

The

REYNOLDA GARDENS
of Wake Forest University

Winter
2003

Gardener's

JOURNAL

Gifts received July 1, 2001 through
June 30, 2002 totaled \$81,105.00.

Benefactor

Anonymous
Mr. and Mrs. Bruce M. Babcock
Mr. Charles H. Babcock, Jr.
Mr. and Mrs. J. Scott Cramer
Garden Club Council of Winston-
Salem and Forsyth County
Mr. James E. Johnson, Jr.
Drs. Catherine Rolih and
Richard B. Weinberg
Twin City Garden Club

Patron

Mary Louise and John Burress
Dr. Joseph B. and Mary M. Dudley
Little Greens Garden Club
Mr. and Mrs. John B. McKinnon
Susan D. Pfefferkorn
Dalton and Sarah Ruffin
Lynn and Jeff Young

Sponsor

Anonymous
Dr. and Mrs. B. R. Baliga
Bill and Louise Bazemore
Mr. W. Mark Breedlove
Bruce and Sandra Nash
Ms. Lenore T. Shamey
Mr. and Mrs. James Y. Spencer
Dr. and Mrs. Lew Stringer
Village Tavern
Mrs. Judith B. Watson
Dr. and Mrs. Richard G. Weaver

Family

Jones and Martha Abernethy
Dr. and Mrs. Eben Alexander
Mrs. Emily H. Allen
John and Marjorie Asel
Don and Kay Bergey
Dr. and Mrs. Gray Boyette
Mr. and Mrs. John B. Brady
Dr. and Mrs. Malcolm Brown
Mr. and Mrs. Shasta M. Bryant
Mr. James A. Cavanaugh, Jr.
Claire and Hudnall Christopher
Bill and Nancy Colvin
Mr. and Mrs. Thomas H.
Crichlow, Jr.
Dr. John R. Crouse III
Egbert L. Davis, Jr.

CONTINUED ON FOLLOWING PAGE

The Golf Links

by **Camilla Wilcox**, curator of education

The rolling hills of the Carolina piedmont are nowhere more clearly visible at Reynolda than in the sweeping meadow that lies between the Reynolds family home and Coliseum Drive. Gently undulating and surrounded on all sides by woodland, it is bordered, then transected, by a long driveway that winds through the estate. In summer, when the grass is green, shadowy patches of sandy soil—some kidney-shaped and some square—show through the grass on the south side of the old lake road, which is now known as the cross drive. Seemingly random, these sandy patches are, in fact, a clue that this beautiful field was once a golf course.

It was not uncommon for a country estate of the early twentieth century to have a golf course. Large areas were often devoted to active sports, according to *An Introduction to the Study of Landscape Design* by Henry V. Hubbard and Theodora Kimball*. Recreational grounds requiring a great deal of acreage and specialized structures, such as polo fields, were usually located on outlying property, but golf courses were incorporated within the core, often near the house.

CONTINUED ON PAGE 2



JASMINUM SAMBAC IN BUD

Fragrant Plants in the Reynolda Gardens Conservatory

by **David Bare**, greenhouse manager

Scent is the most sensuous way we experience flowers. Though we are likely to remember the textures and colors of our favorite flowers, scent fires the memory on a primal level, recalling times and places that only these aromas seem able to procure.

A nose used to the scent of lilac and lily of the valley, lavender, and peonies may recoil at the potency of some of the tropical flowers. In midwinter, when the cool, moist air of the conservatory is redolent with jasmine, gardenia, and *Cattleya*, even the most ardent sniffers may get more than their nostrils can

CONTINUED ON PAGE 6

James P. and Joyce H. Dickerson
Mr. and Mrs. Dale E. Driscoll
Mr. Frank E. Driscoll
Dr. and Mrs. John H. Felts
Mrs. Nelida M. Flatow
Flower Lore Garden Club
Forest Garden Club
Greenbrook Garden Club
Dr. and Mrs. Charles G. Gunn
Betty Halverson
F. Borden Hanes, Jr.
Mrs. Gordon Hanes
Mr. and Mrs. Stephen W. Harper
Herbal Friends
Mr. and Mrs. James E. Holmes, Jr.
Mr. and Mrs. Richard Johe
Mr. and Mrs. Kenneth A. Johnson
Mr. and Mrs. Leon Kendrick
Mr. and Mrs. F. Thomas King
Elen and Bob Knott
Cynthia and Monty Leonard
Dr. and Mrs. Dan Locklair
Dr. Stephan B. Lowe and
Ms. Naila Gazale-Lowe
Gail Lybrook and David Hobbs, Jr.
Rick Mashburn and Ken Frazelle
Dr. and Mrs. Robert L. Means
James E. Messick, Jr.
Ms. Ellen L. Mincer
Dr. and Mrs. John H. Monroe
Alan and Beverly Moore
Mr. and Mrs. Harold S. Moore
Mrs. Ruth James Newman
Ms. Everdina Nieuwenhuis
Margaret and Paul Phillippi
Dr. and Mrs. Carl J. Porchey
Dr. Sherry L. Pulaski
Mr. and Mrs. George A. Ragland
Mr. and Mrs. Norwood Robinson
Ms. Shirley Rogers
Debra and Peter Rosenquist
Drs. Mary and Walter Roufail
Mr. and Mrs. James M. Ruffin
Mrs. Diana A. Salmons
Margaret Savoca and Bruce Bradford
Mr. and Mrs. Andrew Schindler
Mr. and Mrs. Robert G. Shepley, Jr.
Mr. and Mrs. A. Lincoln Sherk
Mr. and Mrs. Robert D. Shore
Mr. and Mrs. Ian Silversides
Ms. Elizabeth Sloan
Mr. Zachary Smith
William H. and Janet Snow
Cornelius and Carol Strittmatter
Mr. and Mrs. William F. Thomas
Triad Orchid Society
Dr. James M. Walter, Jr. and
Ms. Michelle A. Portman
Mr. and Mrs. Hans W. Wanders
Weeds and Seeds Garden Club
Mr. and Mrs. Robert Weisner
Doug and Mary White
Mr. and Mrs. Charles E. Williams, Jr.
Dr. and Mrs. S. Clay Williams
Dan and Emily Williamson
Mr. and Mrs. W. F. Womble
JoAnn and Bryan Yates

Donor

Charles and Lorna Beck
Ms. Kathryn G. Bell
Book Club Anon
Dr. and Mrs. Edwyn T. Bowen, Jr.
Mrs. Debra Brenner
Stephanie Brooks
Mr. Richard D. Carmichael

CONTINUED ON FOLLOWING PAGE

The Golf Links

CONTINUED FROM PAGE 1

The Golf Course Does Double Duty

In *An Introduction to the Study of Landscape Design*, the authors only briefly discussed golf course construction techniques. They expounded at length, however, on two topics of relevance to the actual placement of the course: first, on the importance of creating a dramatic, sweeping, open space that was visible from the house; and second, on planning so that this space took on the appearance of a natural landscape. Guidelines like those they discuss seem to have been carefully followed in the planning of Reynolda.

On the first concept—open space planning for estates—Mr. Hubbard and Ms. Kimball wrote, “One of the desires of the owners... will be for openness, for expanse, for a sense of freedom.... Usually, this area is simply treated; its boundaries are trees and shrubs, its floor is turf, and on smaller places it usually goes by the name lawn.” Sometimes, they said, sufficient land could not be dedicated simply to creating the long vista clients might desire. In this case, multiple “units,” such as a lawn and another open area, might be combined. It appears that two such units were combined at Reynolda. The lawn in front of the house on the north side of the cross drive would be considered one unit, and the golf links on the south side, the other; thus, it seems likely that the placement of the course next to the lawn was intended to maximize the feeling of openness. Located beside the entrance gates, it offered family and visitors a first glimpse of the picturesque, pastoral landscape that lay ahead. Seen from the house, it seemed to stretch far into the distance.

On the second concept—creating the appearance of a natural landscape—the authors commented that open spaces created by American estate designers, who were influenced by the techniques of the revered English landscape designer Humphrey Repton, often were “treated as an extension towards the observer of a distant outside view, which in the nature of things in the country is



IN THIS AERIAL VIEW, TAKEN BY AERO SERVICE PHILADELPHIA BETWEEN 1925 AND 1929, EIGHT OF THE GREENS ARE VISIBLE, BUT NOT THE NINTH. THE COURSE BEGAN ON THE SOUTH SIDE OF THE CROSS DRIVE. THE SQUARE SAND GREENS ARE THE MOST VISIBLE FEATURE; SEPARATE SAND TRAPS ARE PLACED THROUGHOUT THE COURSE.

naturalistic.” Often, they said, such areas in America were designed to recreate the appearance of farmland in the English countryside, with grass fields that looked like long-used pastureland, bordered by brambles and trees. A few trees would often be planted throughout the open area, as they were at Reynolda, to help establish the characteristic appearance of these pastures. Grass was typically kept short to show off the contour of the land.

