

The

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An Easy Garden Plant: *Japanese Anemone*

by Diane Wise, head horticulturist

Those of you who read my last *Gardener's Journal* article on sedum are familiar with the Wise Seal of Approval (WSA). Plants that have been awarded the WSA are the good, basic "standbys" of the garden. They are perennial, dependable, vigorous, and long-lived. They can handle the hot and humid summers in the South, are drought-tolerant, and don't have to be protected from our occasional cold winters. WSA plants don't require staking, regular deadheading, frequent division, or spraying for pests. They can be counted on to always look good with a minimum of care. Ideally, they are of interest for more than one season, fragrant, varied in leaf and/or flower color, attract pollinators, and can be used in multiple settings (or any combination of the above). It sounds like a tall order, but, believe it or not, such plants do exist. The Japanese anemone is one such plant.

The Japanese anemone, *Anemone japonica*, is a large genus containing 120 species within the Ranunculaceae (buttercup) family. The word anemone is derived from the Latin word *anemos*, meaning wind, hence the common name windflower. Originating in a wide range of habitats across both the northern and southern hemispheres, anemones are perennial, hardy from Zone 4 to Zone 8. *A. japonica* can be divided into three broad groups: 1) spring flowering, usually seen in alpine and woodland areas; 2) spring to early summer flowering, originating in regions of the Mediterranean and Central Asia; and 3) summer or autumn flowering, found most often in open sites, as well as some woodland areas. For this article, I will confine my



OLD NANDINAS FLANK A GARDEN SHELTER.

A New Look at an Old Favorite: *Nandina*

by Preston Stockton, director

Several years ago I was chatting with one of my aunts, catching up on the lives of some of my cousins. One of them, she was telling me, had just finished building a house, and she was horrified that the builder had used nandina in the landscape. Gasp. I was a little mystified that she was so negative over what I have always considered to be such a great plant. It has handsome foliage with nice texture and is attractive all year, with white flowers in the summer and beautiful red berries in the fall. It can grow in sun or shade and tolerates an unbelievable variety of growing conditions. I have never noticed any disease or insect problems. I guess it is the perfect landscape plant for black thumbs. The species, *Nandina domestica*, was heavily used in the early 1900s but fell out of favor in the 1960s and 1970s because of overuse and the fact that the species needs to be pruned properly in order to look good. In the mid-1980s,

JAPANESE ANEMONE

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comments to the last group, which are well suited to our climate and area, and truly deserve the WSA.

A. japonica is a fibrous-rooted, herbaceous plant that grows in mounds from two to three feet tall and two to three feet wide. The leaves, which are dark green and maple-like with hairy undersides, are extremely durable and remain attractive from early spring until frost. Flowers are borne in small clusters on branching, wiry stems about one to two feet above the foliage, starting around Labor Day and continuing for about four weeks. The blooms are large, from two to three inches across, and often have a silky sheen. They may be single, semi-double, or double in various shades of white, rose, pink, salmon, or mauve. Actually, anemones have no petals; the showy part of the flower consists of petal-like sepals and a prominent ring of stamens. The blooms are ever so slightly funky, which, combined with the fact that they're long-lasting, makes them a wonderful flower to cut and bring inside. Do keep in mind that some anemones are poisonous, so don't let your children or cats use them for a teatime snack.

A. japonica is not picky about placement. It grows well in morning sun, semi-shade, or even full sun, if adequate moisture is provided. At Reynolda, our anemones are planted in full sun, with not a hint of protection from the hot afternoon rays. Although they sometimes wilt late in the day during periods of extended drought, they always recover by morning. *A. japonica* has no significant pests or disease. It likes a neutral pH and has no particular soil requirements except good drainage. Nothing will kill an anemone faster than wet feet, particularly during the winter. Keep that in mind, and, in our Carolina red clay, amend the soil accordingly. Here at the Gardens, we fertilize our anemones with an application of Osmocote, which is time-released, in early May; any 5-10-10 will work just as well. Once is usually enough. Remember, too much vigor can be just as bad as not enough.

