



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

Magnolia

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Old Salem's Hidden Town Project

By Martha Hartley, Winston-Salem, North Carolina

The Hidden Town Project is an initiative of Old Salem Museums & Gardens to “Research and Reveal the History of Enslaved and Free Africans and African Americans who lived in Salem.” The project builds on work that began at Old Salem in the 1980s.¹

Winston-Salem, North Carolina is the product of people of European and African descent. The community was founded by the Moravian Church, and the story encompasses a great depth of time. An ancient Protestant church with origins in fifteenth-century Bohemia, the *Unitas Fratrum*, or Moravians, experienced a spiritual renewal in the 1720s in Saxony, which brought forth the modern church. Under the leadership of Count Nicholas von Zinzendorf, the church began vanguard missionary work in the world, beginning in 1732 to enslaved people on St. Thomas, followed by similar efforts in Greenland, South America, and Africa.

Moravian congregations were established in Europe, and the first permanent congregation in America was Bethlehem, Pennsylvania in 1740-41 with additional congregations following. The attraction of a large body of land brought the Moravians to backcountry Piedmont North Carolina where they purchased 100,000 acres and named it Wachovia.² The beginning was made at Bethabara in 1753, followed by Bethania in 1759; however, ambitious Moravian plans for Wachovia were constrained in the early years by a small population, and renting labor was a solution that brought the Brethren into direct relationships with enslaved people.³



Integrated Fellowship

The central town of Salem was established in 1766 with fine buildings constructed in European traditions. The *fachwerk* Single Brothers' House was completed in 1769—250 years ago—which also marks when the Wachovia Moravians began their role as enslaver. A skilled

cattle handler rented by the Bethabara brethren was a teenager of African descent called “Sam” who showed an inclination for conversion and was offered for sale by his owner.⁴ The lot approved the purchase of Sam in 1769. He was baptized in 1771 as Johannes Samuel and became a Moravian Single Brother—a spiritual equal who was owned by his brothers.⁵

The practice of slavery in Wachovia varied, and in the theocratic town of Salem where the church owned all the land, slave ownership was limited to the

(continued on page 3)



Single Brothers' House in Salem, rear elevation; constructed of *fachwerk*, or half-timber on a stone foundation, 1769.

Photo by Martha Hartley

Inside this Issue

- Pg. 7 *An English Gardener in Georgia: The Landscapes of George Kidd*
- Pg. 11 *In Memory of Art Tucker*
- Pg. 12 *SGHS Annual Meeting at Mount Vernon*
- Pg. 13 *SGHS Secretary Mollie Ridout Retires*
- Pg. 14 *Beate Anjaer-Jensen Retires*
- Pg. 14 *Flora Ann Bynum Endowment Fund*
- Pg. 15 *SGHS Benefactors, Patrons, Sustainers, and Donors: 2018-19.*



CALENDAR

February 23-26, 2020. Texas Cultural Landscapes Symposium, a three-day symposium will focus on educating and connecting the regional preservation community with cultural landscape training and practice. The seminar is hosted by Preservation Texas, Guadalupe Mountains National Park, the NPS National Center for Preservation Technology and Training (NCPTT), and the National Parks Conservation Association (NPCA), and will be held in Waco, Texas. Contact Debbie Smith at Debbie_smith@nps.gov and visit: www.PreservationTexas.org/CulturalLandscapes.

April 16, 2020. Cherokee Garden Library Lecture, Atlanta History Center, Atlanta, GA. Jennifer Jewell, host of public radio's award-winning national program and podcast Cultivating Place, will discuss her new book, *The Earth in Her Hands: 75 Extraordinary Women Working in the World of Plants* (Timber Press, March 2020). Visit: <http://www.atlantahistorcenter.com/programs>

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.

April 24-26, 2020. 38th Annual Meeting of the Southern Garden History Society, at George Washington's Mount Vernon. See details on page 12. Visit www.southerngardenhistory.org/events/annual-meeting for registration details and updates. Rooms have been set aside at the Holiday Inn & Suites at 625 First Street, Alexandria, Virginia 22314. Be sure to make reservations by **April 2nd** at the Holiday Inn group rate booking link or by calling (703) 548-6300. Meeting registration information will be available in January 2020.

May 1-2, 2020. Georgia SGHS State Ambassadors' Gathering in Historic Roswell. SGHS members are invited to a Friday evening wine and cheese event prior to the Garden Club of Georgia program on Saturday, "Mansions in a Mill Town," which will include tours of antebellum homes and gardens in Roswell, Georgia. See more details below. Visit: <http://gardenclub.uga.edu/historic.html#hhgp>

June 14-19, 2020. 24th Annual Historic Landscape Institute: "Preserving Jefferson's Gardens and Landscapes." This one-week course uses Monticello's gardens and landscapes and the University of Virginia as outdoor classrooms to study historic landscape preservation. Lectures, workshops, field trips, and practical working experiences introduce students to the fields of landscape history, garden restoration, and historical horticulture. Visit: www.monticello.org/hli

SGHS Georgia State Ambassadors Gathering

Ced Dolder and Lee Dunn invite you to "Mansions in a Mill Town" in Roswell, Georgia. Four antebellum homes and their gardens will be open Saturday, May 2, 2020, from 10:00 a.m. to 5:00 p.m. in the Roswell historic district, along with the first church built in Roswell in 1839, and three founding cemeteries. The day also will include two lectures by Staci Catron and Mary Ann Eaddy on their book *Seeking Eden: A Collection of Georgia's Historic Gardens*, with book sales and signings immediately following. This is the annual Historic Landscape Preservation Fundraiser for The Garden Club of Georgia's grant fund, which awards matching grants for the restoration of historic, non-profit public landscapes in Georgia.

