

American Horticulturist



A Publication of the American Horticultural Society

December 1989

Poinsettias: From Mexico to Mantlepiece
Rescuing a Michigan Garden
A Virgin Islands Haven
Ivy Sheds A Shady Reputation

Masters of American Garden Design:

Fletcher Steele in Context



© Felice Frankel

The arching rails of Steele's Blue Steps at Naumkeag in Massachusetts's Berkshires echo the semi-circular vaults, while the grove of *Betula papyrifera* highlights the white rails.

Landscape architect Fletcher Steele designed more than 500 gardens during his long career from 1914 to 1968. His approach—sometimes playful, often lyrical and dreamlike—was always directed toward the creation of powerful spatial volume. It can be more fully appreciated when contrasted with the differing philosophies of his contemporaries. An all-day symposium on January 19, 1990, at the PaineWebber Conference Room in Manhattan will explore the artistry of Steele in the context of other landscape designers of the first half of this century and their best-known remaining works: Warren Manning, a protege of Frederick Law Olmsted who served as Steele's mentor, and Manning's design of grand vistas and native trees for Stan Hywet Hall in Akron, Ohio; Ellen Biddle Shipman, a rather formal designer but sensitive plantswoman who designed Longue Vue Gardens in New Orleans; Jens Jensen, who took a naturalistic approach in his designs for the American Midwest; and Beatrix Farrand, whose contributions to land design are evidenced in a number of major gardens. Against this backdrop, the symposium will explore Steele's life, philosophy, and the preservation and restoration of his most famous project, the Gardens of Naumkeag in Stockbridge, Massachu-

setts. The symposium is being held in concert with a traveling exhibit on the work of Steele, being shown January 18 through March 30 at the PaineWebber Gallery, 1286 Avenue of the Americas. Both events are sponsored by the American Horticultural Society. Registration for the 9 a.m. to 4:30 p.m. symposium is \$100. For more information, call AHS toll-free at (800) 777-7931. Registration deadline is January 5.

Please send me more information on the Fletcher Steele Symposium.

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American Horticulturist

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DECEMBER'S COVER

Photographed by Jessie M. Harris

There are many horticultural symbols of the holiday season, but none so vibrant as the poinsettia (*Euphorbia pulcherrima*). Native to tropical Mexico, it was brought to the United States by botanist Joel Poinsett, who served as U.S. ambassador to that country in the 1820s. But it owes its wide popularity to Californian Paul Ecke Sr.

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Commentary



An important dimension in our world of choices was brought to the attention of members of the Allyn's Creek Garden Club at our last meeting. We met at the home of Helen and Joe Taylor in Honeoye Falls, New York, which is just a few miles from Rochester. Joe has been an avid birder and naturalist all his life. He was the very first in North America to record 600 birds, and has since attained the 700 mark, which distinguishes great birders and speaks of their keen interest and dedication. Fellow club members were all anxious to hear

about the latest developments in his new butterfly garden.

Joe reported that his *Buddleias*, *Asclepias*, *Monardas*, and other flowering plants were indeed attracting a number of butterflies, but nothing like the quantity he remembered as a child growing up in Brighton, a Rochester suburb. So he looked up the food of the butterflies' larval stage. Caterpillars are very host-specific; among their favorites are weeds such as thistles, nettles, and milkweed, along with some treasured garden plants and trees. He noted that the dedication of gardeners to being weed-free and insect-free means using weed killers and pesticides that are dramatically reducing the number of butterflies.

Joe's talk made us realize that the relationship between butterflies and plants is even more intimate and complex than we imagined. We all knew that henceforth, weeding our gardens would take on a new meaning, and holes in foliage would be given better evaluation. The next day, I felt guilty when I went out to do my routine weeding! I wondered what "friend" was going to be hungry as a result of my tidiness!

The choices are clearly ours. How weed-free do we need to be? How much fertilizer does our lawn really need? Do we need routine feeding and spraying programs before the problems appear? And what about the quality of our soils? Can we afford to part with our leaves and grass clippings? We rake the perfect mulch away, to be hauled off at huge expense by our cities, then buy another to take its place. Are we all using biodegradable garbage bags and paper instead of plastic?

My friends, we have a major role to play in this environmental crisis. Each of us can make a big difference. Gardeners are the sort of practical, sensitive people needed to lead this renewal. Liberty Hyde Bailey, in describing an ideal society in which all people would unite to serve the public interest, proclaimed: "Its principle of union will be the love of the Earth, treasured in the hearts of men and women." Smart choices need to be shared with our entire membership, both those in this country and those in forty-seven other countries. Will you write me or phone River Farm the minute a great idea dawns?

This blessed holiday season is a time to rejoice about our beautiful world and renew our commitment to make a difference . . . and to understand the choices that are ours to make.

Carolyn Marsh Lindsay
President, AHS



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The Eckes Are Always Dreaming of a Crimson Christmas



Above: Paul Ecke Sr.—flanked by son Paul Jr. and grandson Paul III—proudly displays the Eckes' new 'Pink Peppermint' cultivar. Right: The Paul Ecke Poinsettia Ranch has thirty-five acres of greenhouses, which fairly explode with scarlet when bracts are at their prime.

Many of our holiday traditions are centuries-old practices imported from the Old World by our ancestors. But the poinsettia became the nation's Christmas flower beginning only seventy years ago, when a California grower who was not yet 30 hopped a train with a bright red gleam in his eye.

In the nursery business, it's doubtful that any one plant is as synonymous with any one name as poinsettia is with Ecke. Other breeders have contributed to improving the poinsettia over the years, but it was the passionate energy and marketing savvy of Paul Ecke Sr. that transformed *Euphorbia pulcherrima* from a local curiosity to the number one potted flowering crop in the United States today.

The use of the poinsettia as an advent plant is as old as many of our other Christmas customs. But its admirers were at first limited to a group of Franciscan priests

who settled near the Mexican town of Taxco in the seventeenth century. The Aztecs had cultivated the plant and used it to make a purple-red dye and a potion for reducing fever. (Some histories say that the latex from its stems was also used for poisoning arrow tips and stupifying fish. But growers emphasize that poinsettias aren't poisonous; their only "danger" is the possibility of a skin reaction to the latex in old, woody plants.) The priests transformed this wild bush, which would grow up to fifteen feet high in its native setting, into a holy plant when they gathered cuttings to adorn the setting of the Nativity Celebration. Mexicans elsewhere followed suit, and the plants became known as Flores de la Noche Buena—Flowers of the Holy Night.

The common name of the flower honors Joel Poinsett, a Southern plantation owner and botanist who became the first United States Ambassador to Mexico in 1825. He discovered the plant—which would be given

its botanical name by a German taxonomist in 1833—on a visit to Taxco and sent some to his Greenville, South Carolina, home. They prospered in his greenhouse and he shared cuttings of this tropical rarity with a few privileged friends.

By 1902, when a German immigrant farmer named Albert Ecke arrived in Southern California, poinsettias were a popular landscape plant there. Struck by the brilliant red bracts, he decided to grow them along with his vegetables, fruit trees, and other outdoor flowers. Fields of them were planted along Sunset Boulevard, where his son Paul set up stands to sell the freshly cut flowers to passing motorists. Busloads of tourists would gasp at the masses of strange and striking flora.

Albert Ecke died in 1919 and the business was inherited by 24-year-old Paul, who began looking around for some elbow room for his family and the poinsettias to which he had decided to devote his energies. He and later, Paul Jr., began buying



Toward Redder Reds, Better Branching

A recent issue of *Professional Plant Growers Association News* observes that most poinsettias grown today are sports from one of four groups: Annette Hegg, from the Netherlands; Gutbier, from Germany; Eckespoint, from California; and Mikkelsen, from Ohio.

Of the four, Paul Ecke Poinsettias markets three for all North America. They are the breeders of the Eckespoint group, which consists of sports from six different families; cooperate closely with the Gutbier breeders and distribute their three lines of poinsettias; and market the Hegg poinsettia families. Hegg is considered outstanding for its free-branching habit, while Gutbiers are popular in the American South because of their heat tolerance. Both European lines offer red, white, pink, and marble sports.

James Mikkelsen bred the 'Paul Mikkelsen' poinsettia that Paul Ecke Jr. credits with launching a new era in poinsettia breeding in 1963, and which also was marketed by Ecke at that time.

'Paul Mikkelsen' is no longer grown, said his son, Ed Mikkelsen, because it didn't branch well. "We were able to develop plants with the same qualities that were a little freer-branching."

Mikkelsen explained that poinsettias are basically of two types. The earliest were all uprights, which had to be pinched to encourage branching, and were usually planted at least three to a pot to give a bushy effect. Then in 1969, Hegg developed a self-branching, dark red poinsettia that Mikkelsen said has become the current standard.

This year's most popular color combination appears to be dark red bracts against dark green leaves. Mikkelsen said their 1986 'Merrymaker' was the first of these. This year they are offering 'Yuletide', a 'Merrymaker' mutation whose bracts are not as dark a red, but which is free-branching.

The Ball Seed Company in West Chicago, Illinois, which does not breed its own poinsettias but markets a poinsettia family called "Peace," is entering the dark red-dark green sweepstakes with 'Cheers'. Product manager Mark Chalmers said that compared to older cultivars, it has branches that are more upright and stronger and more flowers near the top of the plant.

Ecke's poinsettia with bright ruby bracts and dark green foliage is 'Lilo', which their catalog says is also the longest lasting poinsettia ever. Also new from Ecke, in addition to their yellow, speckled, and pink "novelties," is 'Celebrate'. It is heralded for bracts that bend slightly upward, giving the plant an airy appearance. 'Celebrate 2', which is expected to be available in 1990, is free-branching, in addition. A 'Celebrate Pink' is currently under trial.

New to Mikkelsen's this season are three genetic dwarfs, which means that subsequent generations won't revert to a taller form. These are 'Mini Minstrel', a red; 'Mini Mirabelle', a white; and 'Mini Minneken', which Ed Mikkelsen said is the only true genetic pink. Most pink poinsettias appear to be that color because the red of the two internal histogenic layers of the bract are showing through an outer layer, or epidermis, that has no pigment. Eventually, these plants may revert to red. The 'Minneken' actually has pink pigment, he said, "almost a salmon."



Marble poinsettias, once a novelty, are now a standard.

land in Encinitas, where there was an abundance of frost-free land, proximity to rail lines, and, rumor had it, an eventual source of irrigation from the water district that supplied Los Angeles. The father and son took a chance that the rumor was true (it was), eventually acquired several hundred acres and had them zoned as an agricultural preserve to protect it from subdivision.

In 1923, Paul Sr. found a seedling variety called 'Oak Leaf' that was to put the Eckes' vegetable days forever behind them. The known history of the plant is that it was being grown by a Mrs. Enteman of Jersey City, New Jersey; Ecke obtained some cuttings and began selecting and developing their sports. In 1929, he found one that could be successfully grown indoors as a potted plant. The die was cast; most of the rest of the operation was forsaken as he began touting the virtues of this improved plant across the nation.

At that time the closest thing the rest of America had to a Christmas flower was the cyclamen, says Paul Jr., who heads the business now that his father is 94. "There were others growing and selling poinsettias, but not that much interest in the kind of business that he wanted to pursue: selling mother plants that commercial people in the Midwest and East could use as a source of fresh stocks for cuttings. It was a whole new twist."

Paul Sr. hit the road with his new idea, first by train and then by automobile. One of the nurserymen he called on was Elbert Bachman, whose family business in Minnesota was even older than the Eckes'. Like them, the Bachmans had started growing vegetables before moving on to flowers. But poinsettias weren't among them, says Todd Bachman, the current president. "They are almost impossible to start from seed, and it wasn't practical for Northern growers to carry over their own stock. We were without a viable source. The Eckes made it easy and convenient to get the raw materials."

Many others agreed. The plants themselves were improving, and a cost-effective operation quickly made the Eckes the predominant poinsettia growers in the country, recalls Paul Jr. "Between the '20s and '40s, it was a bigger job every year. Nearly all of the crop was produced in the field, and new varieties came from sports or mutations."

All of the poinsettias of any commercial value continued to be sports of 'Oak Leaf',

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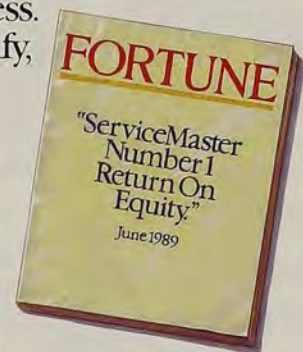


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most selected and developed by Paul Sr. Most were as fragile as they were beautiful. All that changed in 1963. The turning point was a cultivar called 'Paul Mikkelsen', bred by Ashtabula, Ohio, nurseryman James Mikkelsen from two Ecke selections, 'Barbara Ecke Supreme' and 'Ecke's White'.

His son Ed Mikkelsen, now president of Mikkelsen's, Inc., explains that the cross was made to infuse the long-lasting qualities of 'Ecke's White', a tetraploid sport, with the standard red color of 'Barbara Ecke Supreme', a diploid. A tetraploid has twice the number of chromosomes as in a normal or diploid cell. The result of this unusual cross was a dramatically improved plant, says Ecke, "in terms of the stress and strain it could take. It launched a whole new world of really new varieties that were totally different in form and color."

Mikkelsen said that prior to 1963, the peak of poinsettia color was likely to last only a few days. Leaves would dull and then drop off, leaving a pathetically bare stem. "It was a lot like the Easter lily; it's not much good if it's not blooming on Easter." Thus growing and shipping had to be meticulously timed; sellers had to plan on getting the entire season's supply at once. The longer lasting plant sent demand through the roof. "Before, they had been sold mainly through florist shops," said Ecke. "Now they were being sold through grocery stores, discount centers—unfortunately, too often as a loss-leader—and virtually all kinds of vendors." Mikkelsen's alone couldn't supply the whole nation with the popular new cultivar, Ed Mikkelsen said, but they could by going through the Eckes' well-established network of growers and sellers.

One of the biggest improvements in poinsettias since the early '60s has been the increased sturdiness of their stems. The older poinsettias, recalls Todd Bachman, had such weak stems that a standard trick among florists was to prop them up with pine boughs. Today, the peak selling season is between Thanksgiving and mid-December—a week or ten days earlier for commercial buyers who want them to decorate store displays—and a plant given reasonable care will still be attractive on Easter.

In the intervening years, the revolution in poinsettia breeding, combined with the shift from rail shipping to air freight, has turned the Eckes' focus away from those once-startling fields of red. Rather than

being grown outdoors and shipped by train as dormant mother plants, most poinsettias are started in greenhouses as small rooted cuttings and flown to growers. The Paul Ecke Poinsettia Ranch has thirty-five acres of greenhouses.

Where can the Ecke enterprise go from here?

