

A large, ornate garden with a central stone statue, a trellis structure, and various flowers. The scene is set in a lush, green landscape with rolling hills in the background. The statue is a large, dark stone sculpture of a figure, possibly a woman, holding a large object. The garden is filled with various flowers, including purple and pink blooms. A trellis structure with a lattice design is visible in the background. The overall atmosphere is peaceful and beautiful.

Women Garden Designers

from 1900 to the present

Kristina Taylor

© 2014 Antique Collectors' Club
World copyright reserved

ISBN: ???????

The right of Kristina Taylor to be identified as author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

The author and publisher gratefully acknowledge the permission granted to reproduce the copyright material in this book. Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher apologises for any errors or omissions in the text and would be grateful if notified of any corrections that should be incorporated in future reprints or editions of this book.

Frontispiece: The Coach House, Bettiscombe, Penelope Hobhouse's own home in the Dorset Hills in which she showed off her superior horticultural skills by creating a superb gravel garden in heavy clay soil. © Andrew Lawson

Title page: Topher Delaney restored the woodland garden for this modernist house, in the hills to the east of San Francisco, California, defining bold simple lines with steel panels to draw one into the surrounding native forest. © Andrea Jones

Printed in ???
for the Antique Collectors' Club Ltd., Woodbridge, Suffolk, England

CONTENTS

Acknowledgements	6
introduction	9
1 GERTRUDE JEKYLL (ENGLISH)	14
2 BEATRIX FARRAND (AMERICAN)	24
3 NORAH LINDSAY (ENGLISH)	34
4 MARIAN COFFIN (AMERICAN)	44
5 FLORENCE YOCH (AMERICAN)	54
6 VITA SACKVILLE-WEST (ENGLISH)	64
7 EDNA WALLING (AUSTRALIAN)	74
8 BRENDA COLVIN (ENGLISH)	84
9 NANCY LANCASTER (AMERICAN)	94
10 HERTA HAMMERBACHER (GERMAN)	104
11 SYLVIA CROWE (ENGLISH)	114
12 MARIA PARPAGLIOLO SHEPHARD (ITALIAN)	120
13 JOANE PIM (SOUTH AFRICAN)	126
14 MIEN RUYS (DUTCH)	132
15 ULLA BODORFF (SWEDISH)	140
16 ROSEMARY VEREY (ENGLISH)	148
17 CORNELIA HAHN OBERLANDER (CANADIAN)	156
18 BETH CHATTO (ENGLISH)	162
19 ROSMARIE WEISSE (GERMAN)	170
20 PENELOPE HOBHOUSE (ENGLISH)	178
21 NIKI DE SAINT PHALLE (FRENCH)	186
22 ISABELLE GREENE (AMERICAN)	192
23 ARABELLA LENNOX-BOYD (ITALIAN)	198
24 NANCY GOSLEE POWER (AMERICAN)	204
25 TOPHER DELANEY (AMERICAN)	210
26 ISABEL DUPRAT (BRAZILIAN)	216
27 PETRA BLAISSE (DUTCH)	224
26 MONICA GORA (SWEDISH)	230
29 HARUKO SEKI (JAPANESE)	238
30 JINNY BLOM (ENGLISH)	244
31 TERESA MOLLER (CHILEAN)	250
Bibliography	260
Designers' Websites	262



GERTRUDE JEKYL
(1843–1932)



NORAH LINDSAY
(1873–1948)



Herta designed the sunken garden beside Karl Foerster's house in 1937; this image from 2008 represents the style she was developing.
© Kristina Taylor





Joane worked tirelessly to promote professionalism, becoming the first landscape architect in South Africa and founded with others the Institute of Landscape Architects in 1963. She lectured at international conferences and frequently at home, was instrumental in setting up the first university course in landscape architecture in Pretoria and published *Beauty is Necessary* in 1971. However, Joane's enduring legacy is that she pioneered the use of indigenous plants seen at their best on the *kopje* at Brenthurst: the Namqualand flora next to the house; aloes, proteas, heaths and trees on the wilderness hill with their successive flowerings, changing colours and shapes. The success of Joane's work at Brenthurst promoted native planting and continues to encourage others to emulate her style. One of her final projects for the modernist British High Commission residence in Pretoria captures, in small scale, many of her principles on its sloping site.

