose and Brown Thrasher expressed in various decorative art forms. Georgia Room.



Figure 9. Hand carved screen commissioned to display John Abbot prints.

Preview of New Porcelain... (continued from page 9)

collection of exquisite wildflower copper sculptures by Trailer McQuilkin, painstakingly detailed using a blend of artistic techniques to produce sculptures of uncompromising detail. It typically takes two to five months to complete each piece. A sculpture of American ginseng (*Panax quinquefolius*) was commissioned to mark the opening of the museum. And there will be a superb collection of porcelain birds and mammals in life-like postures also by Connoisseur of Malvern studio (Figure 12). Of interest to children, many of these birds and other animals will have recorded soundtracks available at the push of a button.

The museum will officially open with a special exhibition of tea, coffee, and chocolate services. The “proper” service of these hot beverages inspired countless porcelain objects, often featuring a botanical motif. The history of tea, coffee and chocolate are fascinating in themselves—the intertwined connection to porcelain adds another rich layer of interest. The donor has authored a beautiful and informative companion book titled *Origins of Hot Beverages—Tea, Coffee and Chocolate*. All the exhibition pieces will remain in the permanent collection.

While the donor desires visitors marvel at the beauty and artistry of the objects on display, from the very conception of the project more than a decade ago, she insisted the collection be more than just something beautiful. She stressed her compelling aspiration for the objects contained in the museum to be educational—and emphasize the inspiration drawn from nature that adorns nearly all the pieces comprising the collection. A booklet, *Kaolin/Porcelain*, was published to describe how kaolin (an extremely fine white clay mined in Georgia and the raw material for porcelain) can be transformed into exquisite porcelain objects. Sometimes

referred to as “white gold,” in 1767, an English potter negotiated a deal with the Cherokee to purchase and ship five tons of the Georgia clay to Wedgwood, the now famous pottery company in England.

Above all, the donor yearns to share her passion for these beautiful objects and the stories they embrace with other people—scholars, students, artists and museum professionals as well as the general public. Thus, her vision for art in a garden setting led to her subsequent decision to gift the museum building and its collections to The State Botanical Garden of Georgia.

For additional information about the Porcelain and Decorative Arts Museum and The State Botanical Garden of Georgia, visit the Garden’s website <https://botgarden.uga.edu>.

*Jeff Lewis is Director Emeritus of The State

Botanical Garden of Georgia, Professor Emeritus of Horticulture at the University of Georgia, and an Honorary Board Member and former President of the Southern Garden History Society. Photographs courtesy of the donor, Deen Day Sanders, a lifelong gardener, collector of fine art, and admirer of nature and its splendor. A flower show judge for more than fifty years, she has served as president of both the Garden Club of Georgia and National Garden Clubs, and is a lifetime member of the Southern Garden History Society.



Figure 11. Pierre-Joseph Redouté’s Les Roses, #75, *Rosa gallica latifolia*.

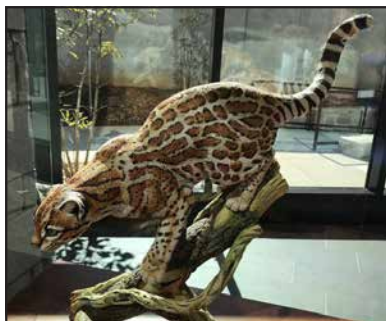


Figure 12. Porcelain Ocelot by Connoisseur of Malvern Studios, England.



Deen Day Camellia by Diane Chance Lewis.

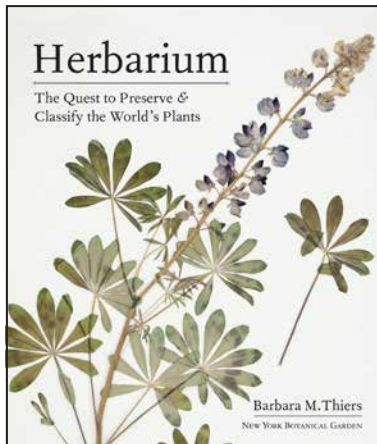
Book Review

Herbarium: The Quest to Preserve & Classify the World's Plants, by Barbara M. Thiers | Timber Press, 2020 | Hardcover, 304 pages | ISBN-10: 1604699302, ISBN-13: 978-1604699302 | List Price: \$40

The extraordinary burst of creativity and scholarship in Italy in the period since identified as the Renaissance, expressed in the arts and literature and virtually all endeavors of a learned, classically influenced humanistic society, also sparked similar initiatives in the sciences. The impulses to learn, collect, and preserve (and eventually to publish) in the fields of botany and horticulture gave rise to two undertakings – herbaria and botanical gardens – that have benefitted society and enriched our lives to the present. In *Herbarium*, Barbara M. Thiers describes the genesis of both in the person of Luca Ghini (ca. 1490-1556), a graduate of the University of Bologna in 1527, a physician, scholar, and, sequentially, a professor at both the University of Bologna and the University of Pisa.

Botanical gardens have since enjoyed a higher visibility and accessibility. Visits to Kew Gardens, the New York Botanical Garden, the United States Botanic Garden, Washington, and the Lewis Ginter Botanical Garden in Richmond, four of prominence among many, are experiences shared by members of the Southern Garden History Society and the larger public.

