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I am submitting herewith a thesis written by Terumi Watson entitled “Preserving the Legacy of Jens Jensen Landscapes: A Historical Assessment of his Knoxville Van Deventer Garden.” I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Plant Sciences.

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Preserving the Legacy of Jens Jensen Landscapes: A Historical Assessment of his Knoxville Van Deventer Garden

A thesis
Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

Terumi Watson
December 2007

Dedication

This thesis is dedicated to

my dear husband and best friend, Ian Watson,

and our beloved dog, Hana.

You believed in me from the beginning.

I could not accomplish this without both of you.

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Abstract

The former Van Deventer garden (1924) in Knoxville, Tennessee is one of the rare masterpieces designed by the landscape artist Jens Jensen (1860-1951), who was a distinctive pioneer in the history of American landscape architecture. Very few of his major works survive in the Midwest which was the center of his career, and his residential designs are especially threatened by urban sprawl and land development in modern society. This historic Knoxville garden has been quietly surviving over 80 years through a few private ownerships, and Jensen's landscape is slowly diminishing as invasive species are fast to colonize in the native woodland where Jensen saw an abundance of native plants in the early 1920s. The purpose of this research was to document the existing condition of the garden and to assess its historical significance, which can be used for a future nomination to the National Register for Historic Places. There are ten signature design elements that Jensen used in the majority of his work, defined by the Jensen scholar, Robert Grese in his book *Jens Jensen: Maker of Natural Parks and Gardens* (1992): (1) Use of Native Plants, (2) Spaces, (3) Light and Shadow, (4) Movement, (5) Water, (6) Stonework, (7) Council Ring, (8) Players' Greens, (9) Formal Gardens, and (10) Time and Change. Data collected from historical research and site survey revealed that seven of his signature design elements are evident in the garden today. From a comparison of an existing plant survey and the original plantings indicated on Jensen's 1924 design, approximately 90 percent of the plants sited by Jensen on the original 1924 planting design have disappeared. This change in plant palette was expected to happen in Jensen's intention for the landscape. However, the basic landscape

features, which have strong historic significance, remain intact with minor deteriorations. Preservation recommendations for this Jensen garden are (1) the preservation treatment option as outlined by the U.S. Secretary of the Interior, (2) eradication of the dominate invasive species, (3) plant pest control, (4) removal of fallen trees and plant debris from the significant landscape features, and (5) an easement option for future land protection.

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Chapter 1

Introduction

The diverse American landscape displays 'spirit of place' from region to region defining its natural and cultural components, especially through the use of native plants that represent the regional character (Rogers and Edwards, 1994). Such significant landscapes are distinguished as historic landscapes and they are increasingly threatened by urban sprawl and land development in modern society. However, the understanding and appreciation for historic landscapes are growing rapidly due to the National Park Service Historic Landscape Initiative. This, when combined with proper research and assessment allows for the appropriate preservation treatment and planning of significant historic landscapes.

Purpose of Study

The former Van Deventer estate in Knoxville, Tennessee is one of the most historically significant residential gardens in the country (Rogers, 2005). This garden was designed and laid out in 1924 by Jens Jensen (1860-1951) who is often regarded "as a pioneer in the field of landscape architecture" (Grese, 1992, p. 1). Jensen is often compared to other landscape legends such as Frederick Law Olmsted and Andrew Jackson Downing due to his naturalistic design style with use of native plants (Rogers, 2005).

The purpose of this study was to document the present condition of this significant historic estate with its garden features and the surrounding landscapes in

comparison to the original Jensen plan and to assess its historical significance for future nomination to the National Register for Historic Places. Information was collected through review of public records and archive documents, surveying of the current estate, study of Jensen's 1924 drawings of the estate, a formal interview with a granddaughter of the original estate owners and review of any personal documents that she wished to share. Further analysis of feasibility from these documents could lead to the garden's potential recognition, management, and restoration that could attract local and national attention in historic landscape preservation (Rogers, 2005). This research study will be a useful tool for the current or future estate owners to prepare a nomination for the National Register of Historic Places in order to maintain the estate's historical significance.

Statement of Problem

There were four gardens in Knoxville, Tennessee that were designed by Jens Jensen in the early 20th century. These included the homes of John E. Oberne (1917), Hugh W. Sanford (1917), Hugh F. Van Deventer (1924) and James Van Deventer (1928) (Bentley, 2007). However, the Hugh F. Van Deventer estate is the only one which has existing blueprints by Jensen and still maintains some original garden features, and is recognized as a Jensen landscape in the community today. Knoxville was the only city that Jensen had ever worked in Tennessee, as well as the furthest Southern place in his career since his majority of work was done in the Midwest (Grese, 1992).

Fifty-six years have elapsed since Jensen passed away and the importance of recognition and preservation of Jensen's work has been a growing trend in historic landscape preservation because of his unique approach and the fact that only few of

Jensen's designs survive with much integrity today. Of the more than 350 private residential landscapes that he designed in his career, fewer than ten percent even retain the basic structure of his original work (Grese, 1992). Trends in American landscape architecture have changed since the early 20th century in order to fit the modern society's demands and interests. Appreciation in naturalistic design has diminished and the popularity in more manicured and modern styles seems to have been taking over landscapes across the country. These changes have resulted in a disappearance of American landscapes that were once envisioned by landscape legends like Jens Jensen. Grese noted that as "large estates have been subdivided, and meadow spaces have been occupied by houses and parking facilities. Many of Jensen's parks have suffered from neglect as surrounding neighborhoods have changed and park budgets have declined. Structures and stonework have deteriorated, and thousands of shrubs and small trees have been cut down for security reasons or because someone thought they were overgrown" (Grese, 1992, p. 187-188).

Background of Historic Landscape Preservation

Historic preservation is often defined as "saving a part of our culture".[1] Initially, the focus was on preservation of historical architecture, followed by the interior of historical buildings and structures. Historic landscape preservation is an emerging issue in the field of American historic preservation. The idea originates in 1975, and the movement grew in the 1980s and 1990s with a development of "criteria, guidelines, and standards for evaluating, nominating, and treating significant designed, vernacular, and

[1] Rabun, John Stanley, 2005, Lecture Notes from Architecture 403: Historic Preservation. August 24. University of Tennessee, Knoxville.

rural landscapes" (Keller and Keller, 2003, p. 187). There are many different types of historic landscapes, such as residential gardens, community parks, scenic highways, rural communities, institutional grounds, cemeteries, battle fields, and botanical gardens. There is a growing need for protection and preservation of historically significant landscapes because many of them are disappearing, due to neglect in garden structures and planting, and urban sprawl and land development.

The National Park Service (NPS) Historic Landscape Initiative is the leading organization in the United States to preserve and protect the nation's significant historic landscapes. They recognize historic landscapes, both large and small, as important aspects of the country's heritage. They provide guidance to properly document the history and condition of historic landscapes in order to develop preservation and restoration plans, appropriate to each unique landscape (Birnbaum, 1994).

There are also many historic preservation organizations at state or community levels. Some are funded by state or city governments, while others are supported solely by private donations. In Knoxville, Tennessee, many preservation projects are advised and led by the Tennessee Historical Commission, the Metropolitan Planning Commission, and Knox Heritage. However, most projects can be costly and property owners are obligated to cover the majority of cost for restoration. Due to financial expenses, historic landscape preservation is many times cost-prohibitive, preventing many historical landscapes from being properly restored and/or preserved. However, historic property owners can be educated properly through these historic preservation offices and organizations, making them aware of their valuable treasure.

The current residents of the estate Mr. and Mrs. James A. Haslam II hosted the annual spring meeting for the 1791 Heritage Society Members of Knox Heritage at their home in May 2006, and I was invited as a speaker on their Jensen landscape. It was a great opportunity to meet the owners as well as the members of the community, and to make them aware of this hidden landscape treasure in Knoxville.

Significance of Study

The garden of the former Van Deventer estate in Knoxville (1924) remarkably persists despite overgrown plantings and aged garden features. It has been waiting quietly for an opportunity of rediscovery and restoration as a representation of one of Jens Jensen's best garden designs. It is clearly evident that this particular estate was one of Jensen's favorite as he devoted approximately three pages of text in his classic book *Siftings* (1939), stating, "I have always loved this place in the foothills of Tennessee and I doubt if I have ever enjoyed any of my work more" (Jensen, 1990, p. 80).

As America is now beginning to appreciate and assess landscapes in much the same way as we do historical buildings or structures, it is vital to glean all we can from this exceptional garden setting before deterioration progresses much further (Rogers, 2005). The garden has already persisted for over 80 years without any formal acknowledgement. It is now critical to document the present condition of the significant garden features and the surrounding landscape in comparison to the 1924 design drawing by Jens Jensen. The result of this study will be a significant research contribution to the fields of public horticulture, landscape architecture and historic landscape preservation. It will not only enrich the local history of Knoxville, Tennessee, but also American

history. The NPS Historic Landscape Initiative promotes the preservation of historic landscapes, like the former Van Deventer estate, because they believe that "the potential benefits from landscape preservation are enormous: landscapes provide scenic, economic, ecological, social, recreational and educational opportunities to understand ourselves as a nation. The ongoing preservation of historic landscapes can yield an improved quality if life for all, and, above all, a sense of place or identity for future generations" (Birnbaum, 1994).

Chapter 2

Literature Review

Jens Jensen's Life and Career

Jens Jensen was born in Denmark on September 13, 1860. He spent a majority of his childhood in the natural environment while learning at the Danish folk school where the classroom was outdoors. It was there where he developed his fascination with cultural tradition and nature (Grese, 1992).

He immigrated to the United States at the age of 24 and worked briefly in Florida and Iowa. Then, he moved to Chicago and worked for the Chicago's West Park as a superintendent and an architect until 1920. His famous work during that time included Columbus and Humboldt Parks, the Garfield Park Conservatory and many smaller parks and public spaces in the Chicago area (New York Times, 1951). His first experiment with a native plant landscape was done in Union Park where he created a small 'American Garden' only using native plants of the region. This has been considered the beginning of his native landscape design career (Grese, 1992).

In 1920, he left the Chicago parks systems and started to focus on his private practice as a landscape architect. In a matter of a decade between the 1920s and the 1930s, he designed numerous private residences, subdivisions, hotels, resorts, camps, golf courses, parks and preserves, school grounds, hospitals, and business offices all over and outside of the Midwest (Bachrach, 2001). Some of his famous works include the Ford estates in Michigan, Lincoln Memorial Gardens in Illinois, the Hugh Van Deventer estate in Tennessee (New York Times, 1951), and a few collaborative works with Frank Lloyd

Wright. After his wife's death in 1935, Jensen retired and moved to Ellison Bay, Wisconsin, where he started a folk school, The Clearing. This allowed him to teach art and nature related subjects for youth (Grese, 1992). Jensen died in 1951 at the age of 91 (New York Times, 1951).

Jensen's Design Style

Jensen is often perceived as the leader of the 'prairie style' in landscape design, which is apart from 'prairie school' in architecture. The 'prairie style' landscape is strongly influenced by the open, native landscape in the Midwest, and is defined by Wilhelm Miller as "a new mode of design and planting, which aims to fit the peculiar scenery, climate, soil, labor, and other conditions of the prairies, instead of copying literally the manners and materials of other regions" (qtd. in Vernon, 2002, p. 3). He has been compared to Frederick Law Olmsted and Andrew Jackson Downing for his natural woodland settings and meadows created with native plants (Rogers, 2005). He has also been regarded as "dean of the world's landscape architects" (New York Times, 1951), and a "pioneer in the field of landscape architecture" (Grese, 1992, p. 1) for his designs where he sought to create authentic American landscapes. In American history, after the Revolutionary War, there was a 'pure America' trend in order to establish American authenticity that was detached from British influence and this movement included landscape architecture.[2] This influenced the evolution of American landscape architecture.

Jensen scholar, Robert E. Grese at the University of Michigan, has concisely analyzed Jensen's design style by focusing on his ten signature design elements in his

[2] Rabun, John Stanley, 24 August 2005, Personal Communication

book titled *Jens Jensen: Maker of Natural Parks and Gardens* (1992). These elements are as follows: (1) Use of Native Plants, (2) Spaces, (3) Light and Shadow, (4) Movement, (5) Water, (6) Stonework, (7) Council Rings, (8) Player's Greens, (9) Formal Gardens, and (10) Time and Change.

Jensen's Design Philosophy

"Jensen was not a quiet man; yet his landscape designs display a tranquil, subtle beauty and speak of harmonies with nature" (Grese, 1992, p. 1). Jensen's love for nature began early in his childhood, and continued to grow as he moved to the American Midwest where he found his "attraction toward the native plant communities of the region" (Grese, 1992, p. 7). This native plant landscape concept is often described as '*genius loci*', meaning 'spirit of place' in Latin, and "recognizes the components of the landscape – both natural and cultural – that collectively define its regional character" (Rogers and Edwards, 1994, p. 35). The American landscape is diverse from region to region, and native plants of each region represent the 'spirit of place'. The native plant landscape, which was deeply inspired by Jensen's design philosophy to celebrate the beauty of native landscapes, is now widely practiced. Jensen was not only a landscape artist who appreciated the aesthetic of native landscapes, but also a charismatic leader in conservation movements by teaching others about the "value of parks and gardens as wildlife habitat" (Grese, 2000, p.117).

Another important aspect of Jensen's design philosophy was to create places within landscapes for people to gather. This is apparent with his inclusion of council rings, fire pits and outdoor theaters in much of his work. He had much pride and strong

dedication for each of his designs. He was known to warn his clients to follow his exact instructions and informing them not to make any changes when they implemented his plans. If the clients chose to alter Jensen's plans, following their own desire, he insisted that they not mention his name and/or association in relation to the gardens (Grese, 1992).

Jensen's Connection with the Garden

Jensen worked mainly in the Midwest during his career as a landscape architect. He designed more than 350 private residences in his career, and only ten percent of them are thriving today (Grese, 1992). The former Van Deventer estate is one of about 35 residential gardens by Jensen that still persists. It was one of his rare occasions to come to the south for a residential project since he was not familiar with landscapes and plant species outside of the prairie states (Jensen, 1990). There are no written documents that explain Jensen's connection to Hugh F. Van Deventer and his family. Jensen's true connection with the Van Deventers was expected to be revealed through my formal interview with a granddaughter of Hugh F. Van Deventer.

Jensen had a strong emotional attachment and fond memory for his design at the former Van Deventer estate. It was clearly one of the most challenging accomplishments, but also one of his favorite projects in his career. He was especially proud of the "swimming hole" (Jensen, 1990, p. 80). It was one of the first residential swimming pools to be built at that time. His poetic recollection about the 'swimming hole' is evidence that it was something special to him: "on the hillside, not seen from the house, we built a swimming hole. It was hewn out of the hillside and reached by intimate

trails. On moonlight nights this pool holds a spell over all who visit it. Can you vision moonbeams and deep shadows reflected in the water, or the soft light of the moon lighting up gay flowers planted in the crevices of the rocky slope bordering the pool. With a bit of imagination one can see the dance of wood nymphs" (Jensen, 1990, p. 80).

Historic Landscape Preservation

Historic preservation in general can be defined as "saving a part of our culture".[3] Historic landscape preservation is an emerging issue in the field of American historic preservation. The idea originated in 1975, and the movement grew in the 1980s and 1990s with a development of "criteria, guidelines, and standards for evaluating, nominating, and treating significant designed, vernacular, and rural landscapes" (Keller and Keller, 2003, p. 187). While historic preservation of architecture and interior design deal with man-made structures and objects, that of landscapes deal with living materials in nature. Landscape is an ever changing object to work with and involves many different challenges, compared to other historic preservation practices.

Historic preservation is particularly challenging on a naturalistic landscape design, such as the former Van Deventer garden because of its unique intention of the landscape. While the typical designed gardens focus on allowing humans to dominate and control the landscapes, naturalistic landscapes are "deliberately designed to evoke qualities of wilder places, relying on a combination of natural succession and human intervention to achieve that goal" (Grese, 1993, p. 12). The importance of recognition and preservation of Jensen's work has been a growing trend in historic landscape

[3] Rabun, John Stanley, 2005, Lecture Notes from Architecture 403: Historic Preservation. August 24. University of Tennessee, Knoxville

preservation because only few of Jensen's designs survive with much integrity today. "As his ideas reach a new generation of landscape architects and historians, many of his parks are being rebuilt and registered as national historic sites, and his private gardens, where possible, preserved and restored" (Otis, 1994, p. 76).

Cultural Landscape

The National Park Service (NPS) Historic Landscape Initiative defines cultural landscape as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a holistic event, activity, or person or exhibiting other cultural or aesthetic values" (Birnbaum, 1994, p. 1). The NPS categorizes four general types of cultural landscapes as follows: Historic Designed Landscape, Historic Vernacular Landscape, Historic Site, and Ethnographic Landscape (Birnbaum, 1994). The former Van Deventer garden is classified as a Historic Designed Landscape, which is defined as a design or work of art that was designed or laid out by a significant landscape architect in association with a development of the theory and practice of landscape architecture. An aesthetic quality of cultural landscape is highly valued. Some examples of historic designed landscapes include parks, estates, arboreta, botanical and display grounds (Birnbaum, 1994).

Naturalistic and Ecological Influence in American Landscape Architecture

Long after Jensen's death, he is still "considered dean of the Prairie style of landscape architecture, leader of the Midwestern conservation movement, and is remembered as a significant Chicago social reformer" (Bachrach, 2001, p. 1). It is

necessary to review other significant landscape architects, such as Downing, Olmsted, Simonds, Griffin, Cleveland, and Manning, who formed early American landscape architecture and shared the same visions for American landscapes. In generations after Jensen, his legacy has been carried on through modern landscape architects, such as Caldwell, McHarg, Morrison, and Grese, who were greatly inspired and influenced by him and practiced the same philosophy. However, it is worth noting that Jensen did not prefer being perceived as a landscape architect (Grese, 1992). Jensen deserves to be remembered "as a maker of natural parks and gardens" (Grese, 1992, p. 1) as he wished.

The early origins of landscape architecture were strongly influenced by landscape gardening in mid-eighteenth century England (Millichap and Millichap, 2000). The practice soon moved to North America, and Frederick Law Olmsted established the first landscape architecture firm with Calvert Vaux in 1858 as they began their collaborative project on New York Central Park. Later in 1899, the American Society of Landscape Architects (ASLA) was founded. The term 'Landscape Architect' was created as a result of their partnership: Vaux was a trained architect and Olmsted was interested in landscape design and art. Many landscape architects before the late 19th century were not properly trained as ASLA requires today (Millichap and Millichap, 2000).

Andrew Jackson Downing (1815-1852) was the first to emphasize landscape design as art work and an aesthetic subject in many of his writings, especially the notable *A Treatise on the Theory and Practice of Landscape Gardening*, published in 1841. He was an advocate for the growing need of public parks in urban spaces as population increased rapidly. Later, he was called the 'Father of American Parks'. He used curvilinear lines in his designs, instead of more common rectangular gardens at that time.

By the time of his death, Downing greatly contributed to the shift in American landscape design from formal, geometric style to less formal, picturesque or romantic designs (Birnbaum and Karson, 2000).

Frederick Law Olmsted, Sr. (1822-1903) practiced landscape architecture mainly between 1858 and 1900. He is often referred as the 'Father of American Landscape Architecture' for creating the profession in America. Olmsted's design philosophy was based on naturalistic landscapes that he adapted from his study in England. He recognized that there were various climates in the country and believed that it was his responsibility to create a distinct landscape style for each region (Birnbaum and Karson, 2000).

Ossian Cole Simonds (1855-1931) paid close attention to local landforms and native plants, which used to be referred to as just little more than weeds at his time. "He urged young designers to study nature 'as the great teacher' and suggested that the goal of landscape design should be to help people see and respect subtle natural beauties" (Birnbaum and Karson, 2000, p. 365-366).

Walter Burley Griffin (1876-1937) was often included with Simonds and Jensen as a founder of the 'prairie style' in American Landscape Architecture (Birnbaum and Karson, 2000). Horace William Shaler Cleveland (1814-1900) also practiced in the same design tradition in naturalistic forms (Grese, 1992). Warren Henry Manning (1860-1938) advocated native plantings in his career as a landscape architect and horticulturist (Grese, 1992).

Jensen became a mentor to young Alfred Caldwell (1903-1998) in the 1920s, and they worked side by side and remained close friends until Jensen's death. Caldwell

admired Jensen as "the great symbol of my life" (qtd. in Birnbaum and Karson, 2000, p. 45). He was creative and artistic, like Jensen, and carried on Jensen's Prairie School landscape in his career.

Ian McHarg (1920-2001) developed a concept of regional and environmental planning in his career where he created the union between man and nature through design with nature (Pennsylvania Gazette, 2001).

In recent American landscape architecture, Darrel Morrison, Dean Emeritus of the University of Georgia School of Environmental Design is one who was deeply influenced by Jensen. His design philosophy was formed according to Jensen's approach to spatial formation, use of native plants, his vision toward the long-term landscape, and his ecological concerns.[4] Morrison has contributed greatly on plant community restoration throughout his career.

Robert E. Grese is an active landscape architect who was inspired by Jensen. He studied the work of Jensen for over 25 years and is well-known for his book *Jens Jensen: Maker of Natural Parks and Gardens* (1992). He developed his careful nature observation skills and appreciation for the qualities of light in natural landscapes, as well as his interest in ecology after Jensen. In his designs, he has created "special quiet places"[5] for people to gather, like Jensen did. He also understands the long-term changes in landscapes and recognizes his responsibility as a landscape architect who affects these changes over time.[6] Both Morrison and Grese have devoted their careers not only to practice Jensen's philosophy, but also to teach others about it.

[4] Morrison, Darrel, 15 August 2007, e-mail message to author.
[5] Grese, Robert E., 8 October 2007, e-mail message to author.
[6] Grese, Robert E., 8 October 2007, e-mail message to author.

Jensen's school, the Clearing in Door County, Wisconsin, now attracts adult students in seasonal classes on art and nature, and it is also a place for the biennial institute to promote his legacy in landscape architecture (Hower, 1992). In 2000, the City of Chicago's Department of Cultural Affairs and Chicago Park District established the Jens Jensen Legacy Project "devoted to celebrating and preserving Jensen's work, and inspiring new design and conservation efforts by educating the public about Jensen's contributions" (Bachrach, 2001, p. 8).