The sculptural trunk of the jacaranda tree is in harmony with the beautiful steps and walling, built by Joane's two trusted masons, at the High Commission garden in Pretoria. By using local stone, built structures were able to harmonise with the surrounding landscapes. © Kristina Taylor



Brenthurst was already mature in 1959 when Joane began by planting a dramatic curved avenue of London plane along the drive, similar to Edna Walling's at Cruden Farm (see chapter 7). The clever changes she made were always practical yet aesthetic: an arched bridge, covered with creepers to take the lawnmowers over from one side to the other; a system of gently graded little stone paths on the side of the *kopje* (small hill) allowing one to reach the top effortlessly and experience the glorious view; the rose garden with a spiral pathway like a labyrinth planted to allow a view of all the flowers; slices of drill cores made into beautiful patterns on the paths.

Above: The stately lower entrance drive through the Brenthurst estate. London plane avenues appeared frequently in Joane's landscaping schemes. © Kristina Taylor

Left: A detail of one of the paths in Brenthurst that was created using discarded cores, thereby personalising the family connection to the mines. © Kristina Taylor





seem larger. The iconic laburnum and wisteria tunnel was under-planted with box balls, bulbs and hostas with a pebbled path laid by David. A grass path ran from the temple to a frog fountain with large herbaceous beds on each side, one inspired by Jekyll.

Most of all Rosemary experimented with plant and flowering combinations learning how to give interest all year round. This involved a high level of intervention to produce a continual and layered effect. She systematically noted how plants behaved together and pushed to the limits the variety and number of plants within a small space, adding potted plants to spaces in a border in June to give interest later on.

Rosemary also learnt from old garden traditions which she read about in her collection of historic garden books. A mulberry tree was planted because when it flowered she knew it would be safe to put out tender plants, advice drawn from John Evelyn in the 17th century. Inspiration came for her own knot garden from *La Maison Rustique*, translated by Gervase Markham in 1616, with interlocking heraldic shields in different coloured box hedging and wall germander intertwined. Beside it was the true-lovers' knot from Stephen Blake's book of 1664. These patterns would often be repeated in her garden designs.

Books made Rosemary aware of the importance of patterns and after a visit to Villandry, France, in 1975 she was determined to make her vegetable patch decorative. It was designed geometrically with both beauty and practicality in mind. Paths laid with old bricks defined its shape. Runner beans were grown on arches over the path for ease of picking; the gooseberry bushes were 3 ft (0.9 m) high standards, while apple trees were goblet pruned. Coloured leaves and stems



Above: In the frost the structural box planting on the parterre at Barnsley gives immediate winter interest for those viewing the garden from inside the house. © Andrew Lawson

Opposite page: Though not an original concept, this iconic laburnum and wisteria tunnel at Barnsley has been copied frequently.





The High Priestess in the Tarot Garden represents intuitive feminine power. Though now divorced from Tinguely, Niki asked him to incorporate his Wheel of Fortune into the fountain with water cascading from above. © Kristina Taylor

The giant tarot figures, placed carefully within the grove, were constructed from metal frames covered in wire mesh and sprayed with cement onto which glass, mosaic, mirrors and ceramics manufactured in France were attached. As a result of the complexity of design, the construction of the figures took the teams of collaborators and artists, including Tinguely and the postman Ugo, from 1979 until the garden's completion and opening in 1996. The project was financed by sales of Niki's perfume with distinctive blue and gold bottles and packaging with a logo of entwined serpents and art multiples. The process, fuelled by her determination and faith, was difficult and beset with continual problems. She described the dragons, sorcerers, magicians and the Angel of Temperance which she encountered on the way in her book *The Tarot Garden*, published in 1999. Finally Mario Botta built a tall wall, from local stone, with a spherical entrance gateway to define the garden's boundary; Niki describes this as symbolising the protective qualities that a dragon has over treasure in fairy tales.

