

**THE DU PONT FAMILY LEGACY OF HORTICULTURE IN THE BRANDYWINE
VALLEY**

by

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ABSTRACT

The name du Pont is closely associated with fine gardens and gardening expertise, especially to those horticulturists living in the Brandywine Valley of southeastern Pennsylvania and northern Delaware. Not only have family members been creating gardens in the area for almost two hundred years, they have endowed several institutions with their ideals and finances so that this legacy can continue. This work investigates what some family members feel about the legacy of horticulture which is identifiable to those looking from outside the family. The research consisted of conducting interviews with family members and with various people in the field of public horticulture, reviewing past histories of the family, and documenting family member's horticultural achievements. It discusses some of the early history and philosophy of the family, tying in ideas brought from France with the family's ongoing interest in the art of gardening. Further, the accomplishments, such as awards and service to the field of public horticulture of some of the more notable members, are detailed. While the days of expansive garden building on the part of the du Ponts may be finished, the legacy of horticulture will continue to build upon the foundations already in place and, more importantly, through family members offering their insight and expertise to public horticulture in the Brandywine Valley.

Chapter 1

INTRODUCTION

The Brandywine Valley of southeastern Pennsylvania and northern Delaware is an area rich in history, much of it intertwined with the du Pont family. The significance of the du Ponts in industrial history has long been recognized and documented; however, this is not the only influence the family exerted on the area. There are many du Pont family gardens along the banks of the Brandywine River, and they extend outward into the area loosely referred to as the Brandywine Valley. While several of these gardens have achieved national and international renown, it is not as widely recognized that there has been a family tradition or legacy of involvement with horticulture stretching back to France and the philosophies of Pierre Samuel du Pont de Nemours (1739-1817) and his sons Victor (1767-1827) and Eleuthère Irénée (1771-1834).

The question of why people with the name du Pont should be notable in any sense, let alone in a horticultural sense, has been discussed by Nathaniel Burt in his book *First Families: The Making of an American Aristocracy*. Burt's definition of Family, as opposed to family in the everyday sense, sheds some light on why the du Pont legacy persists.

Those families that have persisted in power and influence and reputation are those in which this process of reacquisition has been most successful. It is not just heredity, it is hereditary *merit*...of one sort or another, exhibited steadily in succession, or popping up irregularly that has kept the names green.

The characteristic American man of family belongs essentially then to an hereditary meritocracy, not an hereditary aristocracy; the spectacle of succession of persons who by their own efforts and through their own gifts...keep the family name burnished.

How or why this happens is of course mysterious. Only a great expert or a rash fool would dare to come up with a pat answer. Genes? Training? Conscious tradition? The rise in fortunes of a whole particular class or region? A fortune kept intact? Fate? These all surely have an enormous influence on such family tenure. But otherwise a mystery.¹

Burt then goes on to describe how he sees the beginnings or definitions of those he considers First Families.

What exactly, then, is a Family, and how does it begin? The American family, always comprised of just private citizens, cannot be confused with the official titled aristocracy of Europe, which is either government itself, or an arm of government...Families have the stigmata that distinguish special Family from ordinary family. These are, as a rule: (1) conspicuous family founders, (2) excellent marriages with other families, (3) conspicuous descendants, in more than one generation, (4) conspicuous identification of long standing with one special locality, and above all, (5) the ability to keep going, keep up.²

Looking at the du Pont family in light of those parameters one sees the

¹ Nathaniel Burt. *First Families: The Making of an American Aristocracy*. (Boston, 1970) p.6.

² *Ibid.* p.7.

conspicuous family founders in both Pierre Samuel du Pont de Nemours and Eleuthère Irénée. The conspicuous descendants are Admiral Samuel Francis du Pont (1803-1865), Colonel Henry Algernon du Pont (1838-1926), Pierre Samuel du Pont (1870-1954), Henry Francis du Pont (1880-1969), T. Coleman du Pont(1863-1930), and Alfred I. du Pont(1864-1935). Certainly the identification of the du Pont family with the Brandywine Valley is well established in the minds of the local populous.

In the late eighteenth century the du Ponts planned to leave France for a fresh start with a new business, Du Pont de Nemours Père Fils et Cie. Among the planned ventures was a community, "Pontiana" which would be a "Rural Society"³ that is, one whose inhabitants would need to live off the land and develop the resources surrounding the community. To this end Eleuthère Irénée studied botany before leaving France. Even though this "Rural Society" never came to pass, the love of land, plants, and gardens stayed with the du Ponts and greatly influenced the family's actions for generations to come. It is this horticultural legacy that will be discussed.

Some people clearly saw the connection of the du Pont family to horticulture. One of those was English author Marion Cran who wrote in her book *Gardens of America*, as cited by Maureen Quimby,

However right or wrong I may be in that fleeting impression of Delaware, I am free to declare that I saw a great many beautiful

³ Norman Wilkinson, *E. I. du Pont, Botaniste*, (Charlottesville, VA, 1972), p.2.

du Pont gardens there and to utter the belief that no one family in America has done more for horticulture.⁴

The devotion to gardens and the art of making gardens may just be a phenomenon of time and money, or there may be an underlying commitment to some family-held ideals that ties the du Ponts to horticulture and the Brandywine Valley. This commitment may not be the same intensity or style today as it was in the past, but this would not negate the presence of a legacy of horticulture.

In 1978 it was reported that the family consisted of 1,599 descendants of Pierre Samuel du Pont de Nemours.⁵ Observation of the family at that time indicated that members tended to be quite independent of each other, without the clan feeling of some other large families. It would be quite unreasonable to assume that all, or even most, of these descendants have the same attachment to horticulture as did their forefathers. Still, those who continue to live near the Brandywine River seem as much in tune with plants and gardens as those who preceded them. How much and in what ways the current generations regard this legacy will be investigated. This legacy can be further delineated into several phases. The first phase corresponds with the first hundred years, and is epitomized by plant exploration, exchange, identification, and a focus on one's own individual garden. The second phase is much shorter and more spectacular, and involves the building of the great horticultural showplaces. The third phase gradually evolved

⁴ M. Quimby, *Brandywine Valley Estates: Two Centuries of Garden Tradition*, p.1.

⁵ John Gates, *The du Pont Family*, (Garden City, NY, 1979), p.9.

from the second and is characterized by more emphasis on serving the horticultural community than by creating private gardens.

The research is based on the writings of others about the various members of the du Pont family. One writer in particular is Maureen Quimby who has written an unpublished work, *Brandywine Valley Estates: Two Centuries of Garden Tradition*. Quimby's essay is concerned with accurate descriptions of the gardens and houses themselves and places less emphasis on the people who created them. This work (*The Du Pont Family Legacy of Horticulture in the Brandywine Valley*) is concerned with the family members and their horticultural achievements and contributions.

Research is also based on other written histories of the family, on personal and written interviews with a number of du Pont family members and associates, and on documentation of the many varied organizations and institutions supported by the family. This documentation is as follows: documentation of du Pont family members in area organizations can be found in Appendix A: du Pont Family Members Active in Local Horticultural Organizations on page 61. Further involvement in horticulture is evidenced by participation in area flower shows; a list of all awards won by members of the family at the Philadelphia Flower Show can be found in Appendix B: Philadelphia Flower Show Exhibitors and Awards on page 63. Appendix C: Timeline of Some du Pont Family Horticultural Achievements on page 74 shows the continuity of a selection of du Pont horticultural achievements in the Brandywine Valley from 1802 to

1992. A list of people who were either interviewed personally by the author or answered written questionnaires can be found on page 77 in Appendix D: Complete List of Interviews Conducted. Members of the du Pont family have been very cooperative in this research, as have many professional staff and volunteers in the horticultural organizations of the Brandywine Valley.

Chapter 2

EARLY HISTORY

The French Revolution was over, but the country was still in turmoil and the family du Pont de Nemours was preparing to leave France. Elizabeth Fox-Genovese explains one of the reasons in the following passage from her translation of the autobiography of Pierre Samuel du Pont de Nemours.

In a general way, Du Pont, like many of his peers, experienced that terror of history which resulted from the systematic questioning of established authorities, that spirit of criticism of revealed truths and established institutions which characterized the Enlightenment. Far more immediately, he experienced the terror of history that resulted from the Revolution. If its early phases had seemed to promise the realization of reforms of which he had so longed worked and even new opportunities for his own career, by August 1792 it appeared more dangerous. The threat of violence hung like a guillotine...this terror assumed the concrete form of mobs who were rampaging in the streets, overturning the citadels of legitimate authority, killing his friends, and seeking to kill him.¹

Pierre Samuel du Pont de Nemours (1739-1817) with his second wife and his sons Victor (1767-1827) and Eleuthère Irénée (1771-1834) and their families planned to build a new

¹ Elizabeth Fox-Genovese, *The Autobiography of Du Pont de Nemours*, (Wilmington, DE, 1984) p.45.

life in the western regions of Colonial America, which at that time meant Kentucky or Virginia. One of their proposed businesses was a "Rural Society" they would call "Pontiana," a utopia based on free trade of agriculture. The elder du Pont believed in the physiocratic principles set down by Quesnay and others that there was a "unique productivity of agriculture and the special value of the rural, as opposed to the urban sector."² Physiocrats further argued that to realize the potential wealth of agriculture, one must have complete freedom of trade for the products of agriculture, most especially grain. In his writings, Pierre du Pont de Nemours epitomized his philosophy with this quote from Cato: "Nothing excels the cultivation of the earth, nothing is more enjoyable, nothing more befitting a free man."³ In 1799, when they were ready to sail aboard the eighty-four-foot *American Eagle*, the elder du Pont wrote of America in his *Philosophie de l'univers*:

The temperate, moderate, judicious, and republican government of the United States offers almost the only asylum where persecuted men can find safety, where fortunes can be rebuilt through work, where the prudence of heads of families may invest their last savings, the last portion of the subsistence of their children.⁴

Despite having been trained and employed as both printer and powder maker, Eleuthère Irénée listed on his passport his occupation being that of "botantiste." His

² *Ibid.*, p. 12.