For Franz Fruehwirth, a Hungarian immigrant who has been the Eckes' principal breeder for a quarter of a century, there is always the challenge of richer color, better branching, improved longevity and form.

Says Paul Ecke Jr.: "The trick is to get one that's better; that's where the rub is." While there is only so much you can do to get a redder red, there is always the challenge of regional variation. "You might have a red that grows well in Miami, but it's not the same variety that will do well in Minnesota." While no poinsettia is going to be hardy outdoors in the North, growers there appreciate a cultivar that can tolerate some coolness, from an energy standpoint, says Minnesotan Todd Bachman. Likewise, Florida growers need plants that can handle a lot of heat and light.

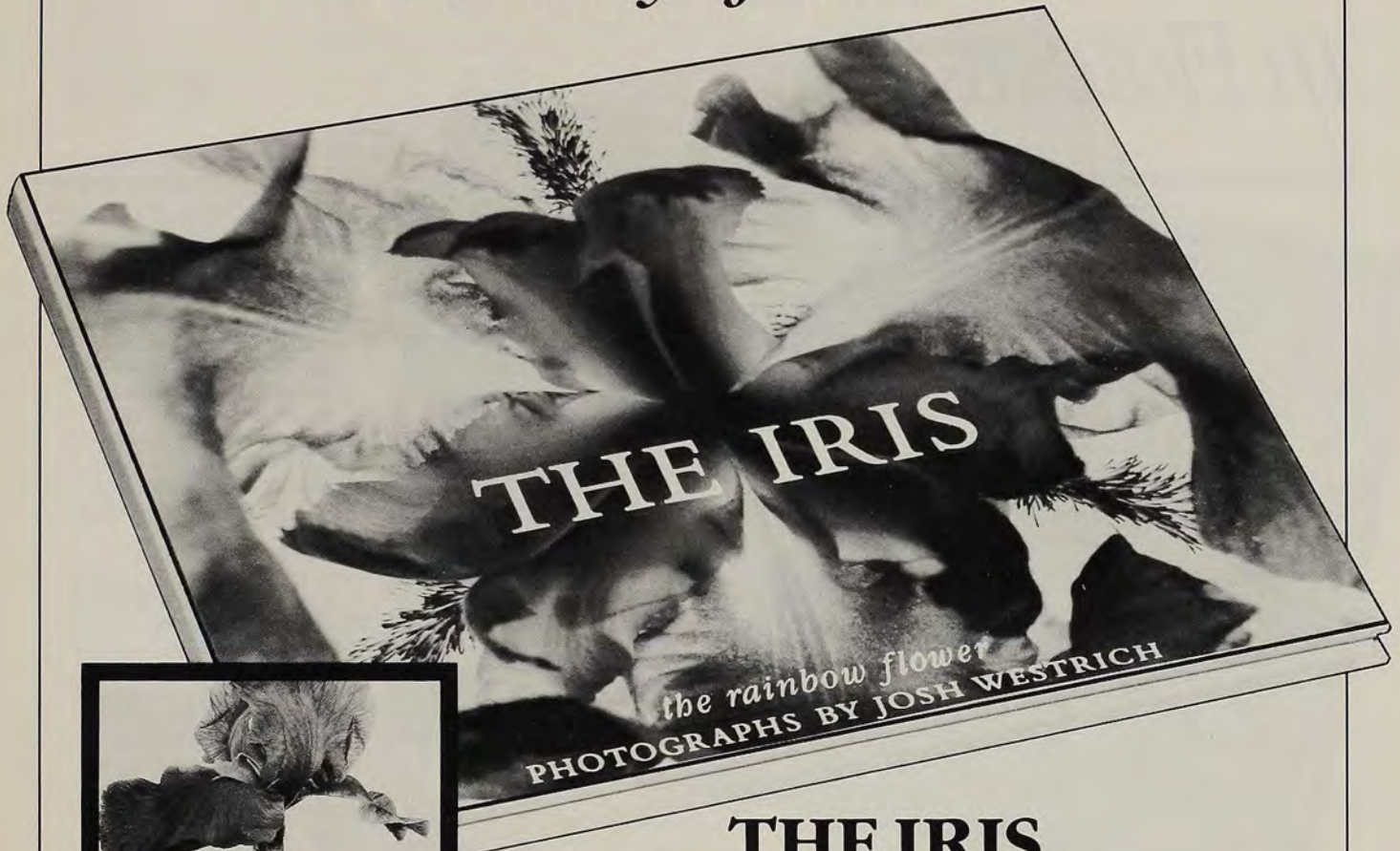
And while no one has yet proposed a blue poinsettia, each year there seems to be a new spin on the basic colors. Today, thirty-five percent of the market consists of white, pink, and variegated poinsettias. Ecke has three new "novelty" cultivars: 'Lemon Drop', which is bright yellow; 'Jingle Bells', which is red with pink flecks; and 'Pink Peppermint', which is pink softly speckled with red.

The company has recently started growing New Guinea impatiens, developed by Ludwig Kientzler of Germany. They also grow some spring-flowering plants, such as hydrangeas and Easter lilies, for local sales. But those are minor sidelines. "There's no other grower in the world," says Paul Jr., "so dedicated to poinsettias." Whatever the future holds, it was the Eckes who put poinsettias all over the map.

And Paul Jr., who said he was sure by the age of 20 that he would follow his father into this business, already has two family members following in his own footsteps. His son, also named Paul, is in charge of production for the ranch, while daughter Liz is managing those properties so wisely shielded from subdivision more than sixty years ago, but no longer used to grow Flores de la Noche Buena.

Kathleen Fisher is editor of American Horticulturist.

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Ampelopsis brevipedunculata is one of my favorite plant names. It is only slightly easier to remember than *Sarcococca hookeriana* var. *humilis*. Even avid gardeners cringe after inquiring about an unfamiliar plant only to be informed, "Why, that's *Ceratostigma plumbaginoides*. Beautiful blue flowers . . ." Latin names for plants can be cruel, appearing to be arbitrary designations conspired as part of a secret code for a secret society.

The tongue-tied gardener will appreciate that some plant names actually do not have any meaning. Although not a common practice, there are some plants designated with nonsense anagrams for names. An anagram is produced by mixing or jumbling the letters of an already existing plant name. *Tellima* is an anagram of *Mitella*.

But there really are good, logical reasons for a single, worldwide mechanism for naming plants, and fortunately or not, Latin has been chosen as the universal plant language. Most of us know that the basic

botanical name has two parts consisting of a genus and species name; this is termed a Latin binomial. But the decision about what those names should be has been made in a number of different ways.

Some names are formed from simply Latinizing common or Greek terms that describe particular aspects of the plant. *Ampelopsis brevipedunculata* (porcelain berry) is representative: *Ampelopsis* is an old name for a grapelike vine, and the species *brevipedunculata* means short flower or stalk.

The Greek and Roman mythical gods are often remembered in plant names. The genus for milkweed is the difficult name *Asclepias*. However, *Asclepias* does not seem quite as obscure when you learn that it commemorates the mythical god of medicine. Other plant names that immortalize mythical gods include *Andromeda*, *Adonis*, *Dianthus*, and *Narcissus*.

A good description of how such Latin names for plants are derived is found in William T. Stearn's *Botanical Latin* and A.W. Smith's *A Gardener's Dictionary of*

Plant Names. Both can be found in the reference section of most libraries. But there is much that these references leave out.

A primary means of naming plants has been by commemorating noteworthy figures from botanical history. In fact, hidden within apparently meaningless plant names, we have been left a legacy of botanical history waiting to be discovered. Familiar plants like magnolia, forsythia, dahlia, zinnia, and hosta have all been named for someone whose life was associated with a love for plants. These usually fall into one of four categories: plant explorers; herbalists; gardeners or directors of botanic gardens; and patrons or friends of botany.

For anyone investigating plant names, the most fascinating reference material is that describing the adventures of the plant explorers. Many of these are firsthand field accounts of plant hunting in exotic, dangerous places. Many of these adventures were life-threatening; indeed, several plant collectors died from injuries or diseases incurred during their explorations. There

Just a Few of Those Made Famous in Flora

Plant Explorers

Name	Date	Genus	Common Name	Comments
Clarke Abel	1780-1826	Abelia	glossy abelia	English, collected in China.
George Kamel	1661-1706	Camellia	camellia	Jesuit, collected in Philippines.
William Clark	1770-1838	Clarkia	clarkia	Lewis and Clark exploration of North America.
James Cunningham	? -1709	Cunninghamia	China fir	English, collected in China.
Abbe Armand David	1862-1873	Davidia	dove tree	French missionary, collected in China.
David Douglas	1798-1834	Douglasia	douglasia	Scottish, collected in North America.
William Houston	1695-1733	Houstonia	bluets	Scottish, collected in Central America.
Pierre d'Incarville	1706-1757	Incarvillea	incarvillea	French missionary, collected in China.
Peter Kalm	1715-1779	Kalmia	Mt. laurel	Finnish, collected in North America.
Meriwether Lewis	1774-1809	Lewisia	lewisia	Captain, Lewis and Clark exploration.
Walter von Saint Paul-Illaire	1860-1910	Saintpaulia	African violet	Collected the African violet in East Africa.

Herbalists

Leonhart Fuchs	1501-1566	Fuchsia	fuchsia	German herbalist noted for woodcuts.
John Gerard	1545-1612	Gerardia	gerardia	One of the first herbals written in English. Well read. Written material and illustrations mostly plagiarized from earlier herbals.
Mathias de l'Obel	1538-1616	Lobelia	cardinal flower	Flemish herbalist.
Adam Lonitzer	1528-1586	Lonicera	honeysuckle	German herbalist.
Nicholas Monardes	1493-1588	Monarda	bee balm	Spanish herbalist.

Gardeners or Directors of Botanical Gardens

J. F. Dieffenbach	1790-1863	Dieffenbachia	dumb cane	Royal Palace gardens, Vienna, Germany.
William Forsyth	1737-1804	Forsythia	forsythia	Royal gardens, Kensington, England.
Gottlieb Gleditsch	? -1786	Gleditsia	honey locust	Botanic garden, Berlin, Germany.
Thomas Hoy	1788-1809	Hoya	wax plant	Syon house, Isleworth, England.
Pierre Magnol	1638-1751	Magnolia	magnolia	Botanic garden, Montpellier, France.
Jean Robin	1550-1629	Robinia	black locust	Royal gardens, Paris, France.
Wilhelm Sinning	1794-1874	Sinningia	gloxinia	University gardens, Bonn, Germany.
John Tradescant	1608-1662	Tradescantia	spiderwort	Royal gardener to King Charles I.

KALMIA *Ericaceae*. About 6 spp. of evergreen or rarely deciduous shrubs, native to N. Amer. and Cuba. **K. latifolia**. MOUNTAIN LAUREL. Shrub or small tree, to 10 ft. or more; leaves alternate, sometimes opposite or in 3's, elliptic, to 5 in. long; flowers in terminal, glandular-pubescent corymbs, rose-colored to white with purple markings inside. Genus name honors Peter Kalm, a Finnish pupil of Linnaeus, who was sent by the Swedish government to report on the natural resources of North America in the mid-1700's. The species name *latifolia* refers to mountain laurel's broad leaves.



HISTORY

is a particularly interesting account of the travels of E.H. Wilson (1876-1930) in China by Peter Chvany in the May 1976 *Arnoldia*. The article, "E.H. Wilson, Photographer," is illustrated with fascinating photographs of people and places of China.

Other colorful personalities who have been remembered in plant names were the early herbalists. John Gerard (1545-1612), who was commemorated in *Gerardia*, was an English herbalist who compiled *The*

Herball or Generall Historie of Plantes. Unlike most of the herbals of that period, which were written in Latin, Gerard wrote his in English. It was very well received by the general literate populace, allowing *The Herball* to go through several editions and reprints, the most recent in 1975.

However, Gerard has been maligned for plagiarizing an English translation of *A New Herball, or Historie of Plants* by D. Rembert Dodoens, who originally wrote

the work in German. The translator, a Dr. Priest, was unable to complete the work because of a fatal illness. Subsequently, Gerard helped himself to the portion that had been translated. However, his book's success was due largely to his writing style, and he expanded it to include many of his own observations and insights. *The Herball* was filled with folklore, but one account does lend some insight into Gerard's veracity. He claims to have personally seen

More Botanical Immortals

Botanists, Physicians, or Scientists

Name	Date	Genus	Common Name	Comments
Karl von Bergen	1704-1760	Bergenia	bergenia	Professor, Frankfurt, Germany.
Samuel Brunner	1790-1844	Brunnera	brunnera	Botanist, Switzerland.
Adam Buddle	1660-1715	Buddleia	butterfly bush	Botanist, England.
Juan Castillo	? -1794	Castilleja	Indian paintbrush	Botanist, Spain.
John Clayton	1686-1773	Claytonia	spring beauty	Botanist, Virginia, USA.
Anders Dahl	1751-1789	Dahlia	dahlia	Botanist, Sweden.
Antoine Duchesne	1747-1827	Duchesnea	mock strawberry	Botanist, France. Father of the modern strawberry.
John Fothergill	1712-1780	Fothergilla	fothergilla	Physician, England.
Johann Eschscholz	1793-1831	Eschscholzia	California poppy	Botanist, Russia.
Alexander Garden	1730-1791	Gardenia	gardenia	Physician, South Carolina, USA.
Francois Gaultier	1708-1756	Gaultheria	wintergreen	Physician and botanist, Quebec, Canada.
Joseph Gay-Lussac	1778-1850	Gaylussacia	box huckleberry	Chemist, France.
Conrad von Gessner	1516-1565	Gesneria	gesneria	Botanist, Switzerland. Credited with introducing the tulip to Europe.
Adrian Haworth	1768-1833	Haworthia	haworthia	Botanist, England.
Stephen Hales	1677-1761	Halesia	Mt. silverbell	Scientist, England. Father of plant physiology.
Johann Heucher	1677-1747	Heuchera	coralbell	Professor of medicine, Wittenberg, Germany.
Nicolas Host	1761-1834	Hosta	hosta	Physician, Austria.
Carl von Linne	1707-1778	Linnaea	twinflower	Physician and professor, Uppsala, Sweden. Father of plant nomenclature. Latinized his own name to Linnaeus.
Bernard M'Mahon	1775-1816	Mahonia	mahonia	Horticulturist, USA.
John Mitchell	1711-1768	Mitchella	partridgeberry	Physician, Virginia, USA.
Olof Rudbeck	1630-1702	Rudbeckia	black-eyed Susan	Professor, Sweden.
William Tolmie	1830-1866	Tolmiea	piggyback plant	Physician and botanist, Scotland.
Caspar Wistar	1761-1818	Wisteria	wisteria	Professor, Pennsylvania, USA.
Christian Weigel	1748-1831	Weigela	weigela	Professor, Germany.
Johann Zinn	1727-1759	Zinnia	zinnia	Professor, Germany.