Anemones have many uses. They are ideal for the cottage garden as well as the autumn border and woodland area. They are wonderful planted with hosta, fern, lungwort (*Pulmonaria*), barrenwort (*Epimedium*), and cyclamen. They can also be used to "win friends and influence people." Once you have a nice stand of anemones, it is time to share. As they spread stoloniferously (by means of horizontal roots/stems just below ground level), it's a simple matter to divide your plants with a



QUEEN CHARLOTTE ANEMONES BLOOM FROM LATE JULY THROUGH THE FALL.

shovel and pass them on. I've shared plants many times here, with volunteers, garden clubs, and whoever might be visiting that day. Gardeners love free plants, especially when they can share the story behind them. Our anemones are probably all over the country by now.

So, are you convinced that they meet the criteria for the WSA? You should be. It doesn't get much easier or prettier than anemones. Below are some very basic instructions for planting your anemones. It probably won't make a difference if you don't follow them, but it will definitely make a difference if you do. I've also prepared a list of cultivars (cultivated varieties) that you may want to try in your garden. Those used at Reynolda are marked with an *. They are not difficult to find, and a good selection should be available at most of our local nurseries.

Instructions for Planting

(best done in spring or early summer)

1. Amend soil, if necessary.
2. Dig a large, wide hole. The roots/stems run parallel to the surface and should be allowed to spread *around* the plant rather than be placed *under* the plant. When placing the plant in the hole, be particularly careful with the small, hairlike roots extending from the large roots/stems. Disturb them as little as possible.
3. Fertilize with a time-released fertilizer (once) or 5-10-10 (monthly) during the first summer.
4. Water every three days for the first two weeks. Water weekly during the first summer if we do not have adequate rain.
5. Enjoy!

Anemone japonica cultivars

HONORINE JOBERT

Introduced in 1858. Most popular cultivar. Single white flower on three to four foot plant.

MAX VOGEL

Four to five inch, single pink flower on three to four foot plant.

KRIMHILDE

Introduced in 1909. Single salmon pink flower on three foot plant.

PRINZ HEINRICH

Semi-double deep rose flower on three foot plant.

WHIRLWIND

Introduced in 1887. Double white flower on four to five foot plant.

*QUEEN CHARLOTTE

Three inch, semi-double, pale pink flower on three foot plant. At Reynolda, this anemone was used in the original garden. It is located on the left side of the steps into the sunken garden after you leave the conservatory. It is also used on the left and right sides of the main allée in the sunken garden.

**A. hupehensis*

Anemone species native to China.

Introduced by Robert Fortune in 1844. Semi-double pink flower on two to three foot plant. More sun-tolerant and drought-tolerant than *A. japonica*. At Reynolda, this anemone was used in the original garden. It is located in the outer beds of the Pink and White Garden. ☺

NANDINA

CONTINUED FROM PAGE 1

new varieties started emerging in the nursery industry, and nandinas once again have become popular.

Native to India and China, *N. domestica* is a member of the barberry family. It is classified as an evergreen shrub, but it will lose its foliage if the temperature drops below ten degrees F. Its common name is heavenly bamboo, although it is unrelated to true bamboo. It has a fine, lacy foliage and cane-like stems. What makes this a nice plant for the landscape is that it provides color and interest in the garden four seasons of the year. In the spring, the new foliage emerges as bright, bronzed red, which is soon followed by large, six to twelve inch panicles of creamy white flowers. As the season changes, the foliage becomes blue green, fading to light green. Clusters of bright green berries replace the flowers. By late summer, the berries will ripen to a bright red. In the fall, the foliage color again begins to change to shades of pink and red, ending the year with bright red leaves and panicles of berries. The berries are actually showier than holly berries because the foliage does not hide them, and they are great for using at Christmas in arrangements and wreaths. In fact, we learned during an interview with Irvin Disher, Jr., son of longtime greenhouse manager Irvin Disher, Sr., that a stand of nandina bushes was grown at Reynolda many years ago for the express purpose of producing berries for Christmas decorations. The berries will hold for several months until they are discovered and enjoyed by the local birds, which might include mockingbirds, cedar waxwings, and robins. I will never forget sitting in my parents' sunroom one Sunday watching cedar waxwings devour the berries on the nandina next to the house.

Nandinas may be grown in partial shade, but the foliage colors will be much more intense if they are grown in full sun, with a little shade in the hottest part of the day. Select a location that is protected from harsh winds. One thing that is great for negligent homeowners is that once established, this is one of the toughest plants, adapting itself to a wide variety of conditions. They prefer a reasonably rich, humus, acid soil, with a pH range of 3.7 to 6.4. Preferably, the soil should be kept moist at all times, but nandinas will survive a drought quite well. They sure do at my house.