On Friday, May 1, 5:00 to 7:00 p.m., a special wine and cheese celebration will be held for Southern Garden History Society members and dignitaries

at Bulloch Hall. Your ticket to "Mansions in a Mill Town" is your ticket to this evening, which will feature a PowerPoint preview on the life of architect Neel Reid, along with private tours of Bulloch Hall. Built for one of the more aristocratic founding families originally from Savannah, Bulloch Hall is more popularly known as the home of Mittie Bulloch, mother of President Theodore Roosevelt, Jr., and paternal grandmother to Eleanor Roosevelt. On December 22, 1853, Mittie, daughter of Major James Bulloch, married Theodore Sr. in a ceremony at Bulloch Hall. Further information, including ticketing, is available on The Garden Club of Georgia website: <http://gardenclub.uga.edu/historic.html#fundraiser>. Reserve your place at the SGHS wine and cheese event by emailing Lee Dunn-lee@dunnshouse.com or Ced Dolder at ceddolder55@gmail.com

Old Salem's Hidden Town Project.....(continued from page 1)

church. Slave regulations in Salem prohibited individual ownership with the hope of keeping enslaved numbers low and the Moravian work ethic high. However, a “spiritual fellowship” for Black Moravians was possible, with integrated worship and burial practices, as well as educational opportunities.

Salem was the administrative, religious, and professional center of Wachovia, and in many respects, a sophisticated and cosmopolitan place within a highly organized religious life. A university-trained doctor was always in residence, and music permeated every day--some of the earliest chamber music in America was composed there. Commerce was the engine of Salem's economy, with products from trade shops serving local and regional markets. People of African descent contributed to the development of Salem and included enslaved, free, Moravians, and non-Moravians. By 1790, the church in Salem owned eight enslaved people.⁶

Salem resembled a German village in a painting made soon after the Revolutionary War. As the eighteenth century concluded, time and generations had passed, ideas changed, and segregation would soon become formalized within the landscape. But into this scene from the 1780s came an enslaved man from Virginia called Oliver. He was purchased by the Moravians and baptized Peter Oliver. As a Moravian Single Brother, he lived in the Single Brothers' House. Remembered as part of the pottery operation, his skill purchased his freedom in 1800.⁷ He married a free woman named Christina Bass and leased a four-acre farm a few blocks north of Salem Square where they began a family. The farm site is along what is now Liberty Street at Business 40, where plans for the Strollway Park designed by landscape architect Walter Hood will call it “Oliver's Field.” There are many Oliver descendants today, including a famous local one—current NBA all-star, Chris Paul.

Segregation

Architecture speaks to changing styles and ideas. The new Salem church, consecrated in 1800, with its English influence was far removed from the Germanic half-timbered early buildings. By this time, Black Moravians were being held at the church door or turned away, as segregation of worship was creeping in.

Phoebe and her husband Bodney, both native Africans, were already local communicant Moravians when they, along with some of their children, were purchased by the Wachovia Administration and brought into Salem in 1810. They lived with other church-owned slaves at the Wachovia Administration Farm, known as the “Negro Quarter,” where Bodney was farm manager. Located about two miles southeast of Salem Square, the farm was one of several growing up around Salem where the slave regulations of town residents were not enforced.

Phoebe's infant died in 1813 and was the last person of African descent to be buried in Salem God's Acre. The integrated fellowship had failed, and the landscape was altered when the Negro God's Acre was established in 1816 adjacent to the earlier graveyard for non-Moravians.⁸ White and Black Brethren were now segregated in burial. In early 1822, the Salem Female Missionary Society pressed Salem leadership for spiritual outreach to the enslaved community. Services were initiated and on May 5, 1822, a separate congregation was founded with Phoebe and Bodney among the first three communicants. The log church was built the next year adjacent to the new graveyard.⁹



Changing Economy

The early nineteenth century saw change in Salem as entrepreneurship produced a major move into industrialization. In the 1830s, one of the first cotton mills

(continued on page 4)



Collection of Wachovia Historical Society

A View of Salem in N. Carolina 1787, by Ludwig Gottfried von Redeken; view east into Salem looking across the Single Brothers' fields to the cluster of large buildings around Salem Square.



Collection of Wachovia Historical Society

Salem from the Southeast, ca. 1839, by Daniel Welfare; the view is from the former Schuman Farm looking northwest into Salem with the Salem Church at far right and the Log Church at middle left, both belfries are visible.

Old Salem's Hidden Town Project.....(continued from page 3)

in the state was followed by the Fries woolen mill, where much enslaved labor was used, as it had begun at the Paper Mill decades earlier. Federal Census data indicated growing slave ownership in Salem,¹⁰ but a decline between the 1830 and 1840 reflected manumission by Dr. Henry Schumann, Salem's physician who sent his formerly enslaved people to Liberia in Africa. He had decided to leave his farm across Salem Creek and move into town. Otherwise, the slave regulations were often ignored or negotiated through the removal of the enslaved to farm lots outside of town.

The mid-century brought sweeping changes to Salem. The slave regulations were a failure, and in 1847 the church ended restrictions on holding slaves in town. Not everyone in Salem was a slaveholder, but the number of

enslavers increased. And, as the population grew, Forsyth County was created in 1849. Salem was the obvious choice for the courthouse, but with church objections to court proceedings, executions, and other such business, Salem leadership sold land for a new county seat which was named Winston.

Architecture once again reflects change. The 1854 building for Salem Female Academy, designed in the Greek Revival style, was a major presence on Salem Square. The figures in the photograph may not all be Moravian, but the scene indicates a Southern town nonetheless.¹¹ Around this time, Salem leadership chose to end the theocracy, and the landscape immediately signaled change as Salem Cemetery was created adjacent to God's Acre, and soon thereafter, a contiguous burial ground for

people of African descent where Phoebe was buried in 1861.