Patrons or Friends of Botany

Michel Begon	1638-1710	Begonia	begonia	Governor of French Canada — Patron.
Henry Compton	1632-1713	Comptonia	sweet fern	London Bishop — Patron.
Johann van der Deutz	1743-1788	Deutzia	deutzia	Dutch patron.
Benjamin Franklin	1706-1790	Franklinia	Franklin tree	Politician, inventor, and writer.
Thomas Jefferson	1743-1826	Jeffersonia	twinleaf	Politician, horticulturist, and patron.
John Stuart	1713-1792	Stewartia	stewartia	Politician in England — Patron.

the barnacle or goose tree. This remarkable tree produced shells similar to an oyster from which emerged a feathered hatchling similar to a goose.

There are less familiar figures in botanical history who might go totally unnoticed without being commemorated in plant names. For instance, the mountain silverbell's genus name, *Halesia*, commemorates an eighteenth century scientist, Stephen Hales, who is remembered as the "father of plant physiology." But his work in that field is not the only reason his name is commemorated with this genus. Hales, who was also an ordained minister in England, became a dedicated member of the board of trustees for the colony of Georgia in America. The mountain silverbell, an attractive little tree native to the Southeastern United States, was named *Halesia* in memory of Hales's apparently significant work on behalf of colonial Georgia.

Commemorative names can also provide insights into the personality of the eighteenth century botanists who chose them. The earnest work of cataloging the plant kingdom with the binomial system began in 1737 with the publication by Carl von Linne (Linnaeus) of *Critica Botanica* and *Genera Plantarum*. At that time, the idea of a binomial system of nomenclature for plants was not a new concept, nor was it universally accepted by Linnaeus's contemporaries. A particularly vocal critic of the Linnaeus binomial system of nomenclature was Johann Siegesbeck. In appreciation for his critical evaluation, Linnaeus immortalized his name with the genus *Siegesbeckia*, a bad-smelling weed in the composite family.

Despite such criticism, a rational system of classification was desperately needed and Linnaeus tenaciously advocated his system of nomenclature based on the floral characteristics of the plants. The eighteenth century European's world was rapidly expanding, and new plants were being introduced from China, North and South America, and Australia. Europeans developed a passion for new plant introductions; plant explorers, financed by governments and wealthy patrons, were dispatched throughout the world. Eventually, Linnaeus received a professorship at the University of Uppsala in Sweden, where he developed a reputation as a teacher and lecturer. Linnaeus established correspondences with botanists throughout the world, and plant collectors sent him new plant species for cataloging.

Linnaeus was a complex individual, self-conscious and self-important, alternately viewing himself as the great reformer of botanical science, or as an insignificant, disregarded individual resembling the small plant, *Linnaea borealis* (twinflower). Linnaeus chose this diminutive woodland wildflower to commemorate himself and he can be seen carrying or wearing it in several of his portraits. Indeed, his selection of his contemporaries for commemoration in plant names probably reflected his own desire to be remembered as a great botanist. Writing in *Critica Botanica* in 1737, Linnaeus said, "Generic names formed to preserve the memory of a botanist . . . I retain as a religious duty."

Being commemorated by Linnaeus, however, did not necessarily reflect monumental botanical accomplishment, but often illustrated the network of historical figures linked by a common interest in and love of plants. For example, Peter Kalm, who was commemorated with *Kalmia* (mountain laurel), was a student of Linnaeus. While collecting plants in North America on a commission from the Swedish government, Kalm met Francois Gaultier, physician to the governor of Quebec. At that point in botanical history, the medical and botanical fields were still closely allied; Gaultier helpfully guided Kalm to the habitats of native plants around Quebec. After Kalm returned to Sweden, he asked Linnaeus to commemorate Gaultier with the medicinally useful North American plant *Gaultheria procumbens*, from which the oil of wintergreen was extracted.

Because there is no single comprehensive reference book on the origin of plant names, information is scattered, but the hunt for these historical personalities is part of the fun. For instance, since recently moving to Kentucky, I have learned that the genus *Shortia* (oconee-bells) commemorates Charles Short, an early nineteenth century Kentucky explorer and botanist. Material on Short is not easy to find, but I am determined that a biographical study is available somewhere.

For others with an easy-chair interest in this area, I suggest searching for a rare book collection that contains many original botanical works and illustrations. Rare book collections can be found at many university libraries, botanical museums, and some botanic garden libraries.

Dr. Robert Geneve is assistant professor of horticulture at the University of Kentucky.



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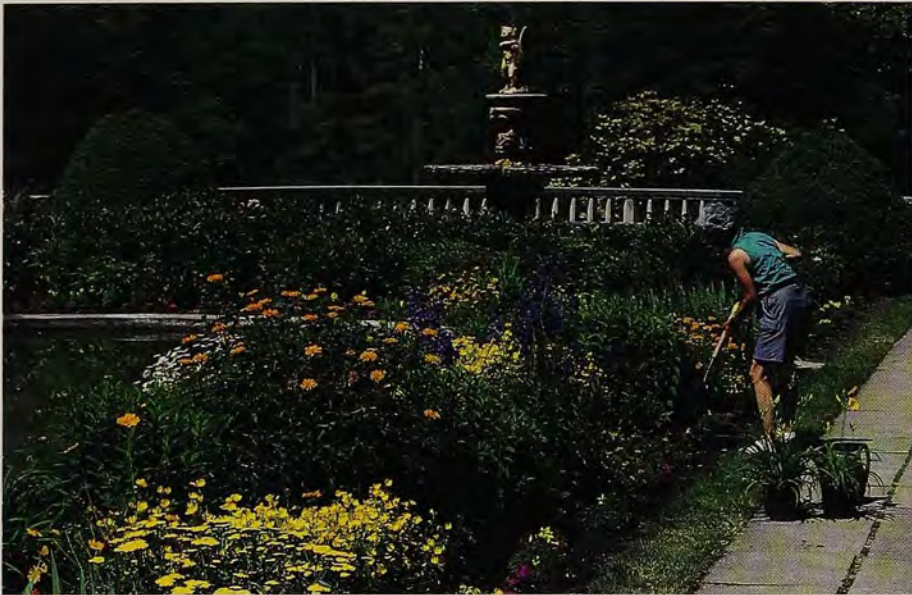
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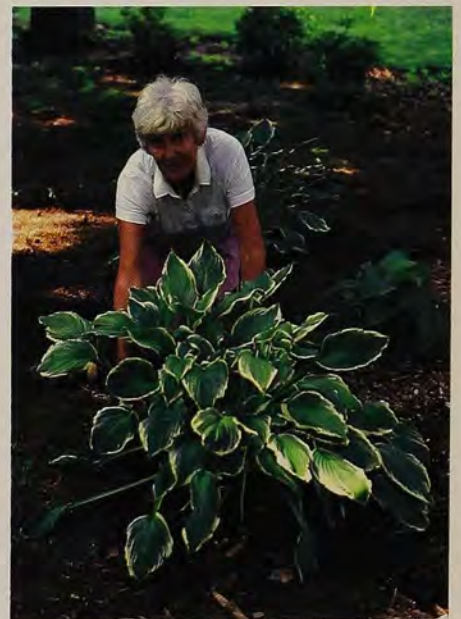
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The Devoted **VOLUNTEERS** *of Cranbrook House*

STORY AND PHOTOS BY
JUNE L. HICKS

Imagine how much gardening you could accomplish with an extra 17,000 hours each growing season. That is the amount of time lavished by volunteers on the forty acres surrounding magnificent Cranbrook House in Bloomfield Hills, Michigan. Without that measure of devotion, the gardens would probably no longer exist.





Designed by Albert Kahn, Cranbrook House was built in 1908 by George Gough Booth, publisher of *The Detroit News* and his wife, Ellen Scripps Booth. Upon their deaths, it was willed to and became part of the surrounding Cranbrook Educational Community, which includes Cranbrook Schools, Cranbrook Academy of Art and Museum, and the Cranbrook Institute of Science.

While the Booth family lived on the estate, they employed eighteen gardeners. The staff was drastically cut after World War II when the Booths died. By the late 1960s, the gardens surrounding the house were neglected. Since there was no endowment left for either house or gardens, they proved too costly for the other Cranbrook institutions to maintain, and thought was given to tearing down the house and subdividing the property.

The idea appalled George Booth's son Henry, who, while he now lived in another, nearby Bloomfield Hills estate, had after all grown up at Cranbrook House. In 1970 he called together a group of local garden writers and garden club members and explained how everything was deteriorating. What to do?

The next year, a nucleus of eighteen enthusiastic volunteers, mainly from Bloomfield Hills and Birmingham garden clubs, formed the Cranbrook Auxiliary to maintain, preserve, and improve the grounds around the house.

Patty Taylor and the late Virginia Berridge became cochairs to draw up the by-laws. "When we passed a hat around for money, we ended up with \$17," recalls Taylor, "enough for our first mailing."

Sally Riemenschneider recalls being appointed as the first chairman directly in

Top left: The west terrace garden receives the special attention of Gardens Chairman Polly Spaulding. Above: The sunken garden was used as a kitchen garden between 1911 and 1921. Now it features a spectacular summer display of annuals in a serpentine pattern; spring finds it filled with tulips. Bottom left: Longtime volunteer Patty Taylor shows off a hosta recently planted near the entry trail.



charge of garden work. "I had my hands full, since I had six young children at home when I took on this job."

Her qualifications? Not many, she's willing to admit, except that she did have one summer horticultural course while she was a student at Michigan State University. It taught her what was good in landscaping and what was not so good, and to appreciate vistas. "And that's what we excel in here at Cranbrook—wonderful vistas!"

When Booth bought the property in 1904 he was attracted by the rolling hills. They reminded him of Cranbrook in Kent, England, where his family came from. He had a vision and was willing to spend money to create it. While he called in technical experts to guide him in fulfilling his dream, he was his own primary landscape architect.

Riemenschneider had grown up in Bir-

mingham and Bloomfield and used to ride by Cranbrook House on her bike. One day she had even hopped the wall and met the head gardener, Englishman Alger Munt. "Emphasis here is on natural beauty," she says, "although the statues in the gardens are fabulous, too."

The volunteers' first year was less than glamorous. Cranbrook had just one full-time gardener and helper. Volunteers had their hands full just mowing lawns and watering the beds. So that summer they mainly pulled weeds.

The first fall, they replaced many daffodils on Daffodil Hill, which originally was planted in 1954 as a surprise gift to the Booths on the fiftieth anniversary of their purchase of the property.

As soon as everything started to look presentable, the auxiliary began selling tickets at the gatehouse so the public could

visit. Now the group had a small source of revenue.

In the second year volunteers continued to clean up and weed the beds. There still wasn't much money, but local gardeners began offering them choice plants.

A renowned plantswoman and hybridizer, Lee Armiger of Southfield, died in 1972. When her lawyers called and asked if Cranbrook would like some of the plants, the answer was an immediate "yes." When the volunteers arrived the next spring at the Southfield garden they found wonderful daylilies plus other useful perennials waiting for them along with Armiger's former gardener extraordinaire Rudy Fedus, who announced that everything dug that day would have to be replanted by night-fall. "When do we start?" asked Fedus. He has been working at Cranbrook as a volunteer ever since that day when he came



to help replant his former employer's botanical bequest.

Soon after, Armiger's estate also donated a collection of some 100 choice evergreens. Old stock could now be discarded and replaced with the best plant materials. Volunteers started redoing the grounds one garden at a time. Through the years, they kept finding gardens they didn't know they had; in other cases, new ones have been created.

One summer day in 1971, Riemschneider spotted stepping stones and went down to investigate. She found a bog garden completely hidden in overgrowth. That fall, workers pulled out ten truckloads of material.

That same year there was also a major addition, when the Herb Society of Southern Michigan, under the direction of the late Mary Gerathy, established an herb

garden in the brick-walled area that had been the drying yard for clothes. The brickwork that edges the beds and provides walkways around them has just been redone.

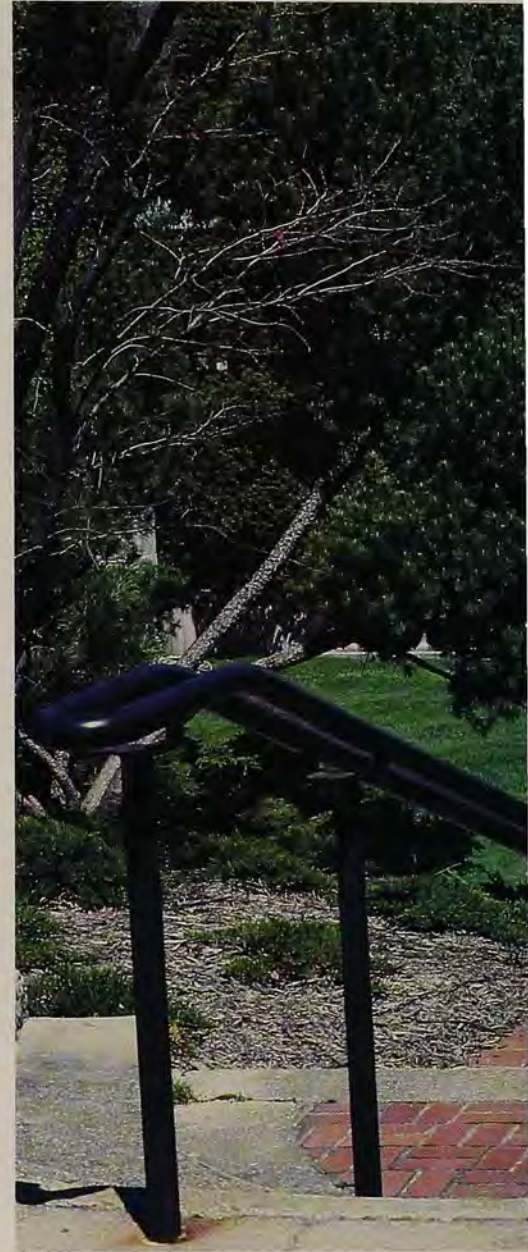
In 1972, Dorothy Moroff was walking her champion flatfoot retriever on a corner of Cranbrook and stumbled across an Oriental garden so choked with weeds it couldn't be seen. Reclamation was started immediately on the area, which George Booth's father had built in 1931.

In 1973, Maja Schjolin, a Cranbrook neighbor, began designing a wildflower garden in the woods behind the sunken garden. Schjolin has since died, but her garden has been an ongoing project.

In 1980 when Phyllis McLean was gardens auxiliary president, a program was started to clean up as many of the statues and ornamental urns as possible. Some 200

Opposite, top: Olga Omelianoff (left) and Eva Proudfoot work in the perennial beds around the west terrace pool. Opposite, left: Spring blooms in the library garden, also known as Ellen's garden in honor of Ellen Scripps Booth. Opposite, right: A della Robbia pot of bright flowers bids a welcome at the entrance to Cranbrook House.