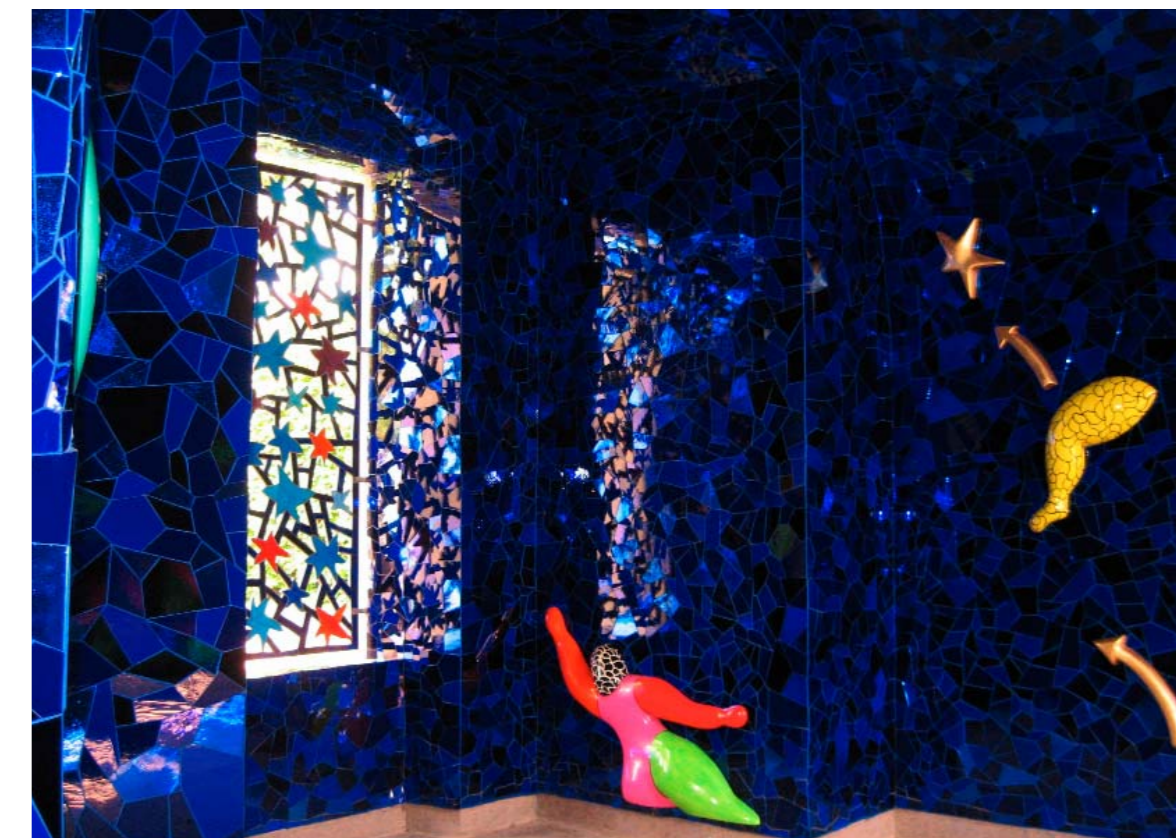
Amongst many International commissions she received, that of the Stravinsky fountain outside the Pompidou Centre in Paris in 1982, a collaboration with Tinguely, is one of her most loved and renowned, particularly because she was born in France. Inspired by the music of Igor Stravinsky, the dark metal works by Tinguely and bright multicoloured pieces by Saint Phalle move around the shallow pool captivating both adults and children.



Niki's last major work, the grotto at Herrenhäuser garten, Hanover, representing the life of man and woman, opened in March 2003 after she had died. The three-roomed building had long since lost its original shell, crystals and mineral decoration, and was used as a garden store until 2001 when Niki began implementing her designs. Her glorious re-interpretation using glass mosaics, mirrors and fibreglass Nanas is as dramatic and exciting to the senses as its historical version would have been in the 17th century. Classical scholars, though, might balk at the colourful exuberance of the Venus Nana. The central octagonal hall, representing Spirituality, its pillars ornamented with spiralling designs, leads to the Mirror room themed for Day. Here light bounces and glitters off the surfaces onto forty figures, from windows which have grills adorned with complementary decorative insets. In the other direction is the Blue room representing Night and the Cosmos, twinkling stars, planets and the zodiac wrapping one in a calm wonderment. It was constructed using fibreglass mouldings of the walls which were taken to France for manufacture, in sections, to be fitted back into the rooms. The city of Hanover made Niki an honorary citizen in 2000 and she donated 300 early works to their Sprengel Museum in appreciation.