The last U.S. Census prior to Emancipation described Forsyth County with about fourteen percent of the population enslaved. The data conveys the evolution of slave holding in Salem, where approximately one-hundred-and-thirty-five men, women, and children were enslaved by Salem residents in 1860.¹² Research indicates domestic arrangements on residential lots in town.



Freedom

In 1861 a beautiful brick church was built for the enslaved congregation, known as the African Church in Salem. There, freedom was announced on May 21, 1865. Freedmen prioritized education and negotiated with the Salem Congregation for land on which to build a school for their children. Salem church trustees also used the former Schumann farm across Salem Creek for a Freedmen's neighborhood. Named Liberia and soon called Happy Hill, it was a place for home ownership and was the first African American neighborhood in Winston-Salem. In the 2016 expansion of the Old Salem National Historic Landmark



Old Salem Collection

Main Hall, Salem Academy and College, ca. 1858, Albumen Print, Hough and Welfare.

District, the case was made for including a portion of Happy Hill.¹³

The Southern economy had collapsed with defeat in the Civil War, but because Salem had its own particular circumstance, Reconstruction for Salem, and thus Winston was wholly different, and the economy rebounded relatively quickly.¹⁴ Attracted to existing infrastructure and the new rail line, a young R.J. Reynolds came down from Virginia in 1874 to establish what would become a tobacco empire. His offer of manufacturing work then brought many rural Blacks into Winston-Salem.¹⁵ Textiles and tobacco powered the economy, making Winston-Salem the largest and wealthiest city in North Carolina until the Great Depression.

Winston and Salem grew side by side until the 1913 consolidation; that year the gravestones disappeared from the Negro God's Acre. In 1914 the African Church was named St. Philips. It is the only historic Black Moravian church in the United States. People of African descent had lived in Salem since the colonial period, but Jim Crow laws and redlining soon changed all that. Salem became a segregated white neighborhood, and the Black presence became a "hidden town." Increasing development and threats to the *old* Salem galvanized preservation action, and Old Salem, Inc. was established in 1950 to restore the town of Salem.

Meanwhile, St. Philips Moravian Church was led for the first time (1946) by a Black minister, lay pastor Dr. George Hall, a Moravian from Nicaragua. For decades the congregation wanted to move from Salem and did so in 1952, to Happy Hill. The old brick church became a storage facility. The move was short-lived, however, as assurances from North Carolina's Department of Transportation to the Salem Congregation that the new church was not endangered by a planned highway turned out to be false. Interstate 40 and Highway 52 blasted through Happy Hill, Columbian Heights, East Winston, and Belews Street—all stable African American neighborhoods—untold sacrifice also experienced by other Black communities across the country.



Retrieval

My introduction to St. Philips came in the mid-1980s. After completing a master's degree at the University of Virginia, my first job was assistant to John Larson, then Director of Restoration at Old Salem. A project was to



Photo by Martha Hartley

St. Philips God's Acre preparation for Easter by the ladies of the church, with assistance from children and grandchildren.

create measured drawings of St. Philips, and so Old Salem began considering the African American presence more than three decades ago. Then on May 5, 1989, a tornado damaged St. Philips, and earnest efforts began to address this highly significant place, to understand the stories, and to tell truth in history. Scholarship was developed through the vast documentation of the Moravian Archives. An architectural investigation uncovered twenty gravestones beneath the floor, and then eleven more behind the granite steps. The 1913 "beautification" of the graveyard was explained through archaeology,¹⁶ which has been invaluable to the process of revealing the graveyard – its meaning and presence essential, as it is a sacred landscape.

The Log Church was reconstructed to tell stories of the people, and the brick church—a consecrated space—was restored.¹⁷ The site opened in 2003 as part of the Old Salem experience and has also hosted lectures, concerts, performance events, church services, as well as dialogue and discussion. The Homowo African/American Seed Collection was launched in 2013, bringing history to the garden and table.



New Initiative

Building on three decades of solid work, incoming Old Salem president Frank Vagnone initiated the Hidden Town Project to expand the efforts. Space within the museum was designated for contemplation, and historic architecture was reconsidered. *Whose hands made the bricks?* Integrating the narrative through interpretation is crucial to the museum experience, including the recent "Sounds of Hidden Town" collaborative with the

(continued on page 6)

Old Salem's Hidden Town Project.....(continued from page 5)

University of North Carolina School of the Arts, Winston-Salem State University, and Moravian Music Foundation. Music has been created through convergence of Moravian and West African sound.

Collaborations with colleges and universities are ongoing. With Wake Forest University, we have brought important free lectures to the public. Students immerse themselves in primary source documentation as Hidden Town interns. *Where did enslaved people live? Who were they?* There is an opportunity to examine domestic sites through archaeology, and North Carolina State University Geophysics is assisting in the identification of sub-surface remains. Through virtual reality, Middle Tennessee State University is helping to envision the landscape of the enslaved.

Salem Academy and College shares the history, and we continue to work together. Two years ago, students at the college protested, demanding to know the role of slavery in their school's past. A committee formed and research was conducted. The school joined Universities Studying Slavery, and Wake Forest is also a member of this consortium of more than fifty schools investigating their slave history.

Addressing racism, discrimination, and white supremacy is part of our work as well. The Moravian Church made a formal apology for slavery in 2006. Apology acknowledges wrongdoing, but reconciliation is more complicated. A collaborative public event with the church last year in St. Philips provided space for increased awareness and dialogue.

Founder and creator Joe McGill has held three Slave Dwelling Projects in Old Salem, including two for high school students, sleeping where enslaved slept in the Single Brothers' House and the Tavern. Old Salem's heirloom gardens brought the teenagers unexpected discovery and enjoyment as they gathered supper ingredients.

Supporting the significant efforts in Happy Hill is Hidden Town outreach. Triad Cultural Arts is leading the Shotgun House Project. Community elders initiated the Happy Hill Community Garden and continue to engage young people in arts programs and their history. Through explanation a landscape that might otherwise be unknown or unseen becomes visible. A week before the Landscape Conference, the Liberia-Salem connection was revealed in Happy Hill through the unveiling ceremony for a Historic Marker. Old Salem's research provided the means.