Above: For the first nine years that the Booths owned the property, this view was unobstructed lawn. It became the west terrace in 1913, when the addition of the long, perennial-bordered pool made it one of the most dramatic vistas at Cranbrook House.



items were inventoried. Under the direction of professional artisans, volunteers cleaned many of the marble pieces with mudpacks. To remove fertilizer salts that had accumulated on the large terra cotta pots over the years, they were given what amounted to a whirlpool bath for pottery by being soaked in circulating hot water. The bronze statues, too difficult for amateurs to clean, were sent to the Detroit Institute of Arts laboratory.

In 1984 the boathouse on Kingwood Lake was restored, and three years later, the greenhouse, built in 1910, received a new skin when a firm in southern Ohio that specializes in antique greenhouses put in new glass. The resuscitation of the greenhouse enabled volunteers to work year-round. Many of them participated in growing 1,000 geraniums that they sold at their first spring plant sale. It was such a

success that now plant sales take place in spring and fall, raising a great deal of money for the auxiliary.

Although George Booth's son Henry died in February 1988, he lived to see his dream of refurbishing the house and gardens come true. Today, when visitors enter by the ticket house at the south gate, they are likely to lose count of the gardens they will pass through before they exit.

They walk up an inviting winding trail to the pillar entrance at the top of the meadow, then cross the bridge to the "mountain," a lovely knoll shaded by evergreens that stars a weeping Zeus and a scaled-down version of the famous Bocca della Verità statue of Rome.

Then down the steps they come, into the circular side court of the house and through a side gate to see the library terrace (also known as Ellen's garden, in honor of Mrs.

Booth), the promenade, the west terrace with its dramatic rectangular pool, the north terrace, the circular terrace, the old north terrace, the north garden, the wishing well, the herb garden, the east terrace and finally, after a complete circle, the spectacular sunken garden, glowing with tulips in the spring and annuals in the summer.

In 1974 a second auxiliary was formed to serve and improve Cranbrook House as a cultural center. Among the events that take place there are five to six concerts each year by the Cranbrook Music Guild, performances by the Saint Dunstons Theater of Cranbrook, and a series of evening classes, such as art appreciation and writers' workshops, sponsored by a community group called Cranbrook P.M. In early 1977, the two auxiliaries joined to become Cranbrook House and Gardens Auxiliary, which now has more than 500 members.



However, the groups still have separate officers. The current gardens auxiliary chairman is Kathleen Sheean; the house auxiliary president is Mary Root.

The president of the Cranbrook Education Community, Lillian Bauder, and her administrative staff now have offices in Cranbrook House. Nevertheless, the volunteers continue to provide the lion's share of the labor. In 1988, the house auxiliary donated some 5,000 hours. When gardens chairman Polly Spaulding hears the estimate of 17,000 volunteer garden hours bandied about, she gets a bit nervous, and hastily notes that this includes not only time laboring in the gardens but also taking ticket money at the gatehouse, tending plants in the greenhouse and selling them at the semi-annual sales, and attending board meetings and craft workshops, where they make items to be sold at the benefit

plant sales. But since most of these activities lead to raising money to buy and maintain plants on the grounds, it seems fair enough to count them all.

There are about thirty volunteers who work in the gardens three times a week or more during the growing season. (That's not counting those who lend helping hands to plant in the spring but don't come back for maintenance.) Usually there are two full-time paid gardeners on the Cranbrook House staff year-round, with two more during the summer. They do most of the mowing and edging, hauling and fixing things, and watering.

"We get to do the fun stuff in the gardens," says Spaulding, who's been doing this for ten years. In the spring there's a lot of cleaning up to do, dividing of perennials, and planting of annuals. For that reason, most redesign goes on at this time.

Left: Daffodill Hill was created in 1954 to mark the golden anniversary of the Booths' acquisition of the property. Right: The old north terrace provides a peaceful view of Kingswood Lake.



Top left: Betty Trost adds a splash of bright pink chrysanthemums to Ellen's garden. Ellen Scripps Booth preferred flowers in shades of lavender, purple, and pink. Top right: Dogwood blooms in the Oriental garden, which was buried in weeds when a volunteer walking her dog discovered it in 1972. Above: The turtle fountain in the circular terrace was one of the numerous sculptures cleaned and restored around 1980. The fountain is a copy of the Fontana della Tartarughe, which stands in a small piazza not far from St. Peter's in Rome. Opposite: Frothy pink redbud trees rim the upper north garden in the spring.

The summer is devoted primarily to maintenance. Although weeding and deadheading of flowers take up most of their time, during the summer of 1987 the drought had volunteers hauling buckets of water where sprinklers didn't reach.

In the fall more redividing of perennials and some redesigning take place. Volunteers can also be found planting some 6,000 tulips in the sunken garden and 3,000 daffodils on Daffodil Hill. Since the hill is covered with grass and can't be dug up, full-time Cranbrook staff members drill holes and volunteers drop in the bulbs and cover them up.

Each year the auxiliary gives a "Golden Bee" award to the volunteer with the most hours. In 1985, Spaulding's 627 hours won her the award.

Spaulding was area chairman of the dramatic lower west terrace and reflecting pool

before she became overall gardens chairman, and if you want to find her, that is still the first place to look.

"Our goal," explains Spaulding, "is to have an area chairman for each garden around the house." That would be about twenty, who would then be given volunteers to help maintain and groom it weekly. The area chairman can initiate changes, but must have her plans approved by the overall design committee.

Current gardens chairman is Jane Clark, who won the Golden Bee in 1988 with 800 hours. This pin is one incentive for volunteers, but there are others.

"We have so much fun!" explains Clark. On Henry Booth's birthday each August 11, a workday is scheduled in the tiny garden that honors him. Twenty to thirty volunteers appear to sweep, prune, weed, visit, and partake of the annual buffet. "Some



probably come mainly for lunch,” the gardens chairman admits.

In late May, when tulip bulbs are lifted to make way for planting of annuals, bulbs are sold at a reasonable price to any volunteers who come to help with that chore.

For one volunteer, Cranbrook is an outlet for her love of gardening, now that she and her husband have given up their house for an apartment. Clark has a garden of her own at home, but comes for the camaraderie and the sense of history. “I love all those people,” she says. “It’s rewarding. I feel like I’m helping preserve something important.”

“It’s a horticultural education,” says another volunteer, Betty Troost, who has been working in the gardens since their rejuvenation began. “I’m a dyed-in-the-wool dirt gardener and welcome a challenge.”

That’s why, back in the early ’70s, she

was asked to put an English border in what is now referred to as the north herbaceous border. She struggled at first without funds, inviting everyone to bring plants from their own gardens (and bringing many from her own) and with woodchucks that moved in to devour half of that garden every year.

Having prevailed and produced stunning results, Troost was then asked to take

Visiting Cranbrook

The Cranbrook gardens are open daily from 10 to 5 p.m., May through September. In October, the gardens are open 1 to 5 p.m. weekends only. Children are free; admission is charged for adults. For more information call (313) 645-3149.

on the development of what is called Ellen’s Garden—three strip gardens just in back of the library. She knew that Ellen Scripps Booth had preferred blooms of lavender, purple, pink, and gray. This was another new challenge for Troost, who had never worked with those colors. She pulled it off beautifully with giant alliums, pink yarrows, perennial salvias, pink and purple petunias, along with dusty millers and artemisias.

Riemenschneider suggests that Cranbrook House and its gardens contain the three ingredients that great gardens require: mature trees, rolling terrain, and water. “It takes 400 years,” she says, “for a great garden to evolve. We’re some eighty years toward that.”

June L. Hicks retired two years ago after thirty-two years with The Detroit News, where she was garden editor.

A Bountiful Haven on **Tortola**

By Sally Dick-Read

The British Virgin Islands are a haven of tranquil beauty, washed by the clear turquoise waters of the Atlantic and Caribbean, warmed by the sun, and cooled by the friendly trade winds. Visitors come to sail, to dive, or just to laze in the sun. Some fall so deeply in love with the islands that they return again and again until they conclude that this is where they want to be for the rest of their lives. Not everyone can just pull up stakes and go. But one who did was Paulina du Pont Dean, who, in 1965, made the big decision to leave the rolling hills of Wilmington, Delaware, where she grew up, for the warmth and beauty of the Caribbean island of Tortola.

Gardens and gardening had been very much a part of Dean's early upbringing. The rich and humid smell of the earth after a heavy tropical downpour is to her reminiscent of Longwood Gardens, planted by her uncle, Pierre du Pont, originally as a pleasure garden for him and his family and now one of the country's major public display gardens and botanical resources.

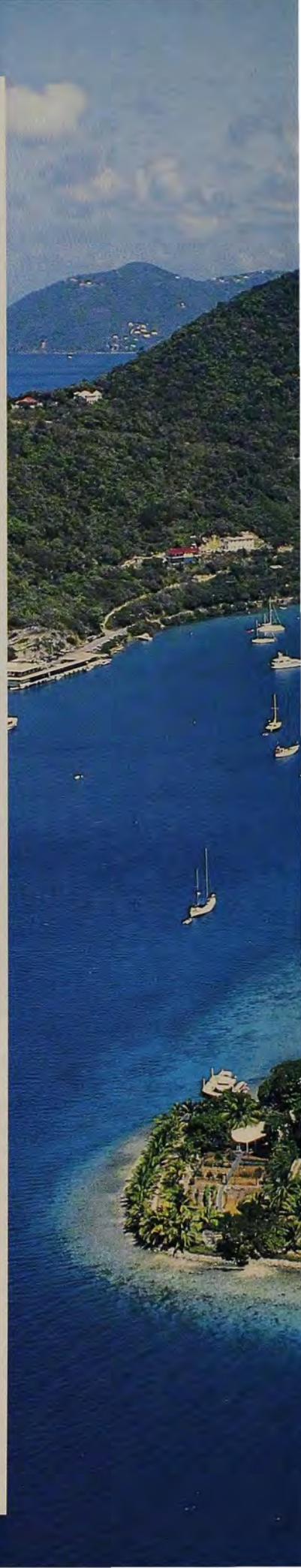
Her uncle had a tall and splendid greenhouse at Longwood in which he grew rare fruit trees espaliered on wires stretched across the building. Dean's mother loved to garden too, and Dean remembers that du Pont would send her mother the most exquisite apricots, peaches, grapes, and bananas in flower boxes packed in pale green tissue. So it's not surprising that Dean should have inherited a love of horticulture.

But when she moved to Tortola, she did not find a ready-made paradise. The point of jungleland she bought took seven years to clear to her satisfaction, so persistent were the vines, wild tamarinds, and undergrowth fighting back against men that were employed to bring order out of chaos with machetes, diggers, and stumpers.

It was not until 1976 that she was able to move into the barely finished "Meown," whose main house consists of three separate buildings: a kitchen, a library, and a bedroom-dressing room. Each has its own view and is surrounded by covered terraces connected by covered walkways. This has made Meown a house within a garden and a garden within a house, each encroaching on the other to create a wonderful airy environment sheltered from the island's fierce sun, drenching downpours, and occasional gales.

Photo by Dougal D. Thornton

A M E M B E R ' S G A R D E N





The brilliant colors of the Caribbean are a backdrop for Paulina Dean's garden, carved out of the jungle on this Tortola Island point.

Both house and garden were designed for shade, with arbors that catch the gentle breezes and cool sun-speckled terraces and decks shaded by flowering trees: the poui (*Tabebuia serratifolia*); the tree called ashanti blood (*Mussaenda frondosa*), which has strange white bracts among the green leaves and tiny brilliant orange flowers; and the *Moringa pterygosperma*, a graceful small tree with delicate racemes of white flowers, known locally as the horseradish tree because of the flavor of its roots. It is the poui tree that shades the hammock where Dean often has lunch. Two pearly-eyed thrashers—known locally as trashie birds—sit on the hammock waiting patiently for her crumbs. It is a favorite spot, overlooking a small velvety lawn of golf-course smoothness—no mean achievement in the tropics—sown with zoysia grass and cooled by a bronze fish fountain.

When guests join Dean for lunch, they often sit around the blue-tiled swimming pool, flower-fringed and tranquil beneath its spectacular backdrop. Here a cascade of red and white bougainvillea, columns of petrea (*Petrea volubilis*), pink and white *Mussaenda erythrophylla*, and delicate blue plumbago (*Plumbago auriculata*) plunge down tier upon tier from a series of stone and concrete planters. It was originally intended that the height of this bank should be about ten feet, but when the bulldozer had finished, to Dean's surprise the bank was thirty feet tall. Undeterred, she got on with designing what has turned out to be one of the most stunning features of this incredible garden. She turned the cliff into a series of tiered planters big enough for trees and bushes. During the construction she was there all the time, instructing the masons when to heighten and when to lower the walls until she was satisfied that everything was just right. The masons considered her pretty picky and demanding at the time, but when one of them came to the house recently, he couldn't get over the brilliant results of Dean's directions and his blocklaying!

Dean freely admits she is no botanist, and that she doesn't by any means know all the names, Latin or otherwise, of all her plants. But she clearly has a great feel for growing things and says she has discovered in herself, "rather late in life," a gift for garden design. Sometimes she sketches out her ideas, but more often she uses her enviable ability to visualize how things will look in a certain setting and just goes ahead and puts them in. She's





Opposite: Brilliant red bougainvillea cluster around the gazebo. Left: The flower-fringed pool is often a setting for the lunches and dinners that Dean makes from her garden produce. Above: The point gets its official name from its numerous dildo cacti.

never afraid to admit that she's made a mistake, and is quite prepared to dig something up and move it elsewhere if it hasn't worked or just doesn't look right.

The main house rests on a level area roughly dividing the property into two parts, the top half a buffer zone of cultivated rare fruit trees, a collection of many years. They will give fine protection from any future building on the land above. Also in this area are indigenous trees: mampoo (*Pisonia sucordata*), genip (*Genipa americana*), and the copper-trunked turpentine (*Bursera simaruba*), known locally as the tourist tree because it is red and peels.

A few dildo cacti (*Cephalocereus royenii*) have escaped the machetes. When Dean first bought the land there were so many in the area that its official name is Dildo Point.

These are all interspersed with palms. Among them is a cahune palm (*Attalea amygdallina*), the seed of which the adventurous Dean collected while in Belize on an archaeological dig. The cahune boasts the longest fronds in the palm world. Also in the collection is a fishtail palm (*Caryota urens*) and many tyer palms (*Coccothrinax argentea*), which grow wild on the western end of Tortola but not here on its eastern end. The locals make brooms from the tyer fronds and so does Dean. They taught her how to bunch them together and sew them with a strip from the center part of the palm frond. The local people think them

superior to store-bought brooms.