Chapter 3

Methodology

Selection of Site

As I was preparing to begin a master's program in public horticulture at the University of Tennessee with my interest and emphasis on historic landscape preservation, my previous academic advisor and Associate Professor of Landscape Design, Sam Rogers suggested the research study on the former Van Deventer estate in Knoxville, Tennessee. This estate was designed and laid out by Jens Jensen in 1924 and has been a hidden treasure waiting to be rediscovered (Rogers, 2005). I was familiar with some of Jensen's work in his naturalistic design and his use of native plants, but it was my pleasant surprise to find that one of his landscape masterpieces was here in Knoxville where I currently reside. It was my privilege to conduct a thorough research on this estate for the first time in its history before it ages further and disappears into the maturing woods or future development. My hope for this study was to (1) properly document the present condition of the garden while some structures and its surrounding landscapes are still retaining the authenticity of Jensen's work and to (2) pay formal acknowledgement to this historic landscape as a part of our nation's landscape heritage.

Historical Research

Historic research is the first process to be conducted prior to any other procedures in a historic landscape preservation project (Birnbaum, 1994). Research findings provided a better understanding on the design intent of the landscape architect, Jens

Jensen, as well as the landscape's history of ownership, occupancy and development, and any associations and characteristics that make this landscape significant. The outcome of this historical research provided the basis to establish the garden's national significance and integrity and was essential information to develop a proper restoration and management plan for the garden.

It was important to review a variety of archival sources when conducting historical research (Birnbaum, 1994). Primary resources to be used included Jensen's original landscape plans, site survey, tax records and maps, period correspondence between Jensen and the Van Deventers, plant lists, period photographs, period newspaper articles, construction drawings and specifications, topography maps, and background materials on Jens Jensen. In addition to the review of public and personal records, a formal interview with Mrs. Carter Van Deventer Slatery, a granddaughter of Hugh F. Van Deventer was also conducted. Mrs. Slatery is the oldest living family member who had personal interactions with the original estate owners and also had some experiences and recollections about the garden from her childhood. Oral history of persons who have historical association to the landscape is a valuable source of information about the original state of the garden and any changes that occurred over a long period of time (TCLF, 2007).

Inventory and Documentation of Existing Conditions

Present physical condition of the landscape is the second component to guide a preservation plan, in addition to the historical documents collected in research (Birnbaum, 1994). The proper procedure was to inventory and document the garden's

present condition compared to Jensen's original landscape plan in 1924, and to identify evident changes in the landscape over time. This determined the necessary restoration and maintenance plan for the garden to regain the integrity of the landscape as Jensen had designed originally. The existing conditions were documented by site survey, using a GPS/GIS mapping system, to locate garden features such as a council ring, a 'swimming hole', stone paths, garden ornaments, utility pipes, and water connections.

Apart from the mapping survey, a general plant species survey was conducted to form a list of plant species that exist on the property at the present time. This list included native, invasive, and exotic ornamental species to guide the invasive species control as a part of the maintenance plan in Chapter 5. Because the entire property expanded over 65 acres and the majority of it was natural woodland vegetation, the plant and garden feature inventory were conducted only within the perimeters that Jensen had designed on his original landscape plan. There were plan drawings for three particular property sites (1) gardens around the residence; (2) site of a swimming hole and a council ring; and (3) tennis court and a rose garden. Site observations were conducted in these three sites separately.

As I took the site survey of all the elements previously listed, any notable damages and deterioration of the structures and plants were photographed for documentation, along with the detailed notes of the condition. Some garden structures have also changed over time with the change in ownership of the estate, and these changes were included in the documentation to be further analyzed. Existing light conditions were also observed during the site survey to help determine the causes of plant

loss in the landscape. As many trees have matured and shaded larger spaces underneath them over time, many understory plantings were assumed to have declined or died.

Some informal oral history were also recorded at the site as I interacted with the current owners and caretakers of the estate during the site survey. This information included the maturity of plantings, changes in paving materials, wildlife sightings, and recollection about the original gardeners who used to work for the estate.

The inventory objective for this study was to develop a short-term treatment plan and a long-term maintenance plan for the estate, based upon the previous data mentioned to be collected.

Site Analysis and Evaluation

Once the existing landscape condition is documented and compared to its original plan, the landscape can be analyzed for its continuity and change over time (Birnbaum, 1994). Historic significance and integrity to be recognized in historic landscape preservation is defined as follows: "Significance refers to the meaning or value ascribed to a cultural landscape; whereas integrity is a measure of a landscape's authenticity as evidenced by the survival of the physical characteristics that existed during the property's historic period" (Birnbaum, 1994, p.9).

Through my site analysis, I determined the garden's historic value and assessed its integrity. Evaluations of historic significance and integrity play important roles in developing treatment and maintenance plans. Historic research, existing condition documents and findings from site analysis all contributed to the evaluation of the former Van Deventer estate and interpretation of the landscape as a representation of Jensen's

work. This will support the garden's eligibility for National Register for Historic Places in the future nomination.

Jensen's design style is defined with 10 signature design elements in Robert E. Grese's book *Jens Jensen…Maker of Natural Parks and Gardens* (1992) as follows: (1) Use of Native Plants, (2) Spaces, (3) Light and Shadow, (4) Movement, (5) Water, (6) Stonework, (7) Council Rings, (8) Player's Greens, (9) Formal Gardens, and (10) Time and Change. On all of the projects that Jensen had worked, he included at least a few of these elements or all of them in the landscape. From my site analysis, I was able to determine which of these elements were included in his original plan, and which are still evident today.

Development of Preservation Approach and Plan

Since the former Van Deventer estate has never been under any preservation or restoration plan in the past, it was important to develop an appropriate strategy for the landscape to retain its significance and integrity and to manage additional changes over time. The implementation of my recommended preservation plan is up to the current estate owners because it is a private property. However, this study and plan provided the owners an opportunity to consider an option on restoring and maintaining the estate with minimal effort. The preservation plan for the former Van Deventer estate included two objectives, (1) a short-term objective; and (2) a long-term maintenance objective.

A short-term objective is to uncover significant garden features and mature native species in the landscape. This can be done by removing invasive species that are suffocating the garden features and native species and also removing accumulated debris

and fallen leaves off of pathways and structures. Invasive plant species have been overgrowing throughout the landscape and causing damages to stonework by shifting and cracking the stones with their root systems. Many stonework and paths are buried under years of accumulated debris. Jensen was famous for his creative and naturalistic stonework in his landscape designs, so uncovering these features will strengthen the garden's historic integrity. This short-term plan also recommends any necessary repair of garden features that are damaged and may cause further deterioration in the future.

A long-term maintenance objective is to continue the invasive species control on the property and eventually replant the some of the original plant species that were included in Jensen's original plan, but had diminished over time. As the short-term objective is accomplished, further structural analysis of the swimming pool will be a possibility. With the property owners' willingness and available funding, it is hoped that the swimming pool can be repaired completely and brought back to its working condition as a significant garden feature.

Chapter 4

Findings and Site Analysis

Facts and History of the Site

The former Van Deventer estate is located in Knoxville, Tennessee and occupies over 65.5 acres (KGIS, 2007). The property is situated in lot 32 of Wheaton Place neighborhood (KCRD, 1985). This private residence sits on top of a steep hill that drops down to the Tennessee River on the northeast side and mainly consists of deep forests. The architecture style of the house is English Tudor Revival, which was popular in the 1920s when it was built (Figure 1). Contrary to information cited in Grese's book *Jens Jensen: Maker of Natural Parks and Gardens* (1992), it was not Albert B. Bowman, whose correct spelling is Baumann, but the notable Knoxville architect, Charles I. Barber who designed the house (McNabb, 1976). Baumann was also a popular architect in the early 1900s in Knoxville (Lyons View, 2002).

The house itself was a work of art with details inside and out. According to a report in the Knoxville News-Sentinel, anonymous member of the Knoxville Garden Club, who visited the house, recalled that the house was full of beautiful furniture, Persian rugs and precious family heirlooms. She particularly complimented the magnificent English oak wall panels in the living room (Knoxville News-Sentinel, 20 Apr. 1930).

In the early 19th century, the land was originally owned by William Lyon, a direct ancestor of the Van Deventers (Figure 3). Hugh Van Deventer hired Jens Jensen at the time his new house was built on Lyons Bend Road. The gardens were designed and

installed in 1924, only a year before Hugh Van Deventer passed away on May 24, 1925. Mrs. Van Deventer resided on the property by herself until their older son, James, moved into the house before he married, for the second time, in 1941 (see Appendix D, p. 77).

The garden used to be known as "Konnaseetah" in the community, which means dogwood in Native Cherokee language (Knoxville News-Sentinel, 13 Apr. 1930). The hillsides of the property used to be covered with the native flowering dogwood and the profusion of blossoms put on a spectacular spring show each year. The garden's naturalistic design with native plantings was also well-known in the community and visitors enjoyed and appreciated the natural beauty of the landscape (Knoxville News-Sentinel, 20 Apr. 1930).

The entrance drive is a gently curved road laid out through the surrounding woodland and leads to the circular drive at the front of the house (Figure 16). This drive creates an effective transition from the busy local road to the quiet residential landscape (Figure 46). Once you get to the house, the magnificent view and quiet natural surroundings make you feel as if you are far away from the busy world, which is only a few miles away (Knoxville News-Sentinel, 20 Apr. 1930).

Historical Documents on the Van Deventer Family

Information about the Van Deventer family were found in the family genealogy book at the Calvin M. McClung Historical Collection at the East Tennessee Historical Society in Knoxville, Tennessee, and through a personal interview with Mrs. Carter Van Deventer Slatery, a granddaughter of Hugh Van Deventer, who currently lives in West Knoxville. This interview was conducted in order to record the oral history of the site

because she is the oldest living family member of the Van Deventers today. The complete interview transcription is included in Appendix D. The Cultural Landscape Foundation defines oral history as follows. "When documenting America's legacy of historically significant designed landscapes, we may define oral history as the primary resource created in an interview with a designer (e.g. landscape architect), steward (e.g. owner, gardener), or educator" (TCLF, 2007). Mrs. Slatery was the closest to the steward in this research since both the original owners and the gardener had passed away long ago. Mrs. Slatery's recollections about the garden and her grandparents were valuable information as a part of my historical documentation of the site. Mr. Hugh Van Deventer III, Mrs. Slatery's younger brother, was not interviewed for this study. The interview documents are found in the Appendices A, B, and D.

Hugh Flournoy Van Deventer (Figure 2) was born on August 20, 1870 and grew up in Clinton, Iowa. He attended the University of Michigan, and later Harvard, majoring in geology (Van Deventer, 1943). The family eventually moved to Knoxville, Tennessee and settled at the corner of the former Temple and Rose Avenues, which is now occupied by the open space next to the McClung Tower of the University of Tennessee. The reason for their move to Knoxville was unknown (see Appendix D, p. 74). He started working with his father as secretary of Georgia Slate Company. He developed the method to convert waste materials of slate products into cement, and started the Southern States Portland Cement Company in Rockmart, Georgia in 1902. He was the vice-president of the company at the time of his death. He belonged to the Cherokee (Country) Club in Knoxville. He married Garafilia Lyon on October 26, 1898 in Baltimore, Maryland. They had two children, James and Hugh Flournoy, Jr. James

got married twice, but never had his own children. Hugh Flournoy, Jr. married Louis Carter Kyle on October 23, 1926 after his father's death, and they had two children, Carter and Hugh Flournoy, III (Van Deventer, 1943). The family tree of the three generations is included in Appendix L (Figure 54). Carter still lives in Knoxville and Hugh currently lives in Summit, New Jersey.

Although her husband had died early, Mrs. Van Deventer was always surrounded by many friends and relatives at her house. Her grandchildren grew up most of the time in Knoxville, and spent a large amount of time visiting her. They called her Granny Van and she called them simply Carter and Hugh. Their uncle Jim lived next door to Granny Van, and they often visited him as well. The family was closely connected and liked to gather at Granny Van's house quite often (see Appendix D, p. 75). Granny Van had a chauffeur, cook, maid and gardener around the house. The gardener was known as Mr. Beardsley, who is known to have done the majority of installation work for the garden, bringing in rocks, plant materials, etc (see Appendix D, p. 77). He had passed away a long time ago. Without his full given name, additional information about him could not be located. Other gardeners may have cared for the grounds because of the size of the property, but the information was unknown.

Being the oldest surviving family member, Mrs. Slatery was the remaining link to determine Jensen's connection with the Van Deventer family and Knoxville, but she unfortunately did not know. She only assumed that it could be from the time when her grandfather attended the University of Michigan or when his brother lived in Chicago. She didn't think that her grandfather was friends with the Ford family in Michigan as I had assumed initially(see Appendix D, p. 79). The prominent Ford family

commissioned Jensen to design several estates and commercial properties in Michigan, including Henry and Clara Ford, and Edsel and Eleanor Ford, and Jensen was known to have made acquaintances with many of the Fords' friends through his work with the family (Grese, 1992). During his visit to Knoxville, Robert E. Grese shared his assumption about the connection between Jensen and Hugh Van Deventer. According to the archive, Jensen had worked for another Knoxville residence, John Oberne in 1917, prior to the Van Deventer project. The Oberne residence was designed by architects, Spencer & Powers, who had previously worked with Jensen in Chicago area (Grese, 1992). The Knoxville City Directory indicated that John E. Oberne and Hugh F. Van Deventer lived across from each other on Temple Avenue in Knoxville between 1906 and 1917 (Knoxville City Directory, 1906-1917). Grese's assumption was that they got acquainted with each other during that time period, and Mr. Van Deventer might have met Jensen through Oberne.[7]

Mrs. Slatery was generous to share some family documents that she and her younger brother had inherited from their mother, including Jensen's letter to Granny Van (Figure 8) and its original envelope with a postmark (Figure 6 & 7), Jensen's hand-written plant list for pool entrance and ring seat (Figure 15), a historical picture of Granny Van at the rose garden (Figure 3), and a couple of old newspaper articles about Jensen and his mention of the garden. She also provided some photographs of the family and garden, which was a rare addition to this research. Jensen archives do not contain extensive photographs of his works (Eaton, 1964), so Mrs. Slatery's personal photographs added great depth to the historical research. There is a possibility that more documents relating to the garden will turn up in the future as her brother, Hugh III, is

[7] Grese, Robert E., 4 November 2007, Personal Communication

slowly going through boxes and cataloging the family documents that were left by their mother. All the documents stayed in Knoxville until their mother's death in 1997 (see Appendix D, p. 80). During my interview with Mrs. Slatery, she pleasantly agreed to donate copies of all personal documents and interview materials to the Special Collection Library at the University of Tennessee, making them available for public viewing as a part of the rich local history of Knoxville (Appendix B and C).

The first item was Jensen's typed letter with his signature, to Mrs. Van Deventer after her husband's death in 1925 (Figure 8). It was a sympathy letter written on his business letterhead and envelope. The content of this letter indicated Jensen's compassion and thoughtfulness to his former client as if he was writing to one of his dear friends. Jensen learned about his illness through Mr. Beardsley, possibly during their correspondence about the progress of garden installation at that time because Mr. Beardsley was in charge of the installation. In his letter, Jensen called Mr. Van Deventer, "a fine spirit" (Jensen, 1925), and in his later writing, he described both Mr. and Mrs. Van Deventer, "appreciative people who understood the real message and the cultural value of these hills amongst which they had placed their home" (Jensen, 1990, p. 80). Jensen further mentioned about how grateful he was to have worked for him saying, "few of today are the possessors of a beautiful mind as was Mr. Van Deventer. Those of us who come in contact with such men and women learn and profit by it and do our work and our service to mankind better on account of it" (Jensen, 1925). This letter was strong evidence of a close relationship between Jensen and the Van Deventers not only as a designer and patrons, but also as friends.

The second item was Jensen's hand-written list of herbaceous perennials and woody shrubs for the pool entrance and ring seat (Figure 15). It is very rare and valuable to acquire his hand written list as a part of the historical documents since there were no archive documents like this in the Jensen Archive at the Bentley Historical Library, University of Michigan, Ann Arbor. The transcribed list is included in Appendix H, following the scanned image of the original list. As much as he advocated the use of native plants in his design, the list consists of non-native species, which he often included in his residential design to meet his client's needs. It also includes the estimated value of each plant at the time, and it contributes to understanding the change in ornamental plant values between 1924 and today.

The third item was a picture of Mrs. Van Deventer and her friend that shows the part of the original garden at its prime (Figure 3). They were walking by the tool shed next to the tennis court toward where the rose garden used to grow. This is useful in comparing the original garden to the existing condition because the picture indicates great differences from how the area looks today (Figure 17).

During the interview, Mrs. Slatery recalled many fond memories about her grandmother's garden. They always toured the garden whenever she visited Granny Van. She remembered the garden being full of flowers from the house all the way down to the rose garden by the tennis court, which is the southeastern side of the property. Her distinctive memory about the swimming pool (Figure 4) was that the water was always very cold because the pool was spring-fed. She remembered using the changing rooms hidden below the pool, which were added later. As a little girl, she thought that the pool was one of the prettiest things at Granny Van's place (Figure 5). Children enjoyed diving

at the deep end of the pool. After swimming, they would come up to the house and sit on the side porch, overlooking the steep hill with an open grassy area where she and her brother rolled down to the bottom of the hill (see Appendix D, p. 95).

Her family often used the council ring (Figure 18) as a favorite picnic spot rather than having camp fires. However, she recalled roasting marshmallows there sometimes. It was utilized as a three-generation family gathering place, just as Jensen had envisioned that the council ring would be enjoyed by people. Overall, she kept saying that it was a happy place, full of pleasant memories (see Appendix D, p. 92).

Jensen's Design Drawings

As I got acquainted with the current residents of the estate, Mrs. Haslam kindly showed me their copies of the design blueprints by Jensen that they had found in the attic after they moved in. These copies must have been given to Hugh F. Van Deventer and stayed in the house since 1924. According to Grese's previous research on Jensen's work, I learned that the Van Deventer residence historical documents were stored at Jens Jensen archives in Michigan (Grese, 1992). The Bentley Historical Library at the University of Michigan, Ann Arbor holds one of Jensen archival collections that exist in the country. I found that they held a total of six landscape design drawings for the former Van Deventer property, including five original ink drawings on linen and one topography survey drawing with Jensen's signature on some of them. I had an opportunity to travel to Michigan for the Cultural Landscape Foundation Symposium in November 2006, and arranged to visit the library to personally study these original drawings.

By that time, I had already seen blueprints of three drawings, and I was looking forward to seeing the other three that I had not seen. However, my excitement about actually seeing and touching the drawings was indescribable because it was definitely once in a life time opportunity. The first drawing was a simple topography survey over the swimming pool site, conducted by Schorn & Kennedy, Engineers in 1923 (Figure 9). The second drawing was a detailed planting plan for the area around the residence (Figure 10). For the inventory and documentation purpose, as I noted in Chapter 3, I labeled this drawing as 'Site 1: Gardens Around the Residence'. The third drawing was a planting plan for the swimming pool (Figure 11), including the council ring. The fourth one was a detail plan of the swimming pool (Figure 12), which consists of technical engineering drawings. I labeled both of these as 'Site 2: Site of a Swimming Hole and a Council Ring'. The fifth drawing was a planting plan for the garden (Figure 13), which shows the area around the tennis court and the stone house that was labeled 'tool shed'. The last drawing was the planting plan and details of the gardens and tennis court (Figure 14). I labeled these two drawings as 'Site 3: Tennis Court and a Rose Garden'. Figure 11 and 14 contain a list of plantings for each site and they would be helpful in comparison to the existing plant survey later. The organized list of three labeled sites with their descriptions is included in Appendix G (Table 1).

While at the library, accompanied by the University of Tennessee Associate Professor, Sam Rogers, we also had an opportunity to view other design drawings of Knoxville properties that Jensen had worked on in 1917 (Grese, 1992). They were the John E. Oberne residence and the Hugh W. Sanford residence. They also listed the James Van Deventer residence (1928) as one of Jensen's work in Tennessee in the library

catalog, but we could not view this file at that time. However, I suspected that this project probably did not go further since the catalog only listed a topographic survey of his property and no design drawings. After viewing the drawings from the three residences, Professor Rogers and I concluded that Jensen evidently spent more time and effort on the former Hugh Van Deventer landscape by including many detailed drawings and an abundant use of his signature stonework throughout the property.

Existing Plant Inventory and Documentation

Existing plant inventory was done by spending time at the property with the Haslams' generosity to open up their property for my research project. I made three lists of existing plants: native species, invasive species and exotic ornamental species. The lists are included in Appendix J. The inventory was taken in comparison to Jensen's original drawings and plant lists. I also documented the plants on the drawings that still exist in the landscape today in order to determine how much of the original plantings are still thriving. The existing plant inventory determined the plant palette changes in the landscape since 1924 and the severity of non-native species invasion on the property. The correct identification of invasive species from the list will lead to the proper treatment for each plant recommended in Chapter 5.

As I took the plant inventory, I also observed light exposures in the garden. Since 1924 when the garden was originally installed, trees had over 80 years to mature and shade more areas today. That would have significantly changed the site ecology because sun-loving plants would have lost their chances of survival over time and were eventually dominated by shade-loving plants. One of Jensen's design philosophies was about his

deep understanding of ecology and a long-term changes in landscapes, which also represented one of 10 signature design elements, 'Time and Change' (Grese, 1992). Overall, the entire property is densely wooded and dark, especially from spring through fall with leaves on mature trees, except for the open space on the southeastern side of the house which has remained sunny most of the time.

In Site 2: Site of Swimming Hole and a Council Ring, Jensen included several wildflower trails, such as a Violet Trail, Trillium Trail, and Iris Lane (Figure 10), but I did not find any evidence of these plants growing in this area. There was a reference to the white, pink and purple trilliums along the path from the house to the swimming pool (Knoxville News-Sentinel, 20 Apr. 1930), but there were no traces of trilliums.