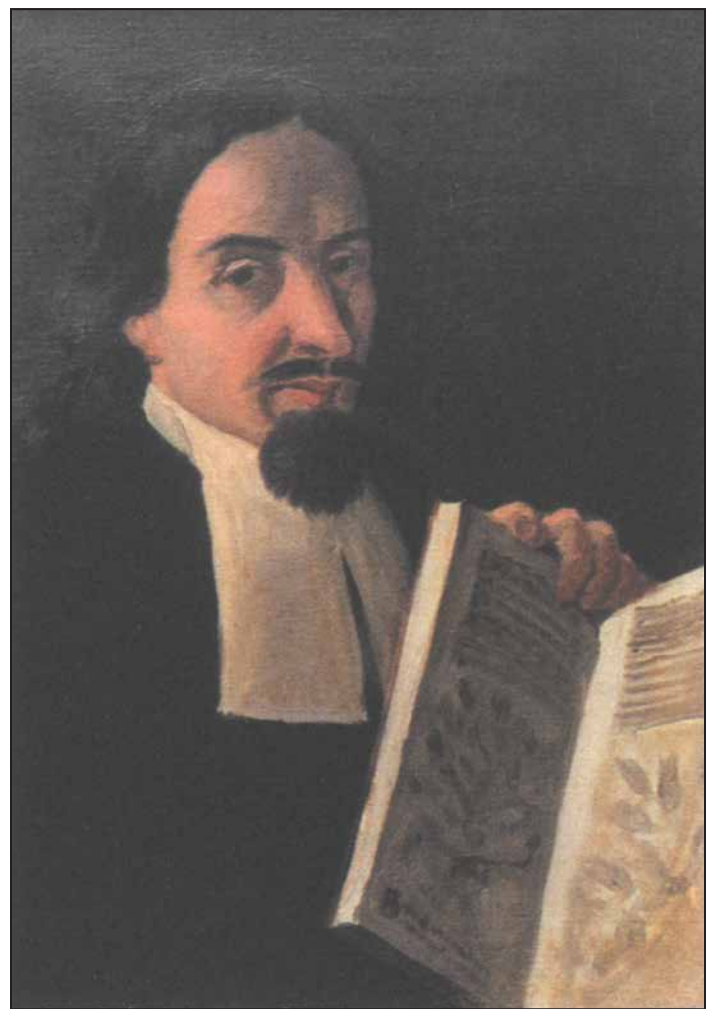
A knowledge of herbaria is less common and largely the preserve of botanists, scholars, and scientists at botanical gardens, scientific institutions, universities, private collections, scholarly societies, and public institutions, notably the Smithsonian Institution. Society members who attended the 18th Conference on Restoring Southern Gardens and Landscapes, “A New World: Naturalists and Artists in the American South,” in September 2011 may well remember a Friday afternoon session with presentations on Philip Christian Gottlieb Reuter (1717-1777) and Lewis David von Schweinitz (1780-1834), which preceded our visit to the Moravian Archives and the historic Salem College Herbarium. Although established in 1772, the herbarium’s earliest surviving specimen dates to June 1817 and is a part of the small historic nineteenth-century collection to which von



Schweinitz made contributions. As seen through history, particularly in the nineteenth century, in the United Kingdom and the United States, Lewis von Schweinitz was prominent among a known group of men who expertly combined the roles of clergyman and botanist. Christian Reuter was the Moravian surveyor and forester who mapped the Wachovia tract in North Carolina.

As Ms. Thiers (b. 1955) notes in the preface to *Herbarium*, she “arrived at the New York Botanical Garden in 1981 to start a one-year postdoctoral fellowship in the William and Lynda Steere Herbarium.” She stayed. Now serving as director of the William and Lynda Steere Herbarium, her tenure at the NYBG reflects the abilities and training her rise in the profession preordained in childhood. Then, in the 1960s, she was an eager assistant to her father, Dr. Harry Delbert Thiers (1919-2000), the founding curator of the herbarium at San Francisco State University, which now bears his name. She was his

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Luca Ghini, from a painting in the Biblioteca Comunale, Imola, Italy. This is a 19th-century copy of an earlier work, which has been lost. It is the only known painting of him. University of Pisa, Orto e Museo Botanico.

Book Review *(continued from page 11)*

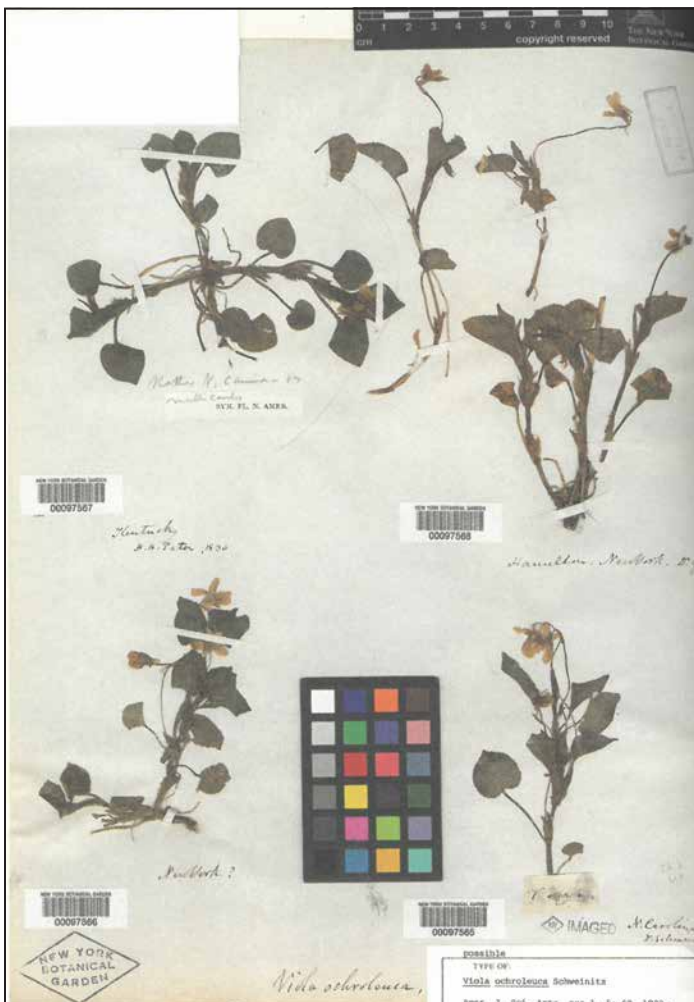
companion in the field, gathering specimens, and in the herbarium offices, where the plant specimens were dried, mounted, documented, and systematically arranged for reference and study.