Below the house, the garden is divided into the working area—consisting of the vegetable garden and the chicken and rabbit hutches—and the flower garden. Here are terraces of hybrid hibiscuses in a myriad of colors, a large collection of heliconias with an underplanting of asparagus ferns, and a bed of flowering bushes, many of which have a delicious scent. As you pass under a ylang-ylang tree that perfumes the whole area, you can take a stone path leading to an arbor thickly planted with every conceivable shade of bougainvillea: snowy white through all shades of pink to magenta, red, and orange, all cascading down the hill. The path winds down the hill and ends at a delicate white gazebo hanging fifty feet out over the water. Sunsets are apt to be spectacular in the Virgin Islands, and this is certainly the ideal place to view them.

A path trails around from the gazebo past a sudden tumble of rocks planted with succulents, their soft grays, pinks, and greens blending harmoniously with the grays of the boulders. As the path winds along up the hill toward the house you pass a large bed of ixora (*Ixora coccinea*) in all its lovely colors of pink, yellow, coral, and red. Between the path and Dean's bedroom window she has planted jasmynes, lady of the night, and other fragrant plants; the scents waft in on the gentle breezes each night.



Before arriving at the arbor, you may instead take a path that follows the cliff down to the rabbitry and the chicken coops, which are painted various pastel Caribbean colors. Dean's latest "working fantasy" are the beds, just now being planted with a mix of flowering tropicals, intended to surround the hutches in a riot of bloom.

The path then takes you to the vegetable garden. It's a serious vegetable garden, since most of the vegetables on Tortola are shipped in from Florida and leave a great deal to be desired. The plot is on a reef with extremely sandy, highly alkaline soil. To shield it from ocean waves, Dean has erected an undulating "tropical Jefferson wall" that she copied from Monticello's. Jefferson built his of brick, which is impossible to come by on the islands, so hers is of concrete blocks painted white. She left holes in it so that the strong sea breezes would filter through instead of roaring over the top.

Outside the wall are coconuts, both green and golden. On the inside of the wall are many kinds of oranges and grapefruits. Inside of that are many varieties of vegetables, since Dean constantly experiments, trying for the best vegetables for the tropics.

At the far end of the garden are cisterns fed by a desalination plant, which allows the adjoining ocean to meet the water needs of this ambitious landscape. A pump brings the water up the hill to a small cistern on the top. The water flows from there down the hill through a drip system. All the fruit trees, flowers, and vegetables are watered in this manner. Back by the cisterns are

also compost bins, which are why the rabbits and chickens were installed in the beginning.

The vegetable garden is protected from predatory birds by an enclosure of netting. A recent interest of Dean's is open-pollinated seed and heirloom varieties of vegetables. Her favorite tomato is Homestead 500, an open-pollinated variety that bears sweet fruits with a soft skin, which is rare in this hot, dry climate.

But tropical greens do well here, and Dean grows several, including leaf amaranth and an African spinach tree called challa, which is very rich in iron. There are eggplants, many varieties of pepper, both sweet and hot, and seven kinds of sweet potatoes, the result of a visit to the Puerto Rican Department of Agriculture, where she learned what a wide variety of those vegetables could be grown in the tropics.

There are about fifty coconut trees on the property, which allows Dean to sacrifice two or three of them a year to treat guests to that salad delicacy, hearts of palm. It takes the palm five or six years to become big enough to harvest for this purpose. Sprouted coconuts are immediately planted in their place.

Dean envisions her land as a circle. Her garbage is fed to the laying hens. Manure, leaves, grass, vegetable, and other waste go into the compost. That rich mix goes onto the vegetable garden and the fruit trees, which provide Dean with nine different kinds of mangoes and thirty-four different kinds of bananas, to mention just a few of the fresh fruits she enjoys. She also makes pickles, chutney, and what may be the best of all, ice cream flavored with exotic fruits. Her kitchen is very much a part

of the circle. She is far from self-sufficient, but she finds it most satisfying to live lightly off the land, all the while enriching it.

She is not alone in this difficult enterprise. Her head gardener is Nathaniel Isaac, her "greatest treasure," who has worked for Dean for ten years. Besides Nathaniel she has three undergardeners. Nevertheless, she plants all seeds, takes cuttings, and does the potting, which usually takes place under a canopy of passion fruit vines (*Passiflora edulis*) that are at times heavily laden with shiny yellow fruit. She also takes care of the drip irrigation, which is needed daily most of the year.

In the long, hot, and dry summer, the vegetable garden rests and Dean, flowing with the slower rhythm of the season, concentrates her activities more in and around the house, tidying up the flower garden. This is the time, if any, that she might travel. Dean has collected the plants in her garden over the years with the help of many friends. Paula Beaubrun, who lives in St. Lucia, has taken her plant hunting all over the Caribbean for many years. Beaubrun has family and friends on most of the islands, and without her, says Dean, the fruit tree collection would not exist. Margaret Barwick, the wife of former Tortola Governor David Barwick, has travelled with Dean throughout the Caribbean, Puerto Rico, and Florida to collect rare plants and trees. But Dean is always overjoyed to get back to Meown to see what has grown or fruited while she was away.

The Tortola garden brings her the obvious and immediate satisfaction of having created it, and of the continual process of production, planting, growing, recycling, and growing again. A few years ago Dean

Continued on page 34



Opposite, left: The golden flowers of a single yucca reflect the sun. Opposite, right: Seven varieties of sweet potatoes line a path that winds through the vegetable garden where Dean experiments with heirloom and tropical varieties. Above: The blue-tiled pool is surrounded by red and white bougainvillea, petrea, Mussaenda erythrophylla, and plumbago.

Ivy

A Symbol of Mirth Emerges from Shadow

By Deborah Reich

Ivy, that elegant and adaptable vine, has acquired something of a shady reputation. Most people depend on “plain English ivy” to cover a brick wall or fill in shadowy spots near foundations and under trees. But the ivy clan includes hundreds of unusual and trustworthy plants suitable for a host of indoor and outdoor garden situations.

Most ivies raised in the garden are cultivars of English ivy (*Hedera helix*), but exotic species from Spain, the Canary Islands, and Japan also can be used successfully for home and garden planting. All belong to the genus *Hedera*, part of the ginseng family.

A noble plant, with a history dating back to ancient Rome, ivy is familiar yet exotic, traditional but evocative. Poets have revered ivy for thousands of years, linking it to the gods and eternity. In Greece, athletic prowess was rewarded with a crown of laurel, but Horace rhymed: “An ivy wreath, fair learning’s prize, Raises Maecenas to the skies.” In chronicling the dark poverty of Victorian England, Charles Dickens rejoiced that “Whole ages have fled and their works decay’d, And nations have scattered been; But the stout old Ivy shall never fade, From its hale and hearty green.”

Historically, ivy also has been associated with merrymaking. Bacchus, the Roman god of wine and good times, is often depicted wearing a wreath of ivy and holding an ivy-twined staff. In England an alestake or ivy-topped staff is the traditional sign for a pub. Folklore repeatedly prescribes ivy as a cure for hangovers. As a symbol of fidelity, ivy tendrils are frequently included in wedding bouquets and other floral decoration. With such a wealth of his-



***Hedera helix*, ‘Gold Heart’ (above) has broad leaves with bright yellow splashes of color while ‘Helena’ (right) has a more delicate, white marbling and deeply-incised leaves.**

torical and sentimental associations, ivy adds an air of charm and antiquity to any planting.

There are hundreds of cultivars to choose from; some have ruffled, pointed, or heart-shaped foliage, others are bordered in white or splashed with gold. Some ivies, like ‘Itsy Bitsy’, grow in small, refined mounds, with leaves no bigger than a dime, while vigorous types such as ‘Hibernica’ have leaves the size of butter plates and quickly cover entire buildings. Unlike other common vines, ivy is evergreen. Many cultivars add to their four-season appeal by putting on a colorful display in cold weather; some, such as ‘Woerner’, blush deep burgundy;



others, such as ‘Harrison’, develop contrasting white veins.

Ivies can be divided roughly into three groups according to their growth habits, which make them suitable for a range of purposes. One group grows flat, clinging closely as it climbs. This type is usually trained into patterns to decorate walls or fences or forced over wire supports for topiary. Others are rampant growers that offer quick coverage on vertical surfaces or over large areas as ground cover. Members of the third group tend to remain in tidy mounds, making them useful for edging, rock gardens, or small patches of ground.

Ivies are also classified according to their leaf shape. The American Ivy Society has



adopted the Pierot Classification System for sorting out cultivars of *Hedera helix*, dividing plants into eight categories: variegated, curly, bird's foot, ivy-ivy, miniature, oddities, heart-shaped, or fan. All ivies tend to be true to the old gardener's saying that the first year it sleeps, the second year it creeps, and the third year it leaps. Regardless of the ultimate habit, most plants spend an initial period getting established and increasing their root systems, and gradually regain their growth rate.

Ivy is remarkably adaptable, and grows in an astonishing range of environmental conditions. While it was once believed that only a few cultivars were winter-hardy, extensive trials conducted by the American Ivy Society show that many thrive in win-

ter at least as far north as Ohio and Pennsylvania. Hardiness also is determined by a plant's ability to survive heat and drought; trial plantings in Florida and California reveal ivy's ability to stay handsome despite a heat wave or water shortage. The use of ivy to clothe city walls and cover highway embankments attests to its resistance to pollution, a necessary attribute in many modern garden situations.

The trick to successfully establishing ivy outdoors is to plant deep: burying several inches of stem in the soil creates a larger root system. As anyone who has stuck a few sprigs in a glass knows, ivy roots quickly and easily. Regular, thorough watering will encourage sturdy plants. Ivy can be grown in either sun or shade. As with any plant,

those grown in full sun will need more water and fertilizer. Light requirements vary according to the cultivar. Generally, white-variegated types do better and show stronger colors in partial shade situations; they tend to become less distinct in deep shade, and may burn in strong afternoon sun. On the other hand, those with yellow highlights like 'Gold Heart' or a gold hue like 'Buttercup' show better color in sun.

Ivy is most often seen in its exuberant adolescence, when it climbs by supporting itself with aerial roots that cling to wood, stone, brick, and masonry. Some gardeners may mistakenly blame these rootlets when masonry deteriorates. Evidence to the contrary is supplied by experienced gardeners like Gertrude Jekyll. In *Gardens for Small Country Houses*, she called ivy "a precious and beautiful climbing plant," observing that where mortar is loose in the joints of old masonry, ivy shoots may penetrate and hasten the separation of the stones or brick, but "In the case of a new bare wall where the joints are sound and level with the face of the brickwork, there is no danger, and the ivy is even protective, the leaves throwing off the wet." Because it "attaches" rather than twines, ivy branches must be tied to or twined around metal surfaces or wire. Adult ivy, known as "tree ivy," has simpler leaves and bears flowers and berries much favored by birds. It is frequently seen where juvenile ivy reaches the top of a wall or other support. In this stage, ivy is self-supporting. It is used as an evergreen shrub in Europe, a use that deserves to be explored in this country.

What to do with this abundance of choices? There are almost as many uses for ivy as there are ivies. Because it is so tolerant, it is dependable for difficult locations. Many problem spots around the garden can be handsomely filled with ivy. The dappled foliage of 'Gold Heart' gives the illusion of sunshine under mature shade trees, while superhardy and salt-resistant 'Thorndale' would be a good choice along a road or driveway. Take advantage of the exuberant growth of Persian ivy (*Hedera colchica*), canary ivy (*Hedera canariensis*), or *Hedera helix* cultivars such as 'Woerner' or 'Harrison' to create a vertical screen that can increase privacy on a porch or hide the garbage cans. Chain-link fences are transformed into hedges when ivy is trained to cover them. If a dead tree stump is prominent, a cloak of ivy changes it from an eyesore to an instant shrub.

Don't overlook ivy for center-stage plantings. It is a refreshing and elegant edging for annual beds or perennial borders, where a solid green can offset and complement colorful flowers. Many of the

restrained growers, including heart-leaved 'Garland', lacy bird's foot 'Needlepoint', and the variegated, star-shaped 'Helena', merit a place within mixed plantings among hostas, astilbes, and other shade lovers. More vigorous cultivars are excellent companions for spring bulbs, since the lush growth of late spring and early summer soon conceals dying bulb foliage. Boxwood is the traditional plant used to edge formal beds or outline knot patterns on the ground, but ivies like 'Lustrous Carpet' or 'Dragon Claw' are a faster, hardier, and less expensive alternative. Using such borders to separate crops would turn a vegetable plot into an old-fashioned kitchen garden. Wall patterns—or espalier—add interest to vertical surfaces without obscuring the architecture. Old favorites like 'Deltoidea' or 'Pedata', or new ultrahardy introductions like 'Harrison' are all appropriate for horticultural murals. While topiary carved from yew or boxwood will take years to achieve its ultimate shape, ivy trained over a wire framework will instantly establish garden focal points.

Ivy is equally useful as a house plant. From tiny terrariums accented with 'Spetchley' or 'Duck Foot' to flowing hanging baskets of curly, vigorous 'Manda Crested', its dependable color and texture complement any decor. Because cut stems root easily, a small plant purchased at the supermarket or garden center can quickly supply enough material to fill a larger pot or start a topiary project. Cut stems add balance, line, and elegance to flower arrangements, and a house plant guarantees a ready source. Many Victorian gardening manuals illustrate parlors draped in ivy vines. These bowers are perhaps even better suited to the modern sunroom or greenhouse, where the water they need is less likely to damage furniture or floors. Such foliage screens could hide pipes or shade delicate plants such as orchids or gesneriads.

Ivies will grow readily indoors in a window, greenhouse, sunroom, or even under artificial light. A weekly spraying in the kitchen sink with a weak solution of liquid fertilizer or fish emulsion helps them thrive. All indoor ivy plants would benefit from this treatment, which feeds them and washes off dust, mites, and insects in one easy step.

More unusual indoor art forms, such as topiary and bonsai, can also be achieved quickly—and economically—with ivy. Because ivy is so willingly trained and shaped, it brings topiary within the realm of any gardener. Trained over a wire frame, these

creations are uniquely portable, and may be moved around the house and garden to dress up the dinner table or adorn a summer terrace. Traditional shapes include geometrics, regal peacocks, and aristocratic swans, but it's possible to create any creature or whimsical form that captures the gardener's fancy, including initials, teddy bears, dinosaurs, and circus animals. Different ivies evoke the characteristics of the subject—for instance, the pointed leaves of 'Needlepoint' for a bird's feathers or a white-marked variety like 'Little Dia-

mond' for a panda's chest. Cultivars with leaves closely set along the stem give the best coverage for topiary. The foliage should be in keeping with the scale of the topiary: delicate 'Fleur de Lis', 'Shamrock', or 'Jubilee' would be appropriate for a small tabletop figure, while 'Ritterkreuz', 'California', or 'Gertrud Stauss' can be enlisted to quickly cloak larger shapes. Simple wreath forms filled with damp sphagnum moss create a base that can be planted with ivy. These living decorations can hang on a door or be placed on a dining table. They can be additionally adorned for the holidays and filled with a punch bowl, floral centerpiece, or candles, but their decorative function is year-round.