³ Wilkinson, *Op. cit.*, p. 7.

⁴ Fox-Genovese, *Op. cit.*, p. 21.

preparation for his new role was attending just eight lectures on the subject from René Desfontains at the Jardin des Plantes.⁵ His enthusiasm was an indicator of the type of life he hoped to pursue in the New World.

The ship *American Eagle* was neither as fast nor strong as its name might have suggested. After a harrowing journey, the family arrived in America in January 1800, making their new home at Bon Séjour in Bergen Point, New Jersey. The scheme of developing a new community was soon laid aside because of the high price of land, even in the frontier area where they had originally thought to settle. As other plans also suffered, the family added E. I.'s skills in powder making as one of the ventures the family business would undertake. Soon Eleuthère Irénée du Pont started a search for a place to establish a powder mill. Along the banks of the Brandywine River, just north of Wilmington, Delaware, he found an ideal location. The river had enough fall to power the mills and there was an established French community from which to draw labor (E. I. preferred working with his fellow Frenchmen, for at the time he spoke little English). Moreover, those men would work for lower wages, an important financial consideration as the company was being established. In 1802 the family relocated from Bon Séjour to the banks of the Brandywine River and built what soon came to be called Eleutherian Mills.

Even before the move from New Jersey to Delaware and despite the need for a business venture more lucrative than one involving plants, father and sons were

⁵ Wilkinson, *Op.cit.*, p.1.

immediately engrossed with bringing familiar trees from France and sending new plants back from America. They became concerned with the lack of governmental interest in the Jardins de la République, or nurseries, that had been established in Charleston, South Carolina, and Bergen's Woods, New Jersey. An effort to keep the gardens open may have been among the reasons the elder du Pont returned to France in 1802 in an effort to gather more support for the family businesses. That same year Eleuthère Irénée established the Du Pont powder mills along the Brandywine.

E. I. du Pont

As busy as he was with the new mill, Eleuthère Irénée found time to start vegetable gardens and orchards at Eleutherian Mills. E. I. asked his father to send him seeds from France, for, as he wrote, "You realize how forlorn it is to live in the country and to have no garden, no fruit for the children."⁶ He also corresponded with Louis Lelieur, the director of the gardens at St. Cloud. That correspondence included packages of seeds and plants. Among the first to arrive in America was a package containing 185 fruit trees, 16 grapevines, 4 nut trees, 2 black mulberries, 3 medlar (*Mespilus germanica*, an edible member of the rose family), 3 "peach apricots" (which may have been nectarines), some small linden trees, raspberries, various rose bushes, and lavender and violets.⁷ These exchanges of plants went on for several years and with a number of

⁶ *Ibid.*, p.49.

⁷ *Ibid.*, p.52.

people. E. I. was generous to his guests, and they often left with cuttings or young plants for their own gardens. Several of these visitors were botanists or naturalists who asked E. I. for help with collecting plants or for advice on writing about them. François André Michaux was one such friend. Michaux wrote a book on American trees, *The North American Sylva*, that was published both in France and the United States. He left instructions with the publishers in Philadelphia to send all the copy to E. I. for corrections.⁸

Du Pont's knowledge of different kinds of wood was useful in his business as well, for he was adept at choosing the wood to make charcoal for black powder. Traditionally the best wood was black willow, but he also carried on experiments with other woods.

Throughout his life E. I. du Pont remained keenly interested in all aspects of horticulture, from finding new specimens to raising crops, and to instilling in his children the same commitment he felt. This love of land and plants came not only from his own interests and his father's physiocratic ideals, but certainly from having been raised in an age of enlightenment which was prevalent in Europe at that time.

E. I. created a garden inventory with a planting plan done probably in 1803. In the 1920s his granddaughter, Victorine E. du Pont Foster (1849-1934), made a plan of the garden as she remembered it appearing in the 1880s.⁹ These two works indicate what may have been in E. I.'s garden and the help to document changes that invariably occur in a garden. Victorine's plan showed a garden laid out in symmetrical rectangles with gravel

⁸ *Ibid.*, p. 64.

⁹ *Ibid.*, p.69.

paths between, and bordered in boxwood. Figure 1 shows an adaptation of E. I.'s 1803 garden plan. On the original plan, each type of tree (apple, pear, etc.) had a list of specific varieties, but each list started with the number "1" and that drawing shows only a series of numbers making exact placement of each type of tree difficult. The interpretation shown below assumes small-sized material would have been closer to the formal center of the garden and the larger fruit trees would have been out in what is the orchard section. The 1803 plan has no indication of boxwood or rose beds that appear in Victorine's drawing, which she did in 1925, or in her written description of the garden. A sketch of the garden done in 1873 by a son-in-law of Henry du Pont (1812-1899) also shows a mix of fruits, vegetables, and ornamental plants.¹⁰

A restoration at Eleutherian Mills has attempted to recreate that garden as it may have appeared between 1803 to 1834. Work for that restoration was based on documents in the Hagley Library, as well as on archeological excavations done between 1968 and 1972. In 1972 a plan for the restoration of the garden was drawn by landscape architect William H. Frederick, Jr., (1926-), a du Pont family in-law.¹¹

¹⁰ *Ibid.*, p.70.

¹¹ Garden brochure, *E.I. du Pont's Garden at Eleutherian Mills*, Hagley Museum and Library, undated.

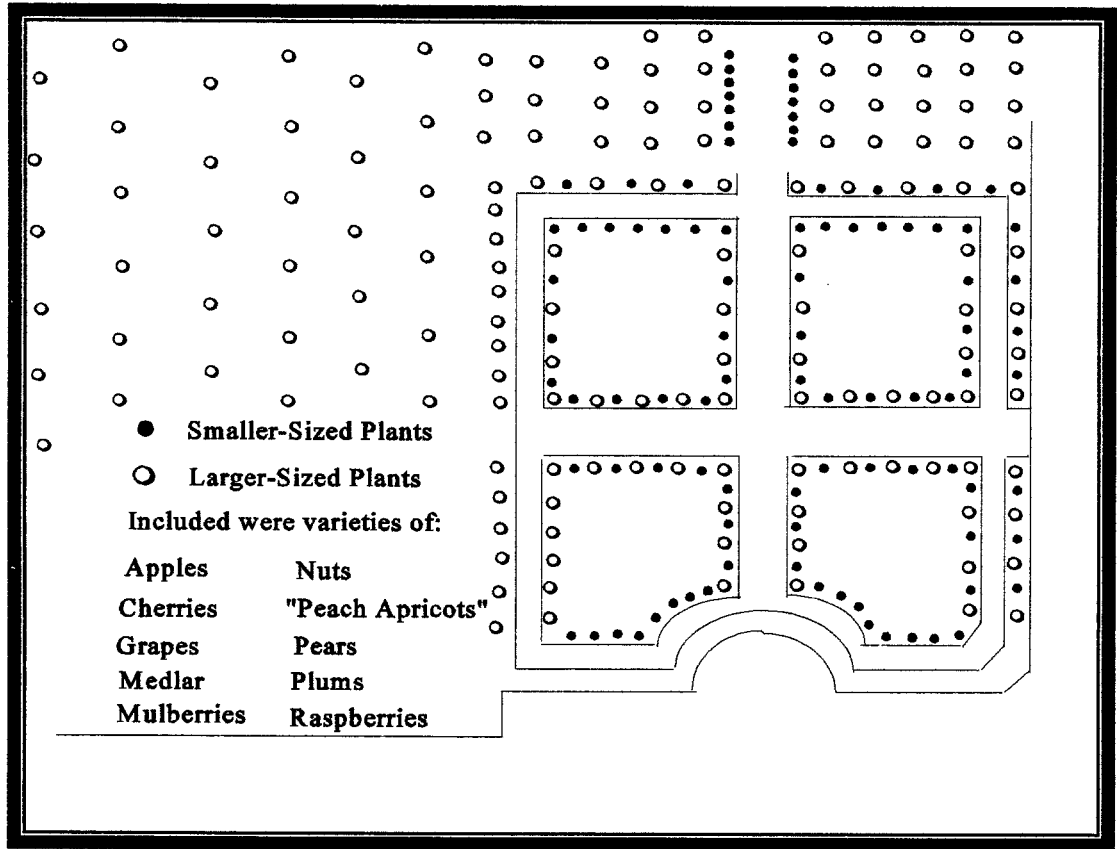


Figure 1: An Interpretation of E. I. du Pont's Garden Plan. Based on a drawing at Hagley Museum and Library.

The Next Generation

E. I. had seven children: Victorine, Evelina, Alfred Victor, Eleuthera, Sophie M., Henry, and Alexis I. Victor had four: Amelia, Charles I., Samuel F. and Julia. Figure 2 shows the lineage for the first two generations from Pierre Samuel du Pont de Nemours.

