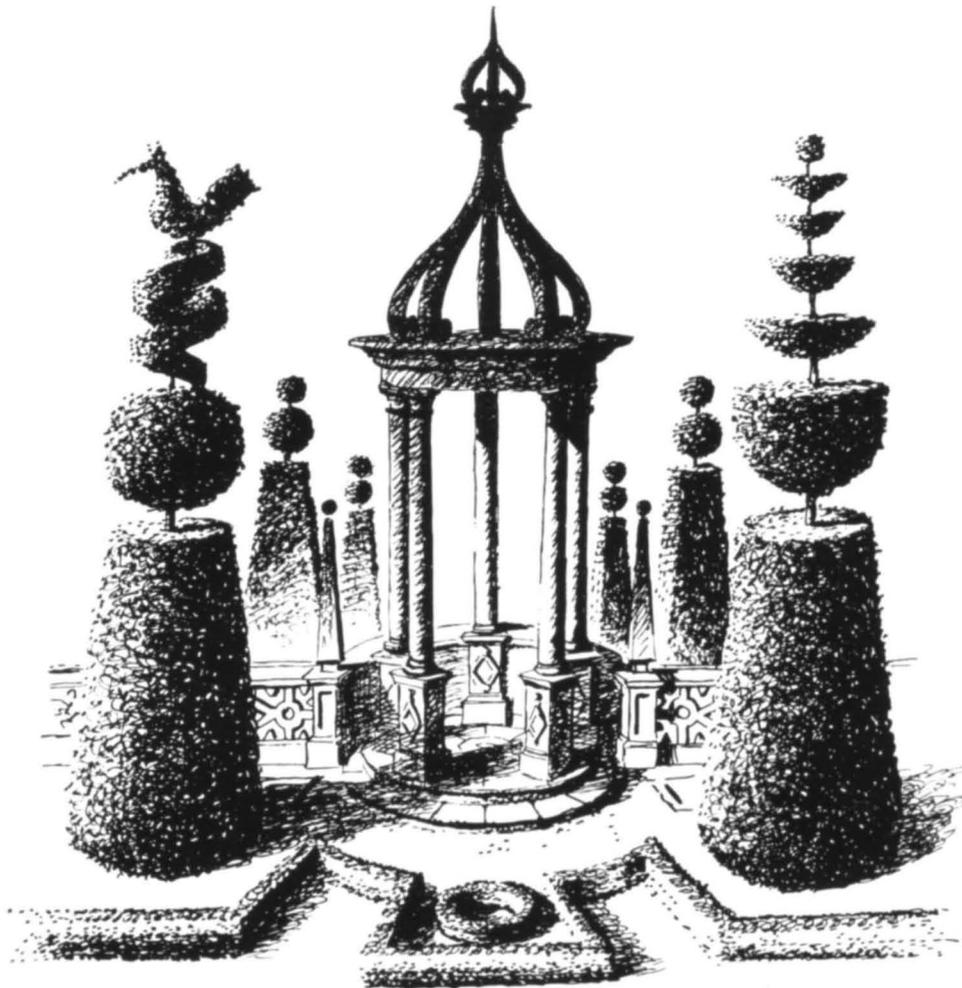


*The*

APRIL 1968

# Boxwood Bulletin

A QUARTERLY DEVOTED TO MAN'S OLDEST GARDEN ORNAMENTAL



*16th Century English Topiary*

*The elaborate architectural detail of Elizabethan houses was carried into their gardens, whether the materials were wood, stone or living green plants. Drawing by Felix Kelly, from THE PAGEANT OF ELIZABETHAN ENGLAND, by Elizabeth Burton. Used with the permission of the publishers, Charles Scribner's Sons, New York.*

*Article, p. 61*

Edited Under The Direction Of  
**THE AMERICAN BOXWOOD SOCIETY**

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Ex officio, Mr. Alan C. Caspar, Director Blandy  
Experimental Farm.

Address: The American Boxwood Society,  
Box 85, Boyce, Virginia 22620

Headquarters, Blandy Experimental Farm (U. of Va.), Boyce,  
Va.

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# The Boxwood Bulletin

April 1968

Vol. 7, No. 4

EDITOR — MRS. EDGAR M. WHITING

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**8TH ANNUAL MEETING**  
**THE AMERICAN BOXWOOD SOCIETY**  
**Wednesday, May 8**

11:00 A.M., Daylight Saving Time; Registration Begins 10:00 A.M.

**This Year, At Morven Park, Leesburg, Va.**

Short Business Meeting Before BOX LUNCHEON

The day's program, in addition to a brief business meeting, will include presentations of two subjects very important to the development of the American Boxwood Society. One of these, now an accomplished fact, is the recent incorporation of the Society as a non-stock and non-profit organization. Mr. Woodson P. Houghton, who generously gave his legal services toward this end, will explain the advantages of incorporation and its effect upon the tax-exempt status of ABS as an educational and scientific body.

Secondly, the possibilities of relationship and joint activities of the Boxwood Society with Morven Park will be discussed by a panel including Mr. Charles Otey, Resident Director of Morven Park, and several of the Officers and Directors of the Boxwood Society. This is a subject of great interest and importance to the future of ABS and its members, and the discussion will continue in the afternoon.

The afternoon program also includes:

Mr. John Richardson of Fairfield, Clarke County, Virginia, who will speak on his system of Mist Propagation of Boxwood.

During the registration period and the luncheon recess, and at the close of the program, members are cordially invited to enjoy the magnificent Marguerite G. Davis Memorial Boxwood Gardens at Morven Park. Named in honor of the Founder, these lovely gardens have been skilfully and carefully restored to the great beauty they enjoyed during her lifetime. They are described and pictured on the following two pages.

Members will receive the usual notices, and are requested to return the reservation for the box lunch, enclosing check, not later than May 5th. Please indicate whether you intend to come to the meeting, even if you do not wish lunch; it will help us to make adequate arrangements.

Non-members who wish to attend are asked to write Box 85, Boyce, Virginia, to that effect; if you wish a lunch, enclose a check for \$1.75. Not later than May 5th, please.

Directions for reaching Morven Park, with a map, are printed on the back cover of this issue of the Bulletin.



*Boxwood much taller than a man seems small against the stately columns of the Morven Park mansion, built in 1808 in the classic Greek Revival style of that period.*



*On one of the fully-restored walks in the Marguerite G. Davis Memorial Boxwood Gardens, Charles L. Otey, landscape architect in charge of the restoration, shows how a new planting duplicates the old, planted more than half a century ago.*

# The Boxwood Gardens At Morven Park

BY CHARLES L. OTEY

*Resident Director, Morven Park*

Morven Park located in Loudoun County, Virginia near Leesburg was the home of the late Virginia Governor and Mrs. Westmoreland Davis. The Boxwood Gardens at Morven Park date back to the late 1920's, and contain a fine collection of specimen and hedge form *buxus*. The Gardens were planned, planted and established by Governor and Mrs. Davis and stand today as a tribute to their love for horticulture and nature's benefits to mankind.