Hidden Town is about people and place. Engaging the Black community, including descendants of Salem's enslaved population is a major goal, as their ancestors were founders and builders of Winston-Salem. Consideration and study of the landscape can reveal truth and the mechanisms that may have erased or hidden it, with the



Photo by Martha Hartley

High School students participating in the Slave Dwelling Project enjoyed the discovery of herbs and other edibles in Old Salem heirloom gardens.

responsibility of then addressing the damage that remains. There is much work to do, as a museum, as a community, and as individuals. History tells us about ourselves.

Martha Hartley is Director of Moravian Research and co-chair of the Hidden Town Project at Old Salem Museums & Gardens. This paper was presented at the twenty-second Conference on Southern Gardens & Landscapes, held at Old Salem, Winston-Salem, North Carolina, September 26-28, 2019.

The conference theme: "Landscape, Race, and Culture: Shaping a World of Color in the American South," provided an in-depth exploration of the African American experience, covering five session topics: Creating Landscapes of Enslavement and Emancipation; Retrieving the African American landscape through Archaeology: Town and Country; Emerging Scholars; The Hidden Town Project; and 20th-Century Perspectives. The Flora Ann Bynum Keynote lecture, "Black Landscapes Matter," was presented by Kofi Boone, ASLA, Professor of Landscape Architecture, NC State University College of Design. For more on this important conference, and to view the 1941 documentary video on the Tuskegee airmen, "Wings for this Man," provided by conference speaker Dreck Spurlock Wilson, ASLA, MOMA, visit <http://southerngarden-history.org/events/landscape-conference/>

Endnotes

- 1 See more about Old Salem's Hidden Town Project at: <https://www.oldsalem.org/core-initiatives/hidden-town-project/>
- 2 Michael Hartley and Martha Hartley, "There is None Like It: The South Fork Settlements and the Development of Colonial Wachovia," Report prepared for Old Salem, Inc., 2003.
- 3 Jon F. Sensbach, *A Separate Canaan: The Making of an Afro-Moravian World in North Carolina, 1763-1840*, (Chapel Hill: UNC Press, 1998), 60-62.
- 4 Ibid., 64.
- 5 "Salem Diary, Nov. 13, 1771, in Adelaide L. Fries, ed., *Records of the Moravians in North Carolina*, 11 vols. (Raleigh, NC., 1922-2006), 1:446.
- 6 Sensbach, 175.
- 7 Jon Sensbach, *African-Americans in Salem: Brother Abraham and Peter Oliver*, Winston-Salem: Old Salem, Inc. 1992), 25-33
- 8 Fries (1947), 7:3309.
- 9 "Diary of the Small Negro Congregation in and around Salem," translation by Elizabeth Marx, 1985, Moravian Archives, Winston-Salem.
- 10 *Federal Census, Stokes County, North Carolina, 1830*, (Winston-Salem: Forsyth County Genealogical Society, 1987); *Federal Census, Stokes County, North Carolina, 1840*, (Winston-Salem: Forsyth County Genealogical Society, 1988).
- 11 C. Daniel Crews, *Neither Slave Nor Free: Moravians, Slavery, and a Church That Endures*, Winston-Salem: Moravian Archives, 1998: 28
- 12 *The 1860 Federal Census and Supplementary Schedules of Forsyth County, North Carolina* (Winston-Salem: Forsyth County Genealogical Society, 1988).
- 13 Michael O. Hartley, Martha Hartley, and John Larson. "Old Salem Historic District, Winston-Salem, N.C." National Historic Landmark Nomination Form. United States Department of the Interior, National Park Service, 2016.
- 14 Ibid., 243-246.
- 15 Langdon Oppermann, "Winston-Salem's African-American Neighborhoods: 1870-1950," Architectural and Planning Report prepared for the City of Winston-Salem, 1994.
- 16 Leland Ferguson and Michael Hartley, "Gravestones and Landscaping: Archaeology at the Stranger's Graveyard, St. Philips Moravian Church in Old Salem," Report prepared for Old Salem, Inc., 1997.
- 17 Mel White, "The Ten Stones," Prepared for Log Church Exhibit, Old Salem, Inc., 2002; Gene T. Capps, "Praising God, Building Lives: A History of St. Philips, 1816-1952," Old Salem, Inc., 2003.

An English Gardener in Georgia: The Landscapes of George Kidd

By Sara L. Van Beck, Atlanta, Georgia

Many gardens and landscapes in old photographs and postcards never have their garden designer identified. Names of "landscape gardeners" leave traces in period literature, but rarely can a garden and a gardener be linked, and rarely did these gardeners write of their personal design aesthetic. George Kidd (1813-1873) was an educated gardener, writing advice on vegetable gardens and ornamentals, as well as landscape design. Further, photographs document two or three of his prominent landscape commissions.

Born and raised in south London, England, Kidd found his home amongst the orchards and oaks of Georgia, after a decade or so in the Hudson River Valley. Son of a London gardener, George and his young family arrived in New York by 1837. Per the 1840 census, the Kidd family resided in New Paltz, New York, with Kidd employed as a gardener.

By the fall of 1848, Kidd was in charge of the vinery at Blithewood and may have been a head gardener for the Hudson River estate. In November of that year he penned a response article to "Americanize" an earlier reprinted article which appeared in *The Horticulturist*... by John Spencer (head gardener at Bowood, England), which appeared in *Gardeners' Chronicle*. In his response, Kidd indicated he was educated at the same school as Spencer, while the editor, Andrew J. Downing, vouchsafed for Kidd's "practical ability" based upon many visits to Blithewood. Though the men may not have known each



Fragment of the Formal Garden at Esquiline Hill. Image from *Garden History of Georgia, 1733-1933*.