Victorine, the eldest of all the cousins, was the most interested in botany and kept a copybook of drawings of stems and leaves. She compiled two manuals of botany with notes on genera, orders, and classes of the plants and flowers she encountered. These manuals also include many precise drawings of leaves, flowers, stems, and buds. There exists at the Hagley Museum and Library an herbarium of 233 specimens all labeled and classified, and the handwriting seems to be Victorine's, although the work is unsigned.¹² Not only was she personally involved with plants, but she shared that enthusiasm with anyone who showed a bit of interest.

After her mother's death in 1828, Victorine became her father's hostess, receiving business callers and entertaining guests and relatives visiting Eleutherian Mills. Invariably, if the weather was pleasant and the visitors showed the slightest interest, they were taken on walks through the garden and into the orchard and bordering woods. One young friend complained she was more tired after an extensive tour with Victorine than she was walking the four miles from Wilmington.¹³

¹² Wilkinson, *Op. Cit.*, p.80.

¹³ *Ibid.*, p.81.

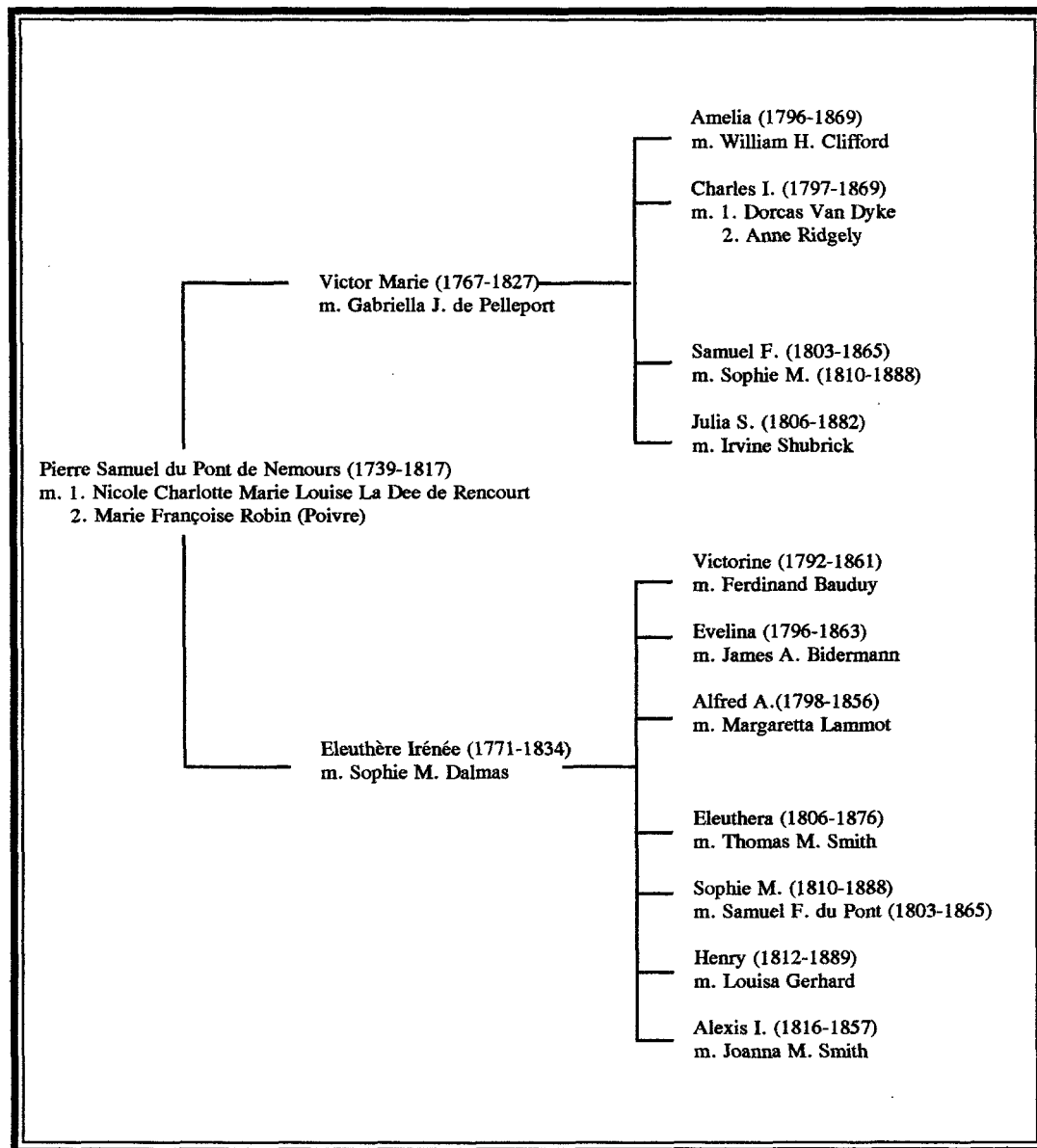


Figure 2: Genealogy of the first two generations of the du Pont family. Based on genealogy data on file at Longwood Gardens.

One of Victorine's brothers, Henry, was sent to boarding school in Germantown, Pennsylvania, where he created his first garden. He wrote to another sister, Sophie, "you cannot think how beautiful my garden looks. I have a great many roses."¹⁴ Later when he was the president of the school's philosophical society, he set the society to collecting flowers and butterflies. Henry and his wife Pauline moved into Eleutherian Mills in 1837, three years after the death of his father, and under their guidance it was enlarged into an estate as well as a working farm.

Some of the du Pont cousins built houses and gardens near one another. E. I.'s fourth child, Eleuthera, with her husband Thomas Smith lived at what is now called Hagley,¹⁵ also known as the Jacob Broom House. She had a greenhouse built which adjoined the living room, and she spent part of each day there or in the outside garden. She wrote of her garden, "Every year the plants grow, and I get new ones besides, so that it is really a puzzle to find room for them all."¹⁶

The house originally named Hagley was built in 1814 for Charles Dalmas, the foreman of the Hagley Powder yard. The name Hagley came from Rumford Dawes, the previous owner of the property. This house was only 0.2 of a mile from the home which

¹⁴ *Ibid.*, p. 56.

¹⁵ The name Hagley was not associated with this house until the late nineteenth or early twentieth century.

¹⁶ Wilkinson, *Op. Cit.*, p. 8.

later took the same name. Evelina and James Bidermann moved into the house in 1818. In 1837 the youngest of E. I.'s children, Alexis I., and his wife Joanna Smith lived at this home. At that time the grounds included a croquet court and a frame garden house. The house was torn down in the 1950s.¹⁷

Between Eleutherian Mills and Hagley, the third child of E. I. and Sophie, Alfred Victor, and his wife Margaretta Lammot built the first home named Nemours in 1824. Margaretta was particularly fond of roses and grew a great many varieties successfully. This attracted many youngsters and caused her to remark, "The Children of the place come in shoals to beg for a bunch, so I give rather than have them pulled to pieces."¹⁸ Their son Lammot du Pont married Mary Belin and made Nemours their home. In turn Lammot's son Pierre S. recalled that "we had a garden fountain with one jet of the size of a knitting needle, turned on occasionally, closely watched, and turned off as soon as possible."¹⁹

On the opposite side of the Brandywine were Louviers and Upper Louviers. Louviers was built in 1811 for E. I.'s brother Victor and his wife Gabrielle. It is on the grounds of Louviers that the custom of wedding trees is noticed, and this practice may have started with Victor's son Charles. Three generations of du Ponts have planted a pair

¹⁷ *Ibid.* p. 11.

¹⁸ Maureen Quimby, *Brandywine Valley Estates: Two Centuries of Garden Tradition*, (in.ed., ©1991) p. 5.

¹⁹ *Ibid.* p. 6.

of evergreens to commemorate their marriages, the most recent having been added when William Winder "Chick" Laird (1910-1989) married Winifred Moreton in 1935. Other than the wedding trees, not a great deal is known about the earlier gardens; however, Quimby writes that

Based on 19th century pictorial evidence, formal gardens appear to have been concentrated on the upstream side of the house. A mid-century sketch depicts a bucolic landscape with a picturesque gazebo on the creek side. At the front or formal entry side, a natural spring was converted into a modest pond with a small island in the middle. Access to the island was via a rustic bridge. In the twentieth century, the contrived landscape was returned to a more natural appearance.²⁰

Upper Louviers was built by Peter Bauduy, a business partner of E. I.'s, but it is best known as the home of Victor's son Samuel Francis and his wife Sophie du Pont. Like her parents Sophie and E. I., this Sophie was extremely fond of flowers and had a greenhouse as well as an abundant garden full of roses, peonies, poppies, a wide variety of other perennials, and fruit trees. Until it was torn down in 1978, the du Ponts kept this home in the family, the last owners being the children of Francis I. du Pont (1873-1942).

During the second half of the 1800s the horticultural emphasis was on improving one's garden and on collecting plants. Several trips abroad were taken during the 1840s and 1850s, primarily by the du Pont women, and portions of these trips were devoted to botanizing. This was evidenced by the seed packets they sent home and the drawings and

²⁰ *Ibid.* p. 13.

specimens they returned with. Many of the du Pont family houses had greenhouses, and letters of the time often refer to what was flowering in the house or greenhouse. Flowers of rare or unusual plants were pointed out to all the family. Each person's garden was a source of plants that were shared with friends and relatives who came to visit, a trait which is still found in the family today. The turn of the century brought many changes to the family, the most notable of which was the great amassing of personal fortunes. This wealth gave family members the opportunity to do more than send home seed packets or have a small conservatory. It ushered in the second phase of the legacy, the building of the great gardens.