In 1924, this area was not developed as a popular residential community yet, and the former Van Deventer estate was one of the first residences to be built. I can only assume that the area was closer to the native East Tennessee forest, which was much less disturbed and not invaded by invasive exotic species when Jensen first looked at this place prior to 1924. As he mentioned about his first impression in his book *Siftings* (1939), "the hill was rugged, and here and there rocks protruded from the earth" (Jensen, 1990, p. 78). This statement indicated as if this land was not friendly for human habitation. However, Jensen had a vision for this place as he continued that "to permit the hill to express what it really was, a high spot in the foothills, and also make it livable, was a real task. Great were the views from this hillside over pastoral valleys and restless hills, on to snow-capped mountains on the horizon, and in placing the home I picked a site where one could see but not be seen" (Jensen, 1990, p. 78).

During the course of my site visits, I witnessed an abundance of wildlife on the property, such as a fox, hawks, squirrels, chipmunks, a variety of bird species and box turtles (Figure 19). There were definitely deer in the woods as well because there were tree stands for deer hunting on some trees (Figure 20) and I encountered a visiting deer hunter one day while I was at the site.

Existing Structures and Trails Observation

Two of the most historically significant structures at this garden were the swimming pool (Figure 21) and the council ring (Figure 18). I made careful observation of the stonework, and found a few damages on the stones. There were some concerning cracks made by the roots of invasive species growing in between stones and stone cracks (Figure 22). This area has not been in use in a long time and now is covered with plant debris and fallen trees, as well as an aggressive growth of invasive species. The current resident, Mrs. Haslam told me that they found a crack inside of the pool years ago and decided that the pool was unusable anymore after consulting with pool specialists.[8] There were thick layers of debris on the bottom of the pool, and the pool always contained several inches or more rain water with some muck as well (Figure 23). This was causing the shift in concrete and creating cracks on the edges of the swimming pool.

The council ring remained in great shape without any damages. However, it was covered with fallen branches and leaves because it sits in the middle of deep woods (Figure 24). There was evidence of a fire pit in the middle made of smaller rocks (Figure 18). In comparison with the 1924 drawing, I noticed that the opening of the council ring was moved from how it was originally designed on the drawing. The one that Jensen

[8] Haslam, Natalie, 13 May 2006, Personal Communication.

drew on the blueprints has two openings because it is set as a part of the path leading from the woodland to the swimming pool (Figure 11). Jensen's council ring was usually a circular bench with only one opening for access, so I thought this design was very different and unique compared to his typical design. The actual council ring at the site has the one opening on its southeastern side, and the path goes outside of the council ring, not through the middle like it is indicated on the original plan (Figure 18).

There are several trails with natural stepping stones throughout the property. However, these stones were covered with thick layer of soil and leaves and they were hard to make out without removing a layer of leaves and debris on top of them. Other wildflower trails without stepping stones that Jensen designed seemed to have disappeared and have been taken over by vigorous invasive species. It was difficult to determine precisely where these trails were in the woodland area.

There are steps from the house to the swimming pool that are covered with poured concrete. I suspected that it was not the original steps because they looked newer and concrete was not something that Jensen would have chosen for a woodland path. I found some large rocks that formed further steps into the woodland towards the newly added changing rooms that are probably the type of rocks that the entire path was originally made (Figure 25). I assumed that the alteration of this path occurred in recent times.

When I started the research in spring 2006, there used to be a modern rectangular swimming pool directly behind the house (Figure 26), but in the same year, it was removed and the area became an open lawn (Figure 27). Mrs. Haslam indicated to me that they decided to remove the modern swimming pool because they were not using it anymore and wanted to have more open space for parties in the backyard. The removal

of the new addition was a positive step in restoring the intent of the original plan by Jensen.

Landscape Changes and Site Analysis

Jensen had a great understanding of nature and was fully aware of landscape changes in a long term, therefore "Jensen's gardens were fully intended to evolve and change over time" (Grese, 1993, p. 12). Plants mature and finish their life cycles in landscapes, and humans do not have any control over these changes in living features of the garden. However, Jensen "intended that certain design features and qualities of light, space, and form remain constant over time to provide an *idealized* vision of nature" (Grese, 1993, p.12) in his gardens. As I took the existing plant inventory of the three sites, I also marked the plants on the original drawings that did not exist in the landscape today. From the comparison of an existing plant survey and the original plantings indicated on Jensen's 1924 design, approximately 90 percent of the plants sited by Jensen on the original planting design have disappeared since 1924. This estimate does not involve existing plants in the old growth of woodlands that occupies the majority of the property. These 90 percent of the original plants either died naturally, or were replaced with exotic herbaceous plants over time.

Among three sites near the house, Site 2: Site of a Swimming Hole and a Council Ring in the woodland showed the most severe case of non-native species invasion, followed by Site 3: Tennis Court and a Rose Garden and lastly, Site 1: Gardens Around the Residence. As I walked through the woodland trail toward the council ring, I noticed the majority of understory plants there were invasive species that are listed in the

Tennessee Invasive Exotic Plant List compiled by the Tennessee Exotic Pest Plant Council (TEPPC, 2007). Mature trees consisted of native species that are common in native East Tennessee forest. From studying my list of existing native species in Appendix J, I determined that the Van Deventer garden is in the mixed mesophytic forest community, which is one of the common Tennessee plant communities in mountains and plateau (Hunter, 2002), but unique in valley and urban settings.[9] This site is shaded heavily by mature trees, and soil stays moist most of the time. Mrs. Slatery recalled the area being very shady as well when she visited there as a young girl (see Appendix D, p. 86). Most of the mature sugar maples (*Acer saccahrum*) are covered with invasive vines, English ivy (*Hedera helix*), and it is damaging to the trees (Figure 28). The area seemed to have lost its 'spirit of place' as a native forest as it used to be in the past. There used to be a trail that went straight down to the river through the woods (see Appendix D, p. 87), but there is very little evidence of it now due to vigorous growth of invasive groundcovers, such as common periwinkle (*Vinca minor*) and Japanese grass (*Microstegium vimineum*) (Figure 29). As I turn the trail onto the council ring, there were a couple of fallen trees blocking the trail at the beginning of the survey. In the course of several visits over a year and a half, some fallen trees have been removed, yet there still was one fallen tree with an apparent infestation of galls (Figure 30). This particular tree fell down very close to the council ring and the swimming pool, and concerned me that someday other trees may fall on it and damage this magnificent landscape features completely. The trail from the council ring to the swimming pool is now hard to follow because the ground is covered with common periwinkle (*Vinca minor*) and a thick pile of leaf and plant debris everywhere (Figure 31). Invasive tree

[9] Rogers, Sam, 7 November 2007, Personal Communication.

seedlings, such as bush honeysuckle (*Lonicera maackii*) and privet (*Ligustrum sinense*) have sprouted over the years, blocking the view from the council ring to the swimming pool as well.

At the swimming pool, I was struck by mixed emotions: excitement of witnessing one of Jensen's masterpieces and overwhelming concern from the severity of invasive species that were taking over the area. On his original plans, Jensen placed many wildflowers and ferns as well as rhododendrons all around the swimming pool (Figure 11). He wrote that the swimming pool "was planted with ferns and other native plants that enjoyed this half-shaded situation" (Jensen, 1990, p. 80). These are plants included on the original plant list (Figure 15). However, only mature rhododendrons quietly thrive in this area among overwhelming numbers and aggressive growth of invasive species covering the entire pool structure. Some of the invasive shrubs, such as bush honeysuckles (*Lonicera maackii*) and privets (*Ligustrum sinense*) are taking root in small cracks between stones (Figure 32). An aggressive groundcover, common periwinkle (*Vinca minor*) is covering the majority of stone surfaces. There is a large growth of mature poison ivy (*Toxicodendron radicans*) taking over one side of the swimming pool (Figure 33), also rooted between stones. Certain native species, such as eastern redbud (*Cercis canadensis*) and hackberry (*Celtis occidentalis*) tend to spread their seeds as vigorously as some invasive species. Numerous seedlings of these species were colonizing and spreading aggressively around the pool area, contributing to further damage the pool's stonework. The stonework is getting swallowed by various invasive species and slowly, but surely disappearing from our eyes. With some effort to remove the invasive species, more of the stonework could be revealed.

My major concern is the long-term damage to the stonework from invasive plants growing in cracks and pockets on stacked stones, eventually forcing the stone apart. The steps from the house to the swimming hole used to be made of large natural stones, with Jensen's intention of a naturalistic approach. Whether the original stone steps are underneath the poured concrete is unknown.

The second most changed area is Site 3: Tennis Court and a Rose Garden. As Mrs. Slatery indicated in her interview, there was a garden area near the tennis court where mostly flowers were growing. She also remembered the rose garden next to the tool shed as it was drawn on Jensen's original design (see Appendix D, p. 81). The historical photograph of this area (Figure 3) shows how it was sunny and more open there at that time, compared to its condition in 2007 (Figure 17). The surrounding trees had matured over the years. Roses would be hard to grow at this site now without pruning or removing some large trees. I did not find any plants at the garden site as indicated on the drawings. It was taken over by invasive species and some newer ornamental plants that were added by the current owners. There were some remnants of structures, such as a sitting area made of stacked stones (Figure 34), stone path and steps (Figure 35), and a sun dial in the center of the garden (Figure 36). From the garden area to the shed, the path is covered by common periwinkles (*Vinca minor*), Japanese grass (*Microstegium vimineum*) and overwhelming number of Chinese wisteria (*Wisteria sinensis*) seedlings (Figure 37). Today, the former rose garden site is a flat opening with no ornamental plants (Figure 17). The stone tool shed was structurally sound, and did not show any sign of serious damages inside and out (Figure 38). There were a couple of rolled up old tennis nets and other objects inside. The shed also contained a fireplace and a sink. No

one really knew the actual reason of having a fireplace in the tool shed, since Granny Van only used it to store tools and not for social use (see Appendix D, p. 89).

Jensen included detailed drawings for the tennis court fence with his original design for a rabbit head carving to go on top of each post (Figure 14). Mrs. Slatery recalled some kind of nice trellis all around it, but she did not recall rabbit head carvings (see Appendix D, p. 89). Later, she indicated that she remembered the rabbit head carvings at Granny Van's tennis court.[10] However, no photographic evidence was available for review to confirm if all of Jensen's plan was implemented. Granny Van often played tennis with her friends there. However, the tennis court is now surrounded with chain link fence and has not been used for some time. The tennis court is taken over by wisterias and other invasive species, and it is difficult to see the net in the center of the court (Figure 39).

The Site 1: Gardens Around the Residence showed the least growth of invasive species since the current owners employ gardeners to care for the site weekly. It is the main garden area now with new ornamental plantings. Large trees, such as sugar maples (*Acer saccharum*), tulip poplar (*Liriodendron tulipifera*), American beech (*Fagus grandiflora*) and eastern hemlocks (*Tsuga canadensis*); continue to grow here since the day Jensen designed this area around the house. Some trees are impressively large and indicated the old age of the forest (Figure 40). Other smaller plants are obvious new additions to the garden since they did not appear on Jensen's drawings. There are several flowering dogwoods (*Cornus florida*) and redbuds (*Cercis canadensis*) in the area where Jensen had indicated on the drawings, but I assumed they must be the seedlings from the original plants or were planted since 1924. Because it has been over 80 years since

[10] Slatery, Carter Van Deventer, 4 November 2007, Personal Communication

Jensen's drawing, the original redbuds and dogwoods would not have survived. The sizes of the trees indicated immature plantings. On the right side of the house, there used to be a slate porch where Mrs. Slatery remembered sitting with her brother and friends in between swimming. Now, the porch was converted into a closed sunroom. One can still look down the steep hill to the open meadow that is kept mowed (Figure 41).

Overall, the garden in the 1920s as Mrs. Slatery remembered was more of a woodland garden with some flowers around the house (see Appendix D, p. 81). Although it has been years since she visited the property, she remembered that the landscape looked different from what it was like originally when her grandmother lived there. It was probably much sunnier and open back then, and more native and original plants had a chance to grow. There were many plants on the original design that did not exist anymore. From the comparison of an existing plant survey and the original plantings indicated on Jensen's 1924 design, approximately 90 percent of the plants sited by Jensen on the original planting design have disappeared. I could think of at least two major reasons: either they naturally declined or died due to insects or disease, or they were replaced by different ornamental plants as the ownership changed. Jensen foresaw changes in landscapes (Grese, 1992) when he worked on a project like the Van Deventer garden, and Mrs. Slatery also agreed that "things change" (see Appendix D, p. 92). She also commented that when her uncle lived there after Granny Van, he did not seem to care much about keeping up with the garden, and possibly could not get enough help, so he let the garden go (see Appendix D, p. 92). It was a large garden to take care of for someone who was not interested in it and probably did not know how.

After a lapse of over eighty years, the skeleton of Jensen landscape still remains intact, while its plant palette has changed due to natural succession and human impact. Robert E. Grese visited Knoxville in November 2007, and shared many important thoughts and observations on the Van Deventer garden (Figure 45). Grese said it was fortunate that the garden had not been bulldozed and developed as he had seen with other Jensen landscapes in the Midwest. He also expressed the historic significance of the swimming pool since he recalled only a couple of other swimming pools designed by Jensen, like the one at the former Van Deventer garden (Figure 21). His analysis on the driveway suggested that it was typical of a Jensen design where he often intended to make a transition from the busy world to the quiet landscape by creating a gently curved road through woodlands (Figure 46). He observed the stonework at the entrance of the property (Figure 47) and concluded that it was also done by Jensen although it didn't appear on Jensen's original drawings. Grese also agreed that the stonework of the council ring and the swimming pool were in good condition, except for some shifting in concrete inside of the swimming pool. After visiting the site with Grese and Professor Rogers, we were all pleased and thankful for the current owners keeping the basic garden structures and features in place.[11]

Historical Significance of the Site

Referring to Grese's list of ten signature design elements that I stated in Chapter 2 (Grese, 1992), the former Van Deventer garden contains several features that clearly represent Jensen's significant design style and philosophy.

[11] Grese, Robert E., 4 November 2007, Personal Communication.

(1) Use of Native Plants:

Jensen included a number of non-native plants in his design, especially around the house, but it was typical in his work because he often valued the needs of his client and used horticultural varieties around the house. This was also a challenging project for him as he was not familiar with native species in East Tennessee. However, he made plant selection carefully with the sensitivity to the land as he noted that "the hills in this section of Tennessee are covered with a great variety of plants, and flowering dogwood grows exuberantly. It was used as the motive and was repeated again and again. Sugar maple and shad, with roses on the slopes, were used to cover up the scars man had made" (Jensen, 1990, p.79).

(2) Formal Gardens:

Although this was not his design style and intention, he often included formal gardens in residential garden design, based on his clients' needs. It was usually wives who requested a rose garden and/or formal garden (Grese, 1992). There is no evidence whether Mrs. Van Deventer requested it or not, but there was a rose garden at the Van Deventer estate. However, Jensen used curved line in the rose garden design, and it did not look as formal on his drawing (Figure 14).

(3) Spaces:

Jensen left an open pace on the southeastern side of the house without dense plantings, so the family could sit on the porch and look out the view all the way to the Smokies. This space is down the steep hill which was even more rugged at the time of

construction as he noted that “the steep grade was changed into a rolling slope that the eye followed as it gently dropped away into the farming lands below” (Jensen, 1990, p. 79). The area still remains as an open space today (Figure 42). It makes a nice break for eyes since all the other sides of the property are densely wooded.

(4) Movement:

The long driveway from the road to the house is gently curved through the woods (Figure 46). You cannot see the destination until you get almost to the top of the hill. Jensen used curved path to create natural flow in landscapes, and a concave curve was also used to soften the steep slope at the Van Deventers (Jensen, 1990). He also indicated how he had tried to create movement at the Van Deventer garden in his book.

> Between the house and a distant hill was a deep valley. ….. By planting one side of the hill densely, the deep valley was shut out, but something else happened! The eye that caught this planting also caught the distant hill and saw the continuation of the hill flow gradually up to the porch of the home. (Jensen 1990, p. 79)

Jensen created such flow in the landscape, so you would feel the “mountains coming to you” (Jensen, 1930, p.170). He used plantings of trees and native plants on the hillside to effectively tie the concaved slope and the house (Jensen, 1930).

(5) Water:

It must have been a difficult task for Jensen to include a water feature at this site because it sat on top of a steep hill. He had to figure out a way to supply water up the hill

to feed the structure. In the course of my investigation, I found an old wheel house down the road from the former Van Deventer property. It sat on the other side of the road down the hill. There was also a retaining pond across the road from the main entrance. After having a few conversations with local residents, I found out that both the wheel house and the pond now belonged to two different owners. Mrs. Slatery indicated that both of the wheel house and the retaining pond used to belong to her grandparents.[12] These structures will need further investigation. Jensen often included a water feature in his design and placed it in a shady area to mimic a natural spring. He also surrounded the water feature with plantings to create a naturalistic atmosphere (Grese, 1992). The site he chose for the swimming pool at the Van Deventers fits perfectly for his intent (Figure 4). Jensen placed it "on the hillside, not seen from the house" (Jensen, 1990, p. 80). The pool was constructed using natural materials as much as possible in order to emulate a natural 'swimming hole'. "No concrete or plaster is visible, but instead the pool is surrounded by the most natural looking stones, arranged in a thoroly (thoroughly) natural manner" (Anonymous, 20 Apr. 1930). It is completely hidden in the woods, especially now with more mature trees and dense plant growth around it.

(6) Stonework:

Jensen was known for beautiful stonework design using stacked flat stones to create a horizontal effect and to emulate the irregularities of a natural limestone bluff (Figure 43). The council ring (Figure 18), swimming pool (Figure 21), stone path and steps (Figure 35), and sitting area (Figure 34) all represent Jensen's careful stonework

[12] Slatery, Carter Van Deventer, 11 September 2007, Personal Communication.

design and indicate historical significance. Although 80 years have passed, they all remain intact and are still quietly sitting in the woods today.

(7) Council Ring:

A council ring was Jensen's famous signature feature. It is a circular stone bench designed to foster friendly gathering within the garden (Grese, 1992). He was inspired by the storytelling and camp fire tradition of Danish Folk School, Native Americans and the pioneers of the West. The council ring at the Van Deventer garden is still structurally sound. There are no apparent cracks or any damages and all the stones are in their original place. This is the only council ring that was designed by Jensen in the area that still remains intact today (Figure 18).

The swimming pool itself strongly proves the historical significance of the site, for it was one of the first residential swimming pools to be built. Mrs. Slatery also recalled that there were only a couple of other residential swimming pools that she knew of at that time, and none of them was made of natural stones like Jensen's design (see Appendix D, p. 84). One member of Knoxville Garden Club, who visited the garden also called it "the loveliest swimming pool that could be imagined" (Knoxville News-Sentinel, 20 Apr. 1930, p. D1). Additionally, his poetic recollection about a swimming pool makes it something special to him:

> On the hillside, not seen from the house, we built a swimming hole. It was hewn out of the hillside and reached by intimate trails. On moonlight nights this pool holds a spell over all who visit it.

> Can you vision moonbeams and deep shadows reflected in the water, or the soft light of the moon lighting up gay flowers planted in the crevices of the rocky slope bordering the pool. With a bit of imagination one can see the dance of wood nymphs. (Jensen, 1990, p80)

This was not just one of 350 residential designs that Jensen had worked on in his career as a landscape artist. He clearly had a special interest and emotional attachment to this place. Jensen admitted in his book that "I have always loved this place in the foothills of Tennessee, and I doubt if I have ever enjoyed any of my work more. It was done for appreciative people who understood the real message and the cultural value of these hills amongst which they had placed their home" (Jensen, 1990, p.80). The Van Deventer estate was also mentioned, although miss-spelled and with a wrong location, in his brief obituary in 1951. "He designed the Edsel Ford estates in Michigan, the Hugh Candeventer (Van Deventer) plantation in Kentucky (Tennessee), the Julian Rosenwald and Ogden Armour estates, Lincoln Memorial Gardens in Springfield, Ill., and many North Shore estates here" (New York Times, 1951). The former Van Deventer garden was mentioned in his obituary among many other major works that he did in his life, and appeared in a major newspaper, New York Times. It shows how significant this project was to Jensen and to the nation.

Urban sprawl has been creeping into this neighborhood, and now this property is surrounded by many large-scale subdivisions (Figure 44). I have a deep concern that one day; this estate may be bulldozed and subdivided for smaller plots if not saved properly in the near future. This research study will be a useful tool for the current or future

property owners to prepare a nomination for the National Register of Historic Places in order to maintain the estate's historical significance. The garden of the former Van Deventer estate in Knoxville (1924) remarkably persists despite overgrown plantings and aged garden features. It has been waiting quietly for an opportunity of rediscovery and restoration as a representation of one of Jens Jensen's best garden designs. Some structures and the surrounding landscape are still retaining the authenticity of Jensen's work and pay formal acknowledgement to this historic landscape as a part of our nation's landscape heritage (Rogers, 2005).

Chapter 5

Recommended Preservation Approach and Plan

National Park Service Recommendation

Although this chapter contains my recommendations for a preservation approach and plan for the former Van Deventer garden, it is necessary to include the National Standards for the Treatments of Historic Properties, identified by the U.S. Secretary of the Interior. The four treatment options are: (1) Preservation, (2) Rehabilitation, (3) Restoration, and (4) Reconstruction (USDI, 1996). A proper treatment should be selected according to "the relative historic value of the property, the level of historic documentation, existing physical conditions, its historic significance and integrity, historic and proposed use (e.g. educational, interpretive, passive, active public, institutional or private), long-and short-term objectives, operational and code requirements (e.g. accessibility, fire, security) and costs for anticipated capital improvement, staffing and maintenance" (Birnbaum, 1994). Careful selection of the treatment will help prevent the irreversible damages and further destruction to a cultural landscape.

The preservation treatment is briefly defined as retention of all historic fabric including the landscape's historic form, features, and details of their original state. A preservation plan includes the stabilization of the existing materials and the ongoing maintenance. The rehabilitation treatment acknowledges the need to alter or add to a cultural landscape to meet continuing or new uses while retaining the landscape's historic character. The restoration involves the removal of additions or replacement of missing

pieces in order to depict the form, features and character of a landscape at a particular time period in history. Reconstruction is the least historically accurate treatment because it is a reproduction of a historic landscape with added features mostly for interpretive purposes (Birnbaum, 1994).