Courtesy of Peachtree Garden Club and The Garden Club of Georgia, Inc.

other, they certainly knew of each other.

Blithewood likely wielded influence on Kidd not just as a horticulturist, but also as a landscape gardener. Its landscape was designed by Downing in 1835, and it figures prominently in Downing's seminal work *Landscape Gardening*. Fourteen years on, the landscape would have matured, providing a daily master class in tree and shrubbery placement, creating vistas, laying drives and walks, and more.

The spring of 1850 found the Kidd family relocated to the bustling town of Columbus, Georgia. Kidd's first

(continued on page 8)

An English Gardener in Georgia:..... (continued from page 7)

public appearance was an 1855 newspaper advertisement offering his services as a landscape gardener at the Esquiline Hill Nursery, Moses and Lee proprietors. He ran his advertisement well into 1856, soliciting business in the Columbus area and adjoining counties in Alabama.

Raphael J. Moses and his Esquiline Hill Nursery hold an important place in Georgia's agricultural history. In 1851 Moses pioneered the commercial shipment of peaches for sale in the North; he subsequently opened his nursery with Irishman John W. Lee as superintendent in 1853. Further, Moses' innovative agricultural pursuits and broad political connections landed him a post as commissary to the Confederate Army in 1862, bringing him into close contact with some of the Confederacy's most illustrious generals.

According to *Columbus on the Chattahoochee*, in 1850 Moses wrote to Berckmans in Augusta, Georgia, requesting an English gardener. George Kidd arrived early in 1851 and set to work on the meager landscape of magnolias and roses. He replaced outbuilding fences with hedges, designed lawns, bordered beds with boxwood, added camellias, tea-olives, pink and red flowering pears, beds of roses, Spanish yucca, scalloped beds of red verbenas, and a bed of old-time spices. Per *Garden History of Georgia, 1733-1933*, the formal garden was a design of circles and semi-circles in boxwood and crepe myrtles lined the mile-long main drive. When his work with Moses' landscape was concluded around 1855, Kidd then advertised for new clients.

Kidd and Lee joined forces to form Lee, Kidd & Duncan Nurserymen and Florists in Columbus by the fall of 1856, where Kidd remained for about two years. In 1857 the firm under Lee's hand introduced two hybrid verbenas named for the editors of *The American Cotton Planter and Soil of the South* and produced a large catalog in 1858. Kidd submitted two articles pertaining to orchards in 1857 and a third on growing fruit for the commercial market in 1858 to the same publication. His subject matter reflected his time at Esquiline Hill Nursery and subsequent roll in his nursery venture with Lee and Duncan.

But it is his letter to the editor of July 1857 that captures his personal aesthetic of landscape gardening. Entitled "Trees – Their

Beauty and Arrangement in Your Garden," his treatise was in response to an article written by the horticultural editor Charles A. Peabody, and may have reflected Kidd's design aesthetic at Esquiline Hill.

Peabody gained importance for his theory of a Southern landscape style, suited for the rural realities of the planter class. He flipped the importance of the house and the passer-by as advocated by the "arbiter of taste," Andrew J. Downing. Rather than the emphasis being placed on the house to be an object of view by a passer-by, and thus landscaped to frame the house from afar, the view from the house itself should take primacy and the existing landscape modified to provide framed views. Peabody also strongly advocated for the use of native trees and plants over exotics, which were better suited to the



Side angle with Ginkgo ca. 1962. Reprinted with permission from Hay House Museum, a property of the Georgia Trust for Historic Preservation.



Photograph of Front View of Hay House ca. 1910. Reprinted with permission from Hay House Museum, a property of the Georgia Trust for Historic Preservation.

Southern aesthetic as well as climate.

Kidd's piece stated his general support for Peabody's advocacy of native trees and shrubbery, and the primacy of viewsheds from the house over the view of the house from afar. These, and his fondness for trees in general, were the guiding design principles he followed until his death.

Though a proponent of native trees and plants, Kidd felt exotics were needed when there was a paucity of nature to work with, and their novelty could lure certain clients into the realm of landscape gardening. Of native trees, he was fond of tulip poplars and especially oaks, "unrivalled in any part of the world for variety, beauty of outline and foliage...." Drives should be lined with trees, grouped heavily at bends to suggest a natural obstacle or reason for the straight drive to change direction. While keen to provide good views from the house, poor views

should be obscured, and monotonous scenery alleviated by well-placed trees and shrubbery; fences should always be hidden. The flower garden should be placed between the house and kitchen garden and bordered by shrubbery; walks and flower beds in front of the house should be bordered similarly. Trees should be allowed to grow to their full form and given space in the lawn, while their lower limbs should not be pruned away.

Lastly, Kidd sought to dissuade readers from maintaining "swept yards," stating, "Let all the ground around the dwelling be kept loose and cultivated except the actual walks, which should be strictly defined; the practice of sweeping all litter from the trees and much of the surface soil with it rendering the soil impervious to the action of the atmosphere are the principal causes of the trees declining."



Photograph of Exterior view of Johnston House ca. 1860. Reprinted with permission from Hay House Museum, a property of the Georgia Trust for Historic Preservation.



Sutherland Postcard. Cherokee Garden Library Postcard Collection. Courtesy Cherokee Garden Library, Kenan Research Center, Atlanta History Center.

By 1858 Kidd and his family were in residence in Macon, Georgia, and Kidd had obtained the commission for landscaping the palatial home of industrialist William B. Johnston, Esq. (the site is now known as the Hay House). Photographs illustrate elements of Kidd's aesthetic, as well as ones not elucidated in his earlier 1857 article. Consequently, Kidd penned another landscape gardening piece to *The Southern Field and Fireside*. Kidd's notable addition to his design aesthetic was the leaving of tall trees near the house and planting of tall shrubs "for bringing out the beauties and proportion of a fine mansion, and subduing the rawness of a new dwelling." Trees dotting the lawn would harmonize with the viewshed. Planting large shrubs and trees near a dwelling contravened the prevailing medical wisdom of the day that plants trapped bad air which leads to disease.