A focal point was considered a necessity for creating a sense of distance. For this role, they suggested using a tree with an interesting shape. Having commented that American designers tended to use native trees wherever possible, they likely would have approved the choice of the graceful native persimmon tree that was placed at the highest point of the vista, on the golf links. Completing the pastoral scene, a herd of Shropshire sheep, tended by shepherd M. S. Yow and the collie Seabreeze, kept the expanse of grass neatly clipped.

Building the Course

Correspondence and plans relating to the golf course, which are housed in the Reynolda archives, illustrate the depth of Mrs. Reynolds’ involvement with planning the course. By 1909, she had purchased a 105-acre farm for its location and engaged P. J. Berckmans Company, Inc., of Augusta, Georgia to design it. In July, they wrote to her, “We have received the

tracings of topographical survey...the method of locating the holes and deciding on the nature of the earth work must necessarily be decided upon by an experienced Golf man on the ground, and to facilitate his work allowing him to cover the ground in the short time, we would suggest he be assisted by an Engineer familiar with the property and such other matters as refer to the construction from a standpoint of landscape engineering." A survey conducted by Berckmans engineer E. B. Cooke was underway when they wrote again in early August. In a letter posted later in the month, they introduced Alfred Cuthbert, "an expert golf course man, one who not only understands the game in all of its details from a standpoint of sport, but also one who has had a great deal of experience in the laying out and actual construction of courses, and is an authority on the subject... one of the foremost botanists in the south, [he] knows the different grasses that will give the best results in golf work, and has an artistic taste in the selection of his courses." They would charge \$50.00 per day for his work, for an estimated four to five days. **

In September, a detailed account of the findings of these two men advised that the farm originally selected would not provide the features Mrs. Reynolds sought. They wrote, "As the prime motive in making the contemplated development is to provide a first-class, eighteen hole golf course with its accompaniment

of...landscape views, we have suggested that the small farm has not the area or natural features to form a basis for such an improvement."

By November, the decision had been made to build a nine-hole course at its current location, and preparation of the ground was underway. The landscape designers wrote, "We note with interest that you have started in with a planting of Rye to get the ground in condition, which we think is entirely proper...the formation of a good turf is the most important and difficult operation in the construction of a Golf Course."

It is not clear how long the association with the Berckmans firm lasted. In the fall of 1910, Mr. Reynolds wrote to his wife while she was away, referring to the siting of the house, lake, and golf grounds as nearly completed, commenting that the game could begin near the house. J. E. Ambler, a local civil engineer, diagrammed the location of five holes on a plan dated October 1910. In this plan, the course began on the south side of the cross drive, with the first green 293 yards to the southwest. A 1911 plan by H. Buckenham and L. L. Miller, landscape engineers based in New York City, shows six holes. In these plans, the holes progressed one after the other around the perimeter of the course. Three additional holes are marked in pencil on the Ambler plan. These marks and an undated plan, "Suggested Changes to Golf Links" by Robert C. Conrad, horticulturist, show that three additional fairways were directed into and out of the center of the course. The length of these holes ranged from 110 to 350 yards.

Additional sand traps were also included on the Conrad plan. These kidney-shaped traps, which correspond to the sandy patches that show through the summer grass, would seem familiar to golfers today. The more puzzling square shapes that were noted on all

CONTINUED ON PAGE 4

THIS SCORE CARD FROM THE 1910s NAMES THE SIX HOLES: THE GATE, THE MARSH, PILOT VIEW, OVER HILLS, CEDAR CORNER, AND ROCK SPRING.

- Mr. and Mrs. Robert Cash
- Clemmons West Garden Club
- Mr. and Mrs. George W. Crone, Jr.
- Mrs. Margaret G. Crutchfield
- Dr. and Mrs. Walton Curl
- Mr. and Mrs. Craig Dalton
- Larry and Linda G. Davis
- Ms. Patricia Dixon
- Dr. and Mrs. J. T. Dobbins, Jr.
- Mr. and Mrs. William B. Duncan
- John Dunkelberg
- Mrs. Margaret P. Foster
- Rev. and Mrs. Stephen Gerhard
- Mrs. Emily Glaze
- Mr. and Mrs. W. A. Goodson, Jr.
- Izoria and Bryce Gordon
- Howard Gray
- Mr. and Mrs. William R. Griffin
- Kim Hackel
- Dr. John and Mrs. M. Lisa Hammon
- Dr. and Mrs. James H. Hampton
- Mrs. Lynne Hart
- Doris and Bill Hohman
- Dudley and Ann Humphrey
- David and Catherine Hurd
- Ms. Dale Jaeger
- Ms. Betty Johnson
- Mrs. John G. Johnson
- Ms. Sara H. Johnson
- Dr. and Mrs. Robert Kelly
- Dr. John W. Keyes and Ms. Janice Purdy
- Mrs. Earline Heath King
- Mr. and Mrs. Philip G. Kinken, Jr.
- Dr. Robert I. Kohut
- Patricia M. Lackey
- Dr. W. A. Lambeth
- Mr. and Mrs. Don Lanning
- Mrs. Bernice G. Lansford
- Mr. and Mrs. Douglas Leckie
- Mr. and Mrs. Paul Lombardo
- Mr. and Mrs. George L. Mann
- Mr. Gerald Manning
- Mr. and Mrs. James E. Martin
- Thelma D. Matthews
- Mrs. Suzanne W. McCarthy
- Dr. and Mrs. J. Wayne Meredith
- Dr. and Mrs. J. Rodney Meyer
- Dr. and Mrs. Henry S. Miller
- Mrs. Annie Laurie Morgan
- Ms. Deanna Carlisle Moss
- Charlie and Sally Moyer
- Ruth and Tom Mullen
- Mrs. Alex M. Nading
- Mr. and Mrs. Robert A. Nicolosi
- N. C. Unit Herb Society of America
- Mr. and Mrs. Jimmy R. Pettit
- Mrs. Elsie Dinsmore Popkin
- Charles and Della Pulliam
- Mr. and Mrs. James C. Ratcliff
- Bruce and Donna Resnick
- Mrs. Thomas B. Rice
- Larry and Dee Ann Robbs
- Dr. and Mrs. Alfred J. Ruffy, Jr.
- Ms. Mary Carol Sapp
- Mr. and Mrs. Lyttleton Scott
- Judy and Bill Scurry
- Mr. and Mrs. Steve Sessions
- Mr. and Mrs. J. William Sexton
- Mr. and Mrs. John Shore
- Mr. and Mrs. Kenneth P. Sommerkamp
- Mr. and Mrs. Donald G. Smith
- Summit School, Inc.
- Dr. and Mrs. Gerald T. Taylor
- Jean and Henry Taylor

CONTINUED ON FOLLOWING PAGE



Marguerite B. Taylor
Margaret D. Townsend
Mr. and Mrs. Stuart Vaughn
Ms. Amy Verner
Helen and Mo Waite
Susan B. Wall
Mr. and Mrs. William R. Wallace, Jr.
Mr. and Mrs. Robert P. Whaling
Ms. Mona Wu

Friend

Anonymous
Dr. Sandra Adams
Mrs. Virginia B. Adams
Mrs. John L. Bacon
Mrs. Frankie Bell
Ms. Myra T. Blackburn
Mrs. Helen H. Blum
Mr. and Mrs. Gregory Bogard
Ms. Wilba Brady
Nicholas and Nancy Bragg
Mr. and Mrs. Vernon C. Carlton
Mr. Jim Coffey
Mrs. Elaine Crudele
Mrs. Cindy Davis
Ms. Miriam Gordon Dean
Mrs. Barbara Dickie
Dr. and Mrs. George Doellgast
Ms. Carla Eason
Callan and Pam Faino
Mrs. Vic Flow
Phyllis and Riff Footland
Dr. and Mrs. E. Reed Gaskin
Mr. and Mrs. Smith M. Hagaman
James and Janette Harris
Virginia S. Hart
Marcus and Anne Hester
Mr. and Mrs. Lawrence N. Holden
Judy and Gene Hoots
Mrs. Sandra Howell
Mr. and Mrs. O. D. Hutcherson
Mrs. Pat Jacques
Patricia Johansson
Mr. and Mrs. James Roydice Jones
Mr. and Mrs. Paul Jones, Jr.
Pam Kahl
Mrs. Elizabeth W. Lambert
Mr. Harry R. Luther
Rachel Malcolm
Susan Melville and Charles Monroe
Ralph and Patricia Messick
Dr. and Mrs. Thomas H. Milner III
Dr. Lewis C. Mokrasch
Dr. Mary Lou Moore
Mr. and Mrs. Thomas O. Moore III
Mrs. Elsie L. Morris
Mr. and Mrs. F. Bradford Myers, Jr.
Mr. and Mrs. J. E. Nottke
Mrs. Betsy H. Palmer
Linda and Richard Patton
Mrs. Freida M. Pearce
Mr. and Mrs. Craig W. Peatross
Mrs. Sarah Penry
Robert G. and Vianne N. Piper
Ken and Joanne Raschke
Dr. and Mrs. Richard L. Rauck
Mrs. Joyce M. Robertson
Mrs. George D. Rovere
Mrs. Hana Rozsypal
Shelley Rutkin
Mr. and Mrs. Bill Sides, Jr.
Mrs. William S. Smith, Jr.
Mrs. Nancy W. Sommer
Ruth T. Stafford
Ms. Virginia K. Stoelzel
Mr. and Mrs. John Charles Thomas