Chapter 3

HENRY FRANCIS AND PIERRE SAMUEL DU PONT

A commitment to plants and land was pervasive in the family in the latter part of the nineteenth century, but that is not to imply each person had the same interest or devotion. Still the general family aura was one great horticultural activity, setting the stage for the creation of the two best-known horticultural masterpieces of the du Pont family, Winterthur and Longwood Gardens. These two splendors were created by second cousins Henry Francis (1880-1969) and Pierre Samuel (1870-1954) du Pont. Henry Francis was the son of Henry Algernon (1838-1926), who was the son of Henry, the sixth of E. I.'s children. Pierre was the son of Lammot, the son of Alfred Victor, who was the third child of E. I.

Henry Francis du Pont

Although today Winterthur is associated with Henry Francis, it was acquired in 1836 by Evelina, the second child of E. I., and her husband James A. Bidermann when he retired from the family powder business. It was developed into a gentleman's farm and included a conservatory, greenhouse, forcing shed, kitchen garden, sunken garden, and cutting gardens. Both Evelina and James were active in the creation of the gardens and farm activities.

Henry du Pont bought Winterthur from his nephew James Bidermann, Jr., in 1867 after the death of James' parents. The younger James was living in France and had no wish to return to Winterthur. Over the next six years Henry enlarged Winterthur by buying two nearby farms and made improvements to the land. When Henry's son Col. Henry Algernon married in 1873 and was in need of a home, he was given the property.

Col. Henry A. and his wife Pauline made Winterthur their home for the next fifty years. One of the Colonel's innovations in 1902 was the March Bank, a path of spring bulbs, and this area is still enjoyed at Winterthur today. They had two children, Henry Francis and Louise (1877-1958), both of whom created quite spectacular gardens. In 1914 the Colonel and his son Henry Francis started the planting of a Pinetum.

Even though horticulture at Winterthur started with the first residents, the major credit for its outstanding accomplishments is credited to Henry Francis who regarded himself as the "head gardener." In 1928 he employed the design talents of Marian Coffin (1876-1957) for some of the gardens, particularly, a redesigning of the formal garden and swimming pool terrace,¹ but all the plant choices were his. Apart from these formal areas near the house, the majority of gardens are informal and naturalistic.

¹ Valencia Libby, *Henry Francis du Pont and the Early Development of Winterthur Gardens*, (Newark, DE, 1984) p.81.

Henry Francis was very interested in plants for their own sake. One of his special loves was azaleas and rhododendrons, many of which were hybridized by H. F. himself. Other new introductions to American horticulture were displayed first at Winterthur, most notably the Kurume azaleas, at least used in an outdoor setting. His use of color was unusual for his time; no one else had thought of highlighting pink azaleas with orange. Noted author and landscape architect, William H. Frederick, Jr., credits H. F. as a being a major influence on his own use of color.

H. F. du Pont was probably the third strongest influence on me because of his use of color and his interest and attention to choreography, the whole idea of grouping together plants that would bloom at the same time in a way that made a pleasing picture, and then having that flow from one week to the next week and the next week in a new combination, just as you would with a ballet.²

Henry Francis' talents were not limited to his own garden. He became interested in the Arnold Arboretum some time between 1907 and 1917. Charles Sprague Sargent was the Director of the Arboretum and no doubt saw the opportunity to cultivate a wealthy patron. Friendship developed between H. F., the Colonel, and Sargent culminating with Sargent asking Henry Francis to serve as a member of the Harvard Board of Overseers' Committee to Visit the Arnold Arboretum. On that occasion Sargent wrote to young

du Pont:

The committee appointed by the Overseers has been of great service to

² William H. Frederick, Jr., personal interview with author, June 16, 1992.

me now for many years in aiding me in raising enough money every year to keep the establishment going, the income from the endowment being entirely inadequate for that purpose. While the Committee has been of great service to the Arboretum in this way I have never gotten any horticultural or other advice from its members, and when I suggested to the Overseers to appoint you a member of the Committee it was with the idea that you should be able to help me horticulturally for in this direction I am left entirely without advice or assistance.³

It was not only Charles Sargent and the Arnold Arboretum who recognized Henry's achievements in horticulture. On seven separate occasions H. F. was awarded honors or citations from a variety of horticultural societies. The following is a list of those awards.

Gold Medal Award from the National Association of Gardeners	1952
Medal of Honor from the Garden Club of America	1956
Distinguished Service Award from the New York Botanical Garden	1957
Citation from the Pennsylvania Horticultural Society	1960
Distinguished Service Award of the New York Horticultural Society	1961
Horticultural Society of New York Special Award	1962
George Robert White Medal of Honor, Massachusetts Horticultural Society	1963 ⁴

He also served on the horticultural community by holding positions with different organizations. Those organizations were the Fairchild Tropical Garden as trustee, National Tropical Botanical Garden as trustee, Royal Horticultural Society (England) as Vice President, New York Horticultural Society as Vice President, New York

³ Libby, *op. cit.*, p. 87.

⁴ Philip Correll, *Horticultural Activities of the du Pont Family in America*, (unpublished, Hagley Museum and Library, 1990), p. 6.

Botanical Garden on the Executive Committee of the Board of Managers, Morris Arboretum of the University of Pennsylvania on the Advisory Board of Managers, and Longwood Gardens as the Advisory Committee Chairman⁵

The 1956 Medal of Honor from the Garden Club of America recognized his unique place in the horticultural community of the day. The Citation read, in part:

He is conceded by fellow horticulturists to be one of the best, even the best gardener this country has ever produced. Since boyhood he has been interested in gardening. This culminated in the great achievement of his estate, Winterthur, where he established a botanical garden of dramatic beauty. The woodland wildflowers and rhododendrons, acres of dogwood, banks of azaleas, lilies, peonies, iris, and other rare specimens from many lands are planted with taste and discrimination, and form one of the world's great gardens.⁶

Henry Francis is remembered today not only for the creation of the unparalleled collection of American decorative arts that enjoys international renown, but equally as a consummate plantsman whose talent and insight created a garden that shines in its own right as companion to the museum.

Pierre Samuel du Pont

The other world-famous du Pont garden is Longwood, home of Pierre Samuel. The genesis of the garden was Peirce's Park, an arboretum dating from

⁵ *Ibid.*, p.7.

⁶ *Ibid.*, p.5

about 1798. Joshua and Samuel Peirce started planting trees around their home, and it was these fine specimens that attracted Pierre du Pont's attention in 1906 when the land was sold and the trees were threatened. He bought the property "to restore the former condition of pierce's Park and make it a place where I can entertain my friends."⁷ Even in the first year of ownership, the family tradition of gardening took hold, and he planned the flower garden walk with the first fountain. In fact he wrote "I have set myself and guests to work planting flower seeds whenever I have the opportunity."⁸ As to the fountain, Pierre had been fascinated by fountains, ever since age six and his trip to the Great Centennial Exposition in Philadelphia and a later visit to Chicago where he had seen the World Columbian Exposition in 1893.⁹ This interest was further heightened by trips he took to Europe, which featured visits to gardens with fountains and outdoor theaters. Soon he was building fountain gardens on the property at Longwood. In 1913-14 he built the Open-air Theater, patterned after Villa Gori in Siena, Italy, and installed fountains in the stage.¹⁰

He began building the conservatory complex in 1919. The main section was an Orangerie and Exhibition Hall with a sunken area for seating and stage at the north

⁷ George Thompson, *A Man and His Garden*, (Kennett Square, PA, 1976), p.20.

⁸ Leslie Spraker, *Tulip Trees & Quaker Gentlemen*, (Kennett Square, PA, 1975), p.35.

⁹ Colvin Randall, personal interview with author, March 6, 1992

¹⁰ *Ibid.*

end. Pierre always considered gardens as part of entertainment and the first event in the new conservatory in 1921 was a coming-out party for three of his nieces. That interest in entertainment is evidenced by these expressions of theater in the garden. His crowning achievement in engineering was the Main Fountain Garden in front of the conservatory, planning for which was started in 1929. It is a magnificent display of water works, especially at night when the lights give their colored illuminations. He had a control system designed so the lights could be changed during the display, again showing the theatrical side of his nature.

Over the years P. S. added to the original property and today, after other additions, Longwood has 1050 acres. Not only was Pierre interested in gardens and fountains, but he intended his creation to be enjoyed by the public. In addition the garden was to serve an educational purpose. The mission statement of the gardens reflects those wishes:

Longwood Gardens is dedicated to preserving the spirit and beauty of the early twentieth century gardens of Pierre S. du Pont. Longwood is a display garden promoting the art and enjoyment of horticulture for the public, while providing opportunities for research and learning. We are committed to excellence, good management, and fiscal responsibility.¹¹

When the Longwood Foundation was created in 1946 the charter of the garden was even more specific. It states, in part:

to establish...a school where students and others may receive instruction

¹¹ *Ibid.*

in the arts of horticulture and floriculture in their various branches; to provide for the delivery and holding of lectures, exhibits, public meetings, classes and conferences calculated directly or indirectly to advance the cause of education in the arts of horticulture and floriculture...whether general, professional, or technical.¹²

The provisions of the charter have been met by establishing several educational programs. The Professional Gardener Training Program is a two-year experience for fourteen people which combines classroom and hands-on training. Another formal program is the Longwood Graduate Program offering the Master of Science degree in Public Horticulture Administration. This two-year course is run in conjunction with the University of Delaware and offers up to five fellowships each July.