Bonsai is yet another possibility. Successful bonsai requires a plant that displays great character both in habit and leaf, and ivy offers an assortment. 'Spetchley', which means gnome in German, has a slow, irregular growth habit and leaves in scale with smaller bonsai, while the thick, contorted stems of 'Conglomerata' make a nice start for a larger form.

In 1969, the late California landscape architect Thomas Church wrote in *Your Private World: A Study of Intimate Gardens* that "... for year-in year-out green, for either sun or shade and under all conditions from excellent to marginal, there is an ivy for every purpose." Recent research has shown that there are a wealth of varieties that will thrive in growing conditions all over the country. Hostas and day-lilies are shade-tolerant plants that are avidly collected rather than taken for granted, and ivies can play a similar role. It's time that ivy wound its way out of the shadows and basked in the glow of appreciation.

Sources for Ivies

- Angelwood Nursery, 12839 McKee School Rd., Woodburn, OR 97071, catalog free.
 Gilson Gardens, P.O. Box 277, US Rt. 20, Perry, OH 44081, catalog free.
 Homestead Division of Sunnybrook Farms, 9448 Mayfield Rd., Chesterland, OH 44026, catalog \$1.
 Ivies of the World, P.O. Box 408, Weirsdale, FL 32695, catalog \$1.50.
 Merry Gardens, P.O. Box 595, Camden, ME 04843, catalog \$1.

The American Ivy Society



'Buttercup'

Founded in 1973, the American Ivy Society operates as the International Registration Authority for the genus *Hedera*. In order to reduce confusion among the tantalizing array of ivies, the society has devised a classification system and operates an identification service. Members include both professional and amateur plant enthusiasts from throughout the world. Besides clarification of nomenclature, the society is dedicated to promoting the greater use of ivy in the house and garden through a variety of research projects, display gardens (one can be seen at the American Horticultural Society's River Farm headquarters), and publications. Ivy is inextricably linked to the development of various topiary forms, so the American Ivy Society also collects and distributes information about all manner of topiary techniques. For information about membership and AIS display collections, contact: The American Ivy Society, P.O. Box 520, West Carrollton, OH 45449-0520, (513) 434-7069.

Deborah Reich is a topiarist and landscape and party designer in New York City and the Berkshires. She coauthored The Complete Book of Topiary and edits the Ivy Journal, a publication of the American Ivy Society.

Pronunciations

Adonis ah-DON-is
Ampelopsis brevipedunculata
 am-pel-OP-sis brev-ih-pe-dunk-yew-
 LATE-ah
Asclepias as-KLEEP-ee-us
Attalea amygdallina
 ah-TALE-ee-ah ah-mig-dah-LEEN-ah
Bursera simaruba
 BUR-sir-ah sim-a-ROOB-ah
Caryota urens kah-re-OTE-ah YEW-renz
Cephalocereus royenii
 seph-a-lo-SEAR-ee-us ROY-en-ee-eye
Ceratostigma plumbaginoides
 cer-at-oh-STIG-mah plum-bag-in-
 oh-IDE-ezs
Coccothrinax argentea
 KOK-ko-thry-nax are-JENT-ee-ah
Euphorbia pulcherrima
 yew-FORB-ee-uh pull-CARE-im-ah
Gaultheria procumbens
 gaul-THEER-ee-uh pro-COME-benz
Genipa americana
 JEN-i-pah ah-mer-ih-KANE-ah
Halesia ha-LEEZ-ee-uh
Hedera canariensis
 HEAD-er-ah can-ai-ree-EN-sis
H. colchica H. KOL-chi-kah
H. helix H. HE-licks
Helleborus foetidus
 hell-eh-BORE-us FET-i-dus
H. lividus var. *corsicus*
 H. LIV-ih-dus var. CORE-sih-kus
H. niger H. NY-jer
H. orientalis H. or-ee-en-TALE-is
H. purpurascens H. pur-pur-AS-enz
Ixora coccinea icks-OR-ah kock-SIN-ee-ah
Kalmia KALM-ee-uh
Latania loddigesii
 lah-TANE-ee-uh lo-dih-GEZ-ee-eye
Linnaea borealis LIN-ee-ah bore-ee-AL-is
Mitella my-TELL-ah
Moringa pterygosperma
 more-RING-ah ter-ee-go-SPERM-ah
Mussaenda erythrophylla
 mew-SEEN-da er-RITH-ro-fill-ah
M. frondosa M. fron-DOZ-ah
Passiflora edulis
 pass-ih-FLOR-ah ED-yew-lis
Petrea volubilis PET-ree-ah vol-yew-BILL-is
Pisonia sucordata
 pi-SONE-ee-uh suh-core-DATE-ah
Plumbago auriculata
 plum-BAY-go aw-rick-yew-LATE-ah
Pulmonaria angustifolia
 pul-mon-AIR-ee-uh an-gus-tih-FOL-ee-uh
Sarcococca hookeriana var. *humilis*
 sar-ko-KOKE-ah hook-er-ree-AIN-ah
 var. hue-MILL-us
Shortia SHORT-ee-uh
Siegesbeckia sig-es-BECK-ee-uh
Tabebuia serratifolia
 tab-bee-BEW-ee-uh sir-rat-ee-FOL-ee-uh



Ceratostigma plumbaginoides's self-descriptive name refers to the stigma's horn-like growths and the flower's remarkable similarity to plumbago flowers. *Cerato* comes from *keras*, the Greek word for horn.

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TORTOLA

Continued from page 29

began to wonder for various reasons if she should leave the British Virgin Islands. She considered long and hard and deeply: Where else on earth could she find a place where she could be as happy as she is here? She eventually concluded that this is where she wants to be.

She is constantly amazed at her good fortune in being surrounded by so much beauty. She loves the way the house wraps around the point so that the vistas are so many and so constantly changing with light and shade, weather and winds that there's never a chance of becoming surfeited. She loves the sounds: the whispering of the trade winds, the lapping of the ocean, the tree frogs calling to each other, crickets and peepers, terns and murmuring doves, the "ladies" clucking—a peaceful cacophony in contrast to the dead quiet of her Wilmington house. She loves the smells: salt air, jasmine, baking bread. She loves the feelings: sunshine on one's skin, and all the different textures underfoot—grass, warm brick, cool tile. (She thinks people who wear shoes all the time miss a great deal.) And she loves the sights: all the brilliant, basic colors of this land, the glimpses of precious vignettes suddenly seen through a shift in the light. Most of all she feels that she gains a kind of energy from her plants: a very real communication and connection with the land that she misses very deeply when she goes away from this haven, which she has made into a pleasure garden in the truest sense of the word.

Sally Dick-Read is a free-lance writer who has lived in the British Virgin Islands for twenty-five years.

Tell Us about Your Garden

American Horticulturist would like to feature more of our members' gardens in its pages. Your garden doesn't have to be huge or contain rare plants. If you have solved a unique space or soil problem or found a way to come to grips with your region's hostile weather, we would like to hear about it. Descriptions of your own garden or a fellow member's should be sent to Editor, *American Horticulturist*, 7931 E. Boulevard Drive, Alexandria, VA 22308.

Letters

The Amazing B.Y. Morrison

This letter is about your fine article on books at AHS, and in particular the reference to B.Y. Morrison. While accurate, I was sorry that there was no reference to his role in the AHS. For years, he was AHS and *The National Horticultural Magazine*, [the forerunner of *American Horticulturist*]. Not only did he keep both alive during the war years both financially and editorially, but you will find that many of the books in the library are due to his efforts. He secured most of the articles in the early days, often wrote many of them himself, and you will admit the quality of the contents was pretty solid stuff; so much so that many of the articles are timeless. Unfortunately, gardeners and readers today just do not accept that style and depth of coverage. When I look at the titles of the contemporary articles (not just *American Horticulturist*) and then go back to an issue of *The National Horticultural Maga-*

zine of the 1930-40 era, the difference in style is not only apparent but reflects the fact that a "catchy" title is an absolute today. This is the trend in modern merchandising, is it not?

Have you ever considered occasionally selecting a choice article from the old *National Horticultural Magazine* and republishing it in view of the fact that the average member does not have access to these "oldies?" We often did that when a subject was covered by a contemporary author. Might make an interesting contrast.

John Creech
Hendersonville, North Carolina

(Editor's note: John Creech is a former president of AHS.)

Arranging the Endangered

Although Leonard Tharp's floral designs are beautiful (June), I was disappointed to

see pitcher plants in one of the arrangements pictured.

Pitcher plants, like many other native wildflowers, are commercially exploited plants. Thousands are taken from the wild each year to supply the home gardening and florist trades.

Collecting has already done tremendous damage to our native flora, and it should be discouraged as often as possible. I hope floral designers, as well, will look elsewhere for inspiration.

Liz Dolinar
Murrells Inlet, South Carolina

Great 'Defense'

"In Defense of Modern Roses" (August) by Rayford Reddell was excellent.

Please keep up such knowledgeable, lively, and thought-provoking articles.

Christopher Menkin
Los Gatos, California



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Feeling at Home with Hellebores

When I arrived in this country to work at the William Paca Garden in Annapolis, Maryland, I was pleased to see that my favorite genus was thriving. I had studied *Helleborus* as a part of my training at the Royal Botanic Gardens at Kew and it made me feel at home when I saw *Helleborus* species in this restored eighteenth century garden.

I think that this genus is underused. Its values should be more widely realized: the plants flower at a time of year when few other herbaceous perennials are in bloom; they are relatively pest- and disease-free; they are easy to propagate; and they are long-lived and can be grown in a variety of situations.

The genus can be divided into two groups, caulescent and acaulescent. Caulescent plants are those with a stem: the leaves and flowers are produced on a semi-woody stem that carries the cluster of flowers at its apex. One example is *H. lividus* var. *corsicus*. This plant comes from Corsica and Sardinia and produces thick, leathery leaves with toothed leaflets. The flower is borne on a much-branched stalk and there are many nodding flowers that are yellow-green with yellow nectaries. The effect is one of strong structure in the landscape, even when not in flower.

An example of the acaulescent group is *Helleborus niger*. It comes from the European Alps and thrives in woodlands on limestone formations. The leathery, blue-green leaves are attractive, and the pale rose-colored bloom is large and somewhat nodding. The petals and seed pods often persist for many weeks after flowering, first with a pink coloration, later turning papery brown. It is called the Christmas rose because it blooms early in the year, sometimes during Christmas week. In the Paca Garden, those that grow against the north wall bloom much later than those that are more protected under the shade of conifers. Therefore site is a factor in time of blooming.

Both of these species grow successfully in the Annapolis area of Maryland (Zone 7). Other hellebores that grow in the Paca Garden are the stinking hellebore (*H. foetidus*) and the Lenten rose (*H. orientalis*).

The stinking hellebore comes from Europe and dwells in calcareous woodlands. It is so called because of the fetid smell given off by all its parts. Its dark evergreen leaves are finely filigreed and divided; the flowers are edged with a line of reddish brown on the outer rim of the sepals.

The species *H. orientalis*, or the Lenten rose, covers a host of variants. The common forms have creamy flowers suffused



The William Paca Garden, 1 Martin Street, Annapolis, Maryland, is a walled garden on the grounds of the restored townhouse of William Paca, a signer of the Declaration of Independence. The garden is open from 10 a.m. to 4:30 p.m. weekdays and Saturdays and noon to 4:30 p.m. on Sundays. From November through April the gardens close at 4:00 p.m. The garden is closed Thanksgiving and Christmas.

Admission is charged. For more information, contact William Paca Garden (301) 267-6656.



Left: *Helleborus orientalis* (foreground) provides year-round interest in the William Paca Garden. Top: Named for its blooming period, the Lenten rose provides winter color. Above: The stinking hellebore atones for its odor with lacy, delicate flowers and leaves.



with green, sometimes with a pinkish eye. There are other forms with pinkish purple flowers and fine speckling. In gardens the different forms have naturally crossed or hybridized with other species. This has occurred in the Paca Garden, where we have our own cross, possibly from the *H. niger*. The Lenten rose is so called because it flowers during the Lenten period—February to April—somewhat later than the Christmas rose but often overlapping, making promiscuity possible. Our *H. niger* and *H. orientalis* cross grows in three locations: shady woodland beds, under the light shade of a tree of heaven, and under the heavier shade of an atlas cedar. The clump under the cedar works well combined with periwinkle and cyclamen and if mulched with weed-suppressing cedar needles.

Many old cultivars of *H. orientalis* have been lost to cultivation. One example is 'Ellen Terry', which still exists at the Royal Botanic Gardens, Kew. It is listed in the Barrs of Covent Garden catalog of 1929 and 1937 but is no longer available in the trade. Thank goodness botanic gardens exist

to preserve these plants.

My favorite hellebore, which we do not grow in Annapolis, is *H. purpurascens*. I remember it on the order beds at Kew, where plants are laid out according to families. The backs of the sepals are covered in a beautiful gray, grapelike bloom. The flowers are a deep plum color.

Cultivation of hellebores is very easy. They will tolerate a wide range of soil pH, from acid to alkaline. Hence they thrive on the soil of the William Paca Garden, which once had a hotel on it. The presence of limey mortar from this former structure makes the growth of acid-loving plants difficult, but why bother to try when the hellebores perform so well?

All hellebores benefit from a mulch of leaf mold during the autumn or spring, which will help to control weeds, conserve moisture, and improve soil structure. A mulch of stone chippings has a similar effect, also giving better drainage round the crown.

The clumps are best left undisturbed, and in time they will form large plants from which self-sown seedlings can be col-

lected to start up new plants. In the Paca Garden these spring up like mustard and cress, and we grow them for our plant sales. Because of the seedlings, excessive weeding and cultivation should not be carried out close to the plants.

In the spring, the plants should be given a balanced garden fertilizer or liquid feed. During summer, if the weather is dry, the soil probably will need to be soaked at weekly intervals. (We do this in Annapolis; the leaves flag when dry, and we know that a drink is required.) The leaves of the acaulescent types, like *H. orientalis*, can be removed during the autumn. This eliminates the overwintering source of a fungus, helleborus leaf spot, before it can reinfect the newly produced spring leaves. It also serves to tidy up the plants before they flower. To improve the appearance of the caulescent types like *H. lividus* var. *corsicus*, the old flower stems are best removed as they die down. Staking may also be necessary with this plant, especially toward the end of the season.