CONTINUED ON FOLLOWING PAGE

The Golf Links

CONTINUED FROM PAGE 3

plans and visible in the aerial view were the putting greens, which were also constructed of sand. Seen as a curiosity today, they were standard on many courses at that time. In the book *Golf Architecture in America, Its Strategy and Construction*, published in 1927, author George C. Thomas, Jr. discusses the utility of such greens in locations where it was difficult to deliver sufficient water to grass greens. Usually, the author says, a flat grass swath surrounded such greens, from which balls could be played onto the sand. It is not clear from the plans or aerial views whether this aspect of design existed here.

The tees from which play began for each hole were raised. Seen in profile on photographs, they appear more mound-like and taller than today's tees, but there is no information on how tall they actually were. Mr. Thomas commented, "Raised tees require more water in dry conditions, and are unsightly, but...they give a better view of the shot to be played...."

In August of 1912, superintendent R. E. Snowden wrote to Mrs. Reynolds to report, "New golf links ready to sow now—24 acres." As usual, Mrs. Reynolds sought the best possible educational materials. She wrote to *American Golfer* magazine a few days later, requesting the "best book published on the

making of golf grounds." Thomas Sears designed a "Golf House" with a porch and a gathering room in 1913, but it was not constructed. In 1914, when the name of the estate was changed from Reynolds Farms to Reynolda, the cost of building the course was listed as \$4,549.20.

The expense of building the course suggests that much work was required to prepare such a naturalistic landscape. By retaining and enhancing the natural topography, builders reached the ideal espoused by Mr. Thomas in *Golf Architecture in America*: "In golf construction, art and utility meet...there is a theory of construction with a main fundamental that we copy nature; in this all seem to agree. The contours of our tees, of our hazards, of our greens, of our rough and of our fairways should...all melt into the land surrounding them, and should appear as always having been present." In fact, many of the qualities that were presented in *An Introduction to the Study of Landscape Design* as ideals in planning the naturalistic landscape for its intrinsic value had corollaries in Mr. Thomas' book, substituting golf course features for qualities of the English countryside: of carefully placing a few trees about the course for interest and shade; retaining a rough around the fairways where the grass blends into surrounding forest; enhancing the feeling of playing in a pastoral setting, and



SHROPSHIRE SHEEP ON THE GOLF LINKS

WHAT IS A SHROPSHIRE SHEEP?

This breed originated in central and western England in the middle 1800s, in the counties of Shropshire and Staffordshire. It was brought to America shortly thereafter and became very popular here because of its adaptability to a wide range of conditions. Shropshires were large and very woolly, with black faces and legs.

On a very cold, rainy day in December, our staff created this alliteration, which we invite you, on this cold wintry day, to try and say three times: The shepherd and Seabreeze scattered several sheared Shropshire sheep shredding shrubbery. Or even once.

creating interesting views along each fairway. The only thing missing in Mr. Thomas' book was the sheep.

A Golfing Legacy in Winston-Salem

Few written records related to golfing activity at Reynolda remain, and there are very few photos in the archives collection of people enjoying the Reynolda links. We know that Mr. Reynolds enjoyed the game himself, and oral histories suggest that Mrs. Reynolds did also. A letter from Mrs. Reynolds to her husband while she was on vacation at the Eseeola Lodge in Linville, N.C. includes comments on others playing golf. She doesn't mention a game of her own, but she was pregnant at the time and perhaps not engaging in such an active sport. Their son, R. J. (Dick), Jr. enjoyed playing on the course, and family friends, estate employees, and tobacco company executives played there as well. Several local citizens recall serving as caddies when they were small boys. By the 1920s, some years after Mr. Reynolds' death and after Mrs. Reynolds' marriage to Mr. Johnston, it appears that polo, rather than golf, had become the favored family sport, and many matches were played at the field on Polo Road.

An interest in golf courses, however, continued through the next generation. The Reynolds' daughter and son-in-law, Mary Reynolds and Charles Babcock, were instrumental in founding and supporting the Old Town Country Club, bringing one of the designers of the Augusta National Golf Club, Perry Maxwell, to design an eighteen hole course on property that had once been part of Reynolda. The club opened in 1939. A public course at Reynolds Park, also designed by Mr. Maxwell, opened in 1940, supported in large part by Reynolds family members. Reynolds descendents were also instrumental in establishing the Winston Lake course, designed by Ellis Maples, which opened to the public in 1956.

**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.*

Golf in the Early Twentieth Century

By the time the golf links at Reynolda were established, the game had been played in America for over a century. An import from Scotland, it had been well received here, but it did not become widely popular until the late 1800s. During the early years, golfers swung a club with a head forged by a blacksmith and a shank hand-carved of hickory wood, striking a ball made of feathers wrapped in leather. By the end of the century, the game had become more sophisticated. The magazine *Golf* was founded. Clubs were becoming specialized; for instance, the United States Golfing Association banned the pool cue as a putter in the 1890s. A rubber-cored ball was invented, opening new promise for longer shots. Golfers realized that balls would travel farther when hit by groove-faced irons, and steel shafts would be less likely to break than wood. The rubber-cored ball was improved by covering the core with tightly wound rubber strips. Players began to score the outside of the balls for added power, and soon inventors created a new, dimpled golf ball. The sport was popular enough to be included as an Olympic event, and major championships were well established. The terms bogie and birdie were in common use. There were notable golf clubs and resorts around the country, including the famous Pinehurst Country Club. ☺

***At the beginning of the Reynolda project, P. J. Berckman's Company was the landscape and engineering department of Fruitland Nurseries in Augusta, which was one of the most important nurseries in the South, established in 1856. (The Augusta National Golf Club, where the Masters Tournament is played, is located on that site now.) By November, the department had moved and become a landscape architecture firm. Mr. Cuthbert's services apparently were urgently needed at the Country Club of Augusta, which was undergoing construction during the planning stage of the Reynolda links, and he was able to spend only a few days here. ☺*

Marian F. Townsend
Mrs. Josephine R. Vance
Tony and Virginia Vargas
Ms. Beverly B. Wachtel
Carolyn and Doug Walker
Mrs. Sue Walker
Mr. Charles D. Ward
Mrs. Opal C. Weatherly
Ms. Beverly J. West
Mrs. Thomas D. Wharton
Mr. and Mrs. George B. Whitaker III
Charles and Anne Wilson
Drs. Kathryn and Thompson Wyatt

Other

Anonymous
Dr. Nina S. Allen
Mrs. Rupert Bagby
Mrs. William S. Benbow
Mr. and Mrs. Vincent A. Cannino
J. S. Coltrane, Jr.
Mr. and Mrs. Glenn W. Dobbs
Marcia Downey
Mr. and Mrs. Marvin L. Ferrell, Jr.
Mr. and Mrs. Albert F. Grisard, Jr.
Mrs. E. R. Howard, Sr.
Dr. and Mrs. J. W. Hutton
Dr. David McNaught
Albie Oettinger and
Sophia Rothberger
Ms. Shirley B. Smith
Mr. and Mrs. Kenneth L. Thomas
Ms. Sharon Vinsant
Patricia A. White

CONTINUED ON FOLLOWING PAGE



THE PERSIMMON TREE THAT STOOD ON THE HILLTOP IN THE GOLF LINKS REACHED THE END OF ITS LIFE IN 2000, DAMAGED BY STORMS AND BESET BY INSECTS AND DECAY. THE BOOK CLUB ANON DONATED MONEY TO REPLACE THE TREE, AND A YOUNG PERSIMMON TREE NOW STANDS IN THE EXACT SPOT WHERE THE OLD ONE REIGNED FOR ALMOST NINETY YEARS.