Photographs of the Johnston landscape reveal Kidd's aesthetic elements in practice. Though the garden was near the house and mostly low, it was liberally dotted with tall evergreen shrubs. The drives were densely lined with trees, providing screening from the road. And two mature trees conspicuously remained on the lot, one quite near the house. The shallow front yard was dotted with specimen trees; a native cedar and exotic ginkgo remain today.

In 1863, Kidd purchased a large portion of tree stock from the Downing Hill Nursery of Atlanta, Georgia. His newspaper notice directs interested parties to the Fulton Nursery of Joseph Lambert, where Kidd was holding his trees by arrangement. Unfortunately,

(continued on page 10)

An English Gardener in Georgia:..... (continued from page 9)

“Lambert’s garden” (Fulton Nursery) was ruined during Sherman’s occupation of Atlanta; presumably Kidd too lost his investment. But Kidd made good use of his time while out of town in 1864, heading to Cincinnati, Ohio. He visited the Cincinnati Horticultural Society absorbing new farming techniques, toured “that triumph of artistic landscape, The Spring Grove Cemetery,” and admired the suburban residences. It is possible Kidd discussed his visit to Spring Grove Cemetery with Joseph Lambert’s younger brother Alphonse, who designed Atlanta’s Oakland Cemetery’s expansion in 1867.

After the war, Kidd settled in Kirkwood, a village five miles east of Atlanta. By 1869, Kidd had found a new patron in the personage of General John B. Gordon. Gordon chose Kirkwood for his new country residence and likely was involved in its development. Gordon was also very interested in agriculture. While president of the Southern Life Insurance Company he started *The Plantation*, a weekly paper primarily devoted to agriculture and horticulture; Gordon also backed his horticultural editor’s nursery venture Gate City Nursery. And Gordon hired Kidd to landscape his new home “Sutherland,” and encouraged Kidd to write for his newspaper.

From 1870 to 1871 Kidd wrote articles on grapes, asparagus, pruning evergreens, improved farming methods and on “Laying Out City Lots.” The article was essentially Kidd’s landscape aesthetic packaged for a city lot while utilizing shrubbery more than trees. Rather than uniform and monodimensional hedges he employed a “belt” of shrubbery, the mix of shrubs providing variations of depth and height and thus greater interest. This interplay of volume, when planted around the lot’s fence, allowed a continual planting to both block sightlines to “disagreeable objects” and allowed desirable views to the house and grounds from the street. Further, “This variation in depth of planting gives rise to necessity for somewhat of a curve in formation of walks, and if not abrupt, is more pleasing than straight lines - it also affords opportunity for irregular, but graceful and natural outlines for the parter[r]e or inner flower beds.”



Georgia Governor's Mansion. Atlanta History Photograph Collection.

Courtesy of the Kenan Research Center, Atlanta History Center.

But it is “Sutherland,” Gen. Gordon’s home, that showcased Kidd’s rural Southern aesthetic. Gordon selected the tallest hill east of Atlanta, replete with views east to Stone Mountain, north to the Appalachian foothills and northwest to Kennesaw Mountain. The house was sited on the edge of the hill’s embankment down to Lullwater Creek. Against the house were low flower beds, by the front drive was a medium-sized shrub and two small ornamental trees. To the South spread an open lawn dotted with native trees. The viewshed was then flanked by gangs of oaks with the occasional specimen tree in the lawn, and benches under the oaks. Gordon’s eulogy in *The Constitution* recounted a conversation when he pined for home, “Ah! how my mind goes back to Georgia tonight, as I think of my quiet home.... I love it because of its situation on top of one of the old ‘red hills of Georgia,’ surrounded by a grove of typical Georgia oaks....” The caption to the accompanying photograph lamented, “The Favorite Seat of General Gordon in the Grove of Sutherland, Where, in Summer, He Has Often Been Seen by Passersby.”

In 1872, Kidd advertised his services as a landscape gardener in *The Plantation*, providing three references – Gen. John B. Gordon and Hon. J.H. James of Atlanta, and William B. Johnson {sic}, Esq., of Macon. John H. James was a banker and the mayor of Atlanta for 1871, building a mansion on Peachtree Street that same year. James promptly sold it for the new Governor’s Mansion

and built a second mansion. An early photograph of the Governor's Mansion lends tacit support for Kidd as the landscape designer; a belt of shrubbery ran along the foundation, and the lawn was dotted with trees during a time when Atlanta's mansions were conspicuously devoid of trees and landscaping.

Kidd died in Macon, Georgia, engaged in one of his long-standing habits, entering vegetables at the State Fair. No doubt looking for his third triumph in four years, Kidd had been winning with vegetables as far back as 1844. Yet it is his work with trees and viewsheds that endures, if only in photographs.

Special thanks to Julie Groce for sharing her Kidd family genealogical research.

End Notes

- 1 Ancestry.com. New York, Passenger and Crew Lists (including Castle Garden and Ellis Island), 1820-1957 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.
- 2 George Kidd, "Culture of Foreign Grapes in Pots," *The Horticulturist* 3, no. 5 (1848): 212-215.
- 3 Downing waxed poetic over his creation as "one of the most tasteful villa residences in the Union. The lawn or park, which commands a view of surpassing beauty, is studded with groups of fine forest trees, beneath which are delightful walks leading in easy curves to rustic seats, summer houses, etc. disposed in secluded spots, or to

openings affording the most lovely prospects" (*Treatise on the Theory and Practice of Rural Architecture and Landscape Gardening*, p.23). Downing selected Blithewood and its view of unsurpassed beauty of the Hudson River for the frontispiece of his work. The estate's owner Robert Donaldson was also one of the first adopters of the Rural Gothic or Gothic Revival architectural style.