Selective specimens of *buxus suffruticosa* and *buxus sempervirens* in the gardens, were collected from many locations along the eastern seaboard and from foreign lands. Many plants were propagated from cuttings on the Estate to form this magnificent garden. Some of the dwarf boxwood are twelve feet in diameter and believed to be two hundred years old.

The Gardens are completely enclosed by a brick wall on two sides, a magnolia screen planting next to the parking complex and a new established hedge-row of *Ilex cornuta burfordi* (Chinese Holly) and *quercus phellos* (willow oak) on the west side.

The restoration of the Estate was started in 1965 after completion of an extensive planning development. Construction of a modern 200 car parking facility for the accommodation of visitors from all parts of the nation was completed in 1967. The parking facility has been skillfully landscaped and even though it is new it blends in with the surrounding Gardens.

Restoration of the Boxwood Gardens where the Mausoleum of Governor and Mrs. Davis is located was started in 1965 and completed in 1967. This phase of the restoration included the installation of an underground 23 station controlled watering system, which covers approximately six acres of garden and lawn areas.

The Gardens are located at the base of a 640 foot mountain that shields the Garden from the west and forms a pleasing backdrop for its setting. Due to this location it was necessary during restoration to install a new underground drainage tile and catch basin system to prevent too much water from entering the Garden. Transplanting, trimming, spraying, feeding and general maintenance was undertaken

over a two year period to complete the restoration. Specialized fields of work during this period include tree surgery, cabling and lightning rod protection for the fine collection of specimen shade and evergreen trees that enhance the Estate. Additional study and development will be carried on to perfect the operations in regard to the maintenance and care necessary for the full exhibition of the Estate.

The Garden features include a fifty foot reflection pool with fountains and an evergreen enclosure of beautiful *magnolia grandiflora*, *buxus suffruticosa* and *taxus baccata erecta*.

On your visit to Morven Park be sure to see the handsome wrought iron gates at the main entrance to the formal terraced garden area. Their handsome intricacy and classic style recall a bygone craftsmanship which is almost impossible to duplicate today. The terraced garden area is enclosed by brick walls and has a brick walkway and steps through the center axis of this garden section. To assure restoration authenticity in rebuilding the walks, steps and edgings half-century old bricks were used to blend with the landscape.

As you stroll leisurely from one quiet corner of the gardens to another, you will see specimens of *Taxus*, *Ilex* and a specimen of Irish Yew, which rise above the boxwood to form a beautiful setting. Unusual and rare because of their sturdiness and size, they give the garden a character of its own, not to be found in most boxwood plantings.

The gardens were dedicated on October 17, 1967, in the memory of Marguerite G. Davis. Mrs. Davis founded the Westmoreland Davis Memorial Foundation to create at Morven Park a place of historical and cultural significance, for the enjoyment of the public. A very ambitious program of development and research in the horticultural field will be implemented together with a Nature Conservancy program for the preservation of the wildlife and natural resources of the Estate. It is intended that Morven Park's beauty and superb landscape and gardens be enjoyed by the public.

*All photographs from the  
Westmoreland Davis Memorial Foundation.*



*An attractive doorway entrance created through the use of boxwood in combination with architectural features. The large boxwoods have an informal look because their height has not been controlled by severe formal shearing.*



*Boxwood with their varying sizes are suitable for many situations in the foundation planting composition. The small boxwoods seen in this picture between the house and the sidewalk can be controlled at approximately this size for many years by the proper maintenance techniques.*

# DESIGN WITH BOXWOOD

By PROFESSOR ALBERT S. BEECHER

*Department of Horticulture*

*Virginia Polytechnic Institute, Blacksburg, Virginia*

In the landscape development of the home-grounds, boxwood with its many forms and sizes can be a very versatile and useful plant in helping to create pleasing landscape compositions, provided the plants are carefully woven into the overall design. Unfortunately, in many yards where boxwoods have been used quite extensively, the design is poor. Some people have developed a prejudice against its use, because they have seen so many examples of poor design with boxwood. In almost any community where this plant is used, examples of indiscriminate planting of boxwoods can be observed where the various plants are not tied together into a unified plan. Too often, a potentially good design is ruined by the homeowner through faulty pruning or by allowing the boxwood to grow too large, thus not being in scale. Examples of front yards with round, clipped plants resembling basketballs can easily be found, or boxwoods that are too tall or are encroaching on the sidewalks.

At this point it would be well to define design. It is a plan, scheme, or arrangement of details which makes up works of art. In applying this definition to home landscape development, it could be stated as the way grounds are arranged for practical and aesthetic enjoyment; or, it is the development of outdoor space for use and beauty.

Beauty is order or a complete unity of organization. Beauty, or a pleasing landscape composition, is obtained only if the basic principles of art applicable to sculpture, painting, flower arranging, and architecture are adhered to. These principles are: unity, balance, accent, scale, proportion, harmony, and rhythm.

In developing gardens or the homegrounds landscaping, an understanding of these basic principles of art is important. Here are descriptions of each principle.

*Unity* may be expressed as simplicity. A garden with too many ideas expressed in a limited area lacks unity. Too many showy plants or too many accessories on the lawn draw more attention than the house itself. Using too many accent plants or plants with contrasting textures, forms or colors violates principles of unity. In order to achieve unity, it is necessary to group or arrange the different parts of the development so it will appear as a single unit. The design should be a pleasant picture from every angle.

*Balance* is equilibrium and may be either symmetrical or asymmetrical. Lack of balance is disturbing. There can be balance in color, texture, direction, and size.

*Accent* is a term for dominance or focalization or climax. Without accent, a design may be dull, static, or uninteresting. Various parts, if skillfully organized, will lead the eye toward the focal point which may be a garden accessory, plant specimen, plant composition, or water in some form. Emphasis may also be obtained through the use of contrasting texture, color, or form, or by highlighting portions of a plant composition with garden lights.

*Scale and Proportion.* Scale is the relative size of objects and plants. Proportion is the pleasing and proper relationship of one part of a composition to another and to the whole. If any part seems large or ungainly in comparison with the rest, it will not give complete satisfaction. We are concerned with the inter-relation of the size of one part or object to another.

*Harmony* is agreement. This agreement can be achieved in direction, size, shape, color, and texture. There must be enough harmony to prevent chaos, but also enough variety to create interest. The various parts of a composition must fit together without a clash.

Rhythm is a repetition of elements which helps create the feeling of motion as it directs the eye through the design. You must have movement to have rhythm. Rhythm results only when the movement appears in regular measures and a definite direction. Rhythm can be expressed in color as well as form.

An understanding of these basic principles of art is important if you are going to develop your own design. Likewise, understanding these art principles is important even if you have a landscape architect prepare your overall plan. In all probability, you will be the one to carry out the development of the scheme in the years to come, unless you retain the landscape architect as a consultant .