Memorials

In memory of Golda Northrup
By Debbie Carson and Chris Groner
Ms. Everdina Neiuwenhuis

Mimi Whaling
By Lawndale Garden Club

Reid Bahnson
By Dr. and Mrs. S. Clay Williams

Therese McCall
By Mr. and Mrs. A. Lincoln Sherk

Edmonia Stockton
By Mrs. E. R. Howard, Sr.
Mr. and Mrs. E. Roger Howard, Jr.
Lisa and Wayne Kinnamon
Patricia M. Lackey
Gail Lybrook and
David Hobbs, Jr.
Brenda and Bill Maready
Dr. and Mrs. William McCall, Jr.
Mr. and Mrs. A. Lincoln Sherk
Mr. and Mrs. Donald G. Smith
William H. and Janet Snow
Ms. Mary L. Tapella
Mr. and Mrs. George B.
Whitaker III
Camilla Wilcox
Bill and Diane Clayton Wise

Volunteers

Marge Asel
Anne Babcock
Sara Bare
Kay Bergey
Greg Bogard
Jennifer Cannino
Pam DeNeve
Jean Dixon
Mary Ruth Howard
Pat Jacques
Billye Keith Jones
Barbara Kendrick
Pat Lackey
Cynthia Leonard
Eleanor Leverenz
Peg Martin
Nancy Moltman
Bev Moore
Anne Morehead
Dina Nieuwenhuis
Jim Nottke
Vianne Piper
Ellen Reynolds
Chester Robertson
Jane Rogers
Judy Scurry
Betty Sink
Roberta Smith
Janet Snow
Greta Spottswood
Zach Tickle
Millie Tickle
Candi Turner
Jeff Turner
Jo Walker
Bev West
Benton Williams
Charlie Williams
Mary Hollis Williams
Philip Van Horn
JoAnn Yates

Fragrant Plants

CONTINUED FROM PAGE 1

handle. A walk through the conservatory on a cold February day will lead past a variety of sweet and exotic scents, issuing from species distributed throughout the world.

Jasmine

Late winter to early spring finds most of the jasmine collection in bloom. We have three representatives from this genus of about 200 species. Jasmynes can be evergreen or deciduous and may take the form of a shrub, tree, or vine. Some seem to fall somewhere in between: lax shrubs, with no ability to climb, that just lean against their neighbors.

Jasminum sambac 'Grand Duke of Tuscany' is one of these. It sends out woody but serpentine branches with simple, shiny leaves and flowers like tiny roses or carnations about the size of coat buttons. They are highly fragrant and long lasting, having the cloying, sweet scent so typical of jasmynes. Our heaviest flowering and sweetest jasmine is the poet's jasmine, *J. grandiflorum*. It is a shrub, bearing pure white, star-shaped flowers in clusters on the terminal growth. This plant flowers two or three times a year, and the flowers are often followed by oval red berries. The scent of this plant is so powerful that it has prompted the ladies in the Garden Boutique to shut the greenhouse door. There is nothing subtle about it. The flowers simply reek of sweetness.

Home growers are the most successful with *J. polyanthum*. This is a true climbing and twining vine that is often sold as a hanging basket in bud. The leaves are composed of five to seven glossy leaflets. The flowers are star-shaped and tubular, a rose-pink, fading to white. The fragrance is sweet and fresh, and, to my nose at least, one of the finest floral fragrances. It does not have the excessive heaviness of many of these scents; rather it is buoyant, airy, and light.

Like so many of our houseplants, the plant will flower happily when treated to an

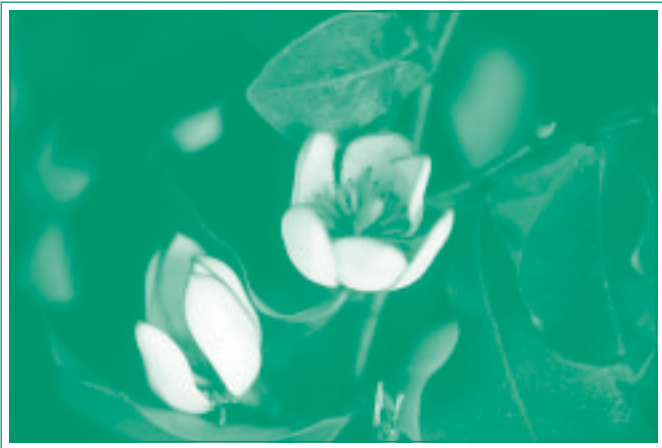
outdoors in the summer and indoors in the winter regime. After subjecting the plant to a period of exposure in the forty to sixty-five degree range in the autumn, the plant will be ready to perform in a cool greenhouse, sun porch, or up against a cool bay window. Plants perform best in mid-sixties temperatures. They require moist soil, a humid atmosphere, and bright light to perform their best.

Gardenia

Gardenias will thrive under practically identical conditions but have a deserved reputation as a finicky houseplant. There are 250 species of shrubs and trees in this genus named after South Carolina botanist Dr. Alexander Garden. Bud drop is a typical response from a gardenia removed from the ideal conditions of a greenhouse and placed in the house. It is difficult to maintain the cool humidity that the plant requires in the home. Much has been made of hardy gardenia developments lately, and plants formerly successful only to zone 8 are now doing well in zone 7. 'Kleim's Hardy' is the most popular of these. *G. jasminoides*, meaning jasmine-like, is the most commonly cultivated species, but gardenias have been crossed and recrossed to the point where the unadulterated species is difficult to find. Somewhere along the line, this species acquired the name cape jasmine, leading one to believe that it originates in South Africa, but in truth, the species is native to China.

Banana Shrub

The scent of fresh bananas comes from *Michelia figo*, a magnolia relative hailing from Western China. It is hardy in zone 7. The cup-shaped, magnolia-like flowers are small and off-white colored. They spring from fuzzy brown buds arrayed up and down the branches. They can be hard to spot beneath the heavy cover of foliage. They are not much to look at, but the scent is heavenly, redolent of ripe banana, giving rise to the name banana shrub.



Michelia figo IN BLOOM

Orchid

Of all the plants in the conservatory, the orchid collection houses the greatest diversity of scents. Flowers with the sweetest, the strongest, and the most repulsive scents that we cultivate can be found here. *Oncidium ornithorhynchum* smells like chocolate. The delicate and oddly shaped flowers are rose to lavender-pink and arranged in a spray. The triangular, orange-red flowers of *Maxillaria tenuifolia* have a polka dotted lip and are heavily fragrant of coconuts. *Zygopetalum* flowers are spotted and splotched in green, rose-pink, and lavender. They are one of the more oddly shaped flowers in the orchid world, looking like a cross between a seashell and an insect. Large, pleated leaves on a plant that is generally ugly and unruly shoot a spike of these odd and immensely fragrant flowers. The scent is of magnified baby powder. Several of the orchids have this overwhelming scent, as if someone has dropped a bottle of perfume on the bathroom floor. *Trichopillia*, a small plant that bears large flowers for its size, has several species with an arresting scent. I grew *T. fragrans* at home once, and its two three-inch blossoms scented the entire house with an overwhelming sweetness. Too much of a good thing.

Fragrance, of course, is designed to attract pollinators. Flower color and scent are aimed specifically at attracting the pollinator most proficient at accomplishing the job. Flowers pollinated by bees are usually brightly colored and feature convenient landing pads which, in the case of orchids, are lips. Bees do not perceive red, and, as a result, orchids in this range are much less common than the purples, whites, yellows, and blues. Red flowers are more commonly pollinated by birds and less likely to be fragrant. Because fragrance is expensive in terms of the energy consumed producing it, bee-pollinated orchids generally shut down fragrance production at night.

It is then that some of the most intensely fragrant orchids begin to perfume the air, those that rely on moths to pollinate them.

In orchids, the *Angraecum* genus is justly famous for its night-fragrant flowers. *A. sesquipedale*, known variously as queen of the night, comet orchid, and Darwin's orchid, flowers in the early winter with large, white flowers that appear crafted out of wax. The four- to six-inch wide flower has a long nectary spur, extending about a foot below the flower. When Darwin encountered this orchid, he theorized that it was pollinated by a moth with a long proboscis that could reach deep into the nectary. Darwin's theory was proved correct many years later when the moth was finally discovered. I have grown this plant in my house for many years, and it has never failed to produce its annual flowers. Usually there are two flowers on a small spike, but some years, more than one spike is produced. In the evening as the sun goes down, the plant begins to spill its sweet aroma into the evening air. By sunrise, there is no hint of the plant's exuberant perfume. Most of the flowers in the African *Angraecum* genus are fragrant, and several of them can be seen in the greenhouse at Reynolda Gardens.