Determining Priorities

The plantings at the former Van Deventer garden have changed significantly over the years, but fortunately, the landscape features, which have strong historic significance, remain intact. I recommend the main preservation goal for this site be to preserve and protect these features by removing any of their threatening or damaging factors, such as invasive species and excess debris on stonework. My recommendation does not involve any aggressive approach, such as restoring the garden exactly as it was in 1924, because I believe that it is not the right approach to restore the unique Jensen landscapes. While the typical designed gardens focus on allowing humans to dominate and control the landscapes, naturalistic landscapes are "deliberately designed to evoke qualities of wilder places, relying on a combination of natural succession and human intervention to achieve that goal" (Grese, 1993, p. 12). I understand and accept changes in landscape, climate, life style, and ownership of the property over time, and it is not always appropriate to make drastic changes in a private residence like this with a respect to the current residents and their needs. "Jensen's gardens were fully intended to evolve and change over time" (Grese, 1993, p. 12). My main concern is to retain the historic integrity of the stonework features, and to take pre-cautious measures to protect the future of the property.

Based upon the site analysis of the property, I recommend the preservation treatment due to the serious declining condition of the existing site. The top priority is to control the invasive species. It will be a long-term process to eliminate the large amount of invasive species that have spread throughout the property, but it is possible with a proper control plan. The rest of the preservation treatment can be applied while the invasive species control continues. Because of the recent invasion of woolly adelgids on Hemlocks (USDA Forest Service, 2007), the second priority is to consider the ecological changes in the woods and plan for the additional pest problems that can occur in the future. The third priority is to remove fallen trees and plant debris from the stonework and trails. This also includes a plan to properly maintain significant landscape structures and trails.

Lastly, an easement option for land protection purpose is recommended. An easement will not only provide tax incentives for the property owners, but also protect the land from being subdivided and developed in the future.

Invasive Species Control

Instead of trying to control all the invasive species that grow at the former Van Deventer garden today all at once, there are certain concerning species that are more vigorous than others and dominate the majority of the landscape. The complete list of invasive species is included in Appendix J and was compared to the Tennessee Invasive Exotic Plant List in order to determine the severity of threat (TEPPC, 2007). I selected six most dominating species at the former Van Deventer garden for immediate control in my plan. These six plants are: (1) *Lonicera maackii* (bush honeysuckle), (2) *Ligustrum*

sinensis (Chinese/European privet), (3) *Vinca minor* (common periwinkle), (4) *Wisteria sinensis* (Chinese wisteria), (5) *Hedera helix* (English ivy), and (6) *Microstegium vimineum* (Japanese grass). A short-term control method would be herbicides, but I recommend physically digging and removing as much as possible to minimize the use of chemicals (Bowen, 1996). At the former Van Deventer garden, the invasive species cover a large area, and the combination of physical removal and use of herbicides is the most efficient control for invasive species. Like Jensen, I have a deep concern for the health of the environment and advocate the minimal use of herbicides, but some chemical application is likely necessary to manage the former Van Deventer garden. The herbicide should be used with precautions as recommended, not to impact the surrounding plant community and native species. Chemical application eliminates the invasive species in short-term, but "long-term commitment, and planning that incorporates a monitoring program to prevent recolonization" (Bowen, 1996) will lead to a successful eradication of invasive species at this property.

There are two general treatments for controlling invasive species, depending on the type of a plant: foliar treatment and cut stump treatment. Foliar treatment is recommended for groundcovers and herbaceous plants by spraying foliage thoroughly. After the foliages are completely covered with herbicide, they need to be air dried for at least three hours. The ideal air temperature for the foliar treatment is above sixty degrees Fahrenheit in order for the herbicide to be absorbed adequately (TEPPC, 1997). It is ideal to spray herbicide on days when the wind is calm, so the surrounding non-target species will not get impacted by the herbicide. This treatment is ideal for *Vinca minor*

(common periwinkle) and *Microstegium vimineum* (Japanese grass), as well as small seedlings of the other invasive species.

The second treatment is cut stump treatment. This is recommended for larger woody plants for all year round as long as the ground is not frozen. Cut stems of invasive species down to the ground, and immediately apply the herbicide to the cut surface area using a paint brush. This treatment is more cost effective and lower in risk of impacting non-target plants, compared to the first foliar treatment above (TEPPC, 1997). It is ideal for *Lonicera maackii* (bush honeysuckle) and *Ligustrum sinensis* (Chinese/European privet), and woody stems of *Wisteria sinensis* (Chinese wisteria) and *Hedera helix* (English ivy).

Herbicides should be handled with care, and applied, according to the label instructions. Always follow all the safety requirements for each chemical use, and store them properly after the use (TEPPC, 1997). It is also important to keep up with frequently updated herbicide information, so only the most appropriate herbicides are applied to the landscape at all time. In order to properly control the invasive species, it is helpful to understand the growth habit of each plant.

(1) *Lonicera maackii*, bush honeysuckle (Figure 48):

There are many mature growth pockets of bush honeysuckle (*Lonicera maackii*) throughout the property. I would start removing ones that are growing in between the stones or cracks of stonework to prevent further damage of these landscape features. Because most of the plants are too tall for control by spraying their foliage, I recommend physically cutting, then treating the stumps with proper herbicide. Bush honeysuckle

(*Lonicera maackii*) spreads vigorously from seed or adventitious buds that form in the roots. They can thrive in all conditions whether it is sunny or shaded (Miller, 2003). It is best to control this species between August and October before the seeds mature.

(2) *Ligustrum sinensis,* Chinese/European privet (Figure 49):

For small seedlings that are coming up through the stonework, or as a mass carpet in areas, I recommend the foliar treatment. For taller plants, cut the stems and immediately treat the stumps with appropriate herbicides.

This is one of the most aggressive species on the property. It is adaptable to many sites, as is bush honeysuckle (*Lonicera maackii*), for this is also tolerant to shade. Privet spreads by root sprouts and seeds, and should be controlled between August and December (Miller, 2003).

(3) *Vinca minor,* common periwinkle (Figure 50):

This plant seems to be taking over the largest surface areas of the entire property. Common periwinkle (*Vinca minor*) was probably planted as an ornamental groundcover around the house at first, but it has a tendency to escape to the natural forests easily. It forms thick mats on the ground and roots wherever the nodes make contacts with the soil. This plant should be treated between July and October (Miller, 2003).

(4) *Wisteria sinensis,* Chinese wisteria (Figure 51):

Chinese wisteria (*Wisteria sinensis*) is often planted as an ornamental vine in gardens. However, its ability to spread by runners and seeds makes it hard to contain.

The mature vines continue to grow by twining and covering any plants around them. The control treatment should be done between September and October (Miller, 2003).

(5) *Hedera helix*, English ivy (Figure 52):

The trunks of the most mature trees on the property are densely covered with English ivy (*Hedera helix*), and these are the ones that need to be controlled for this garden. English ivy (*Hedera helix*) was brought in as an ornamental groundcover, but its ability to damage trees by climbing makes it a garden weed. It is a host for certain bacterial leaf scorch that affects oaks, elms and maples. For controlling the mature form of this vine, the recommended method is to cut the vines at the base of trees, then spray herbicides as recommended in foliar treatment for the lower foliages at the ground level. It spreads by rooting at nodes and seeds from the mature plants. The herbicide application should be done between July and October (Miller, 2003).

(6) *Microstegium vimineum*, Japanese grass or Nepalese browntop (Figure 53):

The environmentally sensitive control for this grass is to simply mow or pull them by hand right before the seeds set in September. However, for controlling the growth in lsmaller areas, the foliar treatment is ideal. This grass tends to colonize in a large mass, and tolerates shade. It spreads vigorously by seeds and each plant can produce 100 to 1,000 seeds that are viable in the ground for five or more years. The herbicide should be applied in late summer (Miller, 2003).

Plant Pest Control

The former Van Deventer garden sits in the mixed mesophytic forest community, which is common in mountains and plateau, but unique in valley and urban settings.[13] This forest consists of a variety of plants including eastern hemlock (*Tsuga canadensis*), which were located in the property. In recent years, the infestation of hemlock woolly adelgid (HWA) has been a growing concern in East Tennessee. HWA is a non-native pest since 1924 (USDA Forest Service, 2007). HWA attacks hemlocks by sucking the sap on the needles and causes the needles to fall off the trees. The needle-less trees will eventually starve and die within three to five years. The first HWA infestation at the Great Smoky Mountain National Park was detected in 2002 (Save Our Hemlocks, 2004). Despite the aggressive effort to control the pest, the HWA has slowly crept into the Knoxville residential areas in the last couple of years.

HWA has infested the former Van Deventer garden. It appears to be expanding throughout the property. At this point, it may be too late and too costly to treat all hemlocks on the property with pesticides. Only early detection and timely treatment will manage HWA in home setting. Biological control, using some beetles is also recommended for larger areas (Save Our Hemlocks, 2004). For the Van Deventer garden, it is best to accept the future change in forest ecology of the property as HWA continues to spread and infest hemlocks. The loss of hemlocks in the woods will definitely open up some spaces and let more sunlight reach the forest floor. It can lead to a change in plant diversity and ecology of the site over the long term. However, the loss of hemlocks may have additional negative impacts. Much wildlife finds shelters and nesting spots in hemlocks. Studies show that the majority of wood thrush and warblers

[13] Rogers, Sam, 7 November 2007, Personal Communication.

tend to nest in hemlocks (Save Our Hemlocks, 2004). Loss of the hemlocks will eventually affect these bird populations and other wildlife population that depend on hemlocks.

In any future pest problems, early detection is the key to prevent further infestation. If no action is taken, hemlocks will be lost. Dead trees will fall and could damage the residence or other significant features in the landscape. I recommend consultation with a licensed arborist to prevent future loss of additional trees.

Removal of Fallen Trees and Plant Debris

Leaving fallen trees in natural areas is important since they provide shelter and food for wildlife over a long period of time. However, I feel it is important to remove the ones that are blocking the trails and pathways, so there will be safe access through the garden.

Elimination of invasive species recommended earlier in this chapter will dramatically reveal the stonework and hidden trails, but the removal of plant debris and accumulated fallen leaves will help these significant features stand out in the landscape. This process will also help reveal any hidden damage and deteriorated stonework and structures, hopefully before it is too late for repair. The removed plant debris of non-invasive species can be spread in the woodland area to be composted, so the forest plants can benefit from it. This can be done annually in winter after all the deciduous trees and shrubs drop their leaves.

Easement Options for Land Protection

A cultural landscape, like the former Van Deventer estate can be protected under the Preservation Easement. Historic properties are increasingly threatened by urban sprawl and subdivision development making them in need of legal protection. Being one of very few private residences that were designed by Jensen and still intact, it is critical to plan a proper future for this property.

A preservation easement is an effective legal tool to permanently protect historic properties. Only the current owners can apply for it voluntarily, but the title interest is binding both on the current owners and future owners. The major benefit for property owners donating the qualified preservation easement is that they may be eligible for a deduction on federal income taxes, equivalent to the value of the historic preservation easement. The contribution has to meet the Internal Revenue Service standards. A preservation easement is a type of conservation easement where the property owner donates a private legal right to "a qualified nonprofit organization or governmental entity for the purpose of protecting a property's conservation and preservation values" (National Trust, 2007).

The ownership of the property still remains with the owners, but certain rights are transferred to the easement-holding organization. The easement will prohibit the owners from any changes and/or removal that will affect the historic significance of the place, and selling a part or the whole property to be divided and developed. The owners are also responsible for property maintenance obligations under the easement. However, the conservation tax incentives are beneficial to the owners. Easements are created under

state law, and the Land Trust for Tennessee actively works with property owners to protect the land in Tennessee (Land, 2007).

There is a growing need for protection and preservation of historically significant landscapes because many of them are disappearing, due to neglect in garden structures and planting, urban sprawl, and land development.

Further Research

There is still some information that needs further investigation. Any background information and connection about Mr. Beardsley, the original estate grounds manager; will add more depth to the historical documents of the garden. I would also like to learn more about the factors contributing to Jens Jensen coming to Knoxville and working around 1920. Thorough investigation on the wheel house and the retaining pond across the road from the property is needed to establish the evidence on how the swimming pool was fed originally.

I was disappointed that my initial attempts of GIS mapping of the property continually failed after several times, even with help from experts. I have used a GPS device to record waypoints of all plantings and structures of the property, but the data was not recorded correctly. Although I conducted the data collection on sunny days, the tree canopies were dense and I was always surrounded by large trees or structures that the signal from the device kept bouncing between the objects and the data recorded was not accurate. Later, when I transferred the data to the GIS mapping software, the waypoints did not make sense and they were off the chart so there was no way to alter them on the computer either. The only other way to do it was by using a digital survey station, but I

did not have access to one. If I had an opportunity and the right device, I'd like to properly survey the site and create a new layer map for the property for further documentation.

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Appendices

Appendix A

Interview Questions

1) What is your relationship to the original owners of the estate?
   Possible Prompts: What were their names and nicknames?

2) Tell me anything you can remember about the original owners.
   Possible Prompts: How close were you to your grandparents?
   Did you grow up near their house?
   How often did you visit them at their house?

3) What are your recollections of the original owners and their landscape?
   Possible Prompts: Tell me more.

4) What are your recollections about the landscape?
   Possible Prompts: Who took care of the landscape when the original owners lived there?
   Have you talked to the gardener?
   Did he/she make any remarks about the garden?

5) What are your recollections of Jens Jensen?
   Possible Prompts: How did you learn about him?
   Did you recognize him as a successful landscape architect at that time?
   What was your impression of him?
   What did you talk to him about?
   Did you ask him about the garden?
   Was he proud of his work for your grandparents' estate?

6) What are your recollections of Jens Jensen and his relationship with your family?
   Possible Prompts: Were they friends with each other?
   How did they meet?
   How did the original owners get Jensen to design their landscape in Knoxville?
   Did Jensen visit or write to your family often?
   Do you have any correspondences or documents from Jensen?

7) Describe any recollections that you have about the time you have spent at their garden.
   Possible Prompts: What was your favorite part of the garden? Least favorite?
   What was your favorite flower/tree that you can remember?
   What was your grandparents' favorite thing about the garden?

8) Tell me your recollections and experiences about the swimming hole in the middle of the woods.

Possible Prompts: Did you swim/play in it very often? What was it like?
Did you visit the pool with your friends or family, or both?
How were other people's reactions to the pool?
Did you have a swimming pool at your house?

9) Describe any memory you have about the council ring.

Possible Prompts: Have you spent much time sitting on it?
What was your first impression about it when you saw it for the first time?
Did you recognize it as a garden structure to sit on, like a bench, or did you think of it as something else?
Did you have any campfire there?
Did people tell stories and socialize with each other there?

10) What do you think of the garden today?

Possible Prompts: What are some of the noticeable changes in the landscape?
Does the garden look more mature to you than it was when your grandparents were living there?
Does the garden seem to appear shadier than before, due to the tree growth on the landscape?

11) As a member of the first family who lived there, what would you like to see happen to your grandparents' former estate?

Possible Prompts: Do you have opportunities to go back and visit sometimes?
What are some of your feelings every time you visit the place?
What do you miss the most about the garden?

Appendix B

Informed Consent Form

You have been invited to participate in a research study with the University of Tennessee. The purpose of this research study is to document current conditions in comparison to the original design, and to assess the historical significance of the former Van Deventer estate in Knoxville (*circa* 1924) which was designed and laid out by Jens Jensen, regarded as the pioneer of American landscape architecture. This study will be a valuable source for the current or future owners of the estate in case of possible restoration and/or in order to pursue a nomination to the National Register for Historic Places in the future.

You will participate in an informal, but semi-structured interview that will last approximately one hour to 90 minutes. There will be an additional follow-up interview for approximately 30 minutes, if the researcher comes up with additional questions that are necessary to the research study, or if you recall any additional information after our initial meeting. The interviews will be audiotaped solely for research purpose. You are asked to share any personal documents that are available and significant to the study if you agree to do so. The researcher will make photocopies of these documents, with your permission, for further study and they will be included in the result of the research study. Your responses in the interview will be transcribed and included as a part of the historical assessment. Your full name will appear correctly in the presentation of the study result in order to make this research study credible.

The audiotapes, transcribed records and additional documents will be securely stored by the researcher until the study is complete. Once the research study is complete, the audiotapes, the additional copy of the transcribed records and photocopied documents will be donated to the University of Tennessee and securely stored in the Special Collections Library, located at Room 200, James D. Hoskins Library, Knoxville, TN, unless you specifically give us permission in writing to do otherwise. These documents will be available as public records for both academic purposes and personal interests of the community. By signing this consent form, you are giving the researcher permission to take these actions above with the documents collected through your interviews.

There are no foreseeable risks involved in your participation to the study. Your participation in this study will provide you with the opportunity to reflect on your own experiences in your childhood as well as provide researchers, landscape architecture professionals and public with more knowledge and appreciation on historic gardens and work of Jens Jensen. You will be given an opportunity to add your oral history and personal documents to the University's special collection.

Your participation in this research is entirely voluntary. If you decide to participate, you may refuse to answer specific questions or choose to entirely withdraw from the interview without penalty. You may also decline to participate in the study without penalty and without loss of benefits to which you are otherwise entitled. If you

choose to withdraw from the study before data collection is completed, your data will be returned or destroyed.

If you have any questions about this research study and procedures, please contact the researcher, Terumi Watson, at the Department of Plant Sciences, University of Tennessee, 2431 Joe Johnson Drive, Knoxville, TN 37996, through telephone at (865)974-7324, or via email at tsaito@utk.edu. If you have questions about your rights as a participant, contact Research Compliance Services of the Office of Research at the University of Tennessee at (865)974-3466.

I have read the above information. I have received a copy of this form. I agree to participate in this study and to share any personal documents relating to this study.

Participant's Signature _____
Date _____

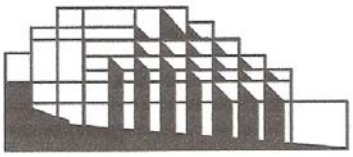
Interviewer's Signature _____
Date _____

I agree to donate the results of this study for archival at the University of Tennessee.

Participant's Signature _____
Date _____

Appendix C

Gift Form



Gift Form

The University of Tennessee, Knoxville Libraries
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Knoxville, Tennessee 37996-1000
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The Donor gives to the University of Tennessee Libraries the items described above and agrees that the Libraries will hereafter have sole discretion in the use, display and disposition of these items.

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Appendix D

Interview Transcription

Interview with Mrs. Carter Van Deventer Slatery, a Granddaughter of Hugh Flournoy Van Deventer
Conducted By Terumi Watson
September 11, 2007

Watson: "I noticed that you were born in 1927--is that correct?"

Ms. Slatery: (indicated "yes")

Watson: "And your grandfather was deceased in 1925?"

Ms. Slatery: "Right."

Watson: "So……"

Ms. Slatery: "I never knew him."

Watson: "You never knew him? I guess you were only two years old."

Ms. Slatery: "No, well, he died before Mother and Daddy got married."

Watson: "Oh, I see."

Ms. Slatery: "He died in 1925, and they were married in 1926."

Watson: "Has your father ever talked about your grandfather?"

Ms. Slatery: "Oh, yeah. A lot. And he was a very interesting man with a lot of different interests. And I think which you probably can look up, that when he graduated from the University of Michigan it was with a degree in Geology. And then he went on to Harvard for graduate work. Now, I've got some….if you want….there are some letters about his work. I think he had a little trouble having some of his credits accepted at Harvard from Michigan. So if you want me…. I know I can find some letters about that."

Watson: "So did your family basically originate from Michigan?"

Ms. Slatery: "No, his father was originally out of New York, and he went to Clinton, Iowa, in business there, and I can look up that for you. And then moved to Knoxville with his family--he had six sons. And we don't know why he ended up in Knoxville."

Watson: "Well, I read something about that they had a business in Georgia."

Ms. Slatery: "Yes, well, they started a cement business in Georgia that my grandfather was involved in, and also my father and my uncle. And, uh, like I say--I don't know how they ended up in Knoxville. But they did. And they lived on the corner of Temple and Rose Avenue."

Watson: "Yes, I think I saw that on the old fire map. I saw that people I was interested in lived on that street."

Ms. Slatery: "There were three Van Deventers on the corner, and I think that John Oberne lived on the other corner. And they were great friends."

Watson: "Is that where you were born?"

Ms. Slatery: "No, Mother and Daddy got married and they went to live in Rockmart, Georgia, where he worked at the cement company. I was born in Knoxville, but my first year was spent in Georgia. Then they moved back to Knoxville."

Watson: "Where was the house where you lived when you grew up in Knoxville?"

Ms. Slatery: "It was on Kennesaw Avenue. 223 was the first number, and then they changed--I can't remember the second number, but someone else lives there now."

Watson: "Okay. I think I know which house--I think Mary Spengler mentioned it to me. And your brother still lives in New Jersey?"

Ms. Slatery: "Yes. Both of us went away to school, and after he graduated from Washington and Lee he went into the Navy--this was during the Korean conflict. He was

stationed at one time up in New England, and he met a girl from Connecticut and married her. And then he went to the Wharton School of Business outside of Philadelphia …….Do you want me to go into all of this?"

Watson: "Well, not in too much detail, but some."

Ms. Slatery: "Well anyway, after working on a couple of jobs he wound up working, and they lived in two towns in New Jersey. And he worked in New York City, and presently lives in Summit, New Jersey."

Watson: "Can you say in your own words what your relationship was to the Van Deventers? Sort of as a formal record."

Ms. Slatery: "Well, my father was Hugh Van Deventer, Jr., the son of the Hugh Van Deventer that built the house on Lyons Bend Road and employed Jens Jensen."

Watson: "And since you didn't have much interaction with your grandfather, were you very close to your grandmother?"

Ms. Slatery: "Yes, very close. She took me on great trips, and we used to go out there every Christmas--every Christmas dinner. And she had a lot of friends and relatives that would come to visit. And she and my grandfather just lived in the house about a year before he died. I was the first girl in the family in a long time, and she really….. My brother and I saw an awful lot of her."

Watson: "Did she have a nickname for the grandchildren? What did you call her?"

