

## Texas State Ambassador's ..... (continued from page 11)

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

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

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

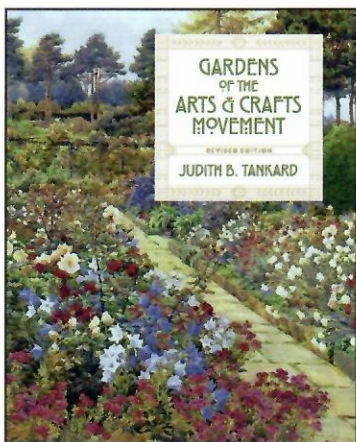
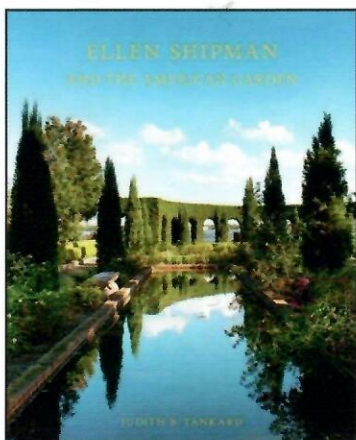
Proceeds from the event were generously donated to the Society's Flora Ann Bynum Endowment (held by the North Carolina Community Foundation) for the support of student scholarships.

## Book Review

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

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

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



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

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

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



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

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

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

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

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

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

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

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

(continued on page 14)



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

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

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

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

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

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

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

Davyd Foard Hood  
Isinglass  
Vale, North Carolina

## Of Interest

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

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