Not every orchid in the greenhouse wafts perfume that stirs the soul and incites the heart to rhapsodic verses of poetry. Some of them are just down right nasty. *Bulbophyllum* orchids are notoriously stinky, with flowers in the rotting grass to carrion range. They are among the world's strangest flowers, many being insectlike, with floral apparatus that wave and bob in the slightest breeze. Their colors are generally muted browns, tans, and liver red, with distended and exaggerated petals, hairs, and prickles. They are both sinister and fascinating, and their scent matches their make-up. I presume they are pollinated by flies and gnats.

Though some flowers are better left un-sniffed, the majority of them add another element of delight to our enjoyment of indoor plants. In the winter, when the air is cold and stale outside, duck into the conservatory and have a look around. The warm scents of these flowers are sure to lift the spirit. ☺



ANGRAECUM ORCHIDS IN NATURE

The Origins of Turf Grasses

by **John Kiger**, assistant director

Each of us comes in contact with turf grass each and every day, whether it's at our home, schoolyard, our place of business, or on a golf course. Do you ever wonder where grass came from? It seems that everyone who loves to garden wants to know what that special plant is and where it came from, but little attention, if any at all is given to the many grasses.



MIXED HYBRID FESCUE GRASSES IN THE FORMAL GARDEN LAWN

Tall fescue (*Festuca* spp.), introduced to the United States from Europe in the 1800s, tall fescue is common in our region. The fescues are members of a large genus of about 100 species, with the oldest of the varieties known to us as Kentucky 31 or K-31. It is a coarse-textured grass that produces a weak turf system, but it has its place in the landscape, primarily in pasturelands, golf course roughs, and meadows. Development of tall fescues in the 1970s brought forth the cultivars Rebel, Falcon, Adventure, Olympic, and Houndog. These newer varieties, which are still in use today, produce a greater root system, a finer blade, and deeper color than K-31. They also spread to fill in open spots, in contrast with K-31, which grows in clumps.

Bent Grass (*Agrostis* spp.)

The bent grasses are also members of a large genus that consists of over 100 species. This grass is native to Europe and parts of Asia and is commonly found there in lawns, sport fields, and pastures. Only four varieties of this species are used in the United States; the most common of the four is creeping bent grass. This variety was introduced into the U.S. during the colonial period. Today it is used primarily in the southern regions of the United States on closely managed golf putting greens.

Bermuda Grass (*Cynodon* spp.)

To some people, this grass is equivalent to kudzu, but it does have its place in the landscape. Those of you familiar with Reynolda Gardens know that Bermuda grass is used in the pathways in the four quadrants of the sunken formal

gardens and in the connecting pathways to each tea-house. Yes, it does cause us problems. Runners are constantly breaching the borders, but it can be controlled with old-fashioned hand pulling or by using an herbicide such as Round Up.



BERMUDA GRASS BORDERS "BROWN OUT" IN COOL WEATHER.

This warm season grass was introduced to the United States from Africa around 1751. Even then, farmers referred to it as a nuisance. The first known intentional planting of Bermuda grass was a variety called St. Lucie, which was used in southern Florida on home lawns and golf courses. This variety had slender, dwarf, deep green leaves and adapted very well to the soil conditions in Florida, but its hardiness only extended as far north as mid-Georgia.

Since its introduction, Bermuda grass has been genetically altered or hybridized to remove less desirable characteristics. One example, Tifway II, which is used in previously mentioned locations at Reynolda, was developed to green up faster, have a denser sod, be more resistant to ring and sting nematodes, and be more frost tolerant. The space between leaf blades is shorter, so it has a finer texture and is not quite so invasive as old varieties. For use on home lawns in our general area, Bermuda grass is an outstanding turf grass; however, there are drawbacks. Bermuda "browns out" in the winter, and during its growth season, it can be difficult to maintain due to its invasive nature. On the plus side, it requires less mowing, and it will choke out undesirable weeds.

Annual Ryegrass (*Lolium multiflorum*)

During the winter months, if you look over your neighbor's fence and the grass seems to be greener on the other side, it's most likely annual rye. This cool season grass, which was brought to the United States from Europe, has a life span of about six to seven months and captures a huge market worldwide for use in lawns and pastures. It is relatively inexpensive and adapts well to soils. Its ease of application has earned it the label of a "throw and grow" grass seed, since it readily germinates without any soil preparation.

Turf grasses play an important role in the landscape. One basic goal for those of us who maintain a stand of grass is to create a healthy, attractive lawn that enhances the beauty of the general surroundings and at the same time is durable for the conditions in which it's planted. Whether grass is utilized by homeowners for lawn areas or in commercial or sport related applications, a little research and site consideration will put you way ahead of the game when trying to establish a lush green carpet. ☺

Transitions: Reynolda Village

by **Ben Collier**, *horticulturist*

I enjoy the transitional periods of a project, where the planning, decisions, and processes involved are ultimately shaping the result. The old adage that it is not the end destination but rather the journey that is to be enjoyed is one of the simple wisdoms that I live by. While there has been documentation and interest in the Reynolda estate with respect to the house, farm, and gardens during the heyday of its operation in the nineteen twenties and thirties, there has been little written about the transition of the Village area to its current identity. I have often wondered about the journey that has produced the scenic and historically preserved treasure that Reynolda Village is today.

Reynolda Village was given to Wake Forest College in the nineteen fifties, during the later part of president Harold Tribble's tenure. Many of the structures were beginning to show their age. The first issue was to generate the necessary revenue to cover the costs of the renovation projects. This had to be accomplished while also ensuring that the existing cash flow provided by the current residents in the Village would remain intact. The administration began to maximize the existing revenue opportunities, as students were afforded housing opportunities in the various structures suitable for such a purpose. Several long-term residents and small businesses remained also. A Wake Forest committee was formed to oversee the revitalization of the Village as a whole. It would be the new incoming president, Dr. Ralph Scales, who would be faced with the larger decisions to preserve the historic area and create a plan for its future.

Being the academic visionary that he was, Dr. Scales' hopes for the Village were to create a small Williamsburg, Virginia that would include artists, poets, and those interested in other historical and scholarly pursuits. But Dr. Scales also under-

stood how maximizing the potential revenue would benefit Wake Forest as well. He enlisted the services of a consultant from Boston to assist the Wake Forest committee in finding this balance. Headed by Dr. Charles Allen, the committee's recommendation was to use the Village as a retail-shopping destination. One should understand that there were few shopping areas in the region at the time.

Downtown Winston-Salem and Thruway Shopping Center were the only areas that were able to draw large groups of retail tenants. There would be no guarantees as to the success of the Village for this purpose. It would require the ability to draw tenants away from those shopping areas and convince new entrepreneurs

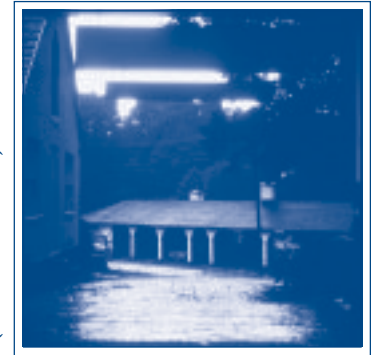
that the Village was a viable destination for retail and restaurants.

Architect Ed Bouldin was hired to handle the restoration designs of the structures and other changes necessary to transform the Village into a desirable retail location. The Babcock foundation provided oversight to ensure that any restoration or changes would be consistent with the desire to preserve the historical and cultural heritage of the area. Paul McGill handled the leasing of the spaces. Interest grew in the community, and tenants began to fill the spaces.

Consistent with Dr. Scales' vision for acknowledgement of its historic value, the Village was entered in the National Register of Historic places on November 28, 1980. This is significant not only for the recognition but also for the criteria required to maintain this status. Once achieving this designation, any alterations must be consistent with guidelines to maintain the historical integrity of the property, thus preserving it for future generations.

A lasting testament of one's efforts is to create something of benefit for future generations to enjoy while protecting and preserving it in a form as close to the original as possible. We often see this thought process applied to works of art, virgin forests, and other easily recognizable areas that create publicity and draw groups of passionate people together for a common cause. The transition of the Village produced these results quietly and with little fanfare. The tasks were completed in a fiscally responsible manner, which quickly began providing substantial revenue to assist the University in its academic mission. The foresight and efforts of those involved have preserved the scenic and historical nature of the Village, while at the same time securing a continuous, significant source of funding for the University. Quite an accomplishment! 🍷

This is the first in a series of articles on Reynolda Village.