- 4 Etta Blanchard Worsley, *Columbus on the Chattahoochee* (Columbus: Columbus Office Supply Co., 1951), 240.
- 5 Ibid., 239.
- 6 Loraine M. Cooney, Hattie C. Rainwater, Florence Marye and P. Thornton Marye, *Garden History of Georgia, 1733-1933* (Atlanta: Peachtree Garden Club, 1976), 104-105.
- 7 James C. Bonner, *A History of Georgia Agriculture, 1732-1860* (Athens: University of Georgia Press, 1964), 174-176.
- 8 George Kidd, "Trees - Their Beauty and Arrangement in Your Garden," *American Cotton Planter and Soil of the South* 1, no. 8 (1857): 242.
- 9 James C. Bonner, "Plantation Architecture of the Lower South on the Eve of the Civil War," *The Journal of Southern History* 11, no. 3 (1945): 387.
- 10 Franklin M. Garrett, *Atlanta and Its Environs, A Chronicle of Its People and Events: Vol. 1, 1820s-1870s* (Athens: University of Georgia Press, 1869), 658.
- 11 George Kidd, "A Few Helpful Hints," *The Plantation* 1, no. 47 (1870): 756-757.
- 12 George Kidd, "Laying Out City Lots," *The Plantation* 1, no. 15 (1870): 228.
- 13 "Around Gordon's Favorite Bench and "Sutherland," *Memories Cling*," *The Atlanta Constitution*, Tuesday, Jan. 12, 1904, p. 5. 14 Ibid., 5.

In Memory of Art Tucker

On August 5, 2019 the botanical world lost a great friend. Dr. Arthur O. Tucker, a beloved and admired professor emeritus and research professor at Delaware State University, passed away at age 74 at his home in Camden, Delaware. Among his many achievements he was most recognized as an



Art Tucker

active member of the Herb Society of America and the International Herb Association. Probably his greatest accomplishment and legacy was the establishment of the Claude E. Phillips herbarium at DSU. Monticello's Keith Nevison recalled his visit to the herbarium where, because Art eschewed chemical pest deterrents, the air was filled with "a customized blend of potent essential oils including clove, wintergreen, citronella, and other wonderful scents." Art was a prolific writer, authoring nine books, including *The Encyclopedia*

of Herbs (PUB. 2009), as well as over 400 scientific and popular publications. He contributed numerous articles to *Magnolia* over the years and was a frequent speaker at many symposia in the South, including at Monticello and Old Salem. *Southern Living* magazine featured a cover story of his personal family garden in the April 2003 issue. But his astounding scholarship was only part of who he was. In many ways, Art was a force of nature. He brought his extraordinary, encyclopedic knowledge of botany and taxonomy to life to all who were fortunate to attend his entertaining lectures and spend time with him on botanical explorations. Scott Kunst, long-time SGHS member from Ann Arbor, Michigan, recalled Art's creative lectures, which he gave wearing Colonial garb while passing around herbal scents to the audience. His enthusiastic, whimsical, almost childlike wonder of the natural world was infectious. When once asked why he rarely declined a speaking request, no matter how far he had to travel or how small the audience, often for little compensation, his reply was simple: "I just can't say no." May Art's boundless spirit, his "yes" to every experience, live on in us all. — PLC

SGHS 38th Annual Meeting at Mount Vernon

As he has done every decade since 1990, J. Dean Norton, Mount Vernon's director of horticulture, is hosting a very special weekend for our fourth gathering at George Washington's Mount Vernon, April 24-26, 2020. The meeting will be headquartered at the Holiday Inn & Suites in Alexandria, Virginia, and lectures will take place at the hotel and at Mount Vernon Estate. An evening reception and dinner will be held at the American Horticultural Society at River Farm and activities will include a ride on the Cherry Blossom paddle wheel down the Potomac, a reception on Mount Vernon's two-story piazza with commanding views of the Potomac River, and dinner at the Mount Vernon Inn. The meeting features a wide diversity of speakers including horticulturist, plant explorer, and nurseryman Tony Avent, owner of the acclaimed Plant Delights Nursery in Raleigh, North Carolina; botanist, author, and former research scientist at Arnold Arboretum Peter Del Tredici; historian and author Victoria Johnson, whose celebrated book *American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic* was a 2019 National Book Award and Pulitzer Prize in History finalist; Colonial Williamsburg's Director of Archaeology, Jack Gary; Monticello's Curator of Plants Peggy Cornett; and Dean Norton, who is

celebrating his fiftieth year at Mount Vernon. The Sunday optional tour will take place in Old Town Alexandria. Along with his co-chair and SGHS Treasurer Gail Griffin, and a dedicated planning committee, Dean has organized an outstanding meeting and one you will not want to miss.



Aerial view of Mount Vernon and Potomac River.

Courtesy Mount Vernon Ladies' Association.



Mount Vernon's Upper Garden.

Courtesy Mount Vernon Ladies' Association.



Mount Vernon's Lower or Kitchen Garden.

Courtesy Mount Vernon Ladies' Association.

SGHS Secretary Mollie Ridout Retires

At the Fall Board Meeting in Winston-Salem, North Carolina, the Board of Directors honored the service of retiring Secretary Mollie Ridout of Annapolis, Maryland. In her resignation letter, Mollie wrote: "I have served on the board for thirteen years, twelve of those as secretary, and have enjoyed and valued the company of so many wonderful people, as well as our travels through the gardens of the South. But there comes a time to refocus and refresh and that time is now, for me."

Mollie was a valued member of the Society's Executive Committee and helped steer the Society through many changes in her six terms as secretary. SGHS Presidents valued her counsel, and especially her wit. Former President Dean Norton shared: "Mollie is a woman of few words and fewer expressions. As the SGHS secretary she served the Society with distinction, as a horticulturist she excelled, and as a colleague and friend she is second to none."