Her task in 1981 was to organize and index the legendary collections of William Mitten (1819-1906) acquired by the NYBG. A pharmaceutical chemist, practicing as an apothecary at Hurstpierpoint, Sussex, Mr. Mitten amassed some 50,000 specimens of bryophytes (mosses and liverworts) by his own efforts and by gift and exchange from leading botanists through the course of a long professional life. The work was a challenge, a proverbial “baptism of fire,” putting her in immediate familiarity with men who people the fields of natural history and whose names recur forty years later in this book. (The NYBG also holds a small collection of William Mitten’s personal papers in its LuEsther T. Mertz Library.)

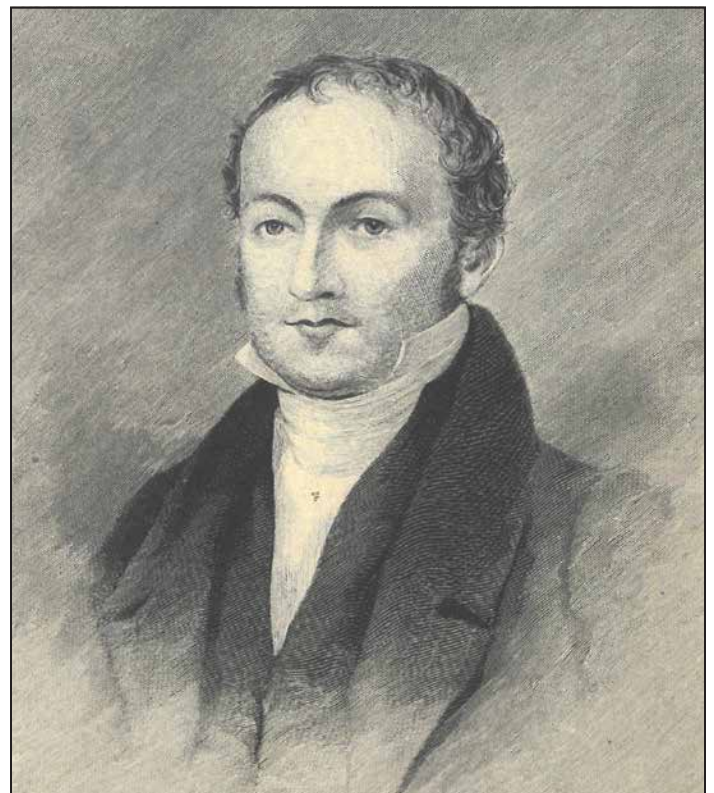
The author’s narrative history of herbaria, related through her accounts of the botanists who collected plants and superintended the herbaria in their care, their patrons, and institutions, is engagingly told. After establishing the origins of herbaria, and the processes of collecting,

drying, and mounting plant specimens, documenting their specific history, and arranging the specimens for reference in the herbarium, she addresses the development of herbaria in three subject areas. “Herbaria in the Age of Botanical Exploration” is followed by two chapters treating the development of herbaria in the United States and worldwide. Her accomplishment is all the more impressive when we come later to sentences reading, “there are now approximately 3,300 herbaria in 178 countries. Together they hold approximately 390 million specimens.” The William and Lynda Steere Herbarium at the New York Botanical Garden, the collection in her care, is one of the three largest in the world.

The names of many in these pages are familiar. Carl Linnaeus (1707-1778), who devised the scientific system of classification honored by botanists to the present and saw *Species Plantarum* to publication in 1753, had amassed an herbarium of about 14,000 specimens by his death. It arrived in England in 1784, along with his other natural history collections, and survives in the Linnaean Society. Joseph Banks (1743-1820), the wealthy natural historian and collector, has also been the subject of a recent biography by Toby Musgrave, *The Multifarious Mr. Banks*, published in 2020. The names of others and their expeditions are less well-known; however, *Bougainvillea spectabilis*, collected by Philibert Commerson (1727-1773) and his botanist mistress Jeanne Baret (1740-1807), has



Type specimen of *Viola ochroleuca* collected by Schweinitz, New York Botanical Garden, C. V. Start Virtual Herbarium.



Lewis David von Schweinitz (1780-1834), frontispiece from *A Memoir of the Late Lewis David von Schweinitz, P.D.* by Walter Rogers Johnson (1835), Biodiversity Heritage Library.

long been a staple of lower-South gardens. Ms. Thiers closes this chapter-length presentation on the development of European herbaria in the legendary era of botanical exploration with a brief discussion of modern, present-day, and ongoing work. She repeats this type of analysis in her address of American and worldwide herbaria.