At the international level there are one-year internships available; four positions are open each year with two students starting in the spring and two in the winter. Past students have come from the Netherlands, England, Scotland, Poland, Japan, South Africa, Mexico, Australia, and New Zealand. Internships for college students cover all phases of the Garden and serve between 40 and 45 students per year for periods of 3 to 9 months.¹³

The largest of the educational programs is the Continuing Education Program which serves the general public. Courses are taught by Longwood staff and other professionals. There are three terms per year with a variety of courses which last up to

¹² Thompson, *Op. cit.*, p. 100

¹³ David Thompson, telephone interview with the author, March 24, 1994

six weeks. Certain of the plant identification courses are part of a certificate program and these are taught on a rotational basis over several years. Another aspect of Continuing Education is the lecture series conducted every year. This series invites prominent horticultural speakers from all over the world and is usually held in the Ballroom.

Records of the number of people attending Longwood Gardens were first kept in 1936. That year attendance was just over 80,000, but by 1993 that number had swelled to 800,000.¹⁴ Certainly over the years millions of visitors have enjoyed this outstanding garden.

¹⁴ *Ibid.*

Chapter 4

SOME OTHER DU PONT GARDENERS

The two cousins Pierre and Henry may have been the master garden builders, but they were not the only members of their generation to have an avid interest in horticulture or to create beautiful gardens. By the early part of the twentieth century the family had amassed a sizable fortune, due in large part to the acquisition of the family business in 1902 by the three cousins Pierre Samuel, T. Coleman (1863-1930), and Alfred I. du Pont (1863-1935). This enabled a number of du Ponts to indulge in their passion for plants by building quite spectacular gardens: the Crowninshields, Alfred I. du Pont, Irénée and Irene du Pont, Ellen du Pont Meeds, and Mary du Pont Clark, are but some of the family who followed this path. Not only was this the era of the making of great industrial fortunes, but it was also the era of the creation of many great country houses. A difference between the du Ponts and the Vanderbilts, for example, who indulged in this passion for building great homes, was the du Pont's preexisting love of gardening. In the case of the Vanderbilts creation of Biltmore in North Carolina the garden design by Frederick Law Olmsted was merely ornamentation for the house and not created or inspired by any family devotion to gardening. Family predilection to gardens had been acknowledged by the du Ponts for

some time, as in 1853 when Eleuthera du Pont Smith wrote to her cousin in France, "Our parents were both very fond of flowers, and we inherited the taste."¹

Mary Belin du Pont

After the death of Lammot du Pont in 1884 his eldest son Pierre became the titular head of his ten brothers and sisters. In 1890 upon Pierre's graduation from Massachusetts Institute of Technology his mother Mary Belin du Pont (1839-1913) purchased land in Wilmington and commissioned a home, St. Amour, to be built. The first plans for the grounds were drawn by her fifteen-year-old son Irénée (1876-1963). She wrote to Pierre about the plans,

After looking at it again, I think the walk on the north side must only extend as far as I have marked in ink...[I] did not want to have a great deal of money to pay out on the grounds this summer...²

Some of the garden was installed that year, however, for she ordered 500 strawberry plants from Dreer's Nursery in Philadelphia.³ In 1904 Pierre hired the New York firm of Siebrecht and Son to draw up plans for the gardens. He was so displeased with their efforts that he refused to pay the bill, and instead drew the plans himself. As was typical of many du Pont homes, the grounds included a greenhouse complex. Tower

¹ Quimby, *Op.cit.*, p. 3.

² *Ibid.*, p. 17.

³ *Ibid.*, p. 17.

Hill School acquired the property, and in 1978 razed the house and most of the gardens to make room for playing fields. There still exists on the grounds a sunken garden, which may have been added when Pierre's brother Lamot (1880-1952) lived in the home and had Marian Coffin do more work on the gardens.⁴

Louise and Francis Crowninshield

Louise Evelina du Pont, sister of Henry Francis du Pont, married Francis Crowninshield and moved into Eleutherian Mills. The Crowninshields were intrigued with the romance of the ruined gardens of Italy and set about to create their own version of an Italianate classical ruins on the grounds of the old powder mills. Using the basements of some of the mill buildings for underground passages and grottos, they built pools, remnants of temples, and even a replica of the Parthenon along the banks of the Brandywine River. It is generally held that Francis was the builder of the ruins and that Louise was the garden innovator. Wilkinson describes their garden this way:

...flagstone walks bordered by tapered conifers beneath which ground flowers cluster and annuals bloom in bright and varied hues. One walk leads to a sunken pool, at the end of which is a temple ruin with a mosaic Pegasus in its tiled floor...in grottoes and shadowed niches Pan plays his pipe accompanied by the musical tinkling of a flowing spring...the gardens are an ingenious blending of the formal and the natural, of restored antiquity imposed upon preserved vestiges of a more recent past...huge saltpeter kettles surmount brick columns marking the bounds of the old building,

⁴ *Ibid.*, p.17.

dark metallic counterpoints to the sculptured marble figures of Mercury, Jason, and Minerva standing on their pedestals nearby.⁵

While the gardens at Eleutherian Mills may have been their most spectacular effort, it was not their only one. The Crowninshields only lived here part of the year and their other home in Marblehead, Massachusetts, had a beautiful garden as well.

Among other activities she also was active in the Garden Club of America, serving as an officer and on various committees. When she died in 1958 a cousin, Julia du Pont Andrews Bissel, wrote of her for the Wilmington Garden Club.

Louise du Pont Crowninshield had an abiding interest in horticulture. When she was a child, as she walked around [Winterthur] with her father, he taught her it was no harder to learn the correct Latin names of trees and flowers.

She brought to gardening this knowledge, a discriminating taste, a love of color and gaiety, and a generous heart. The halls of her houses were banked with glorious plants, beautiful both in tone and fragrance. Her three gardens expressed her vitality, charm and warmth.⁶

The incredible gardens at Eleutherian Mills still exist but are not open to the public and are in a state of decay; one can see a portion of them from the house. Much of the statuary is no longer there and the Parthenon has been torn down.⁷

⁵ Wilkinson, *Op. cit.*, p.122

⁶ Correll, *Op.cit.*, p. 12

⁷ Personal observation, June 1991.

Alfred I du Pont

Nemours was the name given to the Alfred I. du Pont estate, built in 1910. This is the second home of that name and the better-known property, both for the renown of its owner and for the impressive French classic gardens reflecting the influence of his great-great-grandfather Pierre and great-grandfather E. I. There are plaques with dedications to both these men on colonnades in the garden. A. I. worked in conjunction with architect Thomas Hastings in the creation of the gardens which were "works in progress" from 1910 until 1928. The last addition to the garden was a sunken garden created around 1930 by Alfred Victor (1900-1970), A. I.'s architect son. The property also contained a greenhouse, orchards, and a small farm.⁸ The grounds are open to the public, with much of the formal gardens still intact.

Irénée and Irene Sophie du Pont

Granogue is the home of Irénée du Pont, Jr. (1920-), and was built by his father, Irénée, in 1921. The elder Irénée married cousin Irene Sophie du Pont, who created the garden. Irénée, Sr., wrote of his wife in 1921:

...it seemed so desirable that Mrs. du Pont exercise her own artistic judgement in working up the plan of our new place and I come to

⁸ *Ibid.*, p. 16.

the conclusion that there would be more character and individuality resulting from her treatment than we could expect to buy from a professional.⁹

Granogue also showed the French traditions. The formal section featured a circular reflecting pool surrounded by beds of seasonally changing plants. A rock garden was separated from the formal area by a stone retaining wall which was planted with trailing rock plants. One of Sophie's grandchildren recalled a story about the building of the rock garden. Sophie had seen such a garden at the Philadelphia Flower Show and asked the exhibitor to build one for her. As was typical of the time, it was a series of mounds with little paths winding in and out. The builder convinced Sophie it would be a good idea to install water pipes underground to provide moisture for the screens; the notion was to turn the water on at night for irrigation. Great effort was expended to install pipes to the top of the mounds for the water to dribble down the hills. The first time it was turned on it drained the entire water tower Irénée had built to provide water for the estate and when he got up in the morning there was no water for him to shave. It was discovered that after the pipes were laid, the stone work on top had punctured a pipe and the whole system was unusable.¹⁰

There were shrubberies with little spaces or rooms, each with a different feature to find inside. Among the surprises, one granddaughter recalls, was a gazing ball, and

⁹ Quimby, *Op.cit.*, p. 26.

¹⁰ Frederick, *Op.cit.*

elsewhere a concrete dinosaur. Another of Sophie's interests was Japanese iris, and she had a garden built just for them, complete with a gazebo so she could sit nearby and enjoy them.¹¹ Very little of Sophie's gardens exist today.

Mary Richard Chichester du Pont

Like Nemours, Elton is a name associated with two houses; the present house and gardens succeeded the other on the same site. Elton was the home of Mary Richard Chichester du Pont, later Mrs. Clark (1877-1975). The walled garden was begun in 1929, and Mrs. du Pont is credited as being the designer with William Wains listed as the landscape architect. It was open to the south, with a pergola covered with roses and wisteria. At one end of the pergola was a mirrored wall reflecting other parts of the garden, especially the herbaceous and alpine plants. The garden was planned to give continuous color for it was used as an outside extension of the house, having a tea house, bowling green, swimming pool, goldfish pond, and rose garden. The Palm House was a greenhouse which featured a fountain and exhibited ferns and flowering plants. After her death the house and gardens were demolished.