Ms. Slatery: "We called her Granny Van."

Watson: "And how did she call you?"

Ms. Slatery: "Well, she called me Carter, and she called my brother Hugh."

Watson: "That's great. Uh, let's see. What is your most fond memory about visiting your grandmother's place?"

Ms. Slatery: "I guess……Food!"

(Both laughed.)

Watson: "Was she a good cook?"

Ms. Slatery: "No, she had a cook…

Watson: "Oh."

Ms. Slatery: …..that was wonderful. And then we used to go down to the pool and swim a lot."

Watson: "Yes. That's what Mrs. Haslam told me. She remembered swimming in the pool."

Ms. Slatery: "Yeah, Natalie is the same age as my brother, and I'm sure Granny Van had parties for me and for my brother, so that's probably when Natalie first was out there."

Watson: "How often did you visit her house?"

Ms. Slatery: "Oh, gosh! That would be hard to say. We saw an awful lot of her."

Watson: "I guess so since you both lived in the same town."

Ms. Slatery: "And both my brother and I lived here all our lives."

Watson: "Did you ever visit your uncle's house next door?"

Ms. Slatery: "Yeah. Very often."

Watson: "He didn't have any children."

Ms. Slatery: "No, he and his first wife were divorced, but I remember her and remember being up there at their house."

Watson: "I heard that there used to be a driveway that connected the houses. I don't know if they still do or not…."

Ms. Slatery: "I don't know either. You would turn in and go straight up to Granny Van's house, and then turn left to go up to Uncle Jim's house."

Watson: "I wonder if they spent a lot of time with your grandmother."

Ms. Slatery: "Oh, yes, they did. In fact, he moved in with Granny Van before he married the second time."

Watson: "And was there somebody who was taking care of the garden when she lived there?"

Ms. Slatery: "I'm sure she had somebody that did. And there was a man named Mr. Beardsley--have you heard that?"

Watson: "I think I heard that."

Ms. Slatery: "Well, he did a lot of the actual work I think--bringing rocks in and things like that. And I read that somewhere, but I couldn't begin to tell you where I read it. You might be able to look up "Beardsley" and find out."

Watson: "I heard that there was a caretaker who worked there for a long time; of course he passed away long ago."

Ms. Slatery: "I didn't know any particular person. But she couldn't have taken care of that place by herself."

Watson: "Yes, it is a large property."

Ms. Slatery: "Yes."

Watson: "Did she have a lot of other help around the house?"

Ms. Slatery: "She had a chauffeur and a cook, and then she had a maid."

Watson: "Did she ever express that she felt lonely sometimes, living in a big house by herself?"

Ms. Slatery: "I never heard her say that, but I think that she had a lot of company--her relatives and friends from out of town that would come to visit her for extended periods of time. But she was lonesome I'm sure."

Watson: "Yeah, I would be if I were her. So, did you learn about Jens Jensen and his work from your grandparents?"

Ms. Slatery: "I did not know anything about that then, and I can't remember the first time I even heard his name. I mean, it has been recent--it wasn't back when I was a child."

Watson: "I know that he was very famous, but maybe many people didn't know about him down here."

Ms. Slatery: "Well, it may have been when I read that letter that I started looking up….But I'm not sure about that."

Watson: "So you didn't have any meetings with him--no personal connection?"

Ms. Slatery: "No."

Watson: "Do you think Jensen was proud of his work with your grandparents?"

Ms. Slatery: "I think he was, and I can't remember exactly what he said in that article. But also, in one of the clippings that I've got it mentions that that garden was mentioned in an issue of The Saturday Evening Post. Did you see that? It might be something you could follow up on. I would love to see that article."

Watson: "He wrote about it. Yeah, I'll make you a copy. So as you were telling me earlier, you don't really know how your grandparents made a connection with Jens Jensen."

Ms. Slatery: "No, and unfortunately I'm the oldest one left."

Watson: "I have talked with many people, and no one seems to know."

Ms. Slatery: "The only connection I can think of was through the University of Michigan or through his brother who lived in Chicago."

Watson: "Yeah, and somebody else, I think it was John Schmid, who lives there."

Ms. Slatery: "Yes, and my oldest son and his wife—see, he lived there, too. Yeah, they lived there, and they had their first child there."

Watson: "Oh, wow! But he had a thought that maybe since he went to school in Michigan and the Ford family was up there --Jensen did a lot up there (there were many estates up there)--maybe your grandparents were friends of the Ford family."

Ms. Slatery: "No, I don't think so, I really don't because my grandfather never lived up in that area. And my grandmother was from Baltimore and never lived up there. That's going to be a mystery."

(Both laughed.)

Watson: "Yes, it will be. So, exactly how many letters from Jensen do you have?"

Ms. Slatery: "Only the one."

Watson: "And that was written when?"

Ms. Slatery: "It was written after my grandfather died, and it was a letter of sympathy to my grandmother."

Watson: "So I wonder--another question would be if they were keeping in touch?"

Ms. Slatery: "I don't know. And the only thing that we can do is if something turns up in some of the boxes back in New Jersey.

Watson: "And that would be very interesting.

Ms. Slatery: "And I'm going to have to push my brother to do that."

Watson: "It's okay if it takes some time. One day if I could see it, that would be really wonderful!"

Ms. Slatery: "Well, my brother has been great. You wouldn't believe the letters that we have found after….

Watson: "Where were they found?"

Ms. Slatery: "Well, the thing is--my mother ended up with all the correspondence that my grandmother had. And at that time my mother's mother was not well, and when she died my father got sick. And all of this was just packed away until my mother died in 1997, and we cleared out the attic and all. That's where we found these things. So we didn't know anything. And my brother has done a great job of trying to catalog the things from the Van Deventer side and the Lyon side, which was the Baltimore side. And he's got them in notebooks, and they're pretty difficult to read sometimes because they are so faint."

Watson: "And where was your mother living when she died?"

Mrs. Slatery: "On Scenic Drive. They built a house in the 1960's at 1015 Scenic Drive. I don't think you would know the lady who bought the house? She just died this week."

Watson: "So these documents just stayed in Knoxville?"

Ms. Slatery: "What we've got stayed in Knoxville."

Watson: "So you have mentioned earlier a lot of documents and correspondence that you have--are there pictures? Can you repeat what you have?"

Ms. Slatery: "Oh. Well, I've got some newspaper clippings, one of which is the picture I told you about of the stone house at the end of the garden. And those were Knoxville paper clippings."

Watson: "The Knoxville Journal?"

Ms. Slatery: "I don't remember whether it was the Sentinel or the Journal, but maybe we'll be able to tell. I have a feeling it was the Sentinel. But the other articles are the ones I got from the books I got from the library,

Watson: "Do you remember walking around your grandmother's garden?"

Ms. Slatery: "Oh, yeah! We would always take a tour of the garden."

Watson: "What was your favorite part? I guess there were several different areas."

Ms. Slatery: "Well, I remember walking down the area, and you went down a few steps and got down to the garden where most of the flowers were. And then you went on from there down to the little house, and that was where the rose garden was."

Watson: "Well, so she did have a rose garden."

Ms. Slatery: "Yeah, that was around where that little stone house was."

Watson: "I have seen the drawings of it, and there is nothing there right now."

Ms. Slatery: "Well, there is a picture that will show some of the garden."

Watson: "What were your grandmother's favorite flowers?"

Ms. Slatery: "I have no idea."

Watson: "I wonder if she had favorites or if she just loved them all."

Ms. Slatery: "Yes, she just loved flowers."

Watson: "Was there any part of the garden where you were scared to go by yourself?"

Ms. Slatery: "No. It was all very open."

Watson: "And I'm sure it's very different today--"

Ms. Slatery: "You know, I haven't been out there in I don't know when. Well, Granny Van died in 1957, and that's when my uncle moved in, so after that we weren't out there as much."

Watson: "And after your uncle moved in--how long did he live there?"

Ms. Slatery: "I don't know. And I can tell you who….Mrs. Haslam would know that. My uncle married the second time and his wife had a daughter who was Mr. Haslam's first wife."

Watson: "Oh, how interesting. Now I'm going to ask you about the swimming pool, because that was one of the best features of that garden."

Ms. Slatery: "Well, it was really different, and it was really cold!"

(Both laughed.)

Watson: "That's what Mrs. Haslam told me about it."

Ms. Slatery: "Yes, because it was fed by a spring, I think. But there were two little bitty changing houses down below it. Have you been down there?"

Watson: "Yes, I have."

Ms. Slatery: "Now they were dark. But Granny Van used to have parties for the young people--invited them down and all--and we used to have family picnics in that ring. Is it still there?"

Watson: "Yes, the council ring is still there. I noticed the changing rooms. I guess one was for the boys and one for the girls. Those were not in Jensen's drawings, so I guess……."

Ms. Slatery: "That was something they had to add. I have never seen Jens Jensen's drawings."

Watson: "I will have to make you a copy."

Ms. Slatery: "I would love to see them. Where did you get them?"

Watson: "From the University of Michigan. They have the historic collection."

Ms. Slatery: "So they've got all his things?"

Watson: (Indicated "yes").

Ms. Slatery: "Well, I would love to see that."

Watson: "I will make you a copy so you can keep it."

Ms. Slatery: "That would be great, and then I could copy it for my children."

Watson: "Yes, because Mrs. Haslam found the original of the copies in the attic, and she had some of them framed. I hated to borrow them and make copies of them that way, so I went to Michigan and went to look at his actual drawings and made copies there. His actual blueprints—I received a donation to acquire all the copies, so it helped me get those copies."

Ms. Slatery: "Well, I wanted to get the copies."

Watson: "There are five blueprints, and one of them is really a topography map."

Ms. Slatery: "Was there any list of plants?"

Watson: "There were some lists on each drawing."

Ms. Slatery: "So that maybe we could compare the list I've got and see if it's the same thing, because I'm not sure."

Watson: "I have noticed that back in the old days he didn't call the plants the same name as we do today. There were some interesting notations where we were wondering what the plant is."

(They both laughed.)

Ms. Slatery: "Well, maybe that list I have got might shed some light on that."

Watson: "But his drawings were wonderful landscaping drawings with plantings. And he also did some engineering drawings--to show things showing how the drainage goes. And that was very impressive considering how little education he had back then."

Ms. Slatery: "Oh, that will be wonderful to look forward to.

Watson: "My adviser has seen a lot of drawings of different estates by different designers, and he was most impressed by the stone pool at your grandmother's house."

Ms. Slatery: "Well, that was one of the prettiest things."

Watson: "And also, one of my committee members, an architect who specializes in historical preservation, said that that era was sort of the beginning of that type of residential swimming pool. That before then not many people had their own pool."

Ms. Slatery: "Well, that's probably right, because I remember two or three other pools that other families had, but none of them were naturalized like this one."

Watson: "Have you seen the Haslams' newer pool?"

Ms. Slatery: "Right off the house? Yeah."

Watson: "Right behind the house."

Ms. Slatery: "Yeah. That was just grass."

Watson: "They just took it out last year, which they were very happy about."

Ms. Slatery: "That's interesting."

Watson: "So the stone pool is still there, but it's just overgrown with all the plants. Invasive plants are pushing through the rocks, and there are a lot of turtles and things. But all the stonework is still intact, surprisingly."

Ms. Slatery: "Well, we used to go down there. We'd dive off of that big stone that's (you know) toward the deep end. But she never had a diving board that I can remember."

Watson: "Yes, I saw a trace that maybe there was one……"

Ms. Slatery: "Well, someone may have put one in later."

Watson: "So you just jumped off from the rock?"

Ms. Slatery: "Yeah, and lots of times after we swam we would come up and sit on the porch. Is the porch still open on the side? As you face the house it's on the right? It was an open porch."

Watson: "I think it's just….It's hard to see. I can see there was a little terrace there."

Ms. Slatery: "But it used to be that there was a porch at the end of the house that overlooked that way. And we would sit on the porch, and eat out there sometimes too."

Watson: "And on the drawing I noticed the water sort of trickled down at the shallower side of the pool. And he designed a council fire down there? Right now it's covered over with concrete, so you can't see the original stonework."

Ms. Slatery: "Don't know. I can remember the ring was up on the hill before you get to the pool, but I don't remember anything being down by the pool."

Watson: "I just thought that was unique that he wanted to put a fire ring right by the pool."

Ms. Slatery: "Now, that I don't remember at all."

Watson: "It's typical that people wouldn't exactly implement exactly what was the design."

Ms. Slatery: "Well, I would say that probably they didn't do that. There was a place for a few chairs there, but that was about it."

Watson: "And do you remember that pool area being sunny and open?"

Ms. Slatery: "It was not sunny like a pool would be today. In fact, if we were going to lie out in the sun, we would have to get up on that big rock. It was not a sun tanning pool."

(Both laughed).

Watson: "It is very shady now with all the trees, but I was wondering if it was ever sunny."

Ms. Slatery: "No. Well, there was never any place to lie around it in the sun, but the sun would hit it. I don't remember it being damp, dank and dark."

Watson: "It was more for serious swimmers than for sitting around in the sun. Did you spend time there with your family and friends?"

Ms. Slatery: "Yes. We used to spend a good bit of time down there."

Watson: "Do you remember anything your friends maybe said about that swimming pool?"

Ms. Slatery: "Just that it was cold!"

(They both laughed).

Watson: "Did you have a swimming pool at your house when you grew up?"

Ms. Slatery: "No."

Watson: "So if you wanted to go swimming you would go there?"

Ms. Slatery: "We would go there, or there were a couple of pools in the neighborhood."

Watson: "Now I'd like to ask you about the council ring--that little ring structure."

Ms. Slatery: "Yes, we used to have a lot of picnics up there, and the food would be brought down from the house. I don't remember a whole lot of fires--but I do remember roasting marshmallows a couple of times."

Watson: "Was that area shady as well?"

Ms. Slatery: "Yeah. It was in the woods."

Watson: "It's very shady today."

Ms. Slatery: "Well, I imagine it's grown up a whole lot. You never got a feeling of dankness or anything like that. But it was in the woods. And then you also could walk out--you could walk out of the house and then go right down to the little ring, but the path went on straight out towards the river."

Watson: "Yes, I could trace it out very vaguely. I went down there a couple of times. With all the plants growing over it, it's really hard to tell."

Ms. Slatery: "Well, it never was a very distinct--I mean, it never was a paved path or anything like that."

Watson: "So when you were having picnics there, did somebody like to tell stories, or did you just talk about……."

Ms. Slatery: "I think we just had conversation."

Watson: "I don't know if you knew this, but Jens Jensen always put council rings into his plans."

Ms. Slatery: "I got that from that information I got from the library."

Watson: "And his idea was to have (I guess he learned it from the pioneers in the Midwest) that people always sat in a circle at night around a camp fire and used that time to exchange stories and tell stories. So it was a place for socializing and story telling. So that was his purpose. So I think that was what he envisioned when he put in the council ring--hoping that the people who lived there would utilize that."

Ms. Slatery: "Well, I would say we didn't do any story telling either. (She laughed). I don't want to be really quoted on this, but……"

Watson: "But that's for socializing. People bonding and socializing at the ring."

Ms. Slatery: "And there were several generations, too. My brother and I were the youngest, then my mother's generation, and my grandmother's generation. I mean, there was a lot more of that, I think, going on back then when I was a child than there is now."

Watson: "That's wonderful. Do you remember seeing any animals out there?"

Ms. Slatery: "No, nothing except my grandmother's two Irish Setters. She had two dogs."

Watson: "No wildlife?"

Ms. Slatery: "No. I really don't--nothing really exciting."

(They both laughed.)

Watson: "What about any wildflowers? Did she have any wildflowers in the woods?"

Ms. Slatery: "Well, she had wildflowers, I think, going down from the house to the garden where the sundial was."

Watson: "Okay."

Ms. Slatery: "I think that was more of a woodland garden. And there were wildflowers around the pool. But I don't really remember any on the path going down to the ring or the pool--just woods is what I remember."

Watson: "And going to the tennis court--was there a tennis court?"

Ms. Slatery: "Yeah. It was there.

Watson: "And right now there is an old chain link fence around it. But I saw a drawing of a nice trellis at the tennis court."

Ms. Slatery: "I think there was one."

Watson: "He also designed this rabbit head carving that goes on top of each post around the tennis court, but we didn't find any visual evidence that they really did make those. Or maybe they thought that was too much and just put up a wooden fence around it. Do you remember anything about that?"

Ms. Slatery: "No, I don't. But I do remember pictures of the tennis court. But where they are I don't know."

Watson: "And how did she use that little stone house?"

Ms. Slatery: "Well, I just knew it was for storage. Now I don't know what the real purpose of it was."

Watson: "It was shown on the design as 'tool shed'."

Ms. Slatery: "Well, that's it then."

Watson: "They just stored things in it?"

Ms. Slatery: "Yeah. That's probably what it was because it was down there close."

Watson: "Then I found it interesting that the doors open and there is a fireplace in there. And there is a little sink."

Ms. Slatery: "Well, I can see the reason for the sink, but I can't for the fireplace."

Watson: (Indicated agreement.)

Ms. Slatery: "Well, maybe they had tea or something. Maybe there will be something about that in that newspaper picture I've got of her friend and her walking by there."

Watson: "So was she a tennis player?"

Ms. Slatery: "Sure she played. I can't say she played a whole lot by the time I knew her."

Watson: "So, did she play with her friends?"

Ms. Slatery: "Yeah. I think they really used the tennis court a lot."

Watson: "Did your parents play there?"

Ms. Slatery: "Now, that I don't remember. I'm sure they probably did, but they weren't big tennis players. I'll put it that way"

Watson: "Did your grandmother do much gardening herself?"

Ms. Slatery: "You know, I really don't think she did. I think it was more that she had somebody to help her. She was not a "dirt" gardener. I don't think a lot of people were back then. Not as much as they are now."

Watson: "They always had help (gardeners). Did she have any cut flowers that she liked?

Ms. Slatery: "You know, I vaguely remember her arranging some flowers, but I don't think that was her prime interest. Although there were always flowers in the house, and I guess she probably was the one that did them. But I just don't know. That's where we need my Mama and Daddy, because they would remember those things."

Watson: "So when was approximately the last time that you visited that garden?"

Ms. Slatery: "Oh, Natalie and Jim usually had parties once a year. I'll bet it has been several years ago, because I remember the last couple of times. Herbert wasn't too well, and we couldn't go. So it has been at least five or six years--maybe even longer."

Watson: "Did you think that it has changed a lot since your grandmother?"

Ms. Slatery: "It has changed. When the house was built and decorated I think it was more in a certain period. Like the paneling in the living room was dark. I think there have been a lot of changes. Structurally, inside, I don't know if there have been a lot of changes that way. When I was there you would walk in and there was a reception area, and the living room, dining room, and the breakfast room at the end."

(5-minute break as phone rang)

Watson: "So we were talking about your recent visit to the former Van Deventer garden, and you said there had been a lot of changes. Have you noticed how the woodland has grown? Is it more shady?"

Ms. Slatery: "Well, it has really been so long since I was out there. So I am not a good judge."

Watson: "Well, I was wondering how the garden has matured."

Ms. Slatery: "Well, I may be all wrong on this, but I would say that the garden is not what it was originally, and I don't mean that in a derogatory way, but I just think it's probably very different."

Watson: "Yeah, I could see that when I was comparing the original drawings to what it looks like today. There were a lot of plants that don't exist any more. They either died or they took them out and replaced them with something else. I didn't see the original landscape, but I'm sure it looked very different."

Ms. Slatery: "Yes, I'm sure it's very different, because things change. And when my uncle lived there I don't know that he was that interested in the garden. And also, as time went on, you couldn't get the help, and that was a big thing to take care of."

Watson: "Yes, it was. (Pause) Do you have any emotional feelings whenever you go to visit the old grandparents' place?"

Ms. Slatery: "No, I don't think so. I mean, we had a great time when Granny Van was alive and we were going out there. But things change--life changes--and I just think it's nice that somebody is there and enjoying it. That's the happy thing about it."

Watson: "So for you it's a happy place?"

Ms. Slatery: "Yeah. It's just kind-of like….my mother and daddy (this is all extra) bought the house I grew up in….Kennesaw's always wondering if…..the one they got when I was a baby…. And they always wanted to build their own house, which they did on Scenic Drive and lived in it for years and were very, very happy there. And when my brother and I sold the house after Mother died, a friend of mine bought it. And that was the happiest thing, because she loved it. She had parties there. I mean, it was just a happy, happy occasion. And I think, you know, what you like to see is whoever gets the house or the property, the person loves it like he did and enjoys it."

Watson: "That's wonderful. I heard a rumor (it could have been Mary who told me) that when your parents built the house in Sequoyah Hills, did they build a council ring in their garden as well?"

Ms. Slatery: (Indicated "no")

Watson: "Somebody told me they sort of replicated…."

Ms. Slatery: "Oh! I know what you're talking about. Okay. The house I grew up in on Kennesaw that they bought, (you're not going to want all of this on that thing)… They really wanted to buy a lot and build, but for some reason or other they didn't. They bought the house that was already built on Kennesaw. But they did put in the back yard a little play house for my brother and me, and by it was a fish pond. But the fish pond they put in there had rocks around it and was an irregular shape like Granny Van's pool was. And it may still be there. I know the play house is still there."

Watson: "Is that where you grew up?"

Ms. Slatery: "Yes. And the play house can be seen from Oakhurst Drive.

Watson: "Okay."

Ms. Slatery: "They changed a lot, but as you are coming away from the Pike on Oakhurst you will see the back driveway on the left. As you go beyond that (before you get to that other house) you can see the little play house on the left.

Watson: "Thank you."

Ms. Slatery: "And there was the little fish pond, and it did look kind-of like Granny Van's. Oh! You know, I don't know but I think that Mr. Beardsley may have done it, because I'll bet he built the play house."

Watson: "And he built the swimming pool and the council ring."

Ms. Slatery: "That's something you might look up and see something about him."

Watson: "I don't know whether Jensen used local people or not."

Ms. Slatery: "Well, Beardsley was local, I think. I wish I could remember where I read about him hauling rocks."

Watson: "It must have been a lot of work going up that hill. That's amazing. (Pause) When you think about your grandmother, what do you miss the most about her?"