Both André Michaux and John Bartram, of recent note in this journal, figure in the presentation on herbaria in the United States, as does Lewis von Schweinitz. He was collecting before and after his relatively short stay in Salem and left an herbarium of 23,000 specimens described by Thiers as “the largest private herbarium in the New World at the time,” which is held at the Academy of Natural Sciences in Philadelphia. The collections of the Lewis and Clark Expedition, Thomas Nuttall (1786-1859), David Hosack (1769-1835) and John Torrey (1796-1873), Asa Gray (1810-1888), and George Washington Carver (1864-1943) are noted together with the work of two pioneering women botanists at the California Academy of Sciences, Mary Katharine Brandegee (1844-1920) and her protégé

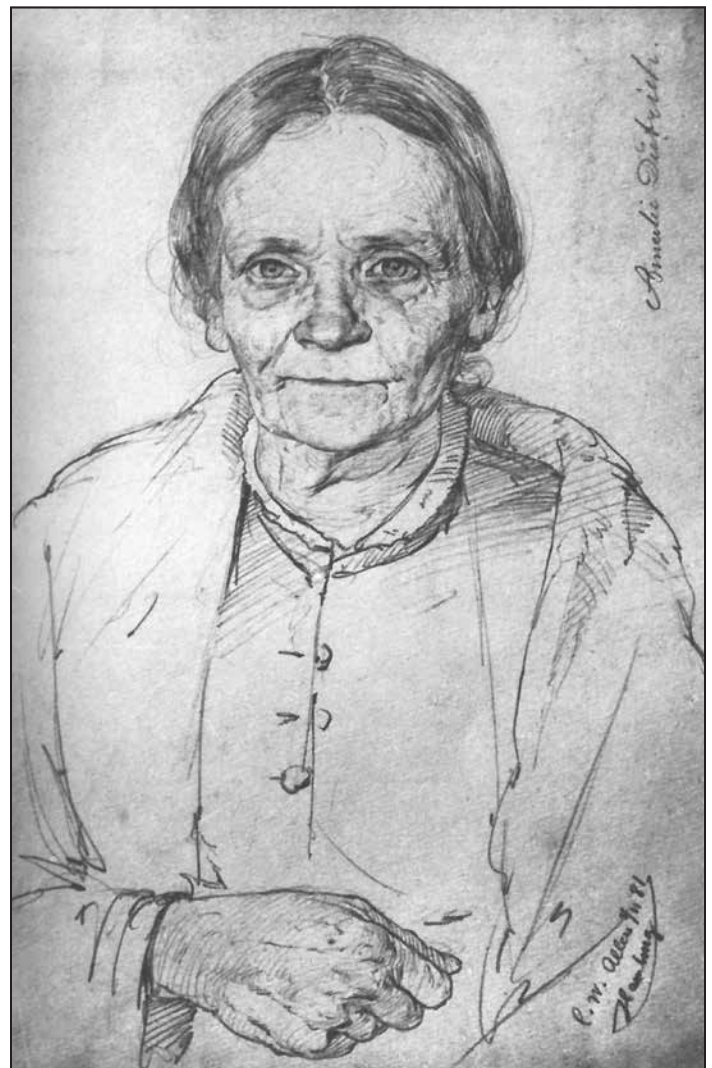
Alice Eastwood (1859-1953). Readers will recall the life of David Hosack, the founder of the Elgin Botanic Garden in New York City in 1801, to have been the subject of Victoria Johnson’s *American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic* (2018).

In her treatment of the development of herbaria in the nations outside Europe and North America, the author confines her presentations to four areas: Australia, Brazil, the People’s Republic of China, and South Africa. These essays introduce readers to figures, plant collections, and herbaria that are generally less well-known and possibly more engaging for that reason. For example, the plant collections made in Australia by Joseph Banks and Daniel Carlsson Solander (1733-1782) on James Cook’s first voyage on the Endeavour (1768-71) are legendary, vast in number, and well-documented thanks to Banks’ patronage. But it is the stories of two other botanists in Australia, both German-born, Amalie Dietrich (1821-1891) and Ferdinand von Mueller (1825-1896), that draw particular appreciation. By mid-life Amalie Dietrich, the wife of a plant collector, gained status as a botanist in

(continued on page 14)



Type specimen of *Bougainvillea spectabilis*, collected by Baret and Commerson in Brazil, Natural History Museum, Paris, Herbarium.



Portrait of Amalie Dietrich by Christian Wilhelm Allers, 1881, Universität Hamburg, Herbarium Hamburgense.

Book Review *(continued from page 13)*

her own right and sailed to Australia in 1863 under the patronage of Johann Cesar Godeffroy (1813-1885) to make collections of plants and natural history objects for his natural history museum in Hamburg. She remained in Australia on her mission until 1872, when she returned to Hamburg, continued in the employ of the Godeffroy museum, and next became curator of the Hamburg Museum when the Godeffroy collections were donated to it. While she never published, Ms. Thiers notes more than thirty species were named for her.

Herr von Mueller went to Australia in 1847 and, on the advice of William Hooker, became the first government botanist, holding the post in Victoria for forty-three years. In his national program of plant collection, Thiers relates his employment of over 200 women in the work and notes his collections as the basis of the National Herbarium of Victoria, “still the largest herbarium in Australia.”