Currently A. Felix du Pont, Jr., (1905-) who is her son, and his wife Marka reside on the site in their home, Elton. The names A. Felix and Marka appear

¹¹ Nancy Greenwalt Frederick, personal interview, June 6, 1992

frequently on the awards list of the Philadelphia Flower show for they have won fifteen individual ribbons from the horticultural classes of the show, a special award from the Herb Society of America in 1987 for a show exhibit, and Philadelphia Horticultural Society awards for the highest scoring blue ribbon in 1987, 1982, and 1980. (On every day of judging a special panel considers blue ribbon winners that are thought to be particularly noteworthy and selects one to be the highest scoring first place.) A complete list of all their Flower Show achievements is in Appendix B on page 63.

Ellen du Pont Meeds Wheelwright

Alfred Victor du Pont's widow, Margaretta (1807-1898), bought property known as "Greenhill" in 1868, and it is presumed that she changed the name from "Greenhill" to "Goodstay" in commemoration of the New Jersey property "Bon Séjour," the first home of the du Pont family in America. The house at Goodstay dates to the 1700s, but little is known of its origins or the plans of the earlier gardens. In the 1840s there was an advertisement for the sale of the property which included the following description:

A very valuable farm and country seat, it contains 88 acres, more or less...There is an apple orchard, and a great variety of other fruit trees, as peaches, plums, pears, cherries, quinces, etc. and the garden is stocked with currents, gooseberries and raspberries. The lawn is beautifully laid out and is filled with the choicest

ornamental trees...the carriage ways and footwalks have been graveled at great expense.¹²

Prior to Mrs. du Pont's purchase of the property a friend of the family described the garden she probably found when she moved there.

On the other side of the house...was a garden of old, old-fashioned roses and sweet shrubs that filled the air with fragrance when abloom.. And there were beds of tulips and daffodils and there were gavelled walks edged with box, and a greenhouse of shinning glass at the lower end of the garden.¹³

After Mrs. du Pont died the property went to her daughter, Emma Pauline du Pont (1827-1914). In 1911 Emma sold Goodstay to T. Coleman du Pont who gave it to his daughter Ellen du Pont Meeds (1889-1965) in 1923.¹⁴

By 1923 there was a symmetrical Tudor-style garden with a central axis flanked by six square beds separated by walkways. When she acquired the property, Mrs. Meeds hired William Wheelwright to restore the Colonial flavor of the garden and to integrate it with the house. Wheelwright described his work in the following manner, "each square of the existing plan was developed...with a 'knot' pattern in the Tudor manner and the rose garden with a modification of a 'knot' design."¹⁵

In 1937, after the marriage of William Wheelwright and Ellen Meeds, the central axis of the garden was extended by the addition of a magnolia walk, and at the

¹² Quimby, *Op. cit.*, p. 18.

¹³ *Ibid.*, p.19.

¹⁴ *Ibid.*, p.19.

¹⁵ *Ibid.*, p.20.

end of the walk was a circular pool featuring a statue of Venus by Maillol.

Wheelwright later wrote of the garden:

Much of the charm of both the house and garden is due to the unusual ability possessed by Mrs. Wheelwright to visualize plans and the fact that she has definite ideas of what she wants. She not only visualizes the three dimensional proportions of rooms better than most architects but can understand landscape plans better than most people. She is also a person who is fond of color and extremely sensitive to color combinations, consequently the planting of flowers has been largely under her personal care, and to her must go all credit for the subtle color relationships that stir the appreciation of those who visit Goodstay in the spring.¹⁶

Goodstay was donated to the University of Delaware in 1968 and the garden is currently undergoing restoration to the 1937 version.

Ethel Hallock du Pont

Another prominent horticulturist of that period was Ethel Hallock du Pont (1876-1951), the wife of Pierre du Pont's younger brother William K. (1875-1907). Their estate was called Still Pond and was for some time the home of their grandson, J. Simpson Dean, Jr.¹⁷ Mrs. du Pont was involved not only in gardening but in plant introductions. She was the first person to bring back tree peonies from Japan and introduced Mr. A.P. Saunders, a leader of the American Peony Society, to Henry Francis du Pont.¹⁸ The peonies she brought from Japan were so successful that she

¹⁶ *Ibid.*, p. 20.

¹⁷ Correll, *Op. cit.*, p. 21.

went back and got more, for each of her children. Some of those plants are still in Applecross, her daughter Wilhelmina Ross' (1906-) garden.¹⁹ Mrs. du Pont was intrigued with tropical plants as well and had an extensive orchid collection. Another of her contributions to horticulture was hybridizing *Saintpaulia* or African-violets. *Saintpaulia* was introduced to the United States in the 1920s but did not start enjoying great popularity until the 1940s at which time she started her hybridizing work.

Another of her innovations is cited by William H. Frederick, Jr., who attributes his idea for planting wisteria on large tree-shaped forms to Ethel du Pont. Mrs. du Pont's achievements were recognized nationally by the American Horticultural Society who awarded her their gold medal.²⁰ The garden at Still Pond as she created it does not exist today.

Wilhelmina du Pont Ross

Applecross was purchased from the Winterthur property in 1929 for the newly married Wilhelmina du Pont and her husband Donald Ross. Mrs. Ross had the first section of the garden designed by Noel Chamberlain. Those plans featured a fountain garden, with a garden gate decorated with acorn finials, circular steps, and octagonal flagstone terrace. Later to highlight the tree peonies, Marian Coffin designed the peony garden with an elongated rectangular reflecting pool in the center.

¹⁸ Quimby, *Op. cit.*, p.7

¹⁹ Wilhelmina du Pont Ross, personal interview, June 9, 1992

²⁰ Ross, *Op.cit.*

Like Henry Francis du Pont before her, Mrs. Ross also calls herself the "head gardener." She likes iris and uses them for strong color accents. She also has an interest in tropical plants and after her mother's death Mrs. Ross had her mother's greenhouse moved to her estate. One important feature of the garden in her mind is the grape arbor which she uses to connect the garden to the greenhouse. She says of the arbor, "My grandmother had one and my mother had one and I believe you can't raise children without a grape arbor!"²¹

Lammot and Pamela Copeland

Mt. Cuba is the estate of Pamela Copeland (1906 -) and the late Lammot du Pont Copeland (1905 - 1983) and they built the house in 1937. The formal gardens designed by Thomas Sears were begun at the same time, but work was interrupted by World War II.

Mrs. Copeland's major interest is in native plants and she started a small wildflower garden in the mid 1940s, but the present gardens were not begun until the 1950s when she and her husband purchased an adjacent young woodlot. In 1951 a new design in the style of the eighteenth century was done by Marian Coffin.²²

The greenhouses on the property are full of plants and cut flower crops to keep the house filled with bloom all year long. Mrs. Copeland is a keen competitor in the Philadelphia Flower Show and is a consistent prize winner every year. In 1993 her

²¹ *Ibid.*

²² Richard W. Lighty, personal interview, December, 1993

Philadelphia Flower Show and is a consistent prize winner every year. In 1993 her entries were awarded 37 ribbons. In 1988 and 1987 she won the PHS Horticultural Sweepstakes Trophy for the highest number of blue ribbons in the show. A complete list of her Philadelphia flower show awards is in Appendix B on page 63.

In 1983 Mrs. Copeland established the Mt. Cuba Center for the Study of Piedmont Flora on the grounds of the estate. Currently the estate is still private, but a staff is in place working on evaluation and introduction of native plants, especially those of the Piedmont region.

William H. Frederick, Jr., and Nancy Greenewalt Frederick.

William H. Frederick, Jr., (1926-) is a renowned landscape architect as well as the author of two highly acclaimed books, *100 Great Garden Plants* and *The Exuberant Garden and the Controlling Hand*. He is married to Nancy Crawford Greenewalt (1929-), whose grandparents, Irénée and Irene Sophie du Pont, created Granogue. Mr. Frederick describes his garden at Ashland Hollow as a "stroll" garden in the making. The site is along a stream valley, and use has been made of its naturally existing features. Slightly higher up the valley he has made many plant selections of a broad spectrum of the world's ornamental plants based on his desire to test plant hardiness and overall suitability for this area. He hopes that this evaluation will encourage the use of some of these lesser-known plants on a wider scale.

Mr. Frederick was the first President of the Board of Longwood Gardens, Inc,

maintaining Longwood Gardens. The parent (granting) foundation, Longwood Foundation, serves as the philanthropic arm of the bequests of Pierre Samuel du Pont. Mr. Frederick currently serves on the Advisory Committee of the Board of Trustees of Longwood and is the Chairman of the Landscape Committee of the Advisory Committee. He is also on the advisory board of the Wilmington Garden Club.

Nancy Frederick is also very involved with horticulture. She has served on the Garden Committee of Winterthur, is on the Board of the Delaware Nature Society, and teaches a course on taxonomy for non-professional horticulturists called "Taxonomy for Cowards."²³ The Frederick's have four children who also enjoy various levels of involvement with gardening. One daughter, Rebecca, also serves on the Board of the Delaware Nature Society.

Sir John Thouron

Glencoe is the garden of transplanted Englishman Sir John Thouron (1904-) and is so extraordinary that it is featured in the book *An American Man's Garden*, although the book was meant to be only about gardens built by American men. Sir John's wife was his distant cousin, the late Esther D. du Pont (1908-1984), who was the daughter of Pierre Samuel du Pont's brother Lammot. The garden has herbaceous borders that rival any of those in England as was commented on by Thomas Christopher in an article for *Horticulture* in 1989. Christopher remarked, "every vista of the gardens looked like [it] should grace a postcard in a National Trust shop."

²³ N. Frederick, *Op. cit.*

of the gardens looked like [it] should grace a postcard in a National Trust shop."