(PHOTO BY DON BERGEY)

THE CATTLE SHEDS IN THE EARLY 1970s



(PHOTO BY DON BERGEY)

THE BARN IN THE EARLY 1970s

The Big Spring Plant Sale: A Year-round Project

by **Lisa Kinnamon**, *horticulturist*

When I tell people I work at Reynolda Gardens, they tell me how envious they are because I work in a beautiful place and garden all day. Most of the time I agree with them, but if I am feeling playful, I smile and suggest they come back on a 95 degree day, when the world moves more slowly, and we have to push our way through the thick, heavy humidity, and then tell me they would love my job. Although at times we do have to work outside in extremes of temperatures, there are plenty of other chores, summer and winter, that keep us busy indoors. Working in a public garden is more than digging, planting, and deadheading. As in any business, there is paperwork—so much so that sometimes we wish we could just garden. There are bills and orders, and, since we are a historic garden, everything must be recorded and documented. There are articles to research and write, new plants to seek out and learn about, and then there is the greenhouse, where most of our time is spent throughout the winter, preparing for the next planting season and the big spring plant sale.

Since their construction in 1913, the greenhouses have been used to produce plants for the gardens and for sale. One record from the *Twin City Sentinel* states, "...at Christmas 1916, the cantaloupes ready for market were worth more than \$200." We also know that the Reynolda greenhouses supplied at least some of the flowers to the Reynolda Florist, which was located here, making available plants that could not otherwise be found in the area. Almost seventy years later, in the 1980s, Preston became

frustrated with the lack of plant variety available locally, and Reynolda Gardens of Wake Forest University began its plant sale, continuing the Reynolda tradition. She realized that Reynolda Gardens could grow and offer unusual hardy and tender perennials for sale, as well as educate people about the plants and their culture. It has since grown to include herbs, annuals, and shade plants—a unique variety of a little bit of everything. The big plant sale is much like the Garden Club Council's Garden Boutique: if you travel through too quickly, you are very likely going to miss some little jewel hiding amongst the larger selection. Since we have amassed such a large selection in the last few years, we now have two additional sales, an annual sale and a tomato and eggplant sale, held in the weeks before the big spring plant sale.

Preparation for the spring plant sale is constant. Almost any day that is too hot, cold, or wet to be outside can be used to work on it. Toward the end of summer, we take cuttings of any plant that is too tender to survive the winter outside. Any rainy day in August is good for collecting these cuttings from the garden, from home, or from anyplace else we see an interesting plant. This way, we have them rooted in as stock plants before a killing frost comes along and we lose the parent plant entirely. At first glance, taking cuttings doesn't seem to be much of a task, but we grow over sixty perennials and herbs that are tender in this climate, plus there are many hardy plants that we also propagate by cuttings. We also add a selection of hardy perennials, which we grow out from small plants ordered from a wholesaler.

In the fall, the greenhouse that was relatively empty all summer begins to fill rapidly. The poinsettias grown for Christmas sale have reached full size and need to be spread out. Paperwhite narcissus and amaryllis grown from bulbs, along with the large numbers of blooming potted plants we order for



FROM SEED COLLECTION TO YOUNG PLANTS READY TO GROW, THE PLANT SALE IS A YEAR-ROUND PROJECT.

Christmas, also take up space. The cuttings taken in August have rooted and need to be potted up and given room to grow. And don't forget the hundreds of plants we ordered from those catalogs for the plant sale or planting in the gardens. Suddenly, the looming emptiness of the greenhouses is gone, and the first hint of panic sets in. We'll never have enough room for all of these plants! At this point, however, we do have plenty of room.

On the first cold, frosty day, we spend some time looking through catalogs, each choosing a few plants that we find interesting and would like to add to the gardens and that we think everyone—or at least a few people—would be interested in buying at the plant sale. Any new plants added to our repertoire are usually easy to trace to a certain staff member's influence. Most of the tender perennials are chosen by Preston, and many of her new selections are of the same genre of plants—those with unique, boldly colored foliage or flowers reminiscent of postcards from South American vacations. David, too, is attracted to tropical plants and their variety of shape, size, and texture. This fascination is carried into the shade garden, with choices including ferns, hostas, and bergenia. For myself, I would order one of everything, but any new herb cultivar is always a first choice along with any unusual flower, no matter how miniscule. And in the wake of past years' droughts, we have also turned an eye toward drought tolerant plants, especially those with bright colors, such as *Coreopsis* and *Achillea*. Everyone has a chance to pipe in an opinion or plant pick, but the three of us seem to have the most fun with it.

After Christmas, major production for the plant sale begins. We take more cuttings from all of the stock plants and start seeds for annual vines and herbs. When all of these have been transplanted, the greenhouses take on the appearance of a thickly planted garden, with everything in its place, but first we have to find it. The trick is that it is in constant transition like a Rubik's Cube: once we have solved the puzzle, another tray of plants has been potted up, and we have to start all over again. This means that every time you think you know where a plant is, Diane, our puzzle master, has moved it again, because the plants need to be kept in some sort of order. Herbs are kept in one area, the plants for the plant sale are kept together, plants for the gardens are kept in one place, and plants for Reynolda Village also need to be set aside. There is also a section for plants for the children's education programs, as well as the 1,000 tomato and eggplant seedlings we grow for sale every year.

This is how we spend our winter: shuffling, sliding, squeezing, and pleading, "Please let that be the last one." But it never is, and our ever-shrinking greenhouse now looks like an overgrown, neglected garden, and staff may appear as be-

draggled as the greenhouse appears overstuffed. We need spring, light, and fresh air; soon we will have it. First, we need to pinch, prune, and fertilize all of these plants in their new pots up until about a month before the plant sale. By this time, the days are warmer, daffodils have bloomed, and it is time for us gardeners to head outside and prepare the beds for planting.

There are flowers, vegetables, and herbs to plant throughout the formal gardens and the most recent arrivals from All-American Rose Selections to place in the rose garden. Then, there is the island bed out front and myriad other Village beds to plant. In between all of this planting, raking, mulching, pinching, pruning, fertilizing, nudging, and encouraging, somehow we still remember to watch in awe as Mother Nature awakens from her long winter snooze. Then, when the overbearing summer heat comes at us again, we begin, once more, preparations for the big plant sale.

This year's big sale is on Saturday, April 26, from 8:00 in the morning until 12:00 noon. In past years, enthusiastic plant lovers have arrived and formed a line as early as 6:00 a.m., a sure testament to the inherent yen for something a little different. While there is a lot of work involved in the plant sale, it remains fun, and it is a wonderful fund-raiser, providing income for our educational programs, as well as giving us a chance to learn about new plants and people. ☺



COLEUS
SOLENOSTEMON SCUTELLARIOIDES



(PHOTO BY DAVID BARE)

PREPARATIONS FOR SPRING ARE UNDERWAY IN THE GREENHOUSE.

The Bold and the Beautiful

by **Preston Stockton**, *director*

A very close friend I was in school with is a landscape designer. Every time she comes to visit, she always teases me that perhaps I would like to have her do a master plan for my garden. As I have told her time after time, I do have a master plan. The plan is to have one of everything! I love plants and the bigger and bolder and gaudier, the better. One mistake that gardeners often make in their gardens is that they are too one-dimensional; their gardens lack a diversity of texture, shapes, and heights. Too much emphasis is put on flowers and their color. I think every garden needs at least one good focal plant that makes a statement. Oh, go on; give the neighbors and your dinner guests something to talk about. I can think of many plants that are bold and brash, but I really think that elephant ears and cannas just do not get the respect that they deserve. It's time to take a second look at these great plants and check out some of the interesting new varieties.

Elephant Ear

Nothing says bold like the large leaf and size of the elephant ears. They are a perfect focal feature. These plants fall into several genera, including *Colocasia*, *Alocasia*, and *Xanthosoma*. We have all seen the common green leaf variety, *C. antiquorum*, but let me tell you, there are many very fine varieties available today.

Colocasia fontanesii

Last year I picked up a very sweet, young, innocent looking *C. fontanesii* at the farmers' market. It had beautiful, shiny black leaf stems and glossy black-tinted leaves. I planted it with lots of compost and fertilizer, located it near a water faucet, and gave it plenty of water. What seemed like overnight, it exploded. It grew much bigger than the Japanese maple that I planted it behind. Every time I walked by it, I expected it to say, "Feed me Seymour!" It was almost seven feet tall, with leaves that were easily three feet long. I loved it.

C. 'Black Magic'

This year I have my eyes on *C. 'Black Magic'*. It grows not quite as large as *C. fontanesii* but has huge, blackish-red leaves without a trace of green. Not a plant for every location, but what a statement mixed with yellow, white, or red.

C. antiquorum 'Illustris'

This elephant ear is not quite as large as *C. fontanesii* either but is still fantastic. It has charcoal black stems and eight-inch, black leaves with dramatic green veins. You will find that the color intensifies as the summer progresses.

C. esculenta 'Nancy's Revenge'

This one is a little hardier than some and sounds like one I must have. I know several Nancys with whom I will have to share. I have seen this in catalogs, and I don't care if it is \$20.00. It gets six feet tall and has green leaves with a creamy white patch that runs along the mid-vein. As the leaves mature, the green spreads along the side veins, some leaves becoming almost totally white.