Ms. Slatery: "Oh, gosh! I don't know. Just that she was a nice grandmother. I had two very nice grandmothers."

Watson: "Does your brother remember about the visits to your grandmother's as much as you do?"

Ms. Slatery: "Yes, he's just about three years younger than I am, so if we get him down here for that talk in November, you might be able to interview him."

Watson: "Well, Bob Grese had looked up almost all of Jensen's drawings, and he went to visit many places, too. But he specifically remembered these drawings because they were so meticulous and detailed, compared to many other drawings that Jensen did."

Ms. Slatery: "Well, I'm delighted that you have got the plans he did, because that will be something great for us to hang onto."

Watson: "Oh….one other thing I noticed. You know when you go up the driveway to the house on the right end of the house; there is a little sun room? Do you remember that?"

Ms. Slatery: "Well now, that may have been where the porch was that I was talking about. Because it was an open porch…with a slate floor, I think."

Watson: "So they must…."

Ms. Slatery: "They must have enclosed it."

Watson: "There is a sun room on one end of the house."

Ms. Slatery: "As you face it on the right."

Watson: (Indicated "yes")

Ms. Slatery: "Well, that was an open porch on all three sides."

Watson: "So you could look down the hill?"

Ms. Slatery: "Yeah. You could look down the hill, and there was a little area where you could walk out where there were a couple of iron benches."

Watson: "Yeah, and down the hill there is an open field. The Haslams just mow it down every once in awhile."

Ms. Slatery: "Well, it was in grass. You know, it wasn't wild or anything like that."

Watson: "Was it more like a meadow, then?"

Ms. Slatery: "It was pretty steep."

Watson: "Yes, it's hard to climb up once you go down there."

Ms. Slatery: "Yes, it is. We used to roll down it as children, but I can't remember really what all was down at the bottom."

Watson: "And then also there, where the porch was there is a little pond. We suspect that that may be a recent addition."

Ms. Slatery: "I don't believe it was there when we were growing up."

Watson: "And do you remember the steps going down to the pool?"

Ms. Slatery: "Yes. You could go to the pool that way and that's the way you got to where you would change. Or you could go to the pool out from the house."

Watson: "In Sam Rogers' photograph that he took (I think it was back in the 1980's) when he took his group of students down there. And he took some pictures. And in that picture those steps were made of the natural stones."

Ms. Slatery: "Yeah. It was all natural stone."

Watson: "But today it is covered with concrete steps. I think they poured concrete; maybe they thought that would be safer."

Ms. Slatery: "Yeah, it would be. But they were natural stone then like the other way to the pool."

Watson: "So that was a big change that we noticed when I started researching."

Ms. Slatery: "That, and there was no pool by the porch."

Watson: "Right now there are a lot of trees that are falling down over the pathway, and also there are a lot of electric poles down there."

Ms. Slatery: "Yes. There were lights in those changing rooms, so there had to be."

Watson: "It looked very old. It doesn't look anything like what we have today."

Ms. Slatery: "I think you could pull a chain from the ceiling…from the light in the ceiling, so they had to get electricity down there someway."

Watson: "Have you been down there after dark?"

Ms. Slatery: "No!" (very emphatically and both laughed) "Not in years."

Watson: "I guess that would be a little spooky. (Pause)
I think I have asked all the questions that I have. Unless you have anything else that you would like to add."

Ms. Slatery: "I don't think so. I will call you when I get that stuff that my brother sent yesterday. He won't be home in New Jersey until later in September. So we will just have to hope something turns up--something else."

Watson: "I would like to look through your pile of….."

Ms. Slatery: "Well, I'd like to look through your things sometime, too."

Watson: "Thank you very much for your time."

Ms. Slatery: "Well, I'm so glad you came out."

Watson: "It has been delightful!"

(She noted for the recording, "This interview was done on September 11, 2007.")

(Author has the signed consent forms for use of names from each person mentioned during this interview.)

Appendix E

Historical Photographs

(Provided by Mrs. Carter Van Deventer Slatery, or noted otherwise)



Figure 1: The Van Deventer Residence (1923)

(Source: McNabb, William Ross. *The architecture of Barber and McMurry: 1915-1940.* Knoxville: Dulin Gallery of Art, 1976.)

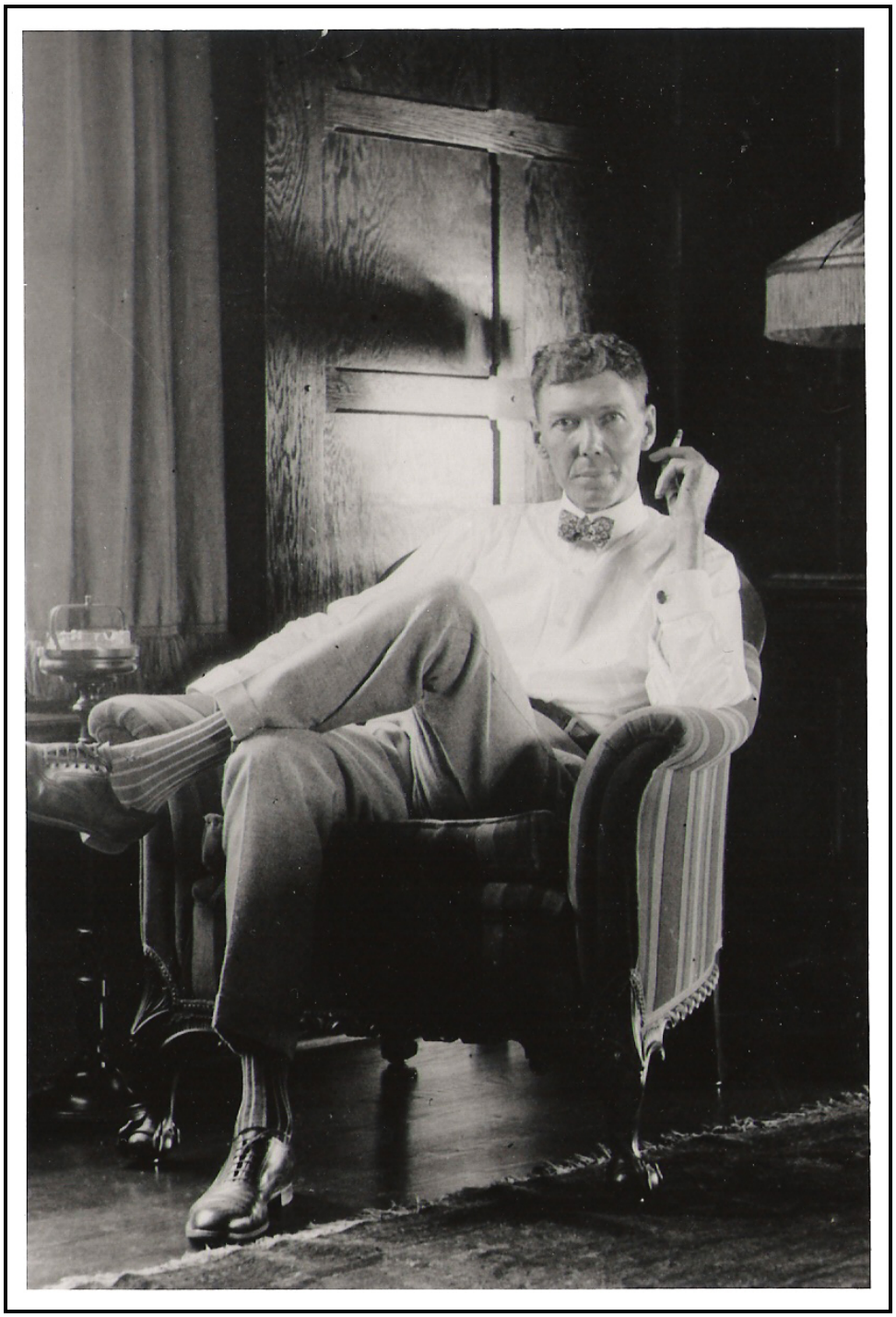
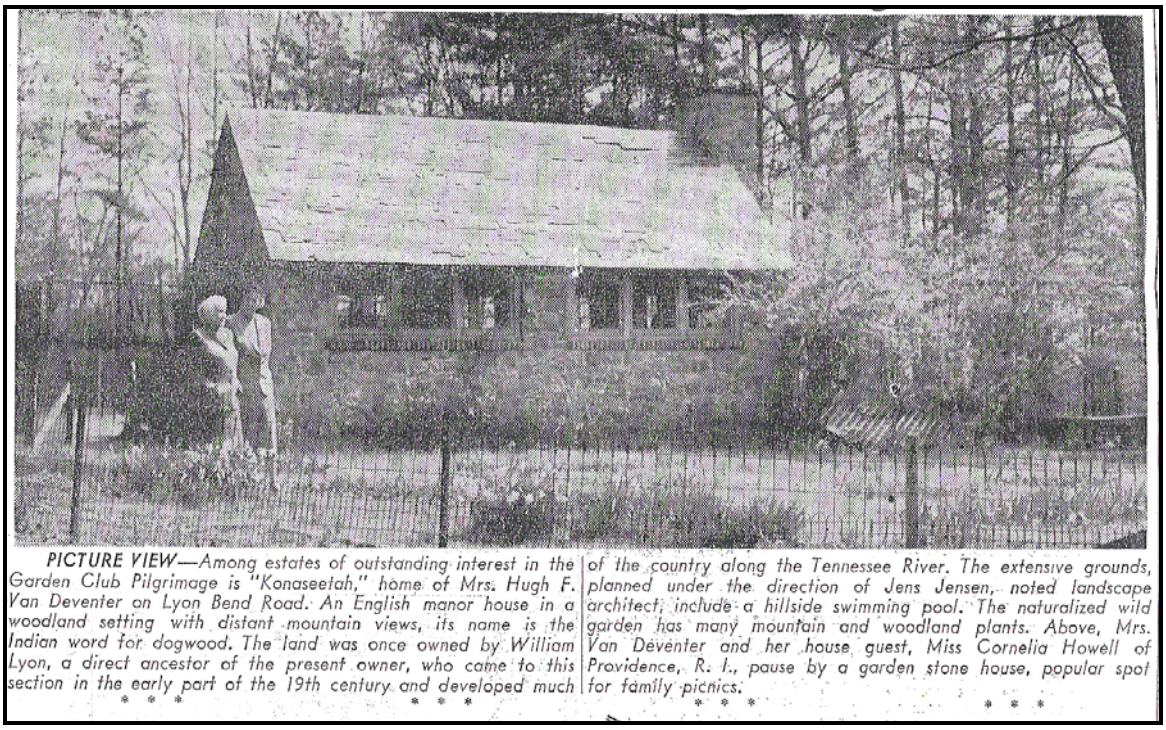


Figure 2: Hugh F. Van Deventer
at his Knoxville Residence



PICTURE VIEW—Among estates of outstanding interest in the Garden Club Pilgrimage is "Konaseetah," home of Mrs. Hugh F. Van Deventer on Lyon Bend Road. An English manor house in a woodland setting with distant mountain views, its name is the Indian word for dogwood. The land was once owned by William Lyon, a direct ancestor of the present owner, who came to this section in the early part of the 19th century and developed much of the country along the Tennessee River. The extensive grounds, planned under the direction of Jens Jensen, noted landscape architect, include a hillside swimming pool. The naturalized wild garden has many mountain and woodland plants. Above, Mrs. Van Deventer and her house guest, Miss Cornelia Howell of Providence, R. I., pause by a garden stone house, popular spot for family picnics.

* * * * * * * * *

Figure 3: Mrs. Hugh F. Van Deventer by the Tool Shed



Figure 4: Swimming Pool (c. 1924)

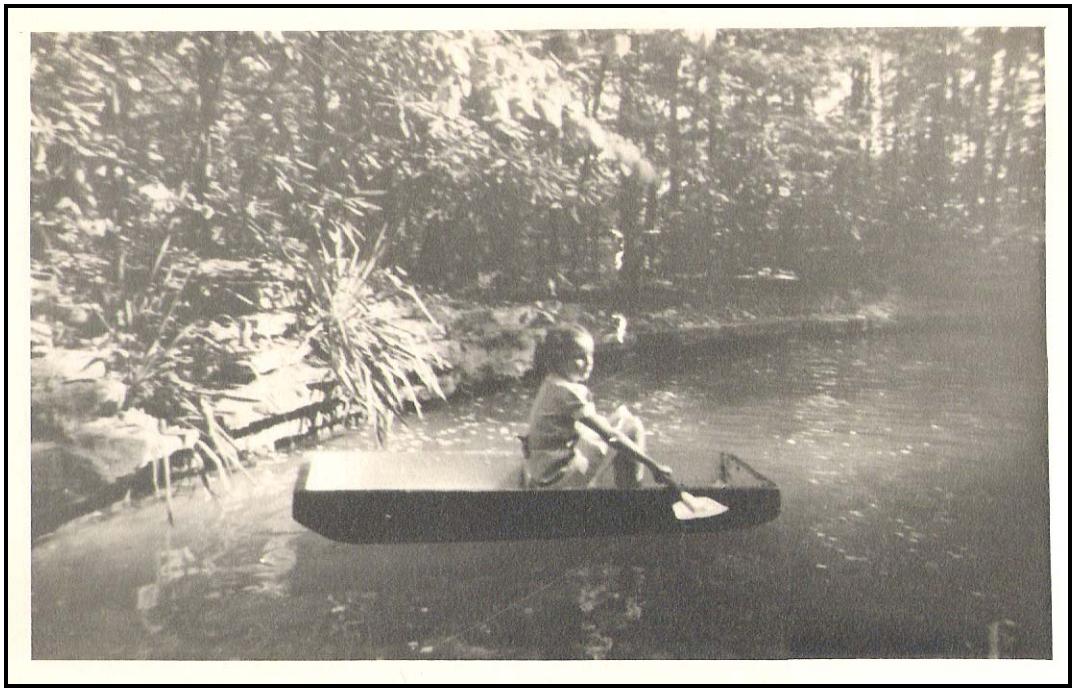


Figure 5: Young Carter Rowing in Swimming Pool

Appendix F

Correspondence

(Provided by Mrs. Carter Van Deventer Slatery)

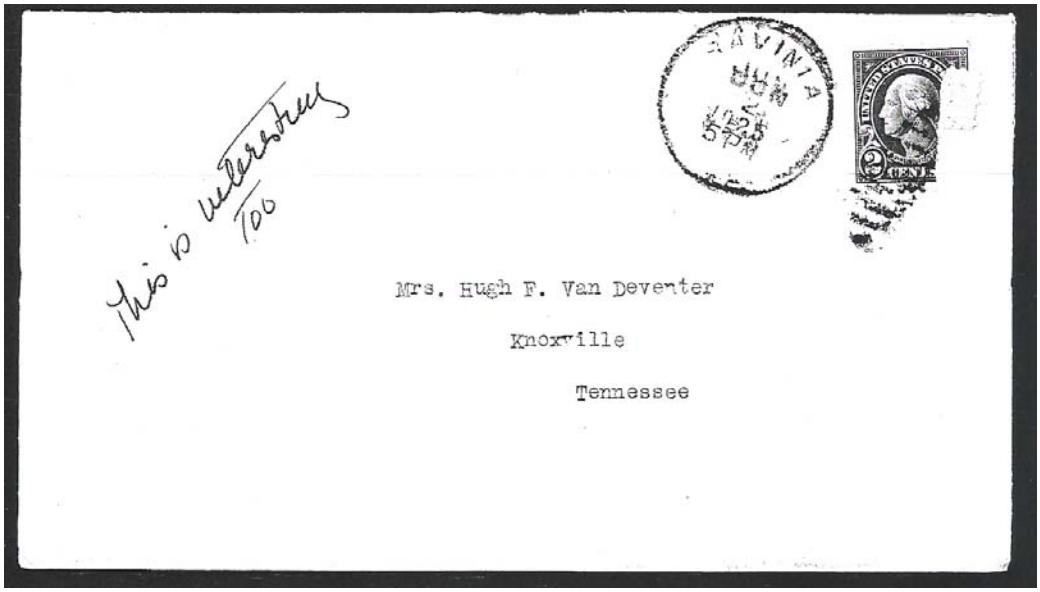


Figure 6: Envelope - Front

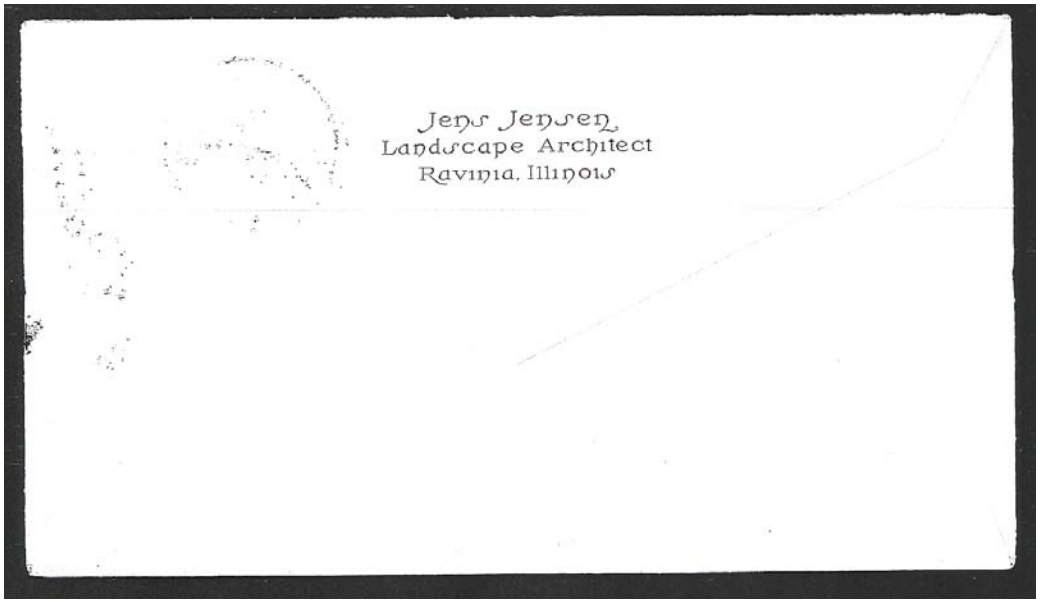
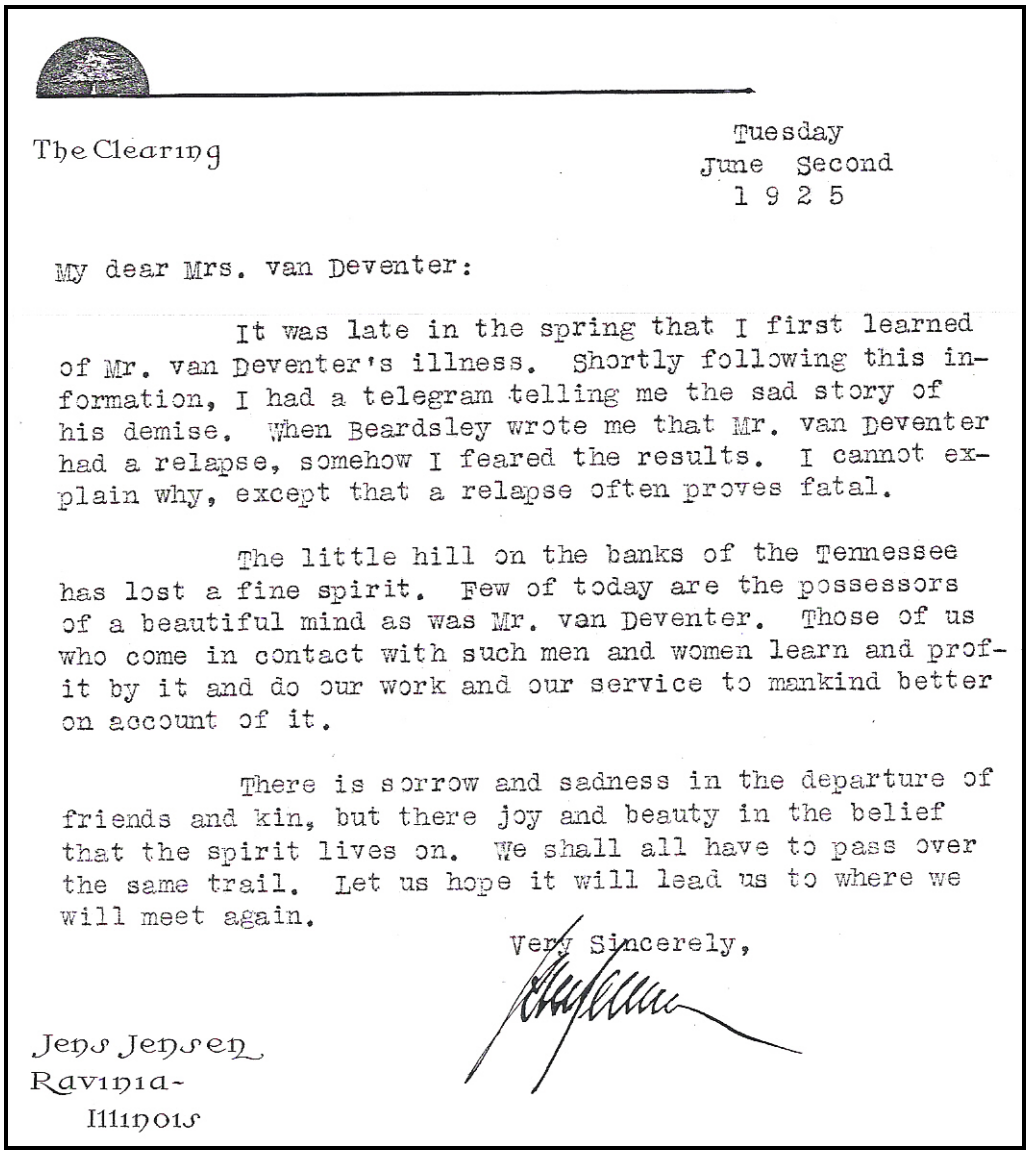


Figure 7: Envelope - Back



The Clearing

Tuesday
June Second
1 9 2 5

My dear Mrs. van Deventer:

It was late in the spring that I first learned of Mr. van Deventer's illness. Shortly following this information, I had a telegram telling me the sad story of his demise. When Beardsley wrote me that Mr. van Deventer had a relapse, somehow I feared the results. I cannot explain why, except that a relapse often proves fatal.