H. niger and *H. purpurascens* are reluctant to form good-sized clumps and resent root disturbance. To protect the early white flowers of *H. niger* from mud splash, it is a good idea to scatter grit or sand round the plants.

Availability of these plants is sporadic. Some suppliers are mentioned below, and it is worth pestering your local nurseryman to get him to grow some for you.

Helleborus is quite a fascinating genus and has been used in gardens since early times, which is why we grow them in this pre-Revolutionary garden in Annapolis. *H. foetidus* was illustrated twice by John Gerard in his *Herball* of 1597, once in flower as "The Great Ox-heale" and in fruit as "Setter-wart" or "Bear foot." We display the live plant in our visitor's center along with copies of old woodcuts. In drawings of my own, I am trying to record the same details about *Helleborus* five centuries later. Nothing changes.

Sources for Hellebores

Appalachian Wildflower Nursery, Rt. 1, Box 275A, Honey Creek Rd., Reedsville, PA 17084, catalog free.

Carroll Gardens, 444 East Main St., Westminster, MD 21157, catalog \$2.

Thompson & Morgan, P.O. Box 1308, Jackson, NJ 08527, catalog free.

Mark Reeder is director of the William Paca Garden and is in charge of its ongoing restoration.

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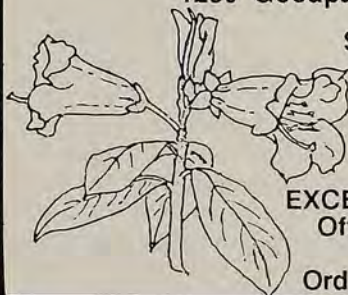
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Book Reviews

The Flower Arranger's Garden

Rosemary Verey. Color photography by Linda Burgess. Little, Brown & Company, New York, 1989. 144 pages. Publisher's price: hardcover, \$29.45. AHS member price: \$23.60.

"There should never be a moment when you are without flowers to pick."

So says Rosemary Verey, great garden lady, lecturer, author of *The Garden in Winter* and *Classic Garden Design*, and coeditor of *The Englishwoman's Garden*, *The New Englishwoman's Garden*, and *The American Woman's Garden*.

Verey is a dedicated hands-on gardener—one of taste, ability, and creative imagination. (See *American Horticulturist*, June 1989.) She shares her knowledge and expertise freely, through her writing and speeches, and in her own gardens at Barnsley House, Gloucestershire, which she has developed over thirty years and opened to the public.

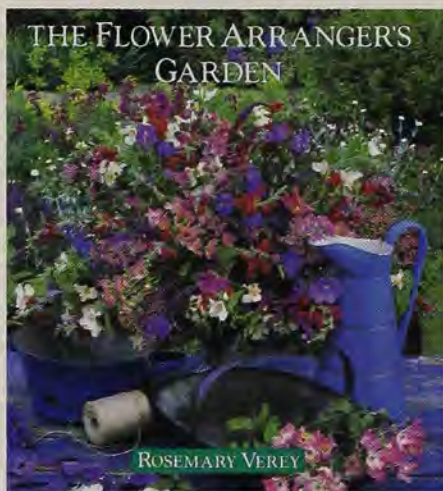
This excellent book begins with fifty-five pages that are absolutely remarkable for the amount of material they condense without ever seeming hurried. Verey speaks to gardeners who are equally interested in horticulture and arranging what they grow, not to designers who would rather pick from the resources of the florist shop.

Verey gives a precis of esthetics, elements of color and design, the bare bones swept clean of extraneous matter. There are plans and colored illustrations for sunny and shaded borders, islands planted to hot and to cool colors, and photographs of gardens in all seasons, so profuse with bloom that cutting can never ravage them.

The section on gardening techniques is a veritable tour de force, with excellent drawings and a text that has been pared down to all a novice would really need to learn or the accomplished gardener would enjoy reviewing. (Bite the bullet! There's no way to get around double-digging. But I, for one, can't wait to try throwing out that long rope and pegging it to make a free-form bed.)

The illustrated short list of sixty-four "Essential Plants for the Flower Arranger" doesn't include peonies, phlox, and other indispensable favorites for American gardens, but perhaps this is because Verey knew you'd think of them.

The natural, seemingly artless mass and



miniature arrangements so beautifully photographed here may not be the favorites of the Japanese design schools, nor of contemporary flower stylists. Everyone, however, will enjoy Verey's textural combinations, and the colors of her palette, and may even be inspired to amplify their gardens accordingly.

—Faith Jackson

Once Upon A Windowsill: A History of Indoor Plants

Tovah Martin. Timber Press, Portland, Oregon, 1988. 303 pages. Black and white drawings. Publisher's price: hardcover, \$29.95. AHS member price: \$25.45.

Everything about the Victorian era was conducive to the introduction of house plants. Improved transportation and communication, practical inventions that gave the housewife more leisure, and—above all—the Victorian love of excess were all factors. Moreover, this was the age of plant explorers who brought back new and exciting plants from far-flung places.

Plants were first used in middleclass Victorian houses to grace the formidable front parlor, a room apart from the warm interior where the family gathered. Later, as heating and lighting improved, and as glass became a cheaper commodity, house plants entered the bosom of the Victorian home.

All of this and much more is related rather amusingly by Tovah Martin, generously helped by many illustrations from nineteenth century garden books, magazines, and seed catalogs, showing exactly

what was supposed to please Victorian tastes. While the English were the great innovators, Americans eventually learned to force bulbs, especially hyacinths in glasses, and began to grow carnations and pelargoniums and all the rest.

Indoor plants became a virtual craze with the novelty-loving Victorians. For a time, ivy invaded the front parlor, actually covering the walls. A demand for foliage plants—suitable for Victorian sensibilities because they seemed unconcerned with sex—brought rubber trees and sanseverias into the parlor. (Plants, by the way, were considered clean and healthy—another reason for their popularity.)

There was a period of Pteridomania when ferns, particularly the Boston fern—a major contribution from the New World to England—were the rage. The palm phase came at about the same time, and potted trees took over Victorian interiors. Finally, the introduction of exotic flowering plants brought color and considerably more interest to windowsills. Abutilon, hibiscus, and allamanda (a special favorite for bay windows) were among the favorites of the late nineteenth century.

The story goes on, even if the average plant fancier today is less apt to let his hobby run away with him. But, as the author makes clear, house plants had their heyday in Victorian times.

While some grammatical errors bothered me—where were the editors when "infer" was used for "imply"?—and while I wondered why no mention was made of bromeliads, this was an instructional and entertaining book to read.

—Adelaide C. Rackemann

The Scented Garden

David Squire with Jane Newdick. Rodale Press, Emmaus, Pennsylvania, 1988. 205 pages. Color drawings and photographs. Publisher's price: hardcover, \$24.95. AHS member price: \$19.95.

The Scented Garden is an expression of high romanticism that explores the plant world from an aromatic perspective. It goes beyond lavender and herbs, emphasizing every landscape possibility through which one's olfactory thirsts might be quenched. While its main concern is in the outdoors, every aspect of fragrance is explored, from floral waters to perfumed papers.

Horticulture writer and photographer David Squire takes the reader on an enchanting tour through his ideal aromatic abode. He leads you along scented pathways, into the herb garden, past window gardens, beside borders, throughout the house, stopping to admire hundreds of fragrant plants along the way.

Most of all, this epic menu of plants is a realization of form serving content. Not a centimeter is wasted in this lavish visual feast. Exceptional photography, illustration, and design are perfectly orchestrated in a most alluring book.

Each section—these include scents for day or night, pathways, rock and water gardens, borders, and indoors, among other topics—is supported with charts listing plant varieties appropriate for that use. Each chart is divided into scent categories. Vines, for example, are divided into six aromas: cowslip, hawthorn, honey, jasmine, vanilla, and sweet. Each entry describes a plant's habit and the situation where it will thrive and be most effective.

America's long custom of importing British gardening references is justified with work such as this. It is their taste, not technique, that we continue to observe. Squire's plant selections represent this stream of British gardening tradition and aesthetic discernment. (Jane Newdick, a Sussex free-lancer, wrote the last section on "Working with Scented Plants" to make toiletries, teas, tussie-mussies, and other items to perfume the indoors.)

One strong suit of this text is its chronicle of trees, shrubs, and evergreens of great importance to the landscape artist. Squire

calls attention to a multitude of outstanding evergreen conifers—varieties of *Thuja occidentalis*, *Chamaecyparis lawsoniana*, and similar nonpareils.

Roses receive their due share of attention. Old rose groups are described with the aromatic forerunners of each group listed. Several dozen cultivars are endorsed, many accompanied by photographs. Squire clearly favors old rambler roses, a class well deserving of a comeback and particular attention. The rose's long rival for human affection, the lily, is also represented by dozens of its sweetest smelling species and cultivars.

This pageant of plants seems endless; little has been omitted. You may discover a favorite that has been snubbed, but most likely you'll discover something new. Many uncommon species are detailed, especially in the section on rock and water gardens and that on trees and shrubs.

The Scented Garden is a fit winter companion for every gardener and will provoke ideas for even the most advanced.

—John Babich

Faith Jackson, former book editor for the Miami Herald, is a Master Gardener who writes frequently about garden matters.

Adelaide C. Rackemann is a Baltimore free-lancer and gardener who serves as librarian for the Cylburn Arboretum and with her husband, Frank, edits its newsletter.

John Babich is a free-lance writer living in southwestern Pennsylvania who has grown roses and other ornamentals from the age of eleven.

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On a perfect spring day in 1974, an impressive line-up of dignitaries met on the banks of the Potomac River south of Alexandria, Virginia. They included then-First Lady Patricia Nixon; philanthropist Enid Haupt; David Leach, president of the American Horticultural Society; and O. Keister Evans, the Society's executive director. They and some 300 guests had gathered to dedicate the American Horticultural Society's greatest treasure: the twenty-seven acre riverside property called River Farm that was to be the society's new headquarters.

Formerly housed in the District of Columbia and then in Alexandria, the Society had been growing by leaps and bounds as the public became more interested in the pleasurable aspects of private gardening and in the environment. Already the Society's staff of twenty was separated; some were based at the Plant Records Center in Pennsylvania.

In 1971, the Soviet Embassy had tried to buy the property as a summer retreat for its employees. Local residents were outraged, as was Enid Haupt, then secretary of the AHS board. She tried to telephone the State Department to protest, but couldn't get through because so many other people were calling to voice opposition. When the State Department vetoed the sale, it didn't put an end to Haupt's concern; she knew that developers also were eyeing the grounds. Determined that the public must not lose access to such beautiful property, she made it the society's new home via a one million dollar donation through the Enid A. Haupt Charitable Trust. Haupt's only stipulation was that the property remain open to the public. Because while the parcel was clearly an invaluable piece of real estate, River Farm has a value that transcends dollars: a star-spangled history that encompasses George Washington, a devoted servant, families anguished by early deaths, generous gestures, a mysterious suicide, and a cast to rival any television mini-series.



Surveyed by the general himself, this 1793 map depicts all of Washington's property: River Farm, Dogue Farm, Union Farm, Muddy Hole Farm, and the Mansion House Farm. AHS headquarters are located on what was portion E.

The known history of River Farm began some 300 years ago when the Dogue (Doag) Indian tribe inhabited the Virginia side of the Potomac, the Piscataway Indians lived directly opposite in Maryland, and British colonists were arriving on both sides—sometimes living in peace with the Indians and sometimes fighting against them. In 1638, Margaret, Mary, and Giles Brent arrived in Maryland from Gloucestershire and befriended the chief of the Piscataways. A Catholic convert himself, the chief persuaded the Brents to take in his eldest daughter, Mary, to raise as an English lady. Giles Brent eventually fell in love with the Indian maiden, married her, and together they moved across the river to the Virginia colony.

Giles realized the value of the riverfront property and purchased two important tracts just immediately north of the Dogue Indian tribe, one of 800 acres and one of 1,000, both of which he registered under

the name of his son, Giles Brent Jr. Giles Jr. grew up to marry Mary, sister of Virginian George Brent, a distant relation, but Giles Jr. died young and the land reverted to George.

When George Brent's other sister, Elizabeth, married her new husband, William Clifton, Clifton bought the two tracts from Brent and named the property Clifton's Neck. Between the 1740s and the 1760s, he built on the 1,800-acre lot a brick house now used as the parlor of the AHS headquarters. Although the house today has been renovated many times, the old handmade bricks still exist under the white paint and one can see the original narrow doors, typical of colonial architecture.

Clifton was not an able manager and he soon found himself in financial trouble. These woes did not go unnoticed by George Washington who, from his nearby Mount Vernon farm, had kept his eye on Clifton's land for quite some time. The Garden Club



Above: Visitors are always drawn to the view of the Potomac River through the picture window in the parlor. Part of the original house, the parlor was refurbished with antiques appropriate to colonial times. **Left:** The main building at River Farm is both an office serving Society members and a living legacy that all the public can enjoy.

of Virginia pulled together some of this history in *Homes and Gardens of Old Virginia*: “By 1757 William Clifton had built a brick house and Washington’s diary is much occupied with its purchase, there being some twenty-odd references as well as many letters before the sale was consummated and deeds recorded.” Eventually, after “considerable dickering,” Washington purchased the entire 1,800 acres for 1,250 pounds and named it River Farm. The following year, Washington

leased a portion (“E” on the map) to Samuel Johnston “for the annual rent of three thousand pounds of Crop tobacco in three casks qualified recording to law to be paid yearly by twenty fifth of December.” The 300-acre tract included what is now the Society’s headquarters.

Although Johnston’s tract is included in what is called River Farm by historians, it was not always thought of as River Farm by Washington. According to Washington’s 1793 map, River Farm proper was

the land south of Section E where he harvested grains and kept orchards. Washington had four cultivated farms: Dogue Farm, Union Farm, Muddy Hole Farm, and River Farm. Each was a complete unit with overseers, workers, livestock, equipment, and buildings. The Mansion House Farm, now known as Mount Vernon, had considerable acreage but was left uncultivated in order to frame the estate with natural beauty and scenery.

When Johnston’s lease expired, Washington advertised for another renter. But soon after, his nephew George Augustine Washington married Fanny Bassett, Martha Washington’s niece, and Washington decided to make the land a wedding gift. He even offered to pay for building a new home, in addition to the one already standing on the property. Construction was underway when, in 1793, George Augustine died and Washington suspended the building.

In the spring of 1786, Tobias Lear, a Harvard graduate from New Hampshire, was hired by Washington to be his personal secretary and tutor to his adopted children. In a letter dated February 6, 1786, Washington wrote, “Mr. Lear . . . will sit at my Table, will live as I live, will mix with the Company which resort to the House, and will be treated in every respect with civility, and proper attention. He will have his washing done in the family, and may have his linnen and Stockings mended by the maids of it.” Lear grew to love the Washington family and the agricultural life at Mount Vernon. He became an invaluable asset to Washington, corresponding with figureheads, keeping accounting ledgers, ordering supplies from England, and coordinating trips, meetings, and travel arrangements for the general.