Hanoverian citizens love Niki's work, which is particularly identified with this city in Germany and its regeneration after WWII. © Kristina Taylor

The mirrored interiors of the grotto in the Herrenhäuser garten are similar to those in the Empress at the Tarot garden, reflecting the natural light that is captured through small windows. © Kristina Taylor



NANCY GOSLEE POWER (1942–)



Ellen Goslee's interest in good design and gardening was elemental to her daughter Nancy's practical and artistic development. In 1948 the Goslees commissioned a light, airy modernist house in Delaware, eastern USA. Being part of this process profoundly affected Nancy's career. She roamed freely outdoors tending her own garden from the age of seven, quickly learning the wisdom of using reliable plants during hot summers with limited irrigation. Ellen and Nancy were both curious, reading flower catalogues together, discussing where plants originated. Whilst Ellen was obsessed with chemical-led gardening, Nancy's horizons were broadened by watching her grandmother Owen's traditional approach and large kitchen garden nearby – a source of delicious organic produce.

Nancy was educated at boarding school and Garland College, Boston, before travelling to Florence in Italy in 1962 to study painting, history of art and architecture for two years. This experience shaped her taste, giving her a classic grounding which ran throughout her work. However, it was the passionate and exuberant nature of southern Italy and its people which awakened her creative calling. Combining her modernist upbringing with her classical training, she moved to New York to work in interior design, building a successful client base through her innate flare.

With her English husband Derek Power, she moved to Santa Monica, California, in 1978 working for lifestyle magazines and becoming the west-coast editor of *House Beautiful*. Work was part-time, enabling her to experiment with her own garden. She took weekly horticulture classes with the elderly Philip Chandler, in 1979, walking local neighbourhoods to learn about micro-climates in Los Angeles, where sea fog, down draught from the hills and variable rainfall will affect localities. Chandler's plant list and pragmatic approach gave Nancy confidence to reject plants which might fail, particularly fashionable material.

Always happier outdoors, she realised she could adapt her interior design skills for Californian living, particularly garden spaces, coordinating inside with outside. Nancy loves pots, particularly those filled with South African and Canary Island flowers. Spurred on by compliments for those in her own garden, she began helping friends to create similar effects. She started working with Tom Cox, an architectural designer, but realised that it was easier to run her own business, hiring young designers. In 1980, after struggling for years to find a satisfying and productive balance within her life and work, she formalised the garden design process into her studio Nancy Goslee Power & Associates.

One early client, architect Frank Gehry, annoyed by photographers invading the privacy of his quirky, revolutionary home, wanted to screen his front garden. Nancy chose yucca, bronze phormium, rosemary, winter flowering aloes, *Strelitzias* and agaves, strong architectural plants she had observed thriving in neglected local gardens. Designing on site, these 'workhorse' plants were placed in a long raised bed, parallel to



The Gehry garden complementing the funky house in suburban Santa Monica, California.
© Marcia Lee

Portrait of Nancy Goslee Power. © Carolyn Bennett



Existing vegetation was also removed from the garden, *In the Line of Fire*, 2007, to celebrate the pure form of a *Magnolia grandiflora*, paen to nature burning bright, the source of flame, the source of energy of growth mysterious and mutable. The sloping ground is tempered by steel risers whilst the courtyard of walls and neighbouring plants shelter the garden's intimacy. Passing time is explored with shadows and light playing on surfaces with the circling sun. This continues in the dark as flames emerge through the grey granite ground with a long, blue neon light on the east wall extending the perspective. Sometimes a sculpture *Big Sur*, in barcode 39, a memory for the clients, becomes focus on the west wall.