Sir John has a superb sense of color and the garden always shows that with expanses of vibrant color like that of *Verbena* 'Fire King' which was hybridized in his greenhouse. A particularly unusual garden feature is the planting of thirteen scarlet willows, *Salix alba* 'Chermesina', in a bed of white stone. The winter color of the red stems against the white stones is truly breathtaking.

Sir John's interests include indoor plants and the new *Streptocarpus* cultivar 'Glencoe' is one of his.²⁴ He is a regular participant in the Philadelphia Flower Show and a complete list of his awards is in Appendix B on page 63. He also is quite keen on collecting new plant material and in 1978 help fund his friend Sir Peter Hutchinson's expedition to China.²⁵

Sir John has remarked that he shows between two and three thousand people through his large garden each summer. He has tired of repeatedly explaining that he has a garden staff of four with two apprentices in summer only to have visitors respond by saying "well if I had that kind of help..." So to show that good design and wonderful plants are not exclusively reserved for massive estate gardens, he has created a small garden next to the stable and will say to visitors, "This could be your house and this could be your garden, it doesn't have to be very big to be fun."²⁶

²⁴ Sir John Thouron, personal interview with author, July 27, 1992.

²⁵ Quimby, *Op.cit.*, p.30.

²⁶ Sir John Thouron, *Op. cit.*

Hugh Rodney Sharp

In 1908 Isabella M. du Pont (1882-1946), daughter of Lammot and sister to Pierre Samuel, married H. Rodney Sharp (1880-1968) and acquired the estate known as Gibraltar. A friend, as well as brother-in-law to P. S., Sharp was also Pierre's secretary from 1909 to 1922 and would have been very aware of the steps taken in the early building of the greenhouses at Longwood Gardens.²⁷ He used that information in building greenhouses on his own property. As well as greenhouses, the six acres of gardens were full of formally clipped boxwood and statuary.²⁸ He also worked very closely with Marian Coffin on the plans for the new gardens at Gibraltar. When Mr. Sharp was appointed Chairman of the Buildings and Grounds Committee of the University of Delaware he promptly hired Marian Coffin to assist him in improving the landscape of the University campus. (See Appendix C, page 74) At present the house is empty and the gardens in great decay and Mr. Sharp's heirs are deciding what to do with the property.²⁹

Emily du Pont

Emily du Pont Tybout Smith du Pont (1913-1991) was a primary force behind

²⁷ Colvin Randall, personal interview with author, April 13, 1995.

²⁸ Maureen Milford, *Gibraltar May Tumble*, News Journal (Wilmington, DE) Aug. 7, 1994.

²⁹ *Ibid.*

This organization serves the public, in large part the city of Wilmington, promoting "more and better gardening in our community," by holding a variety of classes, by the "greening" of Wilmington through neighborhood planting projects, and by providing other resources. Currently on the board is a du Pont family member, Barbara Riegel. When in 1990 the Center developed the Emily du Pont Award, the announcement of the creation of the award read in part,

The award is given in Mrs. du Pont's name because of her care and nurturing of the Garden Center over its lifetime. It is this spirit of dedicated service that the award will recognize in years to come."³⁰

She supported many non-profit organizations in the Wilmington area, among others the Land Trust, the Red Clay Reservation, Winterthur, and the Delaware Nature Society.³¹

Elizabeth Norman du Pont

Elizabeth Norman du Pont (1946-1989), known as Betsy, was one family member who made horticulture her profession. She spent most of her childhood in California but returned to the east as an adult. She received the masters degree in landscape architecture from Harvard and was on the staff of Thuja Gardens in Maine and Dumbarton Oaks in Washington, D.C. She came back to the Wilmington area and had a private practice here. A number of du Pont family members availed

³⁰ The Wilmington Garden Center Newsletter, Vol. 14, No. 1, Winter 1991 (Wilmington, DE).

³¹ Gary Soulsman; *Time To Honor An Angel*, News Journal Nov. 16, 1992

themselves of her talents; both Mrs. Ross and her son have gardens designed by Ms. du Pont.

Ms. du Pont's practice did not prevent her from helping area organizations. The Delaware Center for Horticulture (formerly the Wilmington Garden Cente) credits her as a founding member, and awarded her the Mary Marsh Award in 1985. The commendation announced in the January/February newsletter read in part, "Her service on the board and on various committees has helped make the WGC the positive force for the advancement of community horticulture that it is today."

She was very interested in the use of native plants in the landscape and wrote a book on the subject for the Brandywine Conservancy. In the first chapter Ms. du Pont delineates the reasons for emphasizing native plants.

It is not our intention to denigrate exotic plants...Fascination with the foreign has made it difficult to find traces of the species that once populated certain areas now developed and replanted. Also, as often happens, species such as our dogwood, bluebells, asters, and goldenrods are cherished in other places for their addition to the garden, yet are ignored at home as commonplace.

The strongest argument for using native plants is ecological...it appears that the insect, plant, and animal life of every area have evolved together...The long term stability of an ecological system depends upon the continuity of the interactions among the many species involved in the system. If certain interactions are inhibited, the stability of the entire system may be threatened.³²

Her perceptions of ecology and the interaction of all life forms may be a modern one,

³² Elizabeth du Pont, *Landscaping With Native Plants in the Middle-Atlantic Region*, (Chadds Ford, PA, 1978) p.2.

but her stress on the importance of plants to people is one her family has held for a long time.

There are many other talented gardeners in the du Pont family circle. At least one young adult is considering pursuing a career in the field of horticulture. More and more, however, family members are involved in horticulture not by building grand gardens on the scale of Winterthur, Longwood, or Nemours; but by assisting organizations that serve the public in horticultural matters. There will be, of course, gardens created for the personal enjoyment of the individual family member. Other du Ponts will continue to delight in collection "that special plant", but this gradual change from garden building to service brings the du Pont legacy into the third phase of its existence.

Chapter 5

ADDITIONAL FACTORS AND INTERESTS

One factor alone can not account for the change from the building of great gardens to the present mode of serving the horticulture community, while maintaining a general interest in all phases of gardening without having an expansive estate. However, one factor that was a contributor to this change was the enactment of the personal income tax.

In 1913 the Sixteenth Amendment ratifying the income tax prompted Pierre S. du Pont to write that "the recently passed income tax laws would destroy the country by placing too much power in the hands of politicians not qualified to shoulder such grave responsibilities."¹ As a consequence, several of the family members created holding corporations; for example, that is how Longwood, Inc., came into existence on November 4, 1914 with P. S. as President and his brother-in-law H. Rodney Sharp as Treasurer. The corporation was based in Delaware, but since Pennsylvania law prohibited a Delaware corporation from owning land in Pennsylvania, Mr. du Pont gave title of what was known as the "Longwood Farm" to the corporation and leased it

¹ George Thompson, *Op. cit.*, p.186

back from them². This also served as the starting point for a mechanism which would be able to maintain the gardens after his death. Technically this did nothing to save taxes since the IRS ruled that Pierre would be liable from any income from the securities he turned over to the corporation. In reality the farm expenses always exceeded the revenue and thus no taxes were liable.

Longwood Foundation, Inc., was founded in 1937 to take care of Pierre's gifts to hospital, schools and other charities. The Gardens came under the care of the foundation in 1946. After his wife died in 1944 he realized that no one person could assume the financial burden of operating the gardens, thus he sought to have the Garden obtain a tax-exempt status. This was granted by the IRS on September 14, 1946.³

Henry Francis du Pont followed suit on behalf of Winterthur, and in 1951 he gave his home and garden to a trust to establish "a museum and arboretum for the education and enjoyment of the public."⁴ The Eleutherian Mills-Hagley Foundation was created in 1952 as a joint effort between the leaders of the Du Pont Company and du Pont family members to commemorate the 150th anniversary of the Du Pont Company.⁵ Its first goal was the preservation of the parkland which had been created

² *Ibid.*, p. 95.

³ *Ibid.*, p. 99.

⁴ Winterthur in-house promotional information, undated. (Wilmington, DE)

⁵ Eleutherian Mills-Hagley Foundation brochure, undated. (Wilmington, DE)

when the powder mills were torn down in the 1920s, but the idea of a museum celebrating industrial history was soon added.