It is unfortunate that more owners do not retain their landscape architect over the years to help develop the design to its intended potential. Without the aid of the guiding hand, the homeowner may not fully understand the total picture that was envisioned, for the handling of the plant material by the owner through the years may completely change the end result planned by the landscape architect.

A few suggestions are in order for homeowners who want to experience the joy of developing their own landscape design. First, select a book on landscape design or write the Cooperative Extension Service in your state and ask for their publication on landscape design. The next step is to analyze your

particular situation and decide how you want to use the ground space around your home to meet the needs and requirements of your family. This analysis can be followed by the development of an overall plan drawn to a suitable scale. In the development of this design, it will be important to organize the various space areas together. As you select the plant material to build your plant compositions, keep in mind the basic art principles discussed in the first part of this paper so that the final picture will be a pleasing one with the various parts blending together into a harmonious whole. In addition, you should strive to select plant material which will provide interest throughout the year.

For the benefit of those who might want to use boxwood as the major plant group in their landscape composition, it might be well to point out some of the ways it can be used.

1. As major plants alone or in combination with other plant material in foundation plantings.
2. To separate, define, enclose, or screen areas.

3. To provide background for lesser compositions.
4. As an accent planting at a walk or driveway entrance.
5. To provide the overall pattern for the framework of a formal garden.
6. For framing vistas or plant composition.
7. To outline a terrace, parking area, flower border, or emphasize a walk.
8. For planter boxes or large containers.
9. As topiary pieces in lieu of sculpture.
10. To provide cover for sloping banks.

From the above, it can be seen that boxwoods can serve many functions in the landscape. In part, this is because there are so many varied forms such as prostrate, globe, half erect, weeping columnar, and pyramidal. In addition, this plant has a wide range



*Since boxwoods can be controlled in height fairly easily they are ideal plants to use in combination with other plant material to form a plant composition. In any foundation planting grouping, it is important to know in advance how tall and wide each plant mass should be for the best overall picture.*

in potential size and rate of growth. Low or tall forms and fast or slow growers are available. There are interesting variations in the size of foliage and texture characteristics. Boxwoods can be combined very nicely with other evergreens and broadleaf evergreens and if the basic principles of design are adhered to, the final results can be a highly pleasing landscape composition. However, if these fundamental design principles are ignored, the overall picture will not be satisfactory.

(Editor's Note — The Virginia Cooperative Extension Service has a publication entitled *Design of the Home Grounds*, written by the author of this article; Copies can be obtained by writing Professor Albert S. Beecher, Department of Horticulture, Virginia Polytechnic Institute, Blacksburg, Virginia 24061.

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## THE MAIL BOX

Montchanin, Delaware

The American Boxwood Society,  
Boyce, Virginia  
Dear Mrs. Whiting,

I was most interested in the article on *Buxus microphylla* var. *Koreana* by Dr. Lighty in the October Bulletin. I thought you might be interested to hear of my experience with Mr. Henry Hohman's Kingsville box.

Some years ago I purchased four good sized plants from Mr. Hohman. Through the years I have rooted cuttings. I took two of the plants, about one foot across, to our place in the northern Adirondacks. They have successfully lived through two winters. I consider this something of a feat as we always get —50° at some point during the winter. We had very little snow cover last winter but they came through beautifully.

Sincerely

Wilhelmina duP. Ross  
(Mrs. Donald P. Ross)

*In second letter Mrs. Ross gave some additional information:*

"The hardy box I purchased from Mr. Hohman in 1951 was called simply *Buxus microphylla Compacta* in my garden note book. It is rather small leaved and I would guess Korean. Perhaps I failed to tell you that my small box in the Adirondacks undoubtedly had a snow blanket over them. This makes a great difference at —50°. The plants are about a foot across but only 8" or so high and are on the north side of the house where they catch the snow.

With best wishes, sincerely

Wilhelmina duP. Ross  
(Mrs. Donald P. Ross)

## THE MAIL BOX

March 23, 1968

Mrs. Robert P. Whaling,  
993 Kenleigh Circle,  
Winston-Salem, North Carolina

Dear Mrs. Whaling,

A check for \$5.00 has been received by the American Boxwood Society from you as treasurer of the Westwood Garden Club. As you write in your forwarding letter:

"This check is sent in honor of Dr. Walter S. Flory, Jr., Babcock Professor of Botany, Wake Forest University".

On behalf of the American Boxwood Society I wish to thank you and the Westwood Garden Club for this generous gesture.

Yours sincerely,

Neill Phillips, *President*  
*American Boxwood Society*

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(Dr. Walter S. Flory, Jr. is an Honorary Life Member and one of the founders and charter members of the American Boxwood Society.)

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## NEW MEMBERS

*Added since January, 1968*

Agriculture Library, Citrus Research Center and Agricultural Experiment Station, University of California, Riverside, Calif. 92502.

Bailey, Dr. and Mrs. Louis P., Brookneal, Va. 24528.

Barnes, Mrs. John P., Stanford Hall, Box 12, Keswick, Virginia 22947.

Brill, Russell E., Virginia Arboreal Service, Scottsville, Virginia 24590.

Daniels, The Honorable and Mrs. John, Charlotte Court House, Virginia 23923.

Granger, Christopher I., 1901 Sherwood Hall Lane, Alexandria, Virginia 22306.

Linton, John H., c/o M. D. Reaney, Avenue, Maryland 20609.

Suter, Dr. Cary, 833 Arlington Circle, Richmond, Virginia 23229.