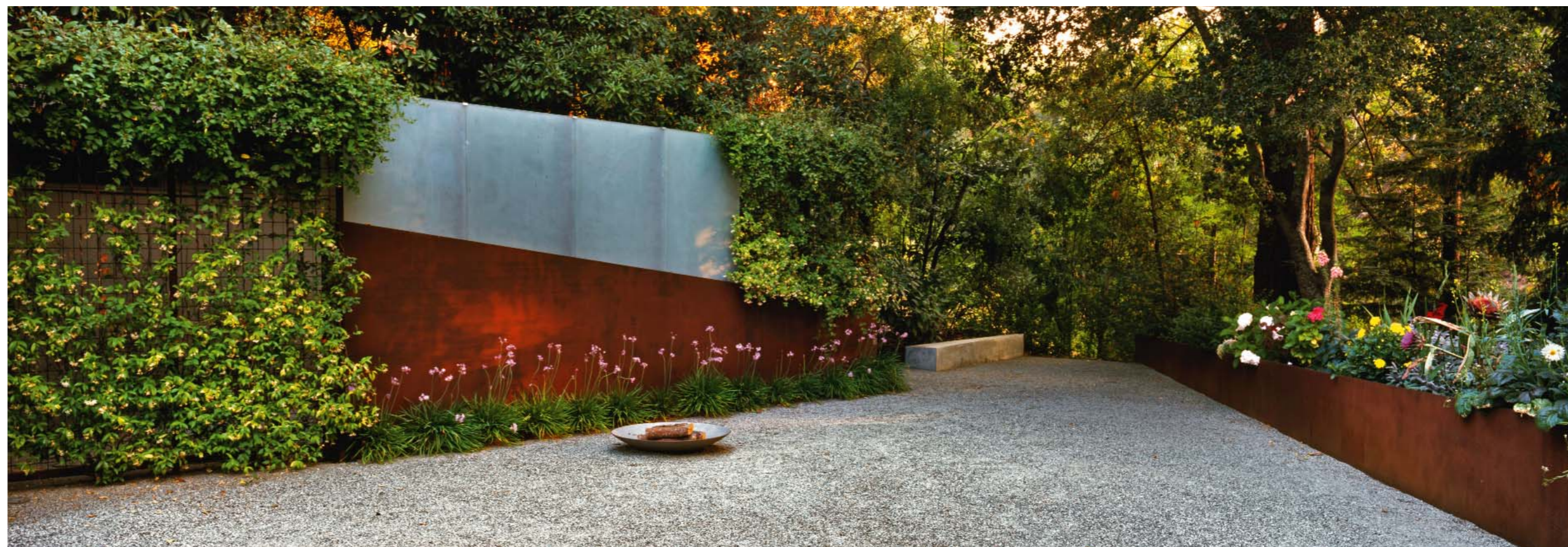
Delaney as a successful conceptual artist continues to perform in landscape with her unyielding energy.

Facing page: Most of the garden's plants were removed to celebrate its dominant tree for 'In the Line of Fire', alluding to the presence of absence.
© Topher Delaney

Above: Caption please

Below: Here, at the Wyro garden in California, the *genus loci* in a modernist artist's garden from 1949 has been recaptured.
© Topher Delaney

Recalling architect Luis Barragán, who strived for the sanctity of the *genus-loci*, Delaney embarked on recapturing the spirit of the Wyro property, in 2005, within its setting. The original vision of artist Barbara Seigrist's modernist house, built in 1949, was overwhelmed with later planting and structural layers. In order to celebrate the architecture's simplicity, Topher cleared away the unnecessary and realigned the front entrance. Pebbled aggregate was reused for steps and walling. Short, angled steel walls were placed to draw the eye into the Californian forest. Shade-loving Irish moss in strong verdant stripes was planted between new smooth concrete paving. External spaces were visually and practically expanded for outdoor play in the cool of Seigrist's purple beech plantings. As at the Narducci house, attention to an inside out connection completes the harmony of its modernist setting.





The design, created from a bare site, works firstly as a year-round flowering forest where employees can relax, be at one with nature and learn about native flora in the lush, scented plantings around seating areas (the plants are identified by labels). Paths mirroring the building lines wind through the gardens with streams and channels, their sounds playfully varied. Half the garden lies over a giant concrete plate covering the car park with a soil depth of 1.5 m (5 ft), where Isabel successfully established 9 m (30 ft) trees and palms, their roots growing horizontally, salvaged from other sites. The garden can be viewed from the roof as a painting inspired by Burle Marx with sinuous shaped beds and pools, reflecting the mood and colours of the sky. The design also works almost as a sculpture with a formal sheet of black water (originally displaying an artwork by Ismael Nery) next to building's end forming a dramatic back-drop to the auditorium. The pond is fed at right angles from one side of the building by a wide cascade of water over black granite and from the other by smaller sheets of silvery water. The building, gardens and pools are linked by a covered walkway, its pale roof cantilevered from large, black granite-clad posts along its length.

Isabel also integrated the adjacent Hyatt hotel so that it visually 'borrows' the bank's garden. Jacarandas were planted along the street at the building's entrance whilst on other boundaries in deep ground soil, the native endangered *Esenbeckia leiocarpa* and *Caesalpinia echinata* with glorious yellow spring flowers, now 15 m



Facing page: The prize-winning garden for the former Bank of Boston in Sao Paulo, inspired by Roberto Burle Marx, one of Isabel's mentors. © Tuca Reines

Above and below: Employees can sit and enjoy the architectural qualities of native flora, which are botanically labelled, in the garden during their breaks.