I think one of the main reasons that the common nandina fell out of favor is the fact that it is often just not grown correctly. The canes on this plant do not branch, and it can become tall and leggy—up to six feet tall—if not pruned and shaped every year. Old stems should be thinned out and the others cut at different heights to produce a dense plant. Cutting them totally to the ground in early spring easily rejuvenates old plants. The plants will lightly sucker, and new shoots will soon appear. The plant flowers on old wood, so some shoots need to remain for flowers and fruit.

Over the last twenty years, the nursery industry has selected and introduced many fine cultivars. Luckily, most are as environmentally tough as the species. These varieties of *N. domestica* are easily found in North Carolina.



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NANDINA

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MOON BAY

I grow this plant at home and like it very much. It has a finer texture than the species and is shorter growing. I have had it for six years and have never had to prune it. It will grow to approximately three feet and has a lighter green foliage than the species in the summer, with beautiful scarlet red color in the winter. It is great for foundation plantings or smaller informal hedges.

HARBOUR DWARF

I like this one best of all the compact forms. It has soft, dainty foliage that has a pink to bronze tint in spring and an excellent bronze cast in the fall and winter. It is a slow grower to eighteen inches tall, with two and a half foot wide clumps. It is effective as a ground cover, specimen, or border plant. It blooms and berries with age.

FIREPOWER

This cultivar out of New Zealand is a lot like *N. domestica* 'Atropurpurea Nana', a dwarf form that was very popular in the 1980's, but this one is virus free. I see this plant a lot in commercial landscapes, and I really don't care much for it, maybe because it is used so poorly and always reminds me of Burger King. It has a fluorescent, glowing reddish-orange color in the winter and a mounded habit, usually reaching about thirty inches tall. It does not flower or fruit. It is a good plant for small spaces or pots because of its small size. I think I would like it better used as a specimen instead of mass plantings.

ROYAL PRINCESS

I really like the taller cultivars, and this one especially. The leaflets are narrower and reduced from the species foliage, giving it a much finer texture. It grows about the same height as the species.

SAN GABRIEL

This cultivar is really cool. I bought one several years ago when it came out. It has a very narrow leaf blade that makes a very fine, ferny, appearance. It only gets a couple of feet tall. ☺

Grow Brugmansia for Drama in the Garden

by David Bare, greenhouse manager

It's a brugmansia—an angels trumpet.

Rarely does a summer day go by that you don't hear that refrain echoing down the bluestone paths of Reynolda Gardens. As the heat of summer closes in on the gardens, this tall and rangy plant redeems itself by literally dripping with blossoms. It is not unusual for a well grown plant to bear over one hundred flowers at a time—flowers so spectacular that the plant's many shortcomings are not only forgiven, they are completely ignored.

The genus *Brugmansia* is in Solanaceae, the same family that contains some of our most familiar garden plants: tomatoes, potatoes, peppers, and eggplants. A close look at brugmansias also reveals their alliance with tobacco. They have similar broad, simple, hairy leaves and trumpet-shaped flowers. In brugmansias, however the flowers are about a foot long and four to six inches wide. These flowers are fused into a solid tube, which is called a corolla, and recurve at their apex, forming a beautiful flare. In some cases, the corolla will end in a series of thin curls.

A complex of about six species contribute colors in a muted range of white, pink, pale yellow, salmon, and pale copper. The flowers on most are sweetly night-fragrant. They are pollinated by moths in their native habitats of Ecuador, Colombia, and Chile. In their native haunts, these plants are shrubs or trees, towering to thirty feet tall, but in our gardens they usually top out in the five to six foot range or shorter. Amazingly, they accomplish this in just a few months from cuttings. In this little bit of time between frosts, brugmansias form a small woody trunk in our gardens. From the trunk, many Y-shaped branches form, and from this candelabra-shaped branching, the flowers dangle. When these plants are flowering at full capacity, the fragrance can fill the garden in the evening.

Growing a brugmansia is not unlike growing a tomato. The plants require lots of sun, fertilizer, and water to perform their best. Though the plant flowers like few others, it is hardly low maintenance.