The little hill on the banks of the Tennessee has lost a fine spirit. Few of today are the possessors of a beautiful mind as was Mr. van Deventer. Those of us who come in contact with such men and women learn and profit by it and do our work and our service to mankind better on account of it.

There is sorrow and sadness in the departure of friends and kin, but there joy and beauty in the belief that the spirit lives on. We shall all have to pass over the same trail. Let us hope it will lead us to where we will meet again.

Very Sincerely,

Jens Jensen
Ravinia-
Illinois

Figure 8: Jensen's Sympathy Letter to Mrs. Van Deventer

Appendix G

Original Landscape Design Drawings

(Source: Bentley Historical Library University of Michigan, Ann Arbor)

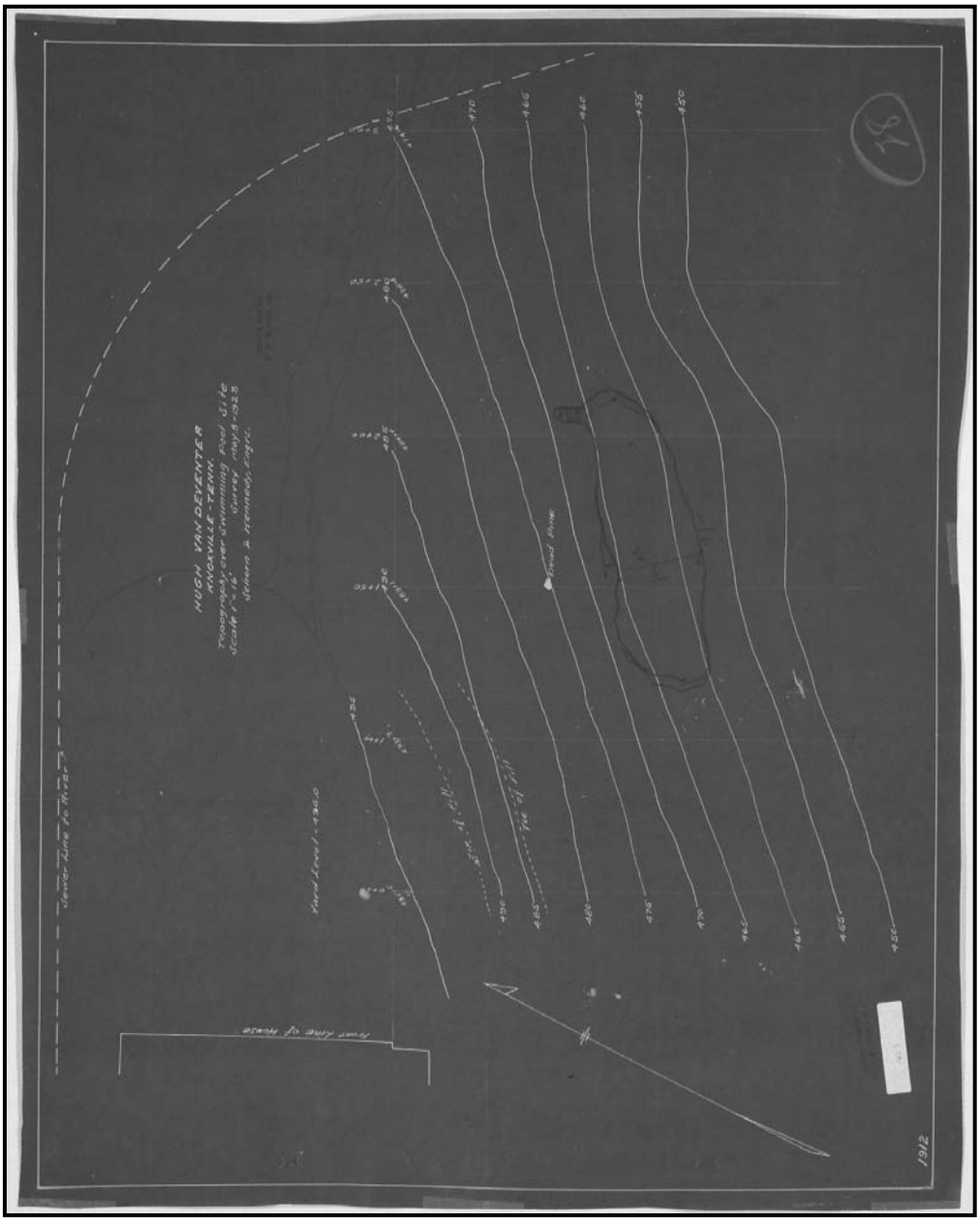


Figure 9: Topography over Swimming Pool Site

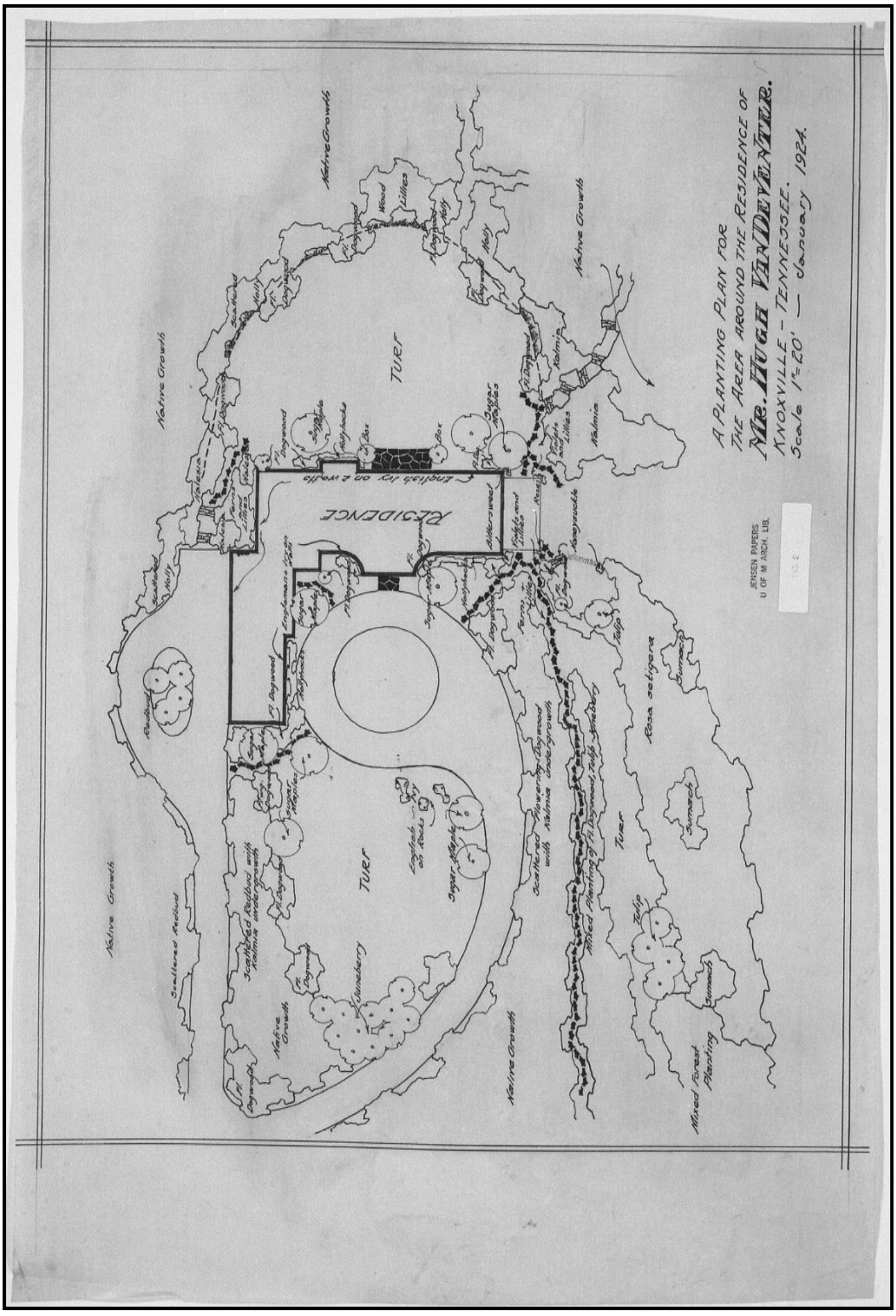


Figure 10: A Planting Plan for the Area Around the Residence


A PLANTING PLAN FOR
THE SWIMMING POOL
ESTATE OF
MR. FRED VANDEVENTER.
KNOXVILLE TENNESSEE
Scale 1in.=3ft. January 1924.
Swimming Pool
Tent
Tennis Court
Tennis Court
Tennis Court

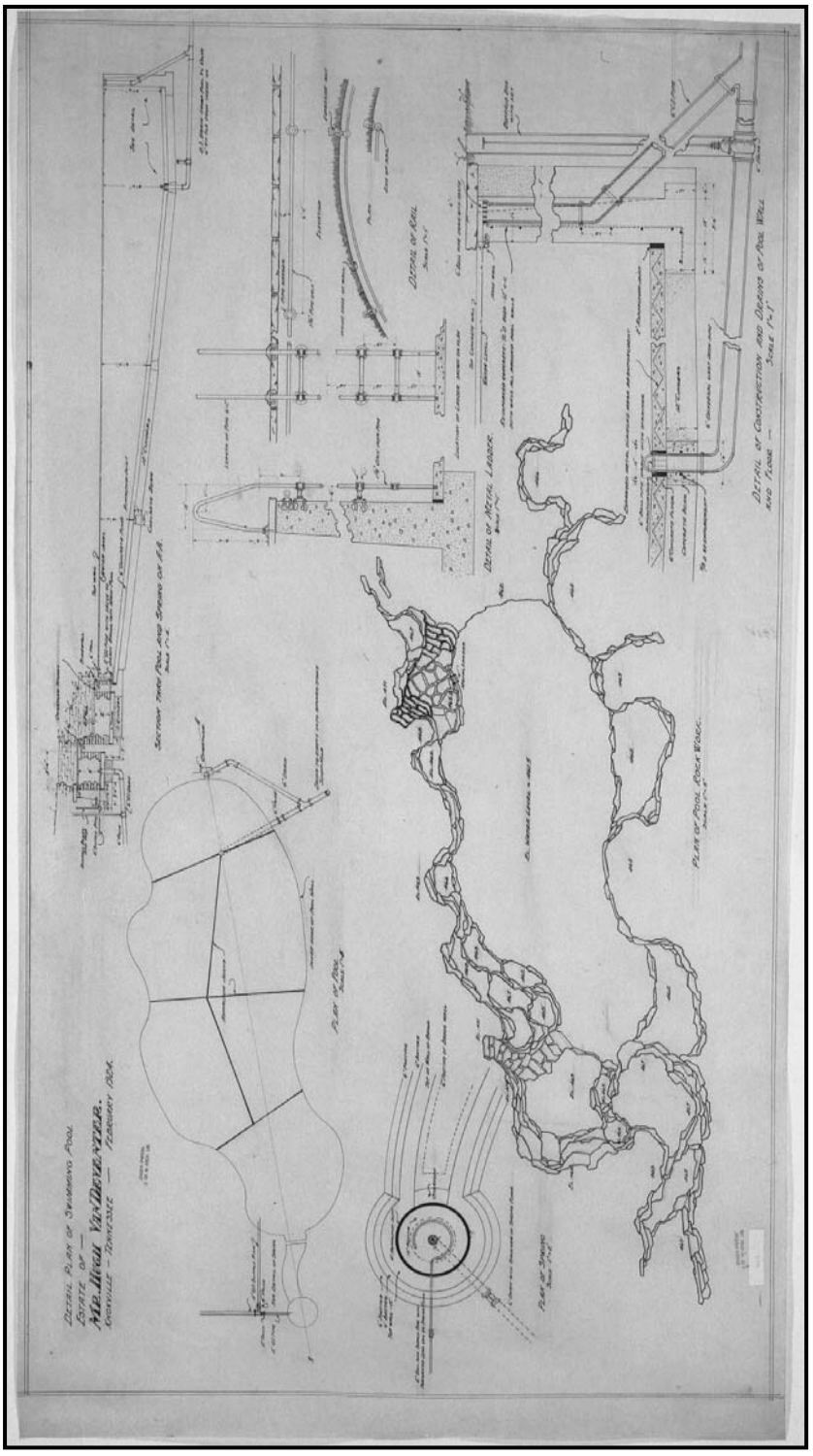


Figure 12: Detail Plan of Swimming Pool

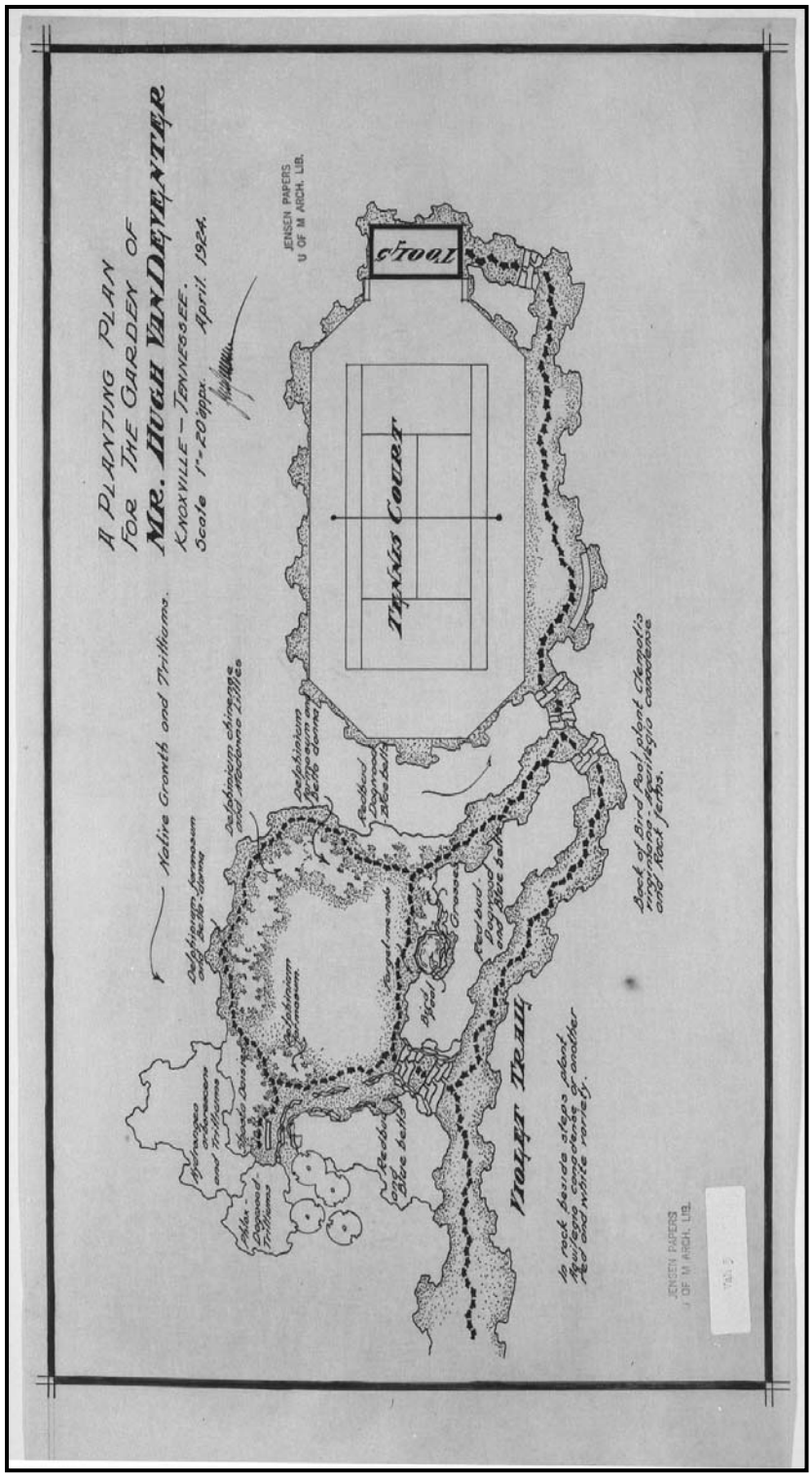


Figure 13: A Planting Plan for the Garden

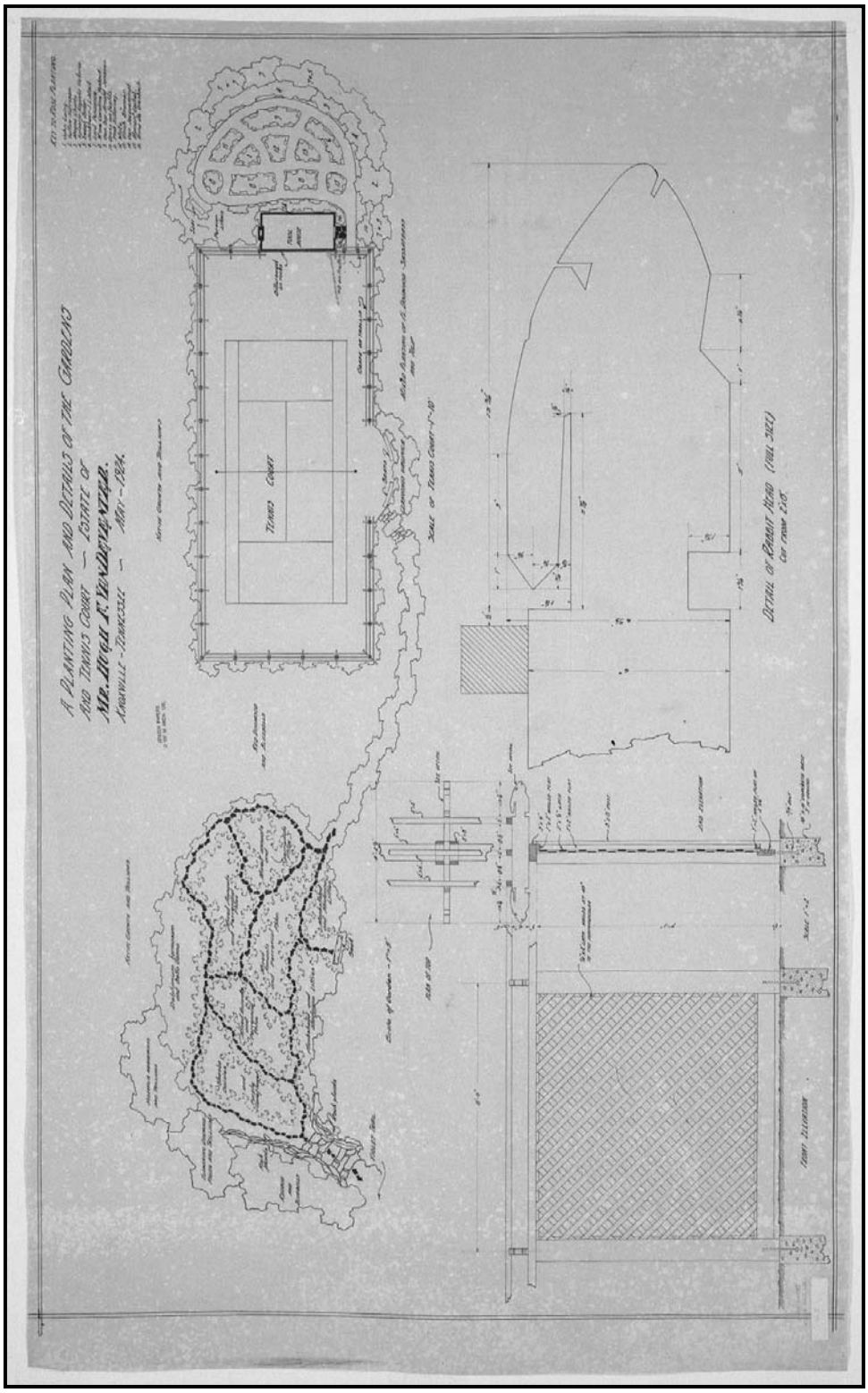


Figure 14: Planting Plan and Details of the Gardens and Tennis Court

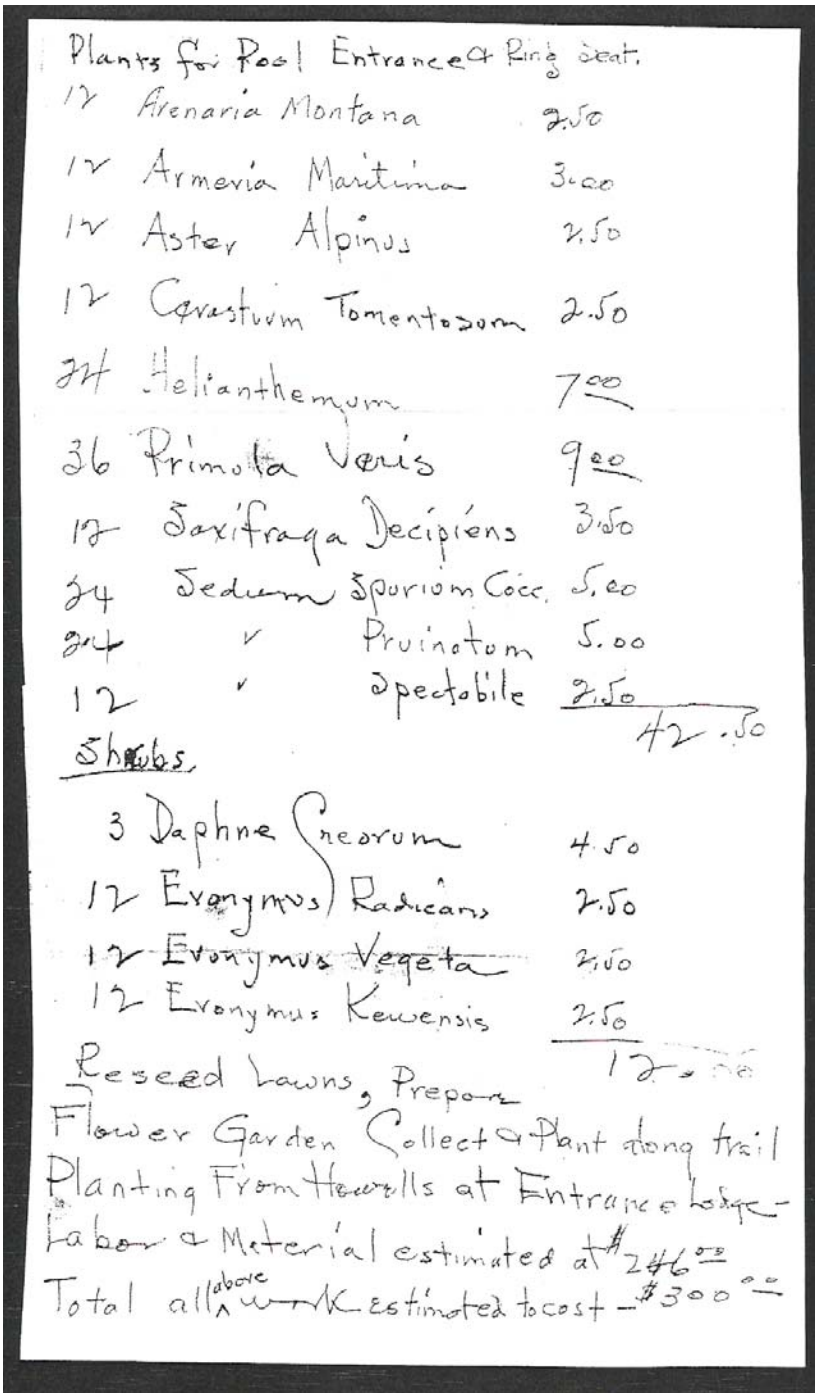
Table 1: List of Drawings in the Jensen Archive,
Bentley Historical Library, University of Michigan, Ann Arbor

Figure	Label	Description
9	Topographic Survey of the Swimming Pool Site	Schorn & Kennedy, Engineers in 1923
10	Site1: Gardens Around the Residence	A planting plan for the area around the residence
11	Site 2: Site of a Swimming Hole and a Council Ring	A planting plan for the swimming pool
12	Site 2: Site of a Swimming Hole and a Council Ring	Detail plan of swimming pool
13	Site 3: Tennis Court and a Rose Garden	A planting plan for the garden
14	Site 3: Tennis Court and a Rose Garden	Planting plan and details of the gardens and tennis court

Appendix H

Original Jensen Plant List

(Provided by Mrs. Carter Van Deventer Slatery)



Plants for Pool Entrance & Ring Seat.