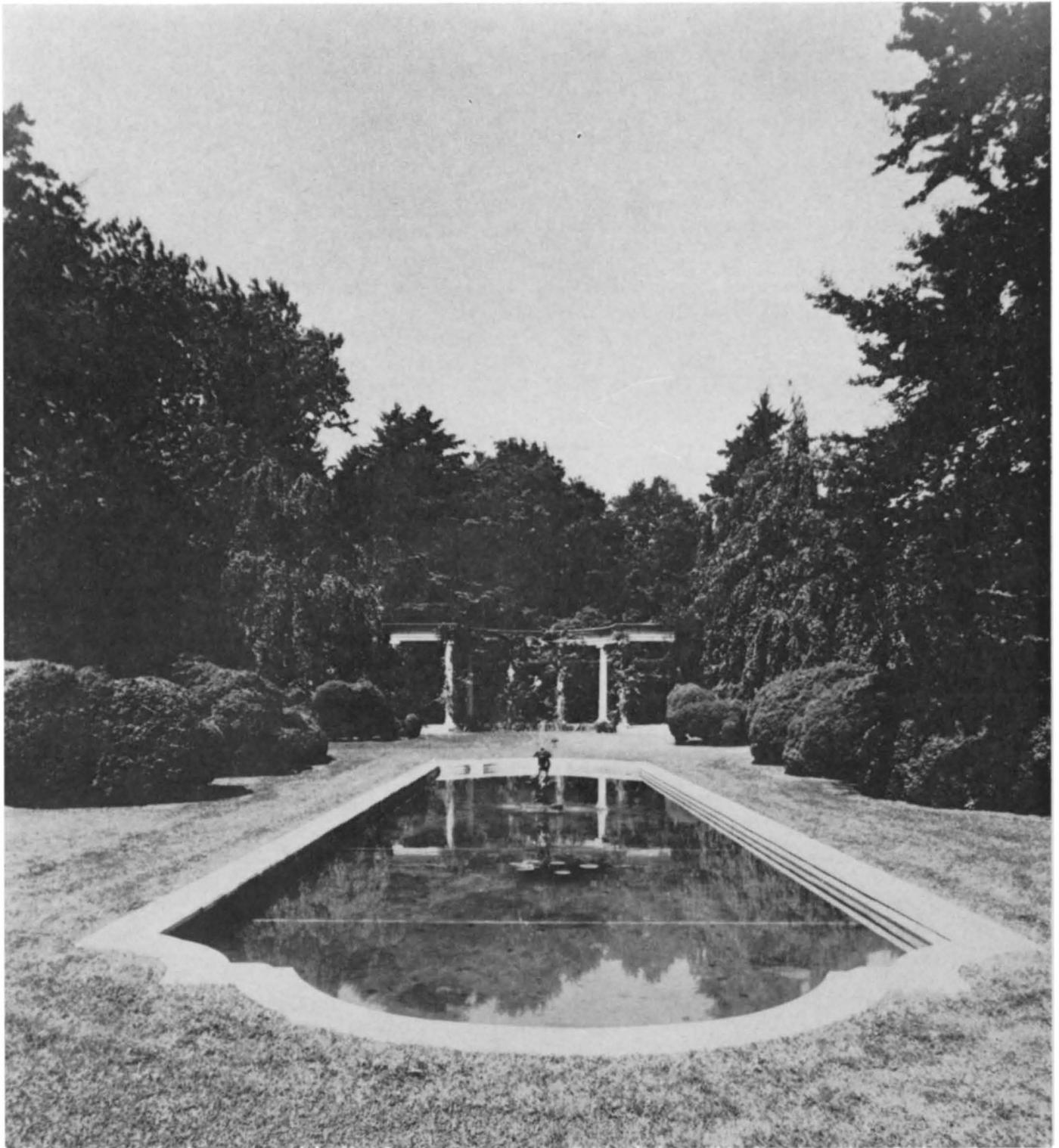
Weeks, Elie, Rochambeau Farm, Manakin-Sabot, Va. 23103.

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It is regretted that the name of Mrs. Stanley N. Brown, "Rockland," Leesburg, Virginia, was inadvertently omitted when preparing the list of Contributing Members for the January 1968 Bulletin.

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*Century-old boxwood was successfully moved from Virginia to Long Island more than thirty-five years ago, to edge and accent the beautifully-grouped trees whose reflections color the peaceful lily pool.*

# BOXWOOD THRIVES AT OLD WESTBURY GARDENS

BY JEROME A. EATON, DIRECTOR OF  
OLD WESTBURY GARDENS

Like an 18th century park around a stately Georgian mansion, Old Westbury Gardens offers the visitor magnificent views down avenues of linden and beech trees, as well as eight beautiful gardens. The former estate of the late John S. Phipps, sportsman and financier, it was made available to the public in 1959 by the John S. Phipps Foundation, to be maintained as a non-profit museum and botanical garden.

The spacious rooms of Westbury House are furnished as they were when the family lived there, with fine old English furniture, and paintings by Reynolds, Gainsborough and Raeburn.

The gardens show a variety of design and plants that gives visitors many ideas for their own home gardens. Unusually appealing is The Cottage Garden, where a little girl's cottage is surrounded with miniature gardens and a fairyland of pink and white flowering shrubs. The Italian Garden has over two acres of herbaceous borders with constantly changing seasonal bloom. The Temple of Love provides a charming view of the great lake, with the house in the distance. Spring masses the banks of the woodland walk with wild flowers, and in summer, water lilies and day lilies brighten the shaded paths.

The Boxwood Garden, of particular interest to ABS members, is approached by a broad flight of stairs leading from the terrace past banks of hybrid rhododendrons. The giant boxwood was already a hundred years old when it was brought from Virginia and planted around the lily pool.

*The above is adapted from the informational folder issued by Old Westbury Gardens. Mr. Jerome Eaton, Director, when asked for further information about the boxwood, wrote:*

"Our boxwood was purchased by Mr. John S. Phipps from a property about two miles from the station of the Southern Railroad in Brandy, Culpeper County, Virginia. The plants, twenty-one in all, were dug and each burlapped ball was secured to a wooden platform. They were shipped in mid-April before growth became too active. Two box cars were used and they finally arrived by rail at Westbury

the last week in April, 1931. They were taken the few miles by truck to Old Westbury Gardens where they were planted on the site which had already been prepared.

The soil is mildly acid and of medium texture. The site is next to a low-lying natural pond, and there is good drainage for the water supplied by the irrigation system.

A series of prefabricated protective structures are erected each December over the boxwood. The solid roofs keep the weight of the snow from breaking any branches, and the continuous snow fences and burlap wall, prevents burning by the sun or desiccation by the wind.

These plantings of boxwood are flanked by a rectangular lily pool and the area is enclosed on the west by a Yew hedge and a Grecian colonnade. The opposite end opens eastward to the pool and to Westbury House beyond.



*Looking toward the south side of Westbury House in the spring. The high clipped hedge is hemlock.*

*All photographs from Old Westbury Gardens.*

The plants are sprayed once or twice in mid-spring against the boxwood leaf miner. Annual feeding is done lightly with cottonseed meal. Six or seven years ago the loss of good color became evident and a nematode infestation was uncovered. Soil treatment began in cooperation with the Department of Ornamental Horticulture of Cornell University. Nemagon was the principal material used, and with continual care in watering and fertilization as well as insect control, all our boxwood have returned to good condition."

Old Westbury, Long Island, is about 22 miles from New York. The Gardens may be reached by the Long Island Expressway or the Grand Central-Northern State Parkway. The Long Island Railroad goes from New York to the town of Westbury in 45 minutes. Taxis meet all trains.

The house and gardens are open Wednesdays through Sundays, 10 A.M. to 5 P.M., from early May to late October, and on Decoration Day, July 4th and Labor Day.



*"Long Island's Flowering Wonderland"*

*Old Westbury Gardens in tulip time. View down the main path of the famous Italian Gardens, where a mass of flowers blooms from May to October, running through the seasons from tulips, pansies and forget-me-nots in early spring to chrysanthemums in the fall.*

# Boxwood Difficulties

LEAFLET NO. 57, Cooperative Extension Service, University of Georgia

Prepared by WILEY N. GARRETT, Head, Extension Plant Pathology Department, and GERALD E. SMITH, Extension Horticulturist, Cooperative Extension Service, University of Georgia College of Agriculture.

## A. General Decline

The term "general decline" is used to describe a condition in which (1) growth gradually becomes sparse, weak and spindly throughout the plant; (2) the older leaves prematurely drop; (3) the foliage develops a yellow or yellow-orange cast or color.