Because of the plant's tender constitution, people often attempt



A BRUGMANSIA OCCUPIES A CORNER OF THE VEGETABLE GARDEN.

to grow it in containers. This seems like a good idea, but its extensive fibrous root system quickly engulfs every square inch of potting medium, becoming a sponge for moisture. Even in the ground, brugmansias suffer from drought and need regular irrigation. Dry conditions also favor infestations from spider mites, one of several insect pests that can plague brugmansias. Aphids, whiteflies, and mealybugs are all happy to take up summer residence on brugmansias. Regular applications of insecticidal soap can control these outbreaks. Be sure to spray in the late evening or early morning to reduce the chance of burning the foliage. Occasionally, a tomato hornworm will find the plants. The voracious larvae of the hawkmoth can devastate a plant in a matter of days. You will notice that the leaves look shredded, and there are droppings of the caterpillar at the base of the plant. The hunt is then on to find the fat green larvae.

Because they are tropical, brugmansias are grown in the garden as annuals; however, they are very easy to keep over the winter, either by taking cuttings or digging the plant and holding it in a near dormant state. We take cuttings just before frost and root them in oasis cubes. These are one by one inch cubes of the same spongy material that is used for floral arrangements. With bottom heat, the cuttings can root in as little as ten days. They are potted, oasis and all, into quart pots and within a month are full grown and ready to be planted. Eventually, we will take cuttings of these cuttings to get the number necessary for our sale of annual plants held each April.

Most of our brugmansias were acquired this way. Some were gifts or purchased by staff members out on nursery hunting forays. The majority of our collection bear only color names, though the American Brugmansia and Datura Society lists more than five hundred and fifty named varieties on its web site. We propagate white, salmon, and yellow brugmansias, plus a variegated and a double white. The double white is a hose-in-hose style flower that often is so full of moisture and folded petals that it will rot before it opens. When our eighty-plus year old conservatory serves up conditions that this temperamental plant finds to its liking, these flowers can be magnificent.

The variegated variety is spectacular even without flowering. The leaves begin green edged with a yellow cream and mature to a green lined with pure white, margined with blocks of olive. They remind me of some exotic African animal skin. The flowers are white and prolific and nicely fragrant. I was seduced by photos of *B. sanguinea* in glossy color garden books some time ago, so when I came across it in a seed catalog I sent my order off fast. I was later to find out that *B. sanguinea* originates from the high Andes and sulks in our climate. It has had one sad little

blossom in its three year history and is dangerously close to a trip to the compost pile. If I were to succeed with this plant, it would reward me with flame orange flowers that are long and cigar-shaped. They open with a tiny flare at their tips. This one was a disappointment, but it was the exception to the rule.

If you want to make a big summer splash in your garden, you can hardly find a quicker, more prolific specimen plant than a brugmansia. ☺

Summer 2003



PARTICIPANTS IN THE YOUNG NATURALISTS SUMMER PROGRAM PLANTING THE CHILDREN'S GARDEN. CHILDREN AGES 7-12 LEARN ABOUT LOCAL ECOLOGY THROUGH FIELD WALKS, GARDENING ACTIVITIES, AND ART EXPERIENCES.



THE SECOND PLANTS, ART, AND WRITING INSTITUTE FOR K-5 TEACHERS WAS HELD IN JUNE. TEACHERS FROM AREA SCHOOLS WORKED WITH SCIENTISTS, ARTISTS, AND WRITERS, THEN COLLABORATED TO CREATE INNOVATIVE TEACHING METHODS. A NEW WEBSITE FOR TEACHERS IS AN OUTGROWTH OF THE PAW PROGRAM.

A Little of Reynolda for Your Home: Apple and Pear Trees

by John Kiger, assistant director

A chain link fence surrounded it. To a nine-year-old boy and his friends, the fence appeared to be twelve feet tall, but we were determined to retrieve what we had just discovered. Barefooted, we climbed. Have you ever climbed a chain link fence barefooted? It hurts. We dropped to the ground, pausing for a moment to make sure the owners of the property hadn't heard our noisy climb. What lay before us was an apple and pear orchard. The trees were hanging full, and the ground was littered with fruits—a perfect place for some hungry boys to get a snack. Two things I learned that day: if you eat too many apples, you will have a stomachache; and bees like to feed on the fruits that have dropped to the ground, not a good thing if you're barefooted.