Former SGHS President Staci Catron added: "Mollie has rendered exceptional service to the Southern Garden History Society due to her many years of membership, her coordination of an outstanding annual meeting in Annapolis in 2007, her contributions to *Magnolia*, and her long-term service in the office of Secretary for the Society's Board of Directors. I extend my heartfelt gratitude to Mollie particularly for her role as the Society's Secretary, bringing her meticulous attention to detail, her time, her wisdom, her patience, and, when needed, her sense of levity to this important role on the Executive Committee. I am delighted that Mollie will continue to attend annual meetings and bring her knowledge and friendship to the group."



Mollie Ridout aboard the *Cherry Blossom* on the Potomac River during the 2010 SGHS annual meeting at Mount Vernon.

Last year Mollie retired from the Historic Annapolis Foundation after serving as Director of Horticulture since 2003. In 2007 she coordinated the annual SGHS meeting at the William Paca Garden of Historic Annapolis. She has written numerous articles for *Magnolia*, including most recently, "Long delightful Prospects..." Life in the Garden at Nomini Hall," in the 2019 Winter/Spring issue.

In Winston-Salem, Mollie's service was honored with a special resolution of gratitude by the SGHS Directors that said in part: "During her tenure, she has faithfully recorded the minutes of the Board, promptly acknowledged in writing all large donations to the Society and made sure to thank each host for our annual meetings. If there is another symbol of the Society other than our Catesby *Magnolia grandiflora*, it has been the handwriting of Mollie Ridout. For this work and her friendship, the Board of Directors offers this resolution in her honor."

— John Sykes, SGHS President

Beate Ankjaer-Jensen Retires

After twenty years at Gari Melchers Home and Studio (GMHS) at Belmont, in Fredericksburg, Virginia, Beate Jensen has retired from her position as Manager of Cultural Resources. Beate's passion for historic garden restoration was perfectly



Beate enjoying roses at Hollywood Cemetery in Richmond, VA.

Photo by Peggy Cornett.

suited for her role as manager at GMHS, where she did everything from controlling garden pests to pestering contractors to follow proper restoration guidelines. Aided by the Garden Club of Virginia and other grants and gifts, she brought to life the early twentieth-century country estate of the American

Impressionist painter Gari Melchers and wife Corrine, which included heirloom roses, arbors, perennials, and many native species. Her work to restore the Melchers' home and grounds has earned accolades, including Stafford County Historical Commission's annual Historic Preservation Award.

Beyond the Melchers' garden restoration, Beate established a very successful meadow and natural area in the surrounding fields, which she described in a lead article, "Creating a Wildlife Oasis at Belmont," in *Magnolia's* summer 2010 issue. Beate attended the "Historic Landscape Institute: Preserving Jefferson's Gardens and Landscapes" at Monticello and UVA in 1999. Beate and her husband Ken McFarland coordinated the 2005 annual SGHS meeting in Fredericksburg and at Stratford Hall.

Beate, Ken, and their two beloved standard poodles Tommi and Tasche, recently moved from Virginia to the lovely town of Brandon, Vermont. Although Beate has resigned from her position on the SGHS board, her involvement and enthusiasm for Southern garden history continues. She and Ken will forever remain involved with the SGHS family.

Ensuring Our Future

Many of you are aware that the Southern Garden History Society has an endowment fund to help support our society, its mission, and its objectives. Below we have answered a few questions about the fund that we hope you will find informative.

What is the name of the fund? The fund is called the Flora Ann Bynum Endowment Fund. It was named in honor of one of our beloved founders and a driving force in the Society for over twenty-five years.

When and why was the endowment fund established? The endowment fund was established by the Society in 2012 with an initial investment of \$10,000. The purpose was to create financial resources to provide perpetual support for the Society and its educational goals ancillary to the annual operating budget.

Who manages the fund and how is it invested? The fund is managed by the North Carolina Community Foundation (NCCF), which also manages funds for similar organizations. The NCCF manages our account for the exclusive benefit of the Southern Garden History Society. Funds are conservatively invested in a blend of stocks and bonds designed to provide long-term income to the Society. As of the last reporting period, the annual investment return was 5.6%.

Does the Society have a long-term goal for the fund and how does it pay out earnings? The Finance Committee established an initial goal of \$100,000 for the fund. Once the fund reaches that amount, the endowment will begin providing an annual payout to the Society of 5% in perpetuity. The long-term goal is to withdraw slightly less than the annual earnings so that the fund will continue to grow, accounting for inflation, for the Society to expand its outreach, research, and educational programming.

What is the account balance and where did the funds come from? As of July 2019, the fund balance was \$47,750.43. Except for the \$10,000 initial investment, these funds have come from additional contributions from the Society, member donations, and capital appreciation.

How can I support the endowment fund? You can support the fund by making a donation to the Southern Garden History Society and indicating your donation is for the Flora Ann Bynum Endowment Fund. You may make donations by mailing a check or online. If you are interested in donating appreciated stock, life insurance, real estate, or in making a deferred, planned, or estate gift, please contact Carleton Wood, Endowment Liaison, at cwood@hillsanddales.org or (706) 882-3242.

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August 1, 2018 – July 31, 2019

The Society recognizes those members who have joined at the Benefactor, Patron, Sustainer, and Donor levels during the fiscal year 2018-2019.

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

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

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

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

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

Details, requirements, and directions for submitting applications are posted on the SGHS website: www.southerngardenhistory.org. For those without internet access, a copy of this document can be mailed. Contact 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>	<i>\$250</i>
<i>Sustainer</i>	<i>\$125</i>
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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:**

For more membership information, contact:

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Memberships can now be made electronically on our website!
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Deadline for submitting articles for the next issue of Magnolia is January 15, 2020.

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