General decline may be due to a variety of factors which have reduced the vigor of the plant. The following points are important in preventing and controlling decline.

(1) *Climatic adaptation* — The American Boxwood (*Buxus sempervirens*) and the English Boxwood (*Buxus sempervirens suffruticosa*) are not well adapted to Georgia's Coastal Plain area, unless the plants are grown under almost ideal conditions. The farther south these boxwoods are grown, the more difficulties can be expected. In the Coastal Plain section, the Japanese Boxwood (*Buxus microphylla japonica*) is much better adapted than are the American and English varieties.

(2) *Location* — Boxwoods do best in a semi-shaded location. A "hot spot" where considerable heat is reflected from buildings or sidewalks is especially undesirable. In exposed locations boxwood foliage will "bronze" excessively during the winter, especially when the roots have been injured by nematodes. New growth will usually cover the bronze foliage in the spring if the plants are growing vigorously.

In hot, exposed areas where boxwoods do not thrive, the most satisfactory approach often is to substitute other kinds of shrubs more tolerant of the exposure. Many of the hollies can be used successfully in place of boxwoods. These include 'Rotundifolia', 'Convexa', and 'Helleri' (in the Japanese holly group). The 'Dwarf Burford', 'Rotunda', and 'Dwarf Yaupon' holly can also be used successfully.

(3) *Soil preparation and planting depth* — Boxwoods thrive in loose, friable soil high in organic matter. When planted in a heavy soil without proper preparation and organic matter, poor growth and leaf color may result due to inadequate soil aeration and drainage. Planting too deeply can definitely result in loss of vigor. Do not plant any deeper than the shrubs grew in the nursery. Be sure to firm the soil beneath the root ball before planting — otherwise the plant may sink to an undesirable depth when the soil later settles.

(4) *Watering and mulching* — Boxwoods in a declining condition should be watered very carefully during dry periods. Mulching with such materials

as pine straw helps conserve moisture.

(5) *Excessive water* — Boxwoods located near drainspouts of a building will often gradually decline due to root system deterioration. Channeling water out beyond the plant with plastic drainspout extensions should help this condition.

(6) *Fertilization* — Boxwoods in a condition of decline should be fertilized. However, no more fertilizer should be used than would normally be applied. Generally, two applications a year will be enough. Make an application just before growth begins in the spring and a second in June. Approximately  $\frac{1}{4}$  cup of a balanced fertilizer per foot of height should be adequate. If you want to apply cottonseed meal, mix half and half with a balanced fertilizer, such as 8-8-8, and apply the total amount at above recommended rates. Do not place fertilizer on the trunk of the plant. Instead, spread evenly on the soil surface underneath the foliage canopy. Water the fertilizer into the soil thoroughly.

(7) *Transplanting shock* — If boxwoods decline in vigor or die within two years after transplanting, it is possible that transplanting shock caused it. This often is caused by digging a root ball that is too small, improper handling, or failure to water sufficiently before the plant has become established.

(8) *Nematodes* — Several kinds of nematodes may attack boxwood. Of these, the root-knot nematode is the most damaging. Before planting a boxwood, examine the root system for knots and galls. Roots of established boxwoods that lack vigor and have unhealthy bronze- to orange-colored foliage should be carefully examined for knots and galls which indicate damage by root-knot nematodes. In addition, check for stunted roots which have a bunched and dark appearance. This typifies damage caused by other types of nematodes and root rots.

Nematodes may be controlled by drenching the soil around plant roots with *Nemagon*, *Fumazone*, or *VC-13*. To apply these materials properly, prepare a small ridge of soil around each plant 18 inches out from the trunk. Punch holes in the soil, using a spade or fork, to aerate the root zone in the area beneath each plant to be treated. After the area beneath the plant has been well prepared, add the recommended amount of nematocide to one gallon of water and drench the area. Apply additional water around each plant to make sure the chemical penetrates at least 12 inches deep around the root system and to prevent a too rapid escape of the nematocide from the soil. Treat when the soil temperature is 60-75° F.

## B. Branch and Twig Blight

The term "branch and twig blight" is used to describe the problem of twigs or entire branches dying when the remaining portion of the plant is healthy. Leaves may be shed prematurely, which will lead to death of twigs. In many cases, twigs or branches die suddenly, with the foliage turning a light straw color. The following should be considered when such a condition exists:

1. *Winter injury* — Winter injury is often characterized by death of entire branches, especially in the middle and top parts of the crown, and the occurrence of sunken areas in the bark of the trunk just above the ground line, or in the crotches and along the sides of the main branches. Examination of the sunken bark may show that it is brown throughout or contains brown streaks, and that in many places it has separated from the wood so that patches of considerable size can be easily stripped off. During the moist weather, fungus-fruiting bodies in the form of small, pinkish pustules appear on the surface of the injured bark or erupt through cracks that develop in the bark. Winter injury of this type usually occurs when a plant's growth is checked during the summer and then stimulated in the fall by improperly timed fertilizer applications, excessive watering, or rainy weather, thus causing the damage. In many cases, this second growth does not have time to harden off before freezing weather, thus causing the damage. In mild winters, plants that are properly dormant in the fall may break dormancy on warm days, especially if they are exposed to direct sunlight, as on the south side of buildings. The re-occurrence of freezing weather injures or kills the new tissue thus formed, and it may cause the bark to freeze and separate from the wood. Such damage may not become evident until late in the growing season when the plant becomes stressed because of insufficient moisture or fertilizer.

To prevent winter injury, cultural practices must conform as much as possible to the specifications previously given with regard to location, fertilization, watering, soil preparation, nematode control, etc.

2. *Phytophthora blight* — Symptoms of *Phytophthora* blight are very similar to those of winter injury. The first obvious symptoms of the disease are loss of luster and a simultaneous color change in the foliage from dark to light green. Finally, the leaf is bleached to a light straw color. One or more branches, or the whole plant, may develop these symptoms. The bark at the base of the affected branches dies and may be easily separated from the wood. On examination, the roots are usually dark colored and show evidence of advanced rotting.

*Phytophthora* blight can best be prevented and controlled by following good cultural practices which prevent winter injury and provide for healthy, vigorous plants. Infested portions of the plant should be pruned out as described under "Sanitation". When a boxwood is killed by *Phytophthora* blight, remove the dead plant and treat the soil with a general purpose soil fumigant, such as methyl bromide, before another plant is set in the area.

Take extreme caution to avoid setting plants too deeply or injuring them in transplanting. Such con-

ditions favor the infection and development of *Phytophthora*.

3. *Dog damage* — Male dogs can cause sudden dying of lower limbs of boxwood. Generally, several small lower limbs are affected on the front side of the plant. This damage does not cause entire large single limbs to die as they would from winter injury. Prune out affected twigs.

4. *Sanitation* — Before growth starts in the spring, remove and burn all twigs and leaves on the ground and those lodged in twig crotches. Leaves and twigs lodged within the plant provide an ideal environment for fungi which can cause cankers, dieback, and twig blights. Pruning out dead twigs and branches as soon as they are noticed will, in many cases, prevent further spread of twig blight. Large branches which are cankered should be removed to prevent the fungus from spreading into the crown, causing death of the entire plant.