Alocasia 'Hilo Beauty'

This is another variegated variety. It is only two feet tall and would work well in pots. Leaves are one foot long, medium green marked with creamy spots.

Xanthosoma mufaffa 'Aurea' (syn: 'Lime Zinger')

'Lime Zinger' is another beautiful elephant ear. My co-worker, David Bare, has grown this plant for several years in his garden, and it is one of the first things you notice when walking to his front door. Yes, I have coveted it. 'Lime Zinger' grows four feet tall and has two-foot long leaves that are solid chartreuse. It keeps its pups very close, so I was very happy when David was able to wean a few this fall to pot up for the rest of us. No, there was no pressure!

Elephant ears like fertile, average to moist soils. If you grow them too dry, they do not perform well, especially *Colocasia* and *Xanthosoma*, which should be grown in moist soil. As a matter of fact, they are often grown as water plants. They prefer sun or light shade. I find that mine do better protected from hot, late



C. FONTANESII

afternoon sun. Most produce surface runners that can be easily cut off and discarded, allowed to root to increase the size of the plantings, or dug and shared with friends. Some of the elephant ears are hardy in zone 7, but it really depends on the variety. I would suggest covering them with straw or pine needles after they have gone dormant. Many people will dig them and store as dormant bulbs. 'Hilo Beauty' and 'Lime Zinger' are only hardy to zone 9, so they would definitely need to be brought in. The *Alocasia* and *Xanthosoma* have very large bulbs. The *Colocasia* has a small, golf ball size rhizome that should be handled carefully.

Canna

Okay, I will admit it. I have always loved cannas, even the old, common, interstate varieties; but even the most snobbish plantaholic has to admit that some of the new varieties that have come out in the last five or six years are great plants for bold texture and color.

Cannas are tender perennials. Plant your cannas in full sun. A minimum of six hours direct sunlight is required; the more sunlight, the better. Cannas are heavy feeders and require lots of water to perform at their best. Remember that they can also be grown as water plants. The soil should have plenty of organic material. Plant the rhizome horizontally in the ground with the eyes or growing points facing up, if they are visible. The rhizomes do not have a top or bottom, so there is no chance of planting them upside down. Cannas can be planted outside when the soil is warm. In this area, I would wait until May. You can also start them in March indoors to get an earlier start. Plant them two to three inches deep and eighteen to twenty-four inches apart. After planting, keep the rhizomes moist but not soggy. When new growth appears, they can be watered more heavily.

C. 'Stuttgart'

This is a seven-foot canna with large, long, slender, variegated white and green, lance-shaped leaves. The pale apricot flowers are much like those found on species canna. I have grown this canna for several years in my garden, and it has become one of my favorite plants. I was sick when I lost mine one winter with an unusually long cold period. I whined so much that finally David and another gardening friend brought me pieces of theirs. It is a spectacular foliage canna but has to be grown in light shade and good moisture or the foliage will scald.

C. 'Tropicanna' (syn: C. 'Phaison')

This is a sport of C. 'Wyoming', a tall, bronze, foliage canna that we grow in our cut flower bed and is on the original plans for Reynolda Gardens. 'Tropicanna' has five-foot tall stalks with

stunning red, yellow, burgundy, and green striped leaves. On top of that, it has bright orange flowers all summer long. The neighbors are going to bring you brownies to get a slip before summer's end or have you run out of the neighborhood. Not a plant for the timid, but what a statement it makes.

C. 'Pink Sunburst'

This is a very dramatic canna that has come out of South Africa. Broad leaves that are variegated yellow, green, coral pink, and purple create a rainbow of colors. All season long it has large, soft pink flowers. It is a dwarf variety, growing only three feet tall, but it's a real eye catcher and is more useful in small gardens.

C. 'Bengal Tiger' (syn: C. *generalis* 'Aureostriata' or C. 'Pretoria')

Introduced from India in 1963, this is a very beautiful canna. It has wonderful variegated leaves with yellow and green stripes. It will grow between five to six feet. It is topped in summer with bright orange flowers. I grow this one at home and will admit that I love the foliage but am not too crazy about the flowers, which I usually keep cut off.

C. 'Intrigue'

This canna has very nice, small, spidery-shaped, peach species-type flowers. It is grown mainly for its strong vertical habit. The very narrow, pointed, purple-gray foliage and its seven-foot stature combine to make it a nice accent plant in the garden. An added plus is that it attracts hummingbirds.

C. *glauca* 'Panache'

This is one canna that is grown not so much for its foliage but for its very beautiful salmon-pink flowers that bloom all summer. The spent flowers are also shed instead of held like some varieties, which gives it a neater appearance. This is a very elegant canna for those who would like to stay away from some of the gaudier ones. The plants grow six feet tall, with attractive, narrow, pointed, gray-green leaves. This one is a vigorous grower.

C. 'Australia'

This canna undoubtedly has the darkest foliage of all the cannas. The deep maroon-black foliage has a waxy sheen, and the intense color holds up well during the summer heat. It will grow to six to seven feet and has large, bright red flowers. This one makes a stunning specimen planting. ☺

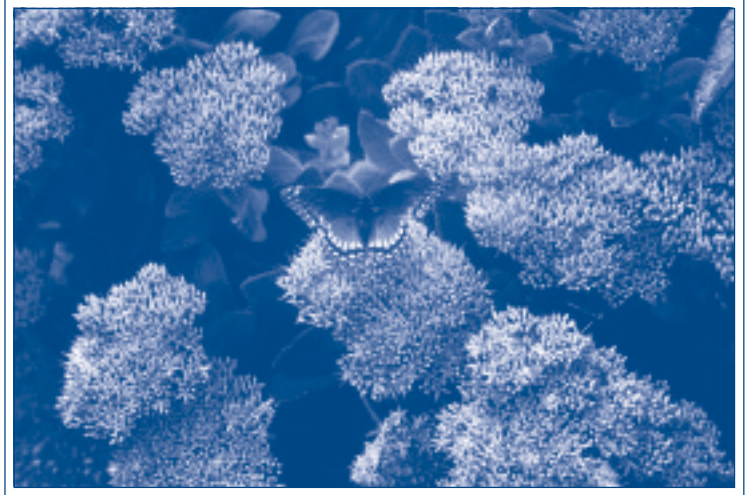
Keeping it Simple With Sedum

by **Diane Wise**, head horticulturist

Happy birthday to me, happy birthday to me, happy birthday, dear Diane, happy birthday to me! Yes, as of January 17, 2003, I have reached the ripe, old age of forty-nine. Funny, forty-nine doesn't seem nearly as old as it did when I was nineteen, or twenty-nine, or thirty-nine, for that matter. I just don't feel any differently than I did when I was half this age except for one itsy-bitsy, teeny-weeny, little thing—I want life to be simple. Notice that I didn't say easy, I said simple. From the big stuff, like my relationships and my job, to the small stuff, like my clothes and my hair, I want it all to be simple. And that extends to my garden. I just don't want to spend huge amounts of time nursing and praying over difficult or exotic plants, in hopes that, somewhere down the road, they'll look good. Nope! I don't have time for that. I want to pick'em, plant'em, and enjoy'em; consequently, I'm relying more and more on the good, basic "standbys" of the garden, plants that have earned the Wise Seal of Approval (sorry, I couldn't resist!). WSA plants are perennial, which means they come back from year to year, dependable, vigorous, long-lived, and tolerant of the hot summers in the South. They are never boring but are varied in leaf and/or flower color and of interest for more than one season, and not just spring or summer or fall. They don't have to be divided often to keep them blooming (no more than every four to five years, if at all), staked upright, deadheaded regularly, or sprayed on a schedule for pests. They need to be satisfied with a little fertilizer now and then, and they need to stay where I put them—I've spent way too much time pulling up invasive plants. WSA plants don't have to be protected during cold snaps or watered daily during our frequent dry spells. Like their namesake, they are low maintenance (I think I hear the staff laughing) and can be counted on to always look good. Ideally, they're fragrant as well as attractive to birds, bees, or butterflies. Oh, I also like plants that can be used in multiple settings, rather than just in a shade bed or a clay pot.