This brief glimpse of my childhood was triggered as I was looking over a landscape design that Thomas Sears developed to complete the formal gardens at Reynolda in 1921. Used today as a demonstration garden, then it was known as the "Fruit, Cut Flower, and Nicer Vegetable Garden." It featured figs, grapes, strawberries, asparagus, tomatoes, onions, and an assortment of other plantings, including a mass planting of dwarf apple and pear trees. This planting of fruit trees is what caught my attention. Since they are not there now, I assumed they were never planted, but after conducting a little research, I found that they were indeed planted but were later taken out.

Fruit trees outlined each garden plot. Mr. Sears included seventy-two dwarf apple trees, of ten different varieties:

Baldwin,
Duchess of
Oldenburg,
Fameuse,
Gravenstein,
McIntosh
Red,
Northern
Spy, Red
Astrachan,
Stayman
Winesap,
Wealthy,



FRUIT TREES IN THE GARDEN IN THE MID-1920S.

and Yellow Transparent. Forty dwarf pear trees were of five different varieties: Bartlett, Beurre D'Anjou, Clapp's Favorite, Duchess D'Angouleme, and Seckel. This many trees, even though they were of dwarf varieties, would have caused problems for growing vegetable and flower crops had they been left in place, since dwarf fruit trees can attain a canopy of ten feet wide.

Although these trees are no longer in the garden, I did conduct a little research on some of them to share with you, just in case you wish to purchase one or two.

Apples

DUCHESS OF OLDENBURG

This variety has a greenish yellow pale skin with red stripes. Its tart taste makes it an excellent choice for pies and sauces. Ripens in August. Hardy from zones 4 through 8.

RED STAYMAN WINESAP

This is a high yield tree that produces large, intensely flavored fruits with a dark red skin. Ripens in mid- to late October. Hardy from zones 4 through 8.

NORTHERN SPY

From information I have gathered, this one is a "must have" for apple lovers. It blooms late, thus avoiding late frost. It is extremely juicy, crisp, and tender and has a beautiful deep red color. It is exceptional for use in pies and sauces. One interesting note I found on this one was that it could be planted on a hillside. My first thought after reading that was, if I planted one on a hillside, would the fruit roll to my door? Wouldn't that be convenient! This variety ripens in late October and will store well in a basement if the temperature is regulated well. It is hardy from zones 4 through 8.

WEALTHY

Originated in Minnesota around 1860. This scarlet red apple is often seen for sale at fruit stands. Its crisp white flesh is streaked with red veins. It is hardy from zones 4 through 8.

MCINTOSH

A rival of Northern Spy, it is also very popular. This one has moderately large, red fruits with a thin skin that makes it easy to peel. An early variety of McIntosh ripens in early August, and a later variety ripens in September. The fruits hold well in chilled storage. It is hardy from zones 4 through 8.

BALDWIN

This one I found the most interesting. This red skinned apple has a sweet to tart taste with a very crisp texture.



Loammi

Baldwin, who lived near Chestnut Street in Wilmington, Massachusetts discovered it. There is a stone monument at this spot, which honors the discovery. Born in 1744 in Woburn, Massachusetts, Mr. Baldwin was an accomplished man. He was a cabinet maker, a builder of pumps, a colonel in the Revolutionary army, the first sheriff of Middlesex County, a state senator, a state representative, a member of the American Academy of Arts and Sciences, and of course the discoverer of the sweet tasting Baldwin apple. It is hardy from zones 5 through 8.

Pears

BARTLETT

Introduced to the United States from Europe in 1797, the Bartlett pear is a favorite in our area today. In the mid-1980s, I purchased a farmhouse that was built in 1892 and added to in the 1930s. On this property was a lone Bartlett pear tree. It bore highly flavored, large, oval-shaped, yellow fruits that ripened in late August. Its fruit seemed to be sweeter and tastier just before it began to turn yellow. It is hardy from zones 5 through 8.

SECKEL

Developed around 1800 and most often found in home orchards, this tree bears small, coppery red to golden brown fruit in early September. It has an exceptionally sweet flavor and is very juicy. It is categorized as a slow grower, but it is a very productive tree that is hardy from zones 5 through 8.

BEURRE D'ANJOU

This pear originated in France and was introduced to the United States around 1842. This blight-resistant tree produces reddish fruits in late September. It has a juicy, rich, sweet flavor and is excellent for deserts. It is hardy from zones 5 through 8.