Make pruning cuts three to four inches below any sign of the disease.

5. *Repair after pruning* — The removal of individual dead limbs may leave unsightly open areas in the plant. These "gaps" can be closed by pulling the limbs together on the inside with soft twine or clothes line cord. Do not use wire, this may injure the limb.

6. *Fungicide sprays* — Just after removing dead limbs and branches, apply a fungicide spray. Use either a fixed copper, such as *Triangle Brand Basic Copper Sulfate*; *Corona 53*; *Tribasic Copper Sulfate*; *Ortho Copper 53*; or ferbam, sold as *Fermate*, *Ortho Ferbam*, *Stauffer Ferbam*, and others. The same material should be used in additional sprays as follows:

1. as new leaves are breaking out of the buds
2. two weeks later
3. four weeks later

These four sprays, when applied with thorough coverage of leaves, twigs and branches, will help prevent infection by fungi associated with dieback, leafspot, and twig and leaf blights. If a problem is noted during the growing season, follow procedures recommended under "Sanitation", and apply one of the recommended fungicides. Additional fungicide sprays should be applied in accordance with recommendations above.

### ATTENTION!

#### *Pesticide Precautions*

1. Observe all restrictions and precautions on pesticide labels.
2. Store all pesticides behind locked doors in original containers with labels intact.
3. Use pesticides at correct dosage and interval to avoid excessive residues and injury to plants and animals.
4. Apply pesticides carefully to avoid drift.
5. Bury surplus pesticides and destroy used containers so that contamination of water, and other hazards, will not result. (See USDA Bulletin, "Safe Disposal of Empty Pesticide Containers and Surplus Pesticides," 1964.)

Brand names are mentioned for clarity only. No endorsement or discrimination is intended by the authors.

# Boxwood Gardens Old and New

By Albert Addison Lewis

From the book "Boxwood Gardens Old and New", published in 1924 by The William Byrd Press, Inc., Richmond, Va. Other excerpts from this book have been reprinted in *The Boxwood Bulletin* in January, April, July and October 1963, in January 1964, January 1965 and April 1966.

## Boxwood In The Gardens Of England

"MEN come to build stately sooner than to garden finely," wrote Lord Bacon in the days of Queen Elizabeth. This is certainly true of present day America where fine and splendid houses often stand starkly up looking crude and raw because no gentle garden, no softening shrub, no evergreen cluster is placed about their feet to give a setting, to blend them with Mother Earth, to make them look as though they belonged there.

There have always been gardens in England since the landing of the Romans, but the art of landscape developed more slowly than the art of architecture. Henry I had a garden chiefly as a covert for wild game. Henry II developed a large plot of ground into a Bear-garden, where the interest was not the beauty of Nature, but a brutal pleasure for King and Commons in seeing the bears baited by dogs on every holiday. These were the bloodthirsty early sportsmen who, Charles Lamb writes, exclaimed at sunrise: "Here's a fine day. Let us kill something!"

But art and civilization progress steadily though slowly and by the time of Queen Elizabeth, the Renaissance and prosperity and peace had turned England into a nation of gardeners. Even before this time Cardinal Wolsey had created the elaborate gardens at Hampton Court.

"My garden sweet enclosed with walles strong,  
Embanked with benches to sytt and take my rest,  
The Knots so enknotted it cannot be expresst,  
With arbors and alyes so pleasant and so dulce  
To pestilent ayers with flavors to repulse."

The enknotted Knots, the arbors, the alyes, were Box-bordered, and we know that the "flavors" to repulse the "pestilent ayers" were the fragrance of flowers and the pungent scent of Box. These are the sweet-smelling arbors and alleys where Henry VIII first flirted with the black-eyed Anne Boleyn, and where, years later, an infirm old man, he used to hobble in his last days.

But it was the example set by the good Queen Bess and her nobles, together with widespread in-

terest in beauty due to the Renaissance, which made all England a bower during its Golden Age, and it has stayed so ever since.

Lord Bacon published his *Essay on Gardening* which was the standard authority of the day. There were four general principles which he laid down for every garden, and because Boxwood was suitable for the carrying out of each principle it was universally used, until now no Englishman thinks of a garden without thinking of Boxwood.

The first principle was that the garden should be in general rectangular to harmonize with the shape of the Tudor house, while interest should be given by mazes, knots, shaped beds, etc., to correspond with such architectural details as groups of windows, clustered chimneys, ornamental gables and so on. The "forth rights," or sides of the garden, were usually formed of tall clipped hedges of tree Box or Yew, and the pattern of the flower beds was bordered with dwarf Box.

The second principle was that colors in the beds should be mixed and blended to produce "a mosaic of rich, indeterminate color," interesting and varying at all seasons. The dwarf Box borders were the substantial permanent note of dark shining green against which these color schemes gleamed more brightly by contrast.

The third principle was to produce a garden which would be beautiful in winter as in summer. The evergreen Box so cheerily fresh through the long, grey months of winter endeared itself to every English heart for this reason, and one who has seen a great English Box-hedge packed with snow, knows that gardens may be as lovely in December as they are in June.

The fourth principle was to produce a garden which would delight not only the sense of sight, but also the sense of smell. So they planted Boxwood whose aromatic bitter-sweetness refreshed the wanderers in the garden, and came fragrantly in at the open windows on sunny afternoons or in spring evenings after a rainfall.

The Italian influence was being felt at this time and many elaborate topiary effects were carved in the Boxhedges. One Elizabethan gardener advertised for sale "a politer sort of ornament for villas and gardens — to distinguish these places from the mere barbarous countries of gross nature."



In the late 17th century the fad for trees clipped in human or animal form was passing, replaced by the new "mathematical" mode of geometrical solids — cubes, spheres, obelisks and pyramids among them. Drawing by Felix Kelly, from *THE PAGEANT OF STUART ENGLAND*, by Elizabeth Burton. Used with the permission of the publishers, Charles Scribner's Sons, New York.

He offered to cut family portraits of men, women, or children in evergreen. "Any ladies that please may have their own effigies in myrtle or their husbands in Box." His catalogue of sculptures ready for transplanting includes:

"Adam and Eve in Box; Adam a little shattered by the fall of the tree of knowledge in a great storm: Eve and the Serpent very flourishing.

"St. George in Box: His arm scarce long enough, but will be in condition to stick the dragon by next April.

"A green dragon of the same, with a tail of ground-ivy for the present.

"A pair of giants, stunted, to be sold cheap.

"A topping Ben Jonson in Laurel.

"Divers eminent poets in bays, somewhat blighted, to be disposed of, a penny-worth.

"Noah's ark in Box, standing on the Mount."

This quaint catalogue shows to what lengths the enthusiasts for Topiary work had gone, and perhaps explains Bacon's violent indignation against them. Such things "be for children," he scornfully declared; "they be but toys."