The rising sense of the great fortune enjoyed by botanists in their collecting, the introduction of newly discovered plants to waiting gardeners, and the creation

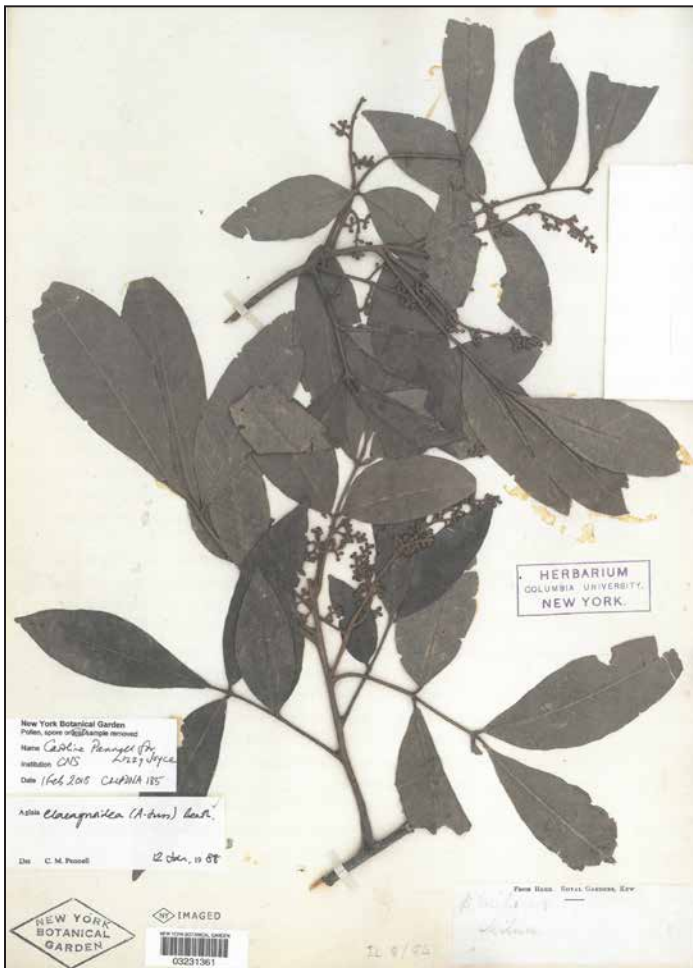
of herbaria and botanical gardens, conveyed in the pages of *Herbarium* through the course of the eighteenth, nineteenth, and early-twentieth centuries, is palpable. The natural state of any part of the world was then an altogether different experience than it has devolved into in the century immediately preceding the publication of this book in 2020. One’s appreciation, approaching a sense of envy, is all the more acute in the matter of Brazil, where the riches of its plant life were appreciated early by the Portuguese, the Dutch, and a host of other European plant collectors and naturalists. Brazil suffered the first of two present-day tragedies in September 2018 when a fire destroyed over 90% of the 20 million objects in the main building of Rio’s National Museum, which Ms. Thiers identifies as “the largest national history museum in Latin America.” Fortunately, she concludes, “the 600,000 herbarium specimens held by the museum, stored in a separate building, were not damaged in the fire.” Now Brazil appears on a path inflicting intentional self-damage with the timbering in the Rain Forest. That realization will leave any reader sobered as he or she continues through the author’s final accounts of plant collecting and herbarium making in the People’s Republic of China and South Africa, prized lands also for European, North American, and native-born botanists.

Barbara M. Thiers concludes *Herbarium* with a series of essays in “The Future of Herbaria,” in which she identifies the new scientific uses being made of herbarium collections for purposes that could not have been envisioned at their formation. Climate change, damage to and loss of ecosystems, pollution, invasive species, and increasing changes to biodiversity are threats for which scientists turn to the holdings in herbaria worldwide. Digitization of collections facilitates this research. And yet, in too many quarters, herbaria remain underappreciated, and their survival is under threat when and where financial support is reduced for both staff and maintenance. She cites a singular instance in Louisiana, alas, where the herbarium and fish collections at the University of Louisiana at Monroe were given an ultimatum to move from their existing facility or be discarded. The site was to become the location of a new football stadium. The fish were transferred to the Tulane University Natural History Museum. Finally, the herbarium reached safety at the Botanical Research Institute of Texas, Fort Worth. Two organizations, the Society for the Preservation of Natural History Collections and the Society of Herbarium Curators, are at work to increase appreciation and funding at every level.



Editor’s Note

I came to my reading of *Herbarium* with a



Aglaia elaeagnoidea is the oldest specimen at the New York Botanical Garden from which DNA has been successfully extracted. This specimen was collected in India by Robert Wight in 1835. New York Botanical Garden, C. V. Start Virtual Herbarium.

foreknowledge gained during the preparation of nominations for two properties in Highlands, Macon County, North Carolina, to the National Register of Historic Places; the Baldwin-Coker Cottage, the summer residence of Dr. William Chambers Coker and his wife, listed in 2003, and the Thomas Grant Harbison House, the year-round residence of Mr. Harbison, his wife, and their family, listed in 2008.

In August 1931 Dr. William Chambers Coker (1872-1953), a scion of the Coker family of Hartsville, South Carolina, and since 1902 a professor of botany—the first—at the University of North Carolina, Chapel Hill, acquired a picturesque one-and-a-half story Rustic-style log house designed by architect James John Baldwin (1888-1955). Built in 1925 as a summer cottage for the Baldwin family of Anderson, South Carolina, the house stands on the north side of Ravenel Lake, named for botanist Henry William Ravenel (1814-1887), whose major interest, like Dr. Coker's, was mycology. Dr. Coker was a bachelor, having summered in Highlands since at least 1928, in rented quarters, but in October 1934, he married Louise Manning Venable (1885-1983), the daughter of Francis Preston Venable, president of the University of North Carolina. The couple summered here while Dr. Coker continued his botanical collecting in the area, particularly for fungi, and carried on his research in association with the Highlands Museum of Natural History. With the incorporation of the Highlands Museum and Biological Laboratory in July 1930 and the construction of the Weyman research facility in 1930-31 on the south side of Ravenel Lake, the young, then relocated museum became the Highlands Museum and Biological Laboratory. Having become affiliated with Western Carolina University in the 1970s, and with expanded on-site offerings, the renamed Highlands Biological Station became a campus of Western Carolina University in 2018 and fully within its academic oversight and administration.