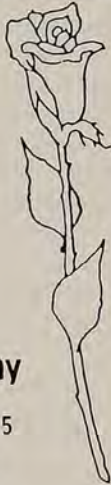
The sociable young bachelor chose for his bride another Mary, nicknamed Polly, a childhood sweetheart from New Hampshire. But Polly soon died, leaving him with a small son, Benjamin Lincoln. Lear had always admired Fanny, George Augustine’s widow, and felt responsible for her affairs and her three children. In 1795, he asked for her hand. Washington, pleased with the marriage, offered the Lears a lease to the same land that he had promised to Fanny and George Augustine. While it is unlikely that the two ever lived together on the property—Lear already had a home in Georgetown and Fanny had her townhouse in Alexandria—Lear liked the property, which he called Walnut Hill Farm

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TREASURES OF RIVER FARM

(sometimes Walnut Tree Farm) because of the abundance of black walnut trees.

Lear's second marriage was tragically short; Fanny died of tuberculosis and left Lear with her three children, in addition to his own son. His mother arrived from New Hampshire to take care of the brood and lived with them and their father at Walnut Hill Farm in the house that Clifton built (by this time, additions to the original house had been constructed). Lear, trying his hand at farming, cultivated wheat on "Section E" and was interested in leasing all of River Farm but Washington had other offers and declined. However, on Washington's death in 1799, his will entitled Lear to live on Walnut Hill Farm rent-free until Lear's own death, when the land would revert to Washington's descendants.

The property was to receive yet another name. Lear, on a trip back to America from the Barbary Coast where he had been appointed general consul, spent the Christmas of 1812 in Cadiz and met Arthur Wellesley, Lord Wellington. He greatly admired Wellington, perhaps seeing in him the same remarkable character as in his former master. Lear returned to Virginia and named Walnut Hill Farm "Wellington," a name that stuck until the Society bought the property.

In 1816, Tobias Lear, happily married once again and more financially secure than ever in his life, stunned his acquaintances by fatally shooting himself in the gardens of his Georgetown townhouse. True to Washington's will, "Wellington" passed down the Washington family until it was sold to a family of New Jersey Quakers: Stacy, Isaac, and William Snowden. The Snowdens subdivided the land and sold a tract containing Wellington to a group of three people: Valentine Baker, David Frost, and Daniel Smith. They in turn subdivided and sold the property to Theresa Thompson, a member of a prominent local family.

In 1919, Malcolm Matheson purchased what was left of Wellington—twenty-seven acres of riverfront property—and improved the estate tremendously. The original downstairs was transformed into the parlor and a large picture window was installed, offering a spectacular view of the Potomac. The upstairs became the master bedroom and an additional wing was added to provide more bedrooms for the children and a ballroom downstairs. Also added were a backporch and a large, modern kitchen, complete with dumbwaiters. On the grounds, the old barn was converted

into a two-car garage and workshop. Later, servants quarters were added and Matheson's office built above the garage. An enthusiastic boatman, Matheson built a dock, swimming pool, and tennis courts.

In 1816 Tobias Lear stunned his friends by fatally shooting himself in the gardens of his Georgetown townhouse.

When the Mathesons first arrived, most of the land was overgrown with brambles and weeds. They cleared the brush and added a vegetable garden, rose garden, perennials, and shrubs. The family enjoyed the property for many years until Matheson retired to Coral Gables, Florida, and put Wellington on the market. Haupt renamed Wellington "River Farm" to revive its connection to the first president. But Lear's name for it lives on; the surrounding neighborhood is called Wellington today.

Now this beautiful, historic site is open to AHS members and to visitors who want to learn its history, explore its gardens, or just enjoy the view during a family picnic. An attempt has been made to maintain a colonial atmosphere using both reproductions and antiques on the lower level of the main house.

When visitors first enter the parlor, they are always drawn to the huge picture window that Matheson installed. Gazing out at Washington's ancient walnut trees and the lazy Potomac River, one can almost see the general on his horse, inspecting his fields of wheat, corn, and rye and conversing with the overseer about the weather. From upstairs in the former bedrooms, now an office area closed to the public, visitors may be slightly aware of the hum of modern business—computers, fax machines, and copiers—keeping track of the Society's members and their special requests.

One day just last September, a storm toppled one of the venerable walnuts believed to have been planted by George Washington. It was a sad day for the AHS family, but a poignant reminder that, however remarkable our past, we can't keep it with us, but must focus on our future as the National Center for Horticulture.

Peggy Lytton is an assistant editor of American Horticulturist.

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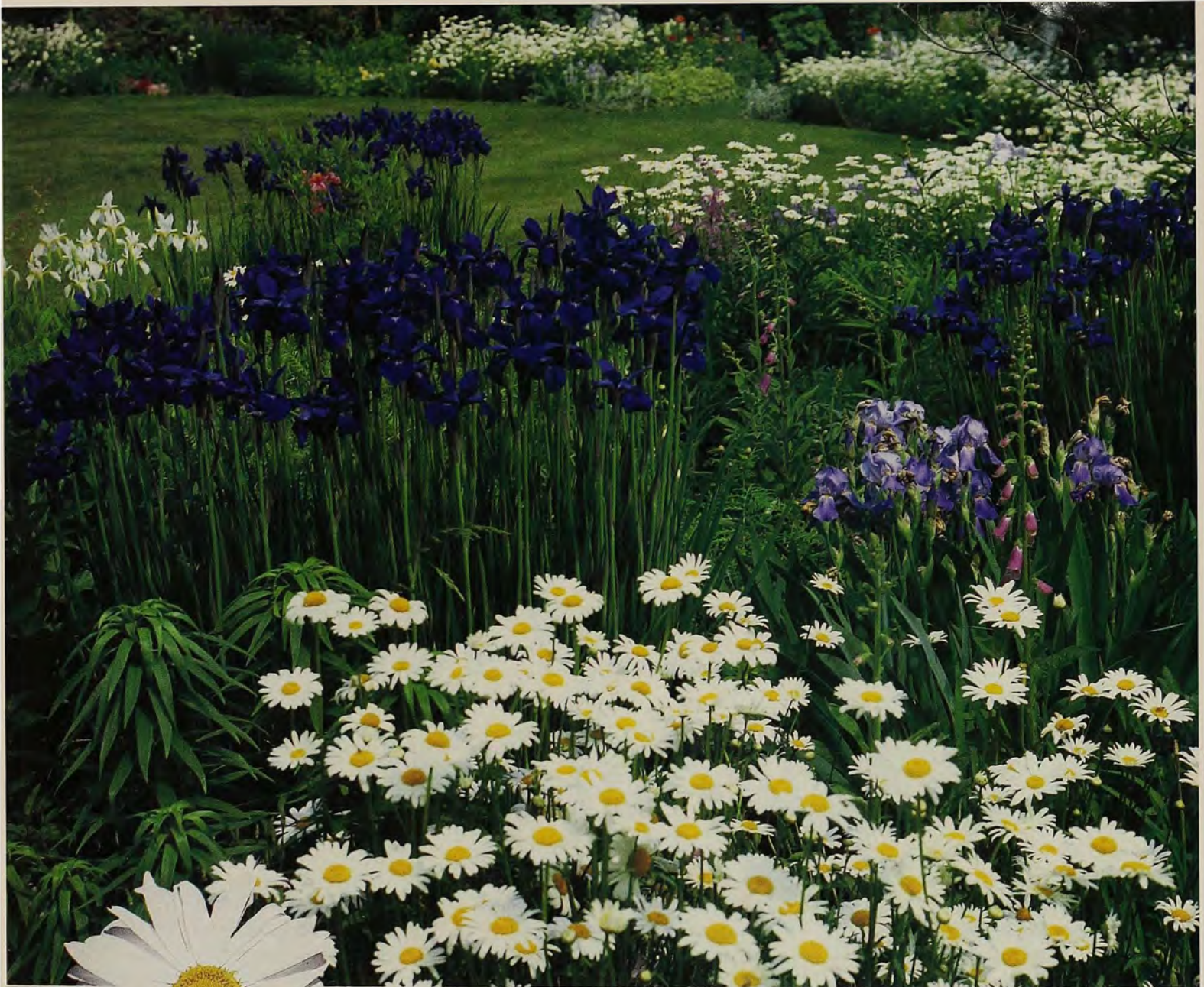
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- Ivy.** Ivy: A Symbol of Mirth Emerges from Shadow. Dec., 31.
- Jensen, Jens.** Jens Jensen's Beloved Midwestern Vistas. Oct., 7.
- La Mirada.** Monterey's Historic Adobe Gardens. Aug., 26.
- Lamiastrum.** Lamium and Lamiastrum: Each Has a Place. Aug., 44.
- Lamium.** Lamium and Lamiastrum: Each Has a Place. Aug., 44.
- Larkin House Garden.** Monterey's Historic Adobe Gardens. Aug., 26.
- Lavender.** Put Lavenders in Your Garden Palette. Jun., 7.
- Leonard Tharp Conservatory of Floral Art.** Classics with American Style. Jun., 32.
- Library.** Not Every Library Has a 1586 Edition. Aug., 6.
- Minnesota Landscape Arboretum.** The Minnesota Landscape Arboretum. Apr., 20.
- Native Plants.** The Alabama Snow Wreath. Apr., 40; Bog Beauties. Feb., 10.
- Needlepoint.** Two Arts Meet in Needlepoint Cushions. Oct., 46.
- Nomenclature.** Remember Me in Flowers. Dec., 12.
- Ohme Gardens.** The Other Side of the Cascades. Feb., 15.
- Peonies.** The Lighter Look in Peonies. Jun., 36.
- Plant Societies.** Ivy: A Symbol of Mirth Emerges from Shadow. Dec., 31; Proven Performers—Plant Societies Name the Best. Feb., 18; Thousands of Roses Dazzle the Eyes at Shreveport's American Rose Center Gardens. Jun., 25.
- Poinsettias.** The Eckes Are Always Dreaming of a Crimson Christmas. Dec., 6.
- Pulsatillas.** There's an Anemone for You. Apr., 15.
- Rhododendrons.** Proven Performers—Plant Societies Name the Best. Feb., 19.
- River Farm.** An All-American Home for American Horticulture. Dec., 42; Not Every Library Has a 1586 Edition. Aug., 6; Two Arts Meet in Needlepoint Cushions. Oct., 46.
- Roses.** In Defense of Modern Roses. Aug., 32; Thousands of Roses Dazzle the Eyes at Shreveport's American Rose Center Gardens. Jun., 24.
- Seed Gathering.** The Fun Art of Seed Gathering. Oct., 25.
- Technique.** Put Lavenders in Your Garden Palette. Jun., 7; Some Cutting Remarks About Your Plants. Aug., 13; Start Bulbs Now for Winter Bloom. Aug., 11; You Can Conquer Without Stoooping. Oct., 42.
- Tharp, Leonard.** Classics with American Style. Jun., 32.
- Thyme.** A Thyme Collection Finds a Home. Apr., 4.
- Vegetables.** You Can Conquer Without Stoooping. Oct., 42.
- Viburnums.** Donald Egolf's Viburnums. Oct., 31.
- William Paca Gardens.** Feeling at Home with Hellebores. Dec., 36.



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January 14-21 and January 21-28, 1990 **Gardens of the Windward Islands of the Caribbean**

Explore tropical orchid collections, magnificent rainforests, historic sugar plantations, sparkling beaches and beautiful Caribbean homes. Highlights are the oldest botanical garden in the Western Hemisphere in Kingstown, St. Vincent (1765) and Jean-Philippe Thoze's Balata Gardens on Martinique. AHS President Carolyn Lindsay and Bob Lindsay will guide both voyages. Former AHS board member Roy Thomas and current board member Andre Viette provide additional tropical gardening expertise on the respective sailings.

Leonard Haertter Travel Company

March 28-April 8, 1990 **Botanical Paradise of Costa Rica**

Costa Rica is known for its beautiful tropical gardens, spectacular wildlife and fascinating culture. Stops on this tour include CATIE, the largest tropical research center in Latin America; Monteverde Cloud Forest Reserve; Marengo Biological Station near Corcovado National Park; and a visit to Linda Vista, Claude Hope's 200-acre flower seed farm. Atlanta Botanical Garden's Ann L. Crammond, also an AHS board member, is tour leader for this adventure.

Leonard Haertter Travel Company

April 1-May 6, 1990 **Belgium and Holland**

Begin in Brussels by visiting its botanical garden, arboretum and the University Herb Garden. Other stops in Belgium include the Floraries of Ghent, a flower festival that occurs every five years, and the Royal Botanical Garden in Bruges. In Holland, spend seven days cruising its canals with stops at Boskoop, the largest nursery in the Netherlands; the world's largest flower auction at Aalsmeer; and the magnificent Keukenhof Gardens. The tour will be led by Richard Hutton of Conard-Pyle/Star Roses.

Passages Unlimited

June 23-July 3, 1990 **Natural Gardens of Alaska**

Join the adventure aboard the 138-passenger *Yorktown Clipper* as she sails between Juneau and Ketchikan in search of natural wonders including wildlife as well as spruce forests, fields of lupines and giant ferns. See, up close, Tracy Arm, Glacier Bay and Le Conte Bay as you cruise along the sheltered inside passage of Alaska. Then enjoy a post-cruise stay in Vancouver to enjoy Nitobe Japanese Gardens and VanDusen Botanical Gardens as well as private gardens and the famed Butchart Gardens on Vancouver Islands. Join AHS President Carolyn Lindsay and Bob Lindsay on board this luxury yacht cruise.

Leonard Haertter Travel Company

September 12-23, 1990 **Castles and Gardens of Scotland**

In the Western Highlands of Argyll, see Culzen Park Castle and Crarae Woodland Gardens. Spend two days at the Isle of Skye's Clan Donald Center, forty acres of woodland gardens and nature trails on the grounds of Armadale Castle. Visit the highland gardens at Inverewe before traveling on to Inverness and Edinburgh. You'll be welcomed by the castles' owners and guided by Everitt Miller, former director of Longwood Gardens and past AHS president.

Passages Unlimited

November 10-17, 1990 **Gardens of the Colonial South**

Board the *Nantucket Clipper* in Florida and travel north to old Southern gardens on Sea Island; private gardens in Savannah and on Hilton Head; the beautiful Brays Island Plantation; the significant gardens of Charleston; Drayton Hall, a 1738 plantation; and Middleton Place, site of the oldest landscaped gardens in America, dating back to 1741. Join Carolyn and Bob Lindsay on board this luxury yacht cruise. Mrs. Lindsay is the current AHS president.

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