CLAPP'S FAVORITE

This large yellow pear originated in Massachusetts around 1850. The tree produces fruit in late August that resembles a Bartlett Pear in size, shape, and color. Variations of fruit textures range from fine texture to gritty and grainy. Hardy from zones 4 through 8.

DUCHESS D'ANGOULEME

This pear originated in France in 1808. This blight-resistant tree can obtain an enormous size. When the fruit ripens in mid-October, it is known to have flesh that is "buttery and melting with a rich, delicious flavor." It is hardy from zones 5 through 8.

We've all heard the term location, location, location. This term doesn't just apply to real estate transactions, but may and should be applied to any planting that takes place around your home. The apple and pear orchard I spoke of at the beginning of this article is located on a vacant lot within the city of Winston-Salem, not far from Reynolda Gardens. When the owners installed their orchard, they obviously conducted some research on the growth habits of the trees they selected. They planted their trees in a convenient location close to the house, but not so close that they would become a nuisance. Fruit trees can easily be poorly placed, like the two walnut trees that were planted in my neighbor's front yard years ago. These two trees were extremely heavy producers, and for some reason my neighbor never raked them up. Instead, they chose to mow over them. Needless to say, when I heard their mower start, I had my sons play on the other side of our house to avoid walnut shell shrapnel! The same situation could arise with apples and pears. No matter what you desire to plant, be it foundation plantings, ornamental trees, or fruiting trees, always take into consideration what impact that planting will have years down the road. 🍏



THIS APPLE TREE WAS PLANTED IN THE 1970S.

Roads Through Reynolda

by **Camilla Wilcox**, curator of education

How much thought do we give today to the surface, composition, placement, and utility of roads, even the ones that we design to access our own property? Materials are standard, and roads are generally considered utilitarian. In the early twentieth century country estate, however, roads were thoughtfully and carefully designed. They served not only to get travelers from place to place but also to emphasize views and points of interest along the way. A well planned road divided scenic areas from service courts; its curves diverted attention from unsightly scenes; it highlighted the most important part of the estate, the house; and it was pleasant to travel upon, either by car, or horseback, or on foot. As Henry V. Hubbard and Theodora Kimmel boldly stated in their 1917 volume, *An Introduction to the Study of Landscape Design**, "On its position may well depend the main organization of the whole design."

Join me on a tour of Reynolda by roadway. We will travel through what was once the central core of this 1,067 acre estate: along the main drive, around the lake road, and out through the village. As we go, read the words of Hubbard and Kimmel, who were considered authorities on landscape design, as they describe the function of roads on the ideal country estate. Brief observations of the interpretation of these ideals and comments on the current status of roads at Reynolda follow their remarks. Photographs toggle back and forth between those attributed to landscape architect Thomas Sears, taken in the 1920s, and more recent photos. Let's drive down Reynolda Road and approach the front gate.

Tree-lined Roads

Roads, if they are to be comfortable and pleasant to those who travel upon them, must be shaded. ... [O]n our streets and ordinary country roads, a more or less consistent and equally spaced line of trees serves this purpose best.

A two-mile section of Bethania Road, now known as Reynolda Road, was the first concrete road in the state. This public road, lined with sugar maple trees planted under Mrs. Reynolds' direction, bisected the estate.



Anticipation

A road serves other purposes in landscape design than mere provision for ease of traffic. Roads can thus be used to display...certain beauties... [P]ains should be taken that spectators come to the various outlooks in pleasant sequence...[A]fter passing through a shady wood, a road comes to an outlook over a sunny landscape.

As visitors enter the estate, they pass through massive gates built of native volcanic stone. Views from the driveway are on their right, with woods screening Reynolda Road on their left. An open meadow, originally the golf links,** presents a pastoral landscape, setting the theme for the interior of the estate.



Blending the Road Into the Landscape

The problem of the landscape architect in providing access by road in an estate is commonly to make the road as direct and as useful as possible, but at the same time to make it as little conspicuous as may be and as little an interruption of the landscape through which it runs... Where a road is to be inconspicuous, its surface should be as little noticeable in color as possible, and its edges should not present a clean, hard, and definite line.