Great was the argument which waged between its admirers and its enemies, probably because the enemies were disdainful dragons and animals in Box, while the defendants were speaking of Box-hedges with arches cut through, and of such less

grotesque sculpture as the sundials in Box which may still be seen at Oxford and Cambridge and in many Castle gardens, the finest being at Broughton and Warwick castles.

Lady Warwick says of her sundial:

"Never was such a perfect timekeeper as my sundial and the figures which record the hours are all cut out and trimmed in Box, and there again on its outer ring is a legend which reads in whatever way you please: *Les heures heureuses ne se content pas*. They were outlined for me, those words, in baby sprigs of Box by a friend who is no more, who loved my garden and was good to it."

Surely nothing that grows is more beautiful than a great, shaggy unclipped clump of Boxwood, but—

"Had I but money and plenty, money enough and to spare," as Browning says, I should want, too, in my garden a sundial in Box, because it goes back in tradition to the Elizabethans and to Pliny and the old Romans who carved Box "in a thousand Formes," and because such a beautiful evergreen marking of the hours would make Time seem only part of a Fragrant Eternity.

"The Queen is in the garden eating bread and honey," sings the old nursery rhyme, because every-

one in England lived in his garden, even the Queen. No wonder; for English gardens are lovelier even than their beautiful and mellow old castles, which were after all but man-made, while

“Only God can make a tree.”

In *Royal Palaces and Gardens* the author says of the English gentleman in his garden: “He is the genius of the place; he is in a full-bottomed wig and a wide-skirted coat of claret-coloured silk. By his side are two water spaniels, behind him at his heels, a pointer. He has a pleasant, open face and a measured walk, and as the lace falls back when he lifts a hand to take a pinch of snuff, I see it is a strong, capable hand.”

It was such Englishmen, capable, wholesome, and with a fine reverence for tradition who planted and tended Boxwood in their most beautiful of gardens from the early days to the present. It was such Englishmen who brought Boxwood across the seas to our bleak shores, and rooted it about our earliest American customs. And now Boxwood, with its wealth of association and tradition has become a part of the truly American garden, and grows immortally here as it has for centuries in England, “with a steadfast, watching repose.”

*The late Narcissus, and the winding trail  
Of bear's-foot, myrtles green, and ivy pale.  
— Dryden*

I lately took a particular friend of mine to my house in the country, not without some apprehension that it could afford little entertainment to a man of his polite taste, particularly in architecture and gardening, who had so long been conversant with all that is beautiful and great in either. But it was a pleasant surprise for me, to hear him often declare, he had found in my little retirement that beauty which he always thought wanting in the most celebrated seats, or, if you will, villas, of the nation. This he described to me in those verses, with which Martial begins one of his epigrams:

‘Our friend Faustinus’ country seat I’ve seen:  
No myrtles, plac’d in rows, and idly green,  
No widow’d plantain, nor clyp’d box-tree there,  
The useless soil unprofitably share;  
But simple nature’s hand, with nobler grace,  
Diffuses artless beauties o’er the place.’

There is certainly something in the amiable simplicity of unadorned nature that spreads over the mind a more noble sort of tranquillity, and loftier sensation of pleasure, than can be raised from the nicer scenes of art . . . . .

How contrary to this simplicity is the modern practice of gardening! We seem to make it our study to recede from nature, not only in the various tuncure of greens into the most regular and formal shapes, but even in monstrous attempt beyond the reach of the art itself. We run into sculpture, and are yet better pleased to have our trees in the most awkward figures of men and animals, than in the most regular of their own.

Here interwoven branches form a wall,  
And from the living fence green turrets rise;  
There ships of myrtle sail in seas of box;  
A green encampment yonder meets the eye,  
And loaded citrons bearing shields and spears.

I believe it is no wrong observation, that persons of genius, and those who are most capable of art, are always most fond of nature; as such are chiefly sensible, that all art consists in the imitation and study of nature. On the contrary, people of the common level of understanding are principally delighted with the little niceties and fantastical operations of art, and constantly think that finest which is least natural. A citizen is no sooner proprietor of a couple of yews, but he entertains thoughts of erecting them into giants, like those of Guildhall. I know an eminent cook, who beautified his country seat with a coronation dinner in greens; where you see the champion flourishing on horseback at one end of the table, and the queen in perpetual youth at the other.

For the benefit of all my loving countrymen of this curious taste, I shall here publish a catalogue of greens to be disposed of by an eminent town gardener, who has lately applied to me upon this head. He

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TO CORRECT A MISTAKE —

*Mr. Lewis’s knowledge of the history of boxwood was encyclopedic, but he must have taken the account of the “Elizabethan” gardener and his topiary advertisement from some out-of-context passage, without the original date and author. Mr. Lewis, and many others, have accordingly accepted as fact what was meant as satire.*

*This fictional topiarist was invented by Alexander Pope in the early 18th century to illustrate and ridicule the fantastic excesses of patterned parterres and clipped shapes which, in fact, were already going out of style. Pope was an early devotee of the Romantic movement in landscaping, with its admirable principles of spaciousness, openness and simplicity. He still clung to such “Gothick” fantasies as shell-lined grottoes and newly-built “ruins”; but these too were soon to disappear as the “natural landscape” school of garden design became predominant.*

*To set the record straight, Pope’s original essay is here reprinted. About a third is omitted, principally a long and uninspired translation of Homer’s description in the *Odyssey* of The Garden of Alcinous, which Pope considered a jewel of simplicity. It has nothing to do with box or other topiary. Our readers, we hope, will pardon the repetition of the list of topiary pieces, since Mr. Lewis, or the source he quoted, gave it only in part.*

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represents, that for the advancement of a politer sort of ornament in the villas and gardens adjacent to this great city, and in order to distinguish those places from the mere barbarous countries of gross nature, the world stands much in need of a virtuoso gardener who has a turn to sculpture, and is thereby capable of improving upon the ancients of his profession in the imagery of evergreens. My correspondent is arrived to such perfection, that he cuts family pieces of men, women, or children. Any ladies that please may have their own effigies in myrtle, or their husbands' in hornbeam. He is a puritan wag, and never fails when he shows his garden, to repeat that passage in the Psalms, 'Thy wife shall be as the fruitful vine, and thy children as olive branches round thy table.' I shall proceed to his catalogue, as he sent it for my recommendation.

'Adam and Eve in yew: Adam a little shattered by the fall of the tree of knowledge in the great storm: Eve and the serpent very flourishing.

The tower of Babel, not yet finished.

St. George in box; his arm scarce long enough, but will be in a condition to stick the dragon by next April.

A green dragon of the same, with a tail of ground-ivy for the present.

N.B. These two not to be sold separately.

Edward the Black Prince in cypress.

A laurestine bear in blossom, with a juniper hunter in berries.

A pair of giants, stunted, to be sold cheap.

A queen Elizabeth in phyllyrea, a little inclining to the green-sickness, but of full growth.