The herbarium at the University of North Carolina, which is traditionally dated to 1908 and the completion of Davie Hall as the offices of the botany department with space for an herbarium, developed slowly until the death of William Willard Ashe in March 1932 and the acquisition of the Ashe Herbarium. Mr. Ashe was a graduate of UNC (1891) and Cornell University in 1892 in which year he was appointed forester in the North Carolina Geological Survey. With Gifford Pinchot he was a co-author of *Timber Trees and Forests of North Carolina*, published in 1897. In 1905 he joined the United States Forest Service in Washington and remained in its employ until his death. During four decades of active collecting Mr. Ashe amassed a large private herbarium, principally plants and trees of the southeast, which he wanted to go to the University of North Carolina. Through the generosity of Watts Hill, the Ashe Herbarium was purchased for the

university and effectively became the nucleus of the UNC Herbarium.

Thomas Grant Harbison (1862-1936), a botanist, plant collector, and a year-round resident of Highlands, was critical to the success of the purchase, having known Mr. Ashe and his wife for some three decades and an inveterate correspondent with Mr. Ashe during that period. The matter of when he and Dr. Coker met and began their personal and professional friendship remains to be confirmed. Mr. Harbison knew the Ashe Herbarium well and in fall 1934 he began work with the herbarium specimens after their arrival in Chapel Hill. Alas, his efforts were of short duration. After a severe bout with influenza in spring 1935, his health failed through the year and he died in his sleep in Chapel Hill on 12 January 1936.

In the event Mr. Harbison's work with the Ashe Herbarium, following his appointment as curator of the University of North Carolina Herbarium in 1934, occurred at the end of a career whose contributions to botany and American herbaria dated from the 1890s. A native of Union County, Pennsylvania, he was largely self-taught, a voracious reader who acquired a large

(continued on page 16)



A specimen of *Shortia galacifolia* (Oconee bells), a rare endemic of the southern Appalachian Mountains. New York Botanical Garden. C. V. Starr Virtual Herbarium.

Book Review *(continued from page 15)*

personal library, however, he attended some classes at Bucknell University and took short courses of study at the University of Norway and the University of Leipzig in 1893-94. He came to Highlands in the mid-1880s, botanized, and taught school until his appointment as a plant collector for the Biltmore Herbarium in 1897. He remained in that position into 1903. From 1905 to 1926 he was the Southern representative for Dr. Charles Sprague Sargent (1842-1927) and the Arnold Arboretum collecting Southern and adjoining regional flora, especially trees and woody plants. Mr. Harbison's work was essential to Dr. Sargent's production of the second edition of his landmark *Manual of the Trees of North America* published in 1922. Throughout his adult professional life, he collected specimens for his own private herbarium, which was

acquired for the University of North Carolina Herbarium after his death.

As of 2008 his two-story-with-attic, shingle clad Craftsman style residence in Highlands, built in 1921, had remained largely intact, with a five-bay, seven-tier bookcase occupying most of the east wall of his library/living room in the southwest corner of the house. The room in the house's northwest corner, used as a study and office, retained the closets with portions of their interior partitioning and shelving in which Mr. Harbison kept his herbarium, files, and papers.

Davyd Foard Hood

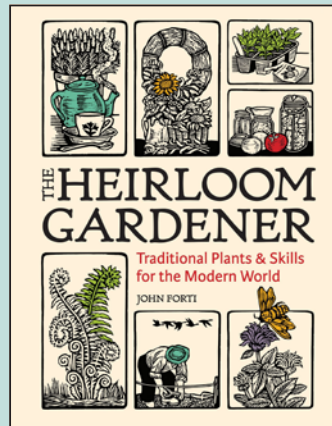
Isinglass

Vale, North Carolina

In Print

The Heirloom Gardener: Traditional Plants & Skills for the Modern World, by John Forti | Timber Press 2021 | Hardcover, 264 pages | ISBN-10: 1604699937; ISBN-13: 978-1604699937 | List Price \$27.50

In 1994 a beloved vegetable gardener at Monticello died tragically and unexpectedly of a brain aneurism. To honor her life and interests, we established the Lynn Richmond Memorial Lecture Series as part of Monticello's popular "Saturdays in the Garden" programs and, in 1995, we invited a young, soft-spoken John Forti, then director of horticulture at Plimouth Plantation, to give the series' second lecture. Forti, an ethnobotanist and garden historian, had already established a reputation as an authority on herbal traditions in America. A few years later, Forti, in his new role as director of horticulture at Strawberry Banke Museum, invited me to speak at this ten-acre outdoor history museum in the historic downtown waterfront neighborhood of Portsmouth, New Hampshire. I have followed Forti's career over the decades through his various professional advancements and his globally successful social media presence as *The Heirloom Gardener*. I therefore was delighted to discover this new



Timber Press publication, which stands uniquely apart from the many books nowadays on heirloom gardening and the back-to-the-earth movement in America. Written from his personal insights and built from long experience, Forti lightly and thoughtfully sprinkles the text with wisdom from the earth's great sages: Rachel Carson, Wendell Berry, Mahatma Gandhi, and John Muir. Chapters are alphabetically arranged from "Angelica" to "Zucchini," and with topics from "Herbalism" to "Fiddleheads" to "Thanksgiving Grace." As an ethnobotanist Forti introduces us to regional traditions such as "Gruit" (German craft beer) and to Native American medicinal uses of wild strawberries in the chapter entitled "Wuttahimneash," which translates to "heart berry" in the Algonquian language. The book itself is beautifully produced, and I recommend buying it in hardcover for its particularly pleasing size and weight. Additionally, the textured cover art has an almost comforting feel. Simple, artisanal images by renown American woodcut artist and Caldecott medalist Mary Azarian (*A Farmer's Alphabet*, 2012) and Japanese American artist and author Patricia Wakida illustrate the book. Jennifer Jewell, creator of the award-winning podcast *Cultivating Place*, describes Forti's book as a passionate and personal manifesto that looks back "to the many streams of land-based wisdom still available to us, to find a better way forward." *The Heirloom Gardener* celebrates the plants, lore, and traditional practices linking us with our environment and inviting us to slow down and reconnect.