The main roads through the estate were paved with macadam, a surface that is impervious to water, yet subtle in color and texture. Macadam is constructed by excavating the roadbed, filling the excavation with very small gravel, pouring on a bituminous (coal-derived) mixture, and rolling it smooth. It can be prepared so that road has the appearance of a country lane, but erosion problems that typically cause deep ruts to form in dirt roads are eliminated by the application of a coating. Macadam was not typically used in country settings in the early twentieth century; in fact, its first documented use in America, even by a municipality, was in Delaware in 1906, about the time planning began for Reynolda.



Scenic Views Framed by Trees

In a naturalistic design...informal plantations of trees and shrubs may be used, and the whole so designed that the road shall seem to have been run through a fortunately preexisting series of groups of foliage, rather than that the location of the foliage masses should seem to be dependent on the road. The side of the planting next to the road must inevitably to some extent be parallel to the line of the road, but the sides of the planting masses away from the road should be related not to the road but to whatever open area may lie beyond and be bounded by them.

Large sections of woods throughout the property were already mature when the land was purchased. For a short distance, alongside the golf links, the road curves through one of these areas, truly a “fortunately preexisting group of foliage.” To the east of the main drive, where the golf links and lawn formed the meadowlike vista from the house, small groves of trees were planted at intervals, where they related the open area to the woodland and framed views from the road. From this photo, we can observe the planners’ intent in planting the trees, while recognizing that the subtle effect of a natural grove described by Hubbard and Kimmel would not



be fully realized for many years, long after Mrs. Reynolds’ death.

THE LONG, STRAIGHT ROAD IN THIS 1925 AERIAL VIEW IS REYNOLDA ROAD. THE CURVED ROADWAYS THAT INTERSECT IT ARE ON THE REYNOLDA ESTATE.

A New Day for Speed

A sequence of different effects will be presented to anyone passing along the road. It should be remembered that the scenes presented should be such that may be grasped and enjoyed by a spectator moving at some speed.

The average automobile of 1917 traveled at a speed only slightly greater than that of a galloping horse; nevertheless, this marked a change from earlier days, when travel over rutted clay or gravel roads in a carriage, on foot, or on horseback, could be tedious and treacherous. A sweeping vista, picturesque groves of trees and natural woodlands, a scenic lake, orchards, and impeccably maintained farmlands like those at Reynolda could be simply enjoyed from the comfort of the automobile.

Crossing the Meadow

In a naturalistic landscape, as far as it is possible, the road should seem to lie upon the surface of the ground without interruption of the natural modeling.... Where a road must cross a view over an open area, in a naturalistic scheme, it may be...possible to lead the road across the open space in a depression, deep enough at any rate to conceal the road surface, perhaps deep enough to conceal the traffic as well....

This section of the old lake road is known today as the cross drive. Because of its placement in a natural depression, it is not visible from the front of the house, thus helping maintain the illusion of an uninterrupted meadow. It wound around the edge of the golf links, through the woods, beside pastures, orchards, a vineyard, and around the lake.



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ROADS THROUGH REYNOLDA

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A Scenic Ride Through the Woods

By careful choice of the gradient of the ground and by choosing and cutting a sufficient open lane among the trees, the way may be made good enough for a gallop without depriving the rider of the sensation of going rather through a natural landscape than along a designated path.

The lake road cut through existing woodland, which remains today. Remnants of the road can still be seen from the nature trail. In the 1930s, the cross drive was connected with a new driveway to access a new entrance on the east side of the house. Many visitors did not take the right turn onto the lake road. Instead, they proceeded toward the house.

**This book, first published in 1917, was dedicated to "Our Fellow-Students of Landscape Architecture at Harvard University." Thomas Sears, who designed much of Reynolda's landscape, was one of the first graduates of that program. Although other designers were responsible for initial planning of the estate, we know that Sears was involved by 1916, when he drew a profile of the driveways and service roads around the house.*

***See Winter 2003 Gardener's Journal for an in-depth discussion on the golf links.*

Approaching the House

...the roads usually approach the house, concealed by foliage, in a diagonal direction towards a corner. In a large estate, the approach road should seem to lead with reasonable directness from the public street to the house. It is seldom desirable to make a road very circuitous for the sake of making the estate seem larger.... It is usually desirable to have the approach road rise as it nears the house, that the house may have sufficient dominance in the composition.

The approach drive, as it was designed by Mr. Sears in 1916, rose through a screen of evergreens to a porte cochere at the front of the house; a circular drive delivered vehicles back to the main drive. Nonnative and showy native tree species concealed the entrance to

the house:
deodar cedar,
Cedrus deodara;
Atlantic cedar,
Cedrus atlantica;
and southern
magnolia,
*Magnolia
grandiflora*.