I know it sounds like a big order. I also know that I can't have everything I want. As my Grammy used to say, "Well, people in Hell want ice water, but that doesn't mean they get it." But, believe it or not, there are many plants that do meet the above criteria. And they have earned a well-deserved place in my personal garden as well as here at Reynolda Gardens. Probably the best one is sedum. The name sedum comes from the Latin verb *sedere*, meaning to sit, a reference to the manner in which some sedums attach themselves to

(PHOTO BY DAVID BARE)



HYLOTELEPHIUM SPECTABILE

rocks or walls. They are classified as succulents because they store water in their leaves and stems. There are over 300 species of sedum, comprising the largest genus in the Crassulaceae family. Sedums' native habitat ranges from marshlands to deserts to forests to alpine regions in almost every part of the Northern Hemisphere as well as Africa, the Philippines, China, and Japan. There is a sedum suitable for every situation, from the mixed border to the dry wall, container, hanging basket, or rock garden. Although they run the gamut from annual herbs to perennial subshrubs, as you can probably guess, I am only interested in those sedums that reliably return from year to year and can withstand temperatures to at least 5°F. I will limit my comments to those.

Perennial sedums, commonly called stonecrop or live-forever come in many forms, from creeping mats of two inches tall to erect hummocks of two feet. They are grown primarily for their thick, fleshy foliage, which can be white, green, chartreuse, yellow, gray, blue, pink, red, or purple in color. Some are deciduous (lose their leaves in winter); some are evergreen. Most perennial sedums look good over a long period of time, from spring until frost. Roots are fibrous, and stems are simple and can be somewhat woody. The flowers range from insignificant to extremely showy and are often as varied in color as the leaves. They are long lasting, and many dry well. The blooms may appear as early as mid-summer, but most sedums bloom in late summer and early fall and provide a valuable late nectar source for butterflies and bees. Please note that the dead flower stems of border varieties may offer frost protection if left in place until spring.

Highly adaptable and easy to grow, sedums are extremely drought tolerant once established. No nursing these babies! They like full sun but can handle partial shade and still look good. Sedums have no particular soil requirements except good drainage, so our red clay needs to be amended accordingly. Insecticidal soap (try Safer's) will take care of the occasional aphid or mealy bug, and beer or bait will take care of the occasional slug. Here at the Gar-

dens, we usually fertilize our sedums in early May with an application of 10-10-10 or Osmocote, which is time-released; however, I rarely fertilize mine at home, and I can't truly say that it seems to make much difference. I've never had to remove my sedums from a place where they didn't belong, nor have I divided them, although division is a great way to share with friends. Sedums can also be propagated by cuttings and seeds. You may find that they self-sow. If that's a bad thing for you, simply scruff the seedlings with your trowel or hoe, and they'll be history.

Sedums are not difficult to find, and a good selection is available at most local nurseries. Below are some suggestions of varieties that you may want to try. This year we have propagated from our sedums in the Gardens (marked with an *) and will have a limited number of these plants available at our spring plant sale on Saturday, April 26.

***S. *spectabile* (also classified as *Hylotelephium spectabile*)**

Clumps of erect, rigid stems with crowded, toothed, pale green leaves. Domed, terminal, three-inch flower clusters of pale pink from late summer to early fall, that age to copper-colored in winter. Blooms are very persistent. Very attractive to butterflies and bees. Clumps are eighteen to twenty-four inches tall and wide. Extremely hardy and self-sows profusely. Excellent in full, hot sun. Useful in middle of mixed border. At Reynolda, this sedum was in the original garden. When the garden was restored, we obtained plants from Micki Crozier in Sedgwick, Kansas. This sedum is located on each side of the steps into the sunken garden after you leave the conservatory. It is also used in the center beds in the Pink and White Garden. 'Brilliant' has dark pink flowers. 'Meteor' has deep carmine red flowers.

***S. 'Autumn Joy' (also called 'Herbstfreude')**

Cross between *S. spectabile* and *S. telephium*. Clumps of erect, sturdy, straight stems with crowded, irregularly toothed, gray-green leaves. Domed, terminal, four-inch flower clusters of purplish-pink in late summer that age to rust-colored in winter, blooms earlier than *S. spectabile*. Blooms are very persistent and dry well. Very attractive to butterflies and bees. Clumps are eighteen to twenty-four inches tall and twenty-four inches wide. Useful in the middle of a mixed border. At Reynolda, this sedum is in the mixed border in the garden that runs between Reynolda Road and the Play House.

S. 'Frosty Morn'

An upright plant with crowded, pale green leaves with wide white edge. Flat terminal flower clusters of very pale pink in mid- to late summer. Blooms are not showy, but 'Frosty Morn' is typically grown for its variegated foliage. Plants are twelve to fifteen inches tall and wide. Useful in

front of mixed border or in container. Really lightens a partially shady area. Note: Sedums in containers require more water than sedums in the landscape, so act accordingly.

S. 'Ruby Glow'

'Ruby Glow' is a mat of sprawling, red stems with lightly toothed, dark green leaves that are tinged and edged with red. Leaves are smaller than 'Autumn Joy' or *S. spectabile*. Loose, flat terminal flower clusters of ruby red in late summer. Kind of a tangled mess but very dramatic. Mat is six to eight inches tall and twelve inches wide. Useful in front of mixed border or in a container.

S. 'Vera Jamison'

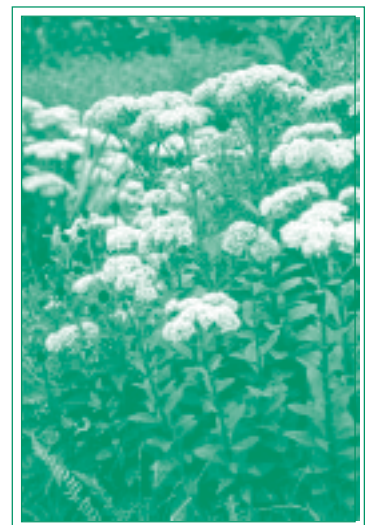
A sprawling clump of dark purple leaves. Leaves are slightly larger than 'Ruby Glow'. Loose, flat terminal flower clusters of bright magenta pink in late summer. I can't really decide what I think of this plant. It's extremely showy, but I'm just not sure of the color combination; sometimes it's a good thing, sometimes it's a bad thing. Clumps are ten to fifteen inches tall and fifteen inches wide. Useful in front of mixed border.

S. *spurium* 'Dragon's Blood'

A mat with evergreen, one-half inch reddish-bronze leaves that turn dark red in winter. Dense flower clusters of scarlet borne above the foliage in mid-summer. Will root along the ground at nodes. Mat is two to six inches tall and eighteen inches wide. Useful as groundcover, as edging in the mixed border, or in a container.

S. *spurium* 'Variegatum'

A mat with evergreen, one-half inch pale green leaves with creamy pink margins. Dense flower clusters of pale pink borne above the foliage in mid-summer. Very pastel and feminine. Will root along the ground at nodes. Mat is two to six inches tall and eighteen inches wide. Useful as groundcover, as edging in a mixed border, or in container. ☺



(PHOTO BY DAVID BARE)

SEDUM 'MATRONA', WITH ITS BURGUNDY STEMS, IS STRIKING IN A PERENNIAL BORDER.

PUBLISHED TWICE YEARLY BY
REYNOLDA GARDENS OF
WAKE FOREST UNIVERSITY

Communications about Gardens development should be addressed to Preston Stockton, director. Correspondence concerning *The Gardener's Journal* should be addressed to Camilla Wilcox, editor.

A calendar of events is published separately in January and September.

Layout by Dana Hutchens

Historical photographs courtesy
Reynolda House Archives

Thanks to Sherold Hollingsworth,
Barbara Millhouse, and Robert
Whaling for special assistance.

For a list of sources for plants mentioned in *The Gardener's Journal*, please send a SASE to Reynolda Gardens, 100 Reynolda Village, Winston-Salem, NC 27106.



Printed on recycled paper with
60% postconsumer waste.

WAKE FOREST
UNIVERSITY

REYNOLDA GARDENS

100 Reynolda Village
Winston-Salem, NC 27106

Winter 2003
in the Gardens



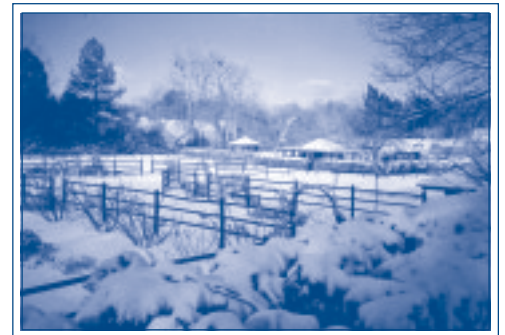
PINE NEEDLES HELD IN PLACE BY PLASTIC SHEETING PROTECT THE BAY TREE IN THE HERB GARDEN.



THE FORMAL GARDEN



ROSES WERE PRUNED IN NOVEMBER TO PROTECT THEM FROM WINTER WINDS AND THE WEIGHT OF SNOW AND ICE.



THE VEGETABLE GARDENS

Non-Profit Org.
U.S. Postage
PAID
Winston-Salem, NC
Permit No. 69