Another queen Elizabeth in myrtle, which was very forward, but miscarried by being too near a savine.

An old maid of honour in wormwood.

A topping Ben Jonson in laurel.

Divers eminent modern poets in bays, somewhat blighted, to be disposed of, a pennyworth.

A quickset hog, shot up into a porcupine, by its being forgot a week in rainy weather.

A lavender pig, with sage grawing in his belly.

Noah's Ark in holly, standing on the mount; the ribs a little damaged for want of water.

A pair of maiden heads in fir, in great forwardness.'

Alexander Pope.



*The Topiary Garden at Levens Hall, Kendal, Westmoreland, England. This extraordinary garden, planted about 1700, is said to be "the most perfect and extensive example surviving of the topiary style of about 1700". From ENGLISH COUNTRY HOUSES, 1953; with the permission of the publishers, Charles Scribner's Sons, New York, and Country Life Press, London, England.*

## WHODUNIT? WOODPECKERS!

Responses to Mrs. William Maiden's letter (printed in the January issue) concerning the mysterious damage to her boxwood, were unanimous in assigning the probable blame to the common American woodpecker, or Sapsucker. Some of the letters follow:

Dear Mrs. Maiden,

In reply to your letter in the January issue of the Boxwood Bulletin in regard to your damaged Boxwood, I think you will find this is caused by the Common American Woodpecker or Sapsucker, a small gray and white bird with gray speckled back and a red topknot.

In the summer of 1967 I had the same experience, with some large tree box in Prince William County, Virginia, and whereas I did not see the Woodpecker cutting the box I did however observe them doing the same to some Norway Maples and Weeping Willow.

I do not know if shooting them will be too drastic a measure for you, but this and the noise will soon discourage any that remain in the neighborhood.

Sincerely,  
James L. Cooke  
1714 N. Inglewood St.,  
Arlington, Va. 22205

Mr. David Barnes of the Abingdon office, Virginia Plant Pest Control, wrote to Mr. F. R. Freund, State Supervisor of Nursery Inspection in the Virginia Department of Agriculture and Commerce, and sent pictures of the injured boxwood. Mr. Freund wrote in reply:

Dear Mr. Barnes:

Thanks for the pictures of the damage to boxwood trunks.

\*Mr. Arnold, the bee inspector, says that it is the work of the sapsucker (one of the woodpeckers). He has seen the same thing on boxwood here in Richmond and got best results by wrapping the trunks with burlap. The injured area should be painted with tree paint. A few daubs of tree paint on other areas of the trunks may help to discourage the birds. Fine window screen might also be used on the trunks.

Sapsuckers will also work on leatherleaf viburnums — Dr. Phillips lost a large plant a year or two ago in Charlottesville.

I don't have any other suggestions.

Respectfully yours,  
F. R. Freund  
State Supervisor  
Nursery Inspection

Mr. Barnes, forwarding this letter to Mrs. Maiden, added this paragraph:

\* (This decision is supported by the fact that fresh debris or material was found on a new snow at the base of boxwood in which there were no tracks in new snow, thus supporting the bird theory and eliminating travelling animals.)



The damaged boxwood at Abingdon, Va. Photograph by David Barnes. The owner, Mrs. William Maiden, described the injuries as follows: "On the largest limbs — the stalks that come from the ground — are gouged or gnawed rings going right through the cambium and in some cases completely encircling the limb. They look as intentional as if a human had done it with a sharp file, and are often about an inch apart and completely and evenly parallel. They are about four or five feet up and never near the ground."

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When permission was requested for the use of his letter in the Bulletin, Mr. Freund added a further suggestion for prevention:

Dear Mrs. Whiting:

You may use my letter to David Barnes concerning the boxwood damage by sapsuckers. I, of course, cannot prove this. There is a possibility that the sapsucker was confused with the hairy or the downy woodpecker.

There is a bird repellent for buildings and trees called Polybutene (4-The-Birds, Flyaway, and other trade names). This material is apparently applied with a caulking gun along roosting places and is recommended by the Extension Service at Virginia Polytechnic Institute. This probably is mainly for repelling pigeons and starlings, The Extension service may be able to give you further information on this product.

Respectfully yours,  
F. R. Freund,  
State Supervisor  
Nursery Inspection

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Another response was a telephone call to Mrs. Maiden from Professor A. G. Smith of Blacksburg, Va., an Honorary Life Member of ABS, author of "The Boxwood at Stratford Hall", and a boxwood expert. Professor Smith said the damage was caused by sapsuckers, and that they had had the same trouble at Stratford. He said that sapsuckers would also damage holly trees and other evergreens, and that February and March were the worst months.

# INFORMATION

## DUES AND SUBSCRIPTIONS

Regular membership dues of The American Boxwood Society are \$3.00 a year. There has been some misunderstanding of the statement that \$2.00 of this are for a subscription to the Boxwood Bulletin. It should instead be understood that the Society allots 2/3 of the money received from dues to the publication expenses of the Boxwood Bulletin.

Non-member subscriptions are for groups and institutions such as botanic gardens, libraries, etc. These are \$5.00 a year, and run by the calendar year.

The Boxwood Society year runs from one Annual Meeting to the next; from May of one year to May of the next year. Those joining the Society at other times are sent all the Boxwood Bulletin issues for the current Society year, beginning with the July number. Their dues are then again due and payable

in the following May. This was voted by the Society to lighten as far as possible the heavy work load of our busy Secretary-Treasurer, who, like all other officers of the Society, is an unpaid volunteer.

Single numbers of the Bulletin are \$1.00, plus 5¢ postage, each. Orders of five or more copies are sent postpaid. At the present time any or all Bulletins are available, back to Vol. 1, No. 1. (Vol. 1 consists of three issues only, there was no Vol. 1, No. 4.)

Besides regular membership dues at \$3.00 per year, there are other classes of membership available: Contributing, \$10.00; Sustaining, \$25.00; Life, \$100.00; and Patron, \$500.00.

write to

Mrs. Andrew C. Kirby, Secretary-Treasurer,  
The American Boxwood Society  
Box 85, Boyce, Va. 22620

## HOW TO REACH MORVEN PARK

Morven Park is at Leesburg, Loudoun County, Virginia, about 22 miles from Routh 495 (Washington Beltway) Exit 10. As shown on the accompanying map, drawn by Mr. Charles Otey, Route 7 goes through Leesburg on Market St. Coming from the east, turn right at the Courthouse corner at the intersection of Market and King Sts., then left on North St. and out the Old Waterford Road.

From the west, drivers may take a short cut where Route 7 forks coming into town. Stay on the left-hand fork and immediately turn left onto Morven Park Road to the Old Waterford Road (turn left).

If it is more convenient to leave the Washington area by Route 50, turn right at Gilbert's Corner (traffic light) on to Route 15, go north 11 miles to Leesburg. You will be on King St., turn left onto North St.

Coming from the north on Route 15, turn right onto North St. from King St.

At Morven Park, you will be directed to the spacious parking lots. Shuttle bus service will take you to the mansion.