12	Arenaria Montana	2.50
12	Armeria Maritima	3.00
12	Aster Alpinus	2.50
12	Cerastium Tomentosum	2.50
24	Helianthemum	7.00
36	Primula Veris	9.00
12	Saxifraga Decipiens	3.50
24	Sedum Spurium Coce.	5.00
24	" Pruinatum	5.00
12	" Spectabile	2.50
		42.50

Shrubs.

3	Daphne Cneorum	4.50
12	Evonymus Radicans	2.50
12	~~Evonymus Vegeta~~	2.50
12	Evonymus Kewensis	2.50
		12.00

Reseed Lawns, Prepare Flower Garden Collect & Plant along trail Planting From Hewalls at Entrance Lodge - Labor & Material estimated at $246.00

Total all above work estimated to cost - $300.00

Figure 15: Jensen's Hand-Written Plant List

Plants for Pool Entrance & Ring Seat (Transcribed from the hand-written list)

12 Arenaria Montana	2.50
12 Armeria Maritima	3.00
12 Aster Alpinus	2.50
12 Cerastium Tomentosum	2.50
24 Helianthemum	7.00
36 Primula Veris	9.00
12 Saxifraga Decipiens	3.50
24 Sedum Spurium Cocc.	5.00
24 Sedum Pruinotum	5.00
12 Sedum Spectabile	2.50
	42.50

Shrubs

3 Daphne Cneorum	4.50
12 Euonymus Radicans	2.50
12 Euonymus Vegeta	2.50
12 Euonymus Kewensis	2.50
	12.00

Reseed Lawns, Prepare
Flower Garden Collect & Plant along trail
Planting From Howells at Entrance Lodge
Labor & Material estimated at $246.00
Total all above work estimated to cost - $300.00

Appendix I

Existing Plant Lists

Native Species

Trees

Botanical Name	Common Name	Location
Acer saccharum	Sugar Maple	1, 2, 3
Aesculus parviflora	Bottlebrush Buckeye	1
Aralia spinosa	Devils-walkingstick	2
Asimina triloba	Pawpaw	1
Carya glabra	Pignut Hickory	1, 2
Carya tomentosa	Mockernut Hickory	1, 2
Celtis occidentalis	Common Hackberry	2
Cercis Canadensis	Redbud	1, 2, 3
Cornus florida	Flowering Dogwood	1
Crataegus phaenopyrum	Washington Hawthorn	1
Fagus grandiflora	American Beech	1, 2
Fraxinus pennsylvanica	Green Ash	1
Ilex opaca	American Holly	1, 2
Juniperus virginiana	Red Cedar	1
Liriodendron tulipifera	Tulip Poplar	1, 2, 3
Morus rubra	Red Mulberry	1
Nyssa sylvatica	Blackgum	1
Oxydendrum arboreum	Sourwood	1
Pinus echinata	Shortleaf Pine	1
Prunus serotina	Black Cherry	1, 2
Pinus strobus	Eastern White Pine	1, 2
Quercus alba	White Oak	1
Quercus falcate	Southern Red Oak	1, 2
Quercus montana	Chestnut Oak	1, 2
Quercus rubra	Northern Red Oak	1
Rhamnus caroliniana	Carolina Buckthorn	3
Sassafras albidum	Sassafras	2
Tiliaheterophylla	White Basswood	2
Tsuga canadensis	Eastern Hemlock	1, 2
Viburnum rufidulum	Rusty Blackhaw Viburnum	1

Shrubs

Botanical Name	Common Name	Location
Calycanthus floridus	Sweet Shrub	1, 2
Euonymus americanus	Heart's-a-bustin'	1, 2
Hydrangea quercifolia	Oakleaf Hydrangea	1, 3
Ilex verticillata	Winterberry Holly	1
Itea virginica	Virginia Sweetspire	1
Rhododendron maximum	Rosebay Rhododendron	1, 2, 3
Rhododendron periclymenoides	Pinxterbloom Azalea	1

Perennials

Botanical Name	Common Name	Location
Adiantum pedatum	Maidenhair Fern	1, 2
Amsonia hubrechtii	Arkansas Blue Star	1
Aquilegia canadensis	Wild Columbine	1
Asplenium platyneuron	Ebony Spleenwort	2
Botrychium dissectum	Dissected Grape Fern	1
Carex pensylvanica	Pennsylvania Sedge	1
Chimaphila maculate	Spotted Wintergreen	1
Collinsonia canadensis	Northern Horse Balm	1
Eupatorium coelestinum	Mist Flower	1
Eupatorium purpureum	Joe-pye Weed	1
Eupatorium rugosum	White Snakeroot	1
Geranium maculatum	Wild Geranium	1
Hexastylis arifolia	Heartleaf Ginger	2
Hydrastis canadensis	Goldenseal	1
Jeffersonia diphylla	Twinleaf	2
Podophyllum peltatum	May-apple	1
Polygonatum biflorum	Solomon's Seal	1
Polygonum virginianum	Virginia Knotweed	2
Polystichum acrostichoides	Christmas Fern	1, 2
Solidago sp.	Goldenrod	1
Stylophorum diphyllum	Celandine Poppy	1
Thelypteris hexagonoptera	Southern Beech Fern	1
Tradescantia virginiana	Spiderwort	1, 2
Veronicastrum virginicum	Culver's Root	1
Yucca filamentosa	Adam's Needle	2

Vines & Groundcovers

Botanical Name	Common Name	Location
Bignonia capreolata	Crossvine	1, 2
Campsis radicans	Trumpet Creeper	1
Parthenocissus quinquefolia	Virginia Creeper	1, 3
Smilax rotundifolia	Common Greenbrier	1
Toxicodendron radicans	Poison Ivy	1, 2
Vitis rotundifolia	Muscadine Grape	1, 2

Invasive Species

Trees

Botanical Name	Common Name	Location
Ailanthus altissima	Tree of Heaven	2

Shrubs

Botanical Name	Common Name	Location
Berberis thunbergii	Japanese Barberry	1
Eleagnus pungens	Thorny Eleagnus	1
Hibiscus syriacus	Rose-of-Sharon	1
Lespedeza bicolor	Shrub Bushclover	1
Ligustrum sinense	Chinese Privet	1, 2, 3
Lonicera maackii	Bush Honeysuckle	1, 2, 3
Nandina domestica	Heavenly Bamboo	1
Spiraea japonica	Japanese Spirea	1, 3

Perennials

Botanical Name	Common Name	Location
Allium vineale	Field Garlic	2
Microstegium vimineum	Japanese Grass	1, 2, 3

Vines & Groundcovers

Botanical Name	Common Name	Location
Celastrus orbiculatus	Oriental Bittersweet	1, 2, 3
Euonymus fortunei	Wintercreeper Euonymus	1, 2
Glechoma hederacea	Creeping Charlie	1
Hedera helix	English Ivy	1, 2, 3
Lonicera japonica	Japanese Honeysuckle	1, 2
Vinca major 'Variegata'	Variegated Periwinkle	1
Vinca minor	Common Periwinkle	1, 2, 3
Wisteria sinensis	Chinese Wisteria	2, 3

Exotic Ornamental Species

Trees

Botanical Name	Common Name	Location
Acer palmatum	Japanese Maple	1
Cornus kousa	Kousa Dogwood	1
Lagerstroemia indica	Common Crapemyrtle	1
Salix matsudana	Corkscrew Willow	1

Shrubs

Botanical Name	Common Name	Location
Aucuba japonica	Japanese Aucuba	1
Aucuba japonica 'Variegata'	Variegated Japanese Aucuba	1
Buxus sempervirens	Common Boxwood	1
Camellia japonica	Japanese Camellia	3
Deutzia gracilis	Slender Deutzia	1
Erica x *darleyensis*	Mediterranean Heather	1
Euonymus kiautschovicus 'Manhattan'	Manhattan Euonymus	1
Forsythia x *intermedia*	Forsythia	1, 3
Gardenia jasminoides 'Kleim's Hardy'	Gardenia	1
Hydrangea macrophylla	Bigleaf Hydrangea	1
Kerria japonica	Japanese Kerria	1
Jasminum nudiflorum	Winter Jasmine	1
Leucothoe populifolia	Florida Leucothoe	1
Lonicera nitida	Boxleaf Honeysuckle	1
Magnolia x *soulangiana*	Saucer Magnolia	1
Pieris japonica	Japanese Pieris	3
Prunus laurocerasus	English Laurel	1
Rhododendron hybrids	Hybrid Azalea	1, 3
Rosa 'The Fairy'	Fairy Climbing Rose	1
Rosa sp.	Shrub Rose (White)	1
Sarcococca hookeriana	Sweetbox	1
Taxus x *media*	Anglojap Yew	1
Vinurnum x *burkwoodii*	Burkwood Viburnum	1, 3
Vinurnum carlesii	Koreanspice Vinurnum	1
Viburnum plicatum var. *tomentosum* 'Shasta'	Doublefile Viburnum	1

Perennials

Botanical Name	Common Name	Location
Alpinia sp.	Japanese Ginger Lily	1
Astilbe sp.	False Spirea	1
Asteromoea mongolica	Double Japanese Aster	1
Bergenia cordifolia	Heartleaf Bergenia	1
Brunnera macrophylla	Siberian Bugloss	1
Chrysanthemum sp.	Hardy Chrysanthemum	1
Clerodendrum ugandense	Blue Glory Bower	1
Coreopsis verticillata	Threadleaf Coreopsis	1
Dryopteris erythrosora	Autumn Fern	1
Helleborus x *hybridus*	Lenten Rose	1
Hemerocallis sp.	Daylily	1
Heuchera sp.	Coral Bells	1
Hosta sp.	Plantain Lily	1
Iris sp.	Iris	1, 3
Lamium galeobdolon	Golden Dead Nettle	2
Liriope spicata	Lilyturf	1, 2
Melissa officinalis	Lemon Balm	1
Paeonia sp.	Peony	1
Phlox paniculata	Garden Phlox	1
Rudbeckia fulgida var. *sullivantii* 'Goldsturm'	Black-eyed Susan	1
Salvia guaranitica	Anise-scented Sage	1
Salvia uliginosa	Bog Sage	1
Sedum spectabile	Showy Stonecrop	1
Stachys byzantina	Lamb's Ear	1
Stokesia laevis	Stokes' Aster	1
Verbena canadensis	Clump Verbena	1
Verbena rigida	Rigid Verbena	1

Vines & Groundcovers

Botanical Name	Common Name	Location
Akebia quinata	Five-leaf Akebia	1
Hydrangea anomala ssp. *petiolaris*	Climbing Hydrangea	1
Pachysandra terminalis	Japanese Pachysandra	1
Smilax smallii	Greenbrier	1

List of Sources for Plant Identification

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Cobb, Boughton, Elizabeth Farnsworth, and Cheryl Lowe. 2005. *A Field Guide to Ferns and Their Related Families.* 2nd ed. New York: Houghton Mifflin Company.

Dirr, Michael A. 1975. *Manual of Woody Landscape Plants.* 5th ed. Champaign: Stipes Publishing.

Hunter, Margie. 2002. *Gardening with the Native Plants of Tennessee: The Spirit of Place.* Knoville: University of Tennessee Press.

Appendix J

Current Photographs

(Taken by the Author, Sam Rogers and Ian Watson)



Figure 16: Main Drive to House (2006)
(Taken by Sam Rogers)



Figure 17: Tool Shed Area (2007)



Figure 18: Council Ring (2006)
(Taken by Ian Watson)



Figure 19: Box Turtles in Swimming Pool (2006)
(Taken by Ian Watson)



Figure 20: Tree Stand for Deer Hunting (2006)



Figure 21: Swimming Pool (2007)



Figure 22: Damaging Roots around Swimming Pool (2007)



Figure 23: Pool Filled with Debris, Leaves, and Rainwater (2006)



Figure 24: Council Ring and Fallen Branches (2006)
(Taken by Sam Rogers)



Figure 25: Remnants of Original Stone Steps (2007)



Figure 26: New Swimming Pool (1996)
(Taken by Sam Rogers)



Figure 27: Area after New Pool was Removed (2006)
(Taken by Sam Rogers)



Figure 28: Mature Trees Covered with English Ivy (2006)



Figure 29: Invasive Groundcovers (2006)



Figure 30: Fallen Tree (2006)



Figure 31: Aggressive Common Periwinkle (2006)



Figure 32: Bush Honeysuckles Taking Roots in Stonework (2007)



Figure 33: Poison Ivy Maturing in Stonework (2007)



Figure 34: Remnant of Stone Bench (2007)



Figure 35: Stone Steps (2007)



Figure 36: Sun Dial (2007)



Figure 37: Vigorous Growth of Chinese Wisteria (2007)



Figure 38: Tool Shed (2007)



Figure 39: Chinese Wisteria Filled Tennis Court (2007)



Figure 40: Mature Popular Tree (2006)
(Taken by Sam Rogers)



Figure 41: View from House (2006)



Figure 42: Open Space (2006)



Figure 43: Emulated Natural Limestone Bluff (2007)

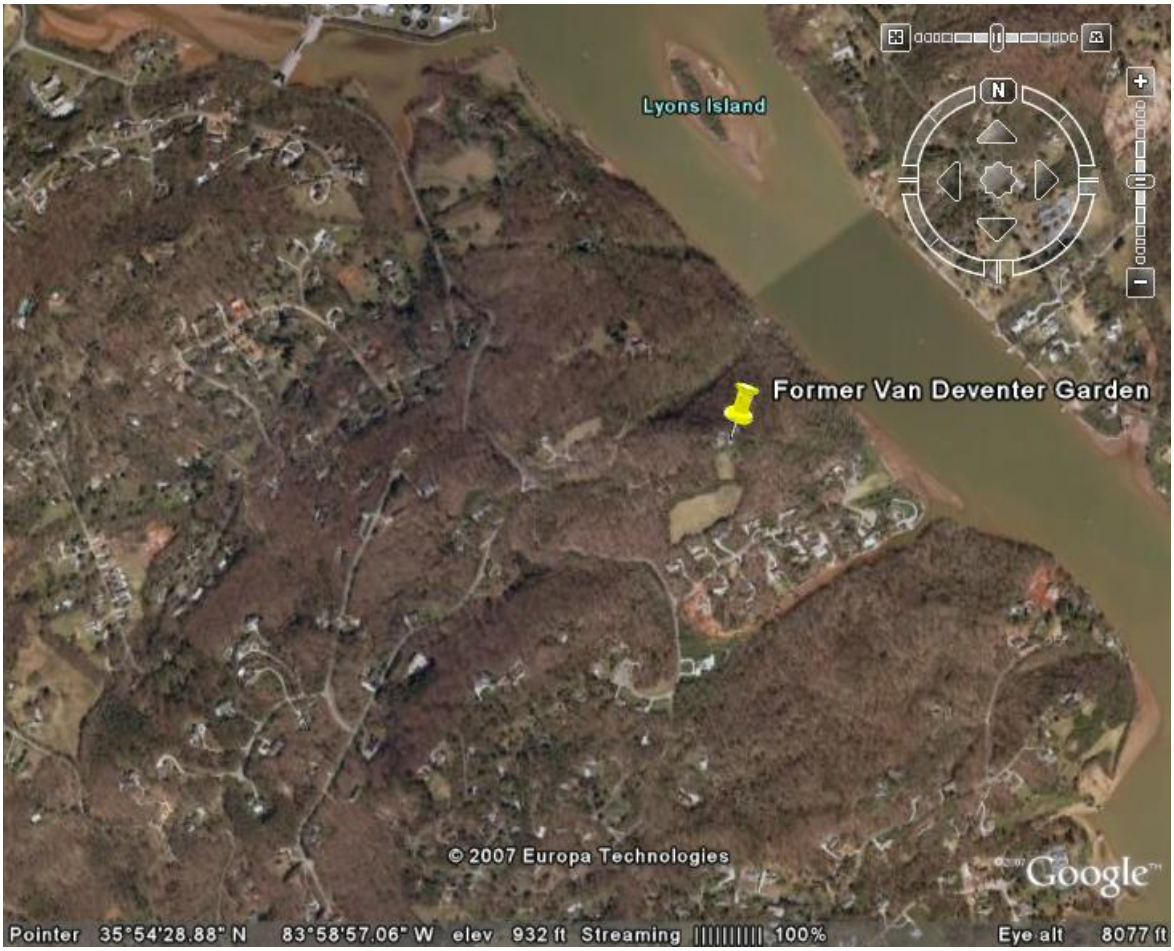


Figure 44: Land Development of Surrounding Area (2007)
(Source: GoogleMaps)



Figure 45: Author with Robert E. Grese at the Council Ring
(Taken by Sam Rogers)



Figure 46: Gently Curved Driveway (2007)



Figure 47: Stonework at the Entrance (2007)

Appendix K

Invasive Species Images

(Taken by the Author and Sam Rogers)



Figure 48: Bush Honeysuckle
(Taken by Sam Rogers)



Figure 49: Chinese/European Privet



Figure 50: Common Periwinkle



Figure 51: Chinese Wisteria



Figure 52: English Ivy



Figure 53: Japanese Grass

Appendix L

The Van Deventer Family Tree

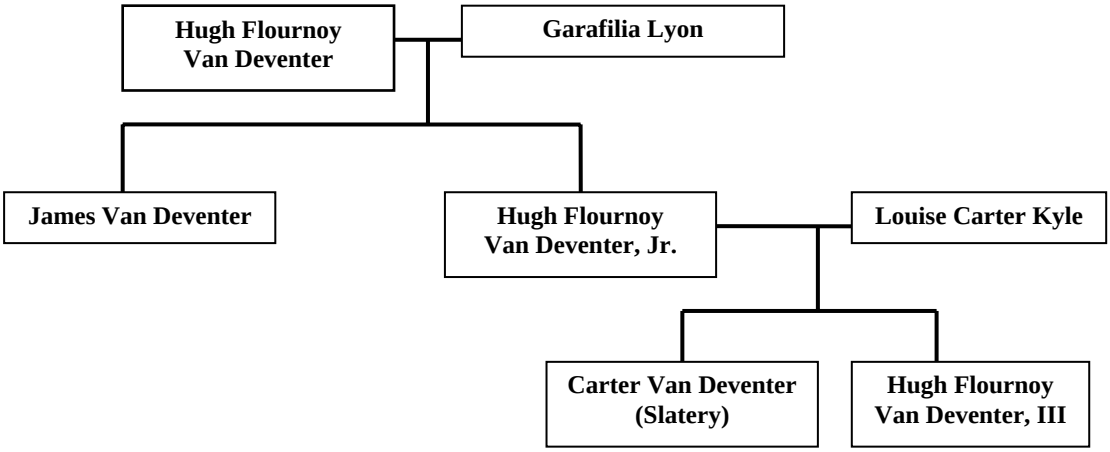


Figure 54: Family Tree

Vita

Terumi Watson was born in Yokohama, Japan, on February 26, 1978. Her childhood in an urban setting made her yearn for connecting with nature through plants and gardening. She moved from her hometown to Knoxville, Tennessee upon graduating from high school in 1996, to pursue her college degree in the United States. Terumi attended the University of Tennessee at Knoxville majoring in Ornamental Horticulture and Landscape Design with a concentration in Landscape Design. She completed her internship at the UT Gardens, and worked professionally as a horticulturist and landscape designer at a local prominent garden center for four years after receiving her B.S. degree.

In 2005, Terumi returned to the University of Tennessee to earn her Master's degree in the Department of Plant Sciences with her interest in public horticulture and historic landscape preservation. During her graduate studies, she also led various children's programs and managed heirloom vegetable display garden at the UT Gardens. In December 2007, Terumi completed her graduate work with her M.S. degree in Plant Sciences. She now resides in Knoxville, Tennessee with her husband and their beloved dog and two cats.