A Variety of Views

It is usually desirable also that interesting views should not be seen to right and left of the road at the same time, if it can be arranged that they be seen alternately.... Where a road changes direction, a view out at the point of change...is a desirable possibility....

If visitors traveled down the drive and passed the house instead of entering it, their attention remained to their right until they passed the view of the front of the house. Then, their attention was quickly drawn away to the stunning garden below it on their left. Visitors exiting the house by its driveway looked almost straight ahead, into the garden, when they regained the main drive.





Incorporating Service Roads into the Overall Design

If both kinds of traffic use the same road for a part of the way from the public highway to the house, the continuity of

direction should follow the main road when the service road branches off from it, and the service road should commonly be narrower than the main approach, so that there can be no possible question which is the more important.

This road serves only the service court at the back of the house. Many visitors do not notice it, as their attention is fixed on the garden to their left. A characteristic Reynolda lantern lights the intersection with the main drive.

Bridging Aesthetics and Utility

It is in the views towards it across the water that the bridge assumes its real value as an [a]esthetic unit in landscape composition.... It is never without its reflection in the water, clear or blurred as the water surface may make it, and the designer should remember that he is creating not the span of the bridge alone but also its inverted counterpart in the surface below.... If a bridge is to be considered as an architectural structure, perfect as far as may be in itself, it is certainly the fact that no bridge can be more unified than one of a single, well-proportioned arch....

The use of native stone in foundations and gates was repeated in the bridge. While most of the stone required for structures was quarried nearby, stone for the bridge was hauled from a source in Old Town.



City and Country Blend

The landscape designer finds gateways among the most important of the smaller objects with which he deals in his compositions. They mark a point of passage from one unit of the scheme to another....

The size of their openings will first of all be proportioned to the amount and size of traffic which they are designed to accommodate...the size of the whole structure will be proportioned to its importance in the design: the main carriage entrance to an estate may be an imposing feature, while the service entrance will probably be inconspicuous.

Residents, business operators, farm workers, and the general public used the entrance to the village on the east side and the entrance to the church on the west side of Reynolda Road as they went about their daily activities. These gates related to the



main gate through the use of native stone and the pillar design, but they were proportioned on

a smaller scale. The gate at the entrance to the church featured two fountains: one for human use and the other, with a trough, for animals.

These gates and fountains probably weren't designed as symbols of a transitional period in our history, but it could be observed that they were; they marked not only a road interchange but also a change of era. In the early part of the twentieth century, the agrarian economy of the South was undergoing a transformation to an urban, mobile, industrial society. A mixture of modes of transportation traversed Reynolda Road, the most modern highway in the state. Already, there were cars, buses, and trucks, but there were also wagons and horses; there was still a need for animals to have a place to stop and drink as they ferried their owners to and from outlying farms and business or work in town.

CONTINUED ON PAGE 12

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ROADS THROUGH REYNOLDA

CONTINUED FROM PAGE 11

*Reynolda is really sort of a soothing balm for weary
nerves this morning. — Evie Crim May 28, 1918*

Just as travelers probably weren't aware of a symbolic quality in the roadside fountains, most of those who travel Reynolda's driveways today probably don't think about how the current paving material symbolizes an important change in the life of Reynolda. When the estate was in its halcyon days, relatively small numbers of visitors, most of whom were known to the family or invited here for special events, traveled along these roads. Now, hundreds of thousands of visitors flock to Reynolda each year to learn about art, literature, music, natural history, botany, and horticulture; to shop in the busy commercial district of Reynolda Village; to exercise themselves and their pets; to celebrate happy events, and to seek solace in troubled times. Under today's demands, macadam, as beautiful as it was, would have washed away long ago. Now the

roads through Reynolda are paved with asphalt, a surface designed for heavy traffic and long wear. Hubbard and Kimmel could hardly have foreseen the changes that would come to this estate in 100 years, nor that the type of road patterning they espoused, and that Thomas Sears implemented, would continue to help make Reynolda the inviting place it is for so many people. Through it all, these old roads, now sturdy under cars, buses, trucks, bikes, and shoes—lots of shoes—organize, divert, and direct us so that inside, at least, the world looks a little better than it does outside the gates. ♻️



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