Peggy Cornett, *Magnolia* co-editor

Loofah! Loofah!

By Randy Harelson, New Roads, Louisiana

Loofah! Loofah! It's just fun to say. But what is a loofah? A gourd. A sponge. A cucurbit. An edible vegetable that looks and tastes a bit like cucumber or squash. An ornamental vine with cheery yellow flowers. A loofah is all those things. And true to its expansive character, its name has many different spellings. For the sake of this little essay, I will call the gourd by its Latin name *Luffa* (capitalized) and its common name loofah (not capitalized).

Johann Vesling (1598-1649), a German physician and scientist, traveled to Egypt and Jerusalem in 1628. While there, he made a study of medicinal plants and discovered the plant he would call Egyptian Cucumber. He gave it its Latin name *Luffa*, taken directly from the Egyptian Arabic word for the plant. Carl Linnaeus called the sponge gourd *Cucumis* or *Momordica*, not thinking the plant constituted its own genus. But taxonomists finally moved back to Vesling's original name for the distinct group of seven species worldwide.

In 1937 the great horticulturist and botanist Liberty Hyde Bailey wrote a book he called *The Garden of Gourds*. In it, he describes the plants and calls the well-known loofahs by two names: *Luffa cylindrica* and *L. acutangula*. Today *L. cylindrica* is more commonly known as *L. aegyptiaca*, its earliest designation. Bailey was born in 1858 and grew up in South Haven, Michigan. He went on to found the American Society for Horticultural Science, 4-H, the agricultural extension service, Parcel Post, and even participated in the federal initiative for rural electrification. I'm tired of just reading about him. He said he never remembered a time in his life when he did not know loofahs.

Bailey wrote, "This is an abundant plant in diverse parts of the world, having made itself at home. I have known it about habitations in China, in ravines and on trees in Venezuela, in islands of the West Indies." *Luffa* probably comes from Southeast Asia originally, and, when small, people eat the fruits as a vegetable there and in Asian communities around the world. Loofah is also known by the name Chinese Okra.

Luffas are gourds, and gourds are cucurbits. That means they belong to the Gourd or Cucumber Family, *Cucurbitaceae*, which includes squash, pumpkins, melons, cucumbers, and gourds. Many gourds were already in America by the time Europeans settled here. Native

Americans already domesticated purple martins in gourd birdhouses when European settlers first saw the Indian dwellings. But it seems likely that loofah gourds were brought to the New World by immigrants, Asians, slave traders, enslaved Africans, and others.

Loofahs grow on beautiful, vigorous vines with big deeply-lobed bright green leaves. They love warm weather, but they take a long time to produce their valuable fruit - as many as 200 days. That's more than six months. So, loofahs must be planted as early as the ground is warm and safe from

frost. Then the gardener has to exercise patience. Give the vines a good, strong trellis or some sort of structure to grow on. The fruits may weigh up to a half-pound each, and they hold on by exuberant light green, coiled tendrils that attach readily to garden twine, twigs, thin bamboo or such.

Loofahs have been popular as ornamental vines on trellised porches in the American countryside for more than a century. The leaves are not particularly susceptible to insect damage, and the cheerful 4 to 5 inch yellow flowers provide a happy show. The vine's shade

may be particularly appealing in the 21st century's warmer summers. And then come the fruits, almost as long as bowling pins, elongated and round, with vertical grooves and ridges.

Gardeners of the Old South primarily grow the fruits to maturity for the sponges within. Once dry the gourds may be harvested, and the papery skin removed to reveal the whitish fibrous interior flesh. Black seeds shake out for planting next year, and the sponge can be cut with scissors into nice-sized sponges for household use. Some folks swear by loofah for the bath - exfoliating is the trendy term - but remember, *Luffa* is referred to as the dishcloth gourd. Using it in the kitchen may appeal more to some of us. The sponge is sturdy. If it begins to mold or mildew, it can be cleaned with soap and hot water or oxygen bleach. In this age of too much plastic, how wonderful to find a cleaning product that's truly 100% biodegradable! When it's used up add it to the compost pile.

Gourds, in general, grow vigorously in the heat of Southern summers and present a pleasing show wherever they are given the sun and the space they need. You really cannot hold them back. The vines will probably reach twenty feet long, so a fence or good-size trellis is a must. These are plants that know their own minds. Carefully choose the place to plant in full sun, in fertile soil, then stand back.



Plate 1638 from Curtis's Botanical Magazine; or Flower-Garden Displayed (London: Stephen Couchman, 1814), Cherokee Garden Library-Historic Collection, Kenan Research Center at the Atlanta History Center.

In Memory of Jane Campbell Symmes

By Gail Collmann Griffin, Bethesda, Maryland

On August 20, 2021, Jane Campbell Symmes, a member of SGHS since its founding in 1982, died at Cedar Lane Farm outside Madison, GA. She and husband John purchased the house and surrounding two hundred acres in 1966. As Jane described the farm years later in *The American Woman's Garden*:

Cedar Lane came into existence because John, my late husband, wished to grow distinctive trees and shrubs for the nursery industry, and I had always wanted to restore an old house. . . . The acreage included an old spring smothered in honeysuckle, and an 1830s "plantation plain" house, stacked to the ceiling with bales of hay.¹

They began at once to restore the house, design the nursery, and lay out the gardens. For the house, which had not been significantly modified since its building, Jane and John chose to change as little as possible. If elements were missing, such as a door or molding, they copied and reproduced from the pieces that remained. To match the color of original clay mortars, they mixed clay into the cement.

For the nursery, Jane and John chose to grow plants indigenous to the southeastern United States as well as historical and non-native plants grown in the Georgia Piedmont before 1850. Much of Jane's research into plants for the nursery dovetailed with her work on the gardens of the Tullie Smith

House at Atlanta History Center. She and close friend Florence Griffin and other SGHS founders researched nineteenth century books and correspondence and then

found the plants described in cemeteries, abandoned tenant houses, and other house sites. Jane was able to take cuttings from the plants they found and propagate them at the nursery.

Jane developed a catalogue of the plants the nursery carried, listing species by date of introduction and common usage. In the 1990s Jane shared with me several of the plants that she had grown and introduced into the trade, including the native honeysuckle selection, *Lonicera sempervirens* 'Cedar Lane' and the yellow sweetshrub, *Calycanthus floridus* 'Athens', which thrive in my garden in Maryland. Jane's close friend and horticultural colleague, Rick Crown, described the provenance of 'Athens':

Jane and I made a collecting trip to Mary Hart Brumby's garden in Athens to get cuttings from a rare yellow sweetshrub there. [Years before] when the demolition of the Lampkin-Mell House threatened the planting, Mary Hart Brumby and Augusta DeRenne dug up the shrub [yellow sweetshrub] and each planted some of it in their gardens.²



Van Jones Martin, photographer, from Madison: A Classic Southern Town. *The Historic Madison-Morgan Foundation*.

For the gardens, Jane and John placed the flower garden with boxwood edged beds on the west side of the house and a kitchen garden to the east. Behind the house, to the south, they planted a long perennial border with an orchard and vegetable garden beyond.

While Jane was restoring and sleuthing and planting, she was also raising daughters Jeanne and Anne (both SGHS members and deeply

knowledgeable of historic gardens), spearheading the work of the Georgia Trust, the Madison-Morgan Cultural Center, and the Madison-Morgan Conservancy, while

serving as a SGHS board member, committee head, adviser, and host. Many of us remember the SGHS visit to Cedar Lane on the Saturday afternoon of the 2008 Athens annual meeting, described by Staci Catron:

A highlight of the afternoon Madison tour was the visit to Cedar Lane Farm. . . . Today, the grounds feature an herb garden, a woodland garden with more than 140 native species, a conifer collection, a boxwood garden, a mixed border with over 65 species, and a garden room containing a box-edged grass oval surrounded by a mixed planting of shrubs and perennials.³

From attending the early SGHS organizing board meeting in October 1982 to overseeing revision of SGHS bylaws in 1993 to agreeing to serve as an honorary board member in 2012, Jane has guided and enriched the course of the society for decades. She embodied our vision to raise awareness and promote scholarship of historic gardens, and she focused our mission to celebrate the beauty and diversity of the South's historic gardens and encourage their preservation. She did all of this with a joyous spirit that made anything seem possible.

Endnotes

1. Rosemary Verey and Ellen Samuels, *The American Women's Garden* (Boston: Little, Brown, 1984), 31.
2. Treadwell Rice Crown, "Known and Grown: Plants and Plantings of Cedar Lane Farm," *Homecoming: The Sixth Henry D. Green Symposium of the Decorative Arts*; Georgia Museum of Art, University of Georgia February 2-4, 2012, 66.
3. Staci Catron, "High Cotton & Tall Columns,' SGHS Annual Meeting Review," *Magnolia*, Vol. XXII, No. 1, Summer-Fall 2008, 8.



Box flower garden.



Jane with beloved companion Christopher Lloyd.



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Awards and Scholarships

The *Flora Ann Bynum Medal* honors members who render outstanding service to SGHS. The medal stands uppermost among SGHS awards. Any current, former, or honorary board member may submit nominations.

The *William Lanier Hunt Award* recognizes members, non-members, and/or organizations that have made an exceptional contribution to fields closely aligned with the mission and goals of SGHS. Any SGHS member may submit nominations.

SGHS bestows the title *Honorary Director* (Board of Directors) on individuals who have rendered exceptional service and have made significant contributions to SGHS. Any current, former, or honorary board member may submit nominations.

SGHS presents the *Certificate of Merit* to a member or non-member whose work (a singular project or collective effort) advances the mission and goals of SGHS. Any SGHS member may submit nominations.

SGHS provides *Undergraduate Scholarships*, *Graduate Fellowships*, and *Young Professional Grants* for the express purpose of attending the annual meeting. Bona fide junior and senior students enrolled in college and university majors relevant to the mission and goals of SGHS are eligible to apply for scholarships. Graduate students studying in germane fields may apply for fellowships. Young professionals within five years of having graduated and working in related disciplines may apply for grants, as well as older individuals who have made career changes within the last five years. SGHS members are urged to promote awareness of these opportunities.

SGHS posts details, eligibility, and directions for submitting applications on the organization's website: www.southerngardenhistory.org. Those without internet access can receive a copy of this information by mail; contact Rebecca Hodson, 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>	\$250
<i>Sustainer</i>	\$125
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*Contact the membership administrator if you would like to pay more than \$500 via credit card. For more membership information, contact:

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