Another factor in the shift from estate building to service was the increasing numbers of individual du Pont families. The familial share of company wealth was being divided among an ever-growing circle of descendants. Today the family has progressed to the ninth generation descended from Pierre Samuel du Pont de Nemours, and one family member remarked recently, "I, myself, have such an appalling number of descendants. I am about to have, I think, my 16th great-grandchild..."⁶

A striking characteristic of the du Ponts was the tendency to stay in close proximity to the original homestead along the Brandywine. Figure 3 shows a location map of some of the homes of families discussed in Chapters 2 - 4 and denotes them historically. The early homes are cluster right along the banks of the river, close to the powder works. As years progress the homes move farther from Eleutherian Mills. There are some definable reasons for this progression. Nathaniel Burt refers to two of them, first when he describes a ceremony "The Accolade" or "The Investiture" Pierre Samuel held with his sons Victor and E.I. after the death of their mother. In this ceremony Pierre made the boys promise to always stand together as he proclaimed "No privilege exists which is not inseparably bound to a duty."⁷

⁶ Ross, *Op.cit.*

⁷ Burt, *Op.cit.*, p.241

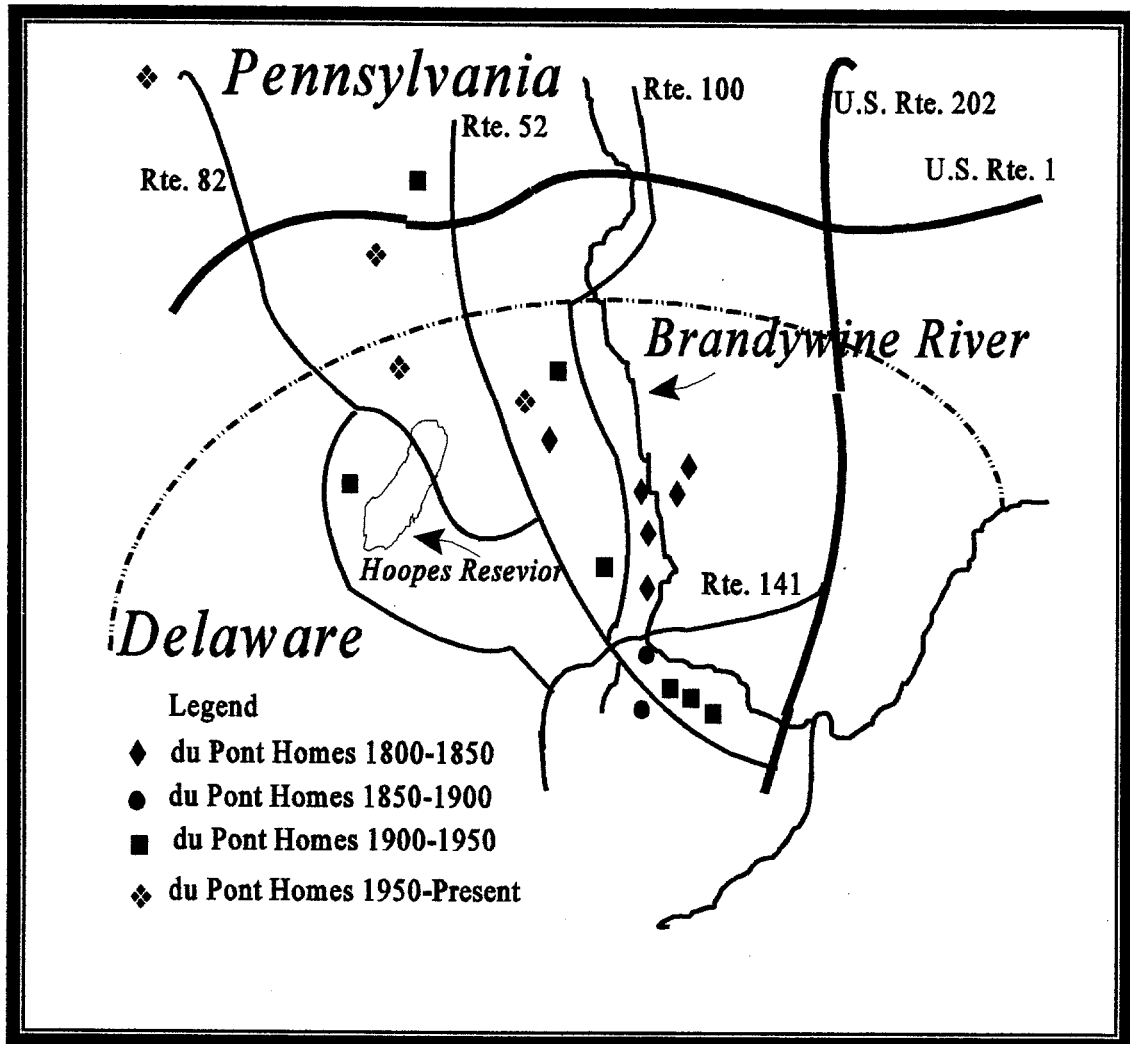


Figure 3: Map of Some du Pont Homes 1800-Present. Based on Rand McNally road map of Delaware, 1994 and author's own research.

The second reason Burt calls "a sort of communism much like that of those religious enclaves then so popular" and he dates it to the mid 1800s.

The Family owned the Company and the Company owned the Family.
Nobody was paid a salary. Nobody owned a house or even evidently a

horse. Members of the family lived in company houses; when a new one was needed, the Company built one. There is a famous chit which reveals to what extent the Family was dependant on the Company. As late as 1850 Alfred, then just retired, wrote to Henry: "I must go to Philadelphia...My object is to pay off every small debt I owe. To do this I wish you to send me a check on the Phil. Bank for \$100...I should wish to have the carriage at 11 oclock..."⁸

At this point in Family/Company relations, if one left the company and left the area, one left everything, including home and transport. It was not until after the vast financial expansion of the Company and thus the increased wealth of the family that significant movement out of the Brandywine Valley took place.

Over the years the du Ponts love of gardening has not diminished, however, gardening styles have changed. Preferences now seem more inclined to smaller, more informal gardens. Service to the horticulture community has brought the current phase of the legacy into prominence and many family members are on boards of directors of local horticultural institutions. The Garden Club of Wilmington has ninety members of which thirty-one are du Pont family and two of the three members of the Advisory Board are also family.⁹ On the various Longwood Gardens boards and committees there are twenty-eight positions of which twenty-three are members of the family.¹⁰ Since 1951 when the Winterthur Foundation was first created, Winterthur has had

⁸ *Ibid.*, p.248.

⁹ Wilmington Garden Club membership list, undated.

¹⁰ Longwood Gardens in-house mailing lists of Board and Committee members.

twenty-three family members out of ninety-six total positions serving that Board. Their current Garden Committee draws three of its eight members from the family.¹¹ The Delaware Nature Society has a board of thirty-six of which four are du Ponts. Family names also regularly appear on Society lists of volunteers and as major contributors.¹² Complete lists of these family members may be found in Appendix A on page 61.

There are two other charitable functions which were either started by, or heavily aided by, members of the du Pont Family and they are Wilmington Garden Day and the Wilmington Flower Market. According to the history of the Wilmington Garden Day, it was started in 1947 by Mrs. Charles F. Richardson to benefit St. Michael's Day Nursery in Wilmington. St. Michael's was founded in 1890 for the children of the employees of the du Pont families but has served the wider community for many years. Mrs. Richardson was assisted in the starting of the Garden Day Tours by other members of the Wilmington Garden Club and over the years many du Pont homes and gardens have been enjoyed by visitors supporting this cause.¹³

Wilmington Flower Market was established in 1921 by Mary Chichester du Pont Clark. Seventeen times a member of the du Pont family has served as General Chairman of the event. It started as a one-day bake sale and flower sale in Cool Spring

¹¹Jane Drummond, List of Winterthur Board Members, January, 1993

¹² 1991 Annual Report of the Delaware Nature Society.

¹³ Wilmington Garden Day brochures.

Park that netted \$1,500. Since then the location has been moved twice and the total raised over the years is about three million dollars. These proceeds go to aid many of Delaware's public service agencies.¹⁴

It is not just the women who are involved in local institutions. The Brandywine Conservancy owes much of the energy for its creation to George Alexis "Frolic" Weymouth (1936-), a great-great-great-grandson of E. I. du Pont. Its most public face is the Brandywine River Museum, an internationally known art museum focusing on the works of the Brandywine School. It also has an important function in habitat preservation of the Brandywine River watershed. The Conservancy teaches very popular public courses on wildflowers and conservation and the grounds are open for nature walks. Other men in the family are also involved with the preservation of land. Mrs. Ross relates that her two nephews "were both very good conservationists, interested in the land" and that "Mrs. Nicholas du Pont told me that the men who weren't interested in gardens were always interested in trees."¹⁵

Members of the du Pont Family and professionals in the field of public horticulture were polled about their perceptions of the du Ponts and horticulture. This was to determine if the family has a concept of a definable legacy, if professionals have a concept of a definable legacy, and how these definitions compare. There was

¹⁴ Wilmington Flower Market promotional brochures, 1992, 1993.

¹⁵ Ross, *Op. cit.*

agreement on all sides as to the notion of a measurable legacy of horticultural expertise and exploits. Not all family members hold the view that a legacy exists; one said the du Pont family is behaving the same way any group does with money and leisure time. Answers from the family to the question "Do you feel there is a du Pont family legacy of horticulture? Why?" included the following statements:

"Yes, look what Pierre and Henry gave back to the people of the area."

"Yes there is but I don't know why, perhaps it's in the genes. Probably because family members grew up around beautiful gardens."

"Yes. Most of the fine gardens which existed or still exist in the Brandywine Valley trace their origins to the du Pont family."

"Yes, perhaps because the family has traditionally valued beauty."

"Yes, when you live on and around lovely estates and almost all your family both close and extended, men and women, garden and talk about it all, you can't help but be aware, care, and probably do it yourself where and when possible."

"When the family arrived here in 1800 they brought many plants with them. Lots of plant material has been propagated here at Eleutherian Mills and private homes."

"There certainly does seem to be a du Pont family legacy of horticulture. You become aware of the vast numbers of family members, men as well as women, who have made outstanding contributions nationally [and] locally. [People who] have exerted their influence for the benefit of millions of people, it would

appear to be genetic as the garden influence is not just family members living in Delaware but widespread."¹⁶

The way the du Pont family now carries on the legacy of horticulture may be different than it was one hundred years ago or even fifty years ago, but there is no evidence that E. I.'s influence has been abandoned.

¹⁵ Personal or written interviews with the following: Eileen Marony, Peg Stabler, Pamela Copeland, Marilyn Hayward, Lisa Mosely, Arminda du Pont, and Barbara Riegel.

Chapter 6

CONCLUSION

Gardening, and its broader sense of horticulture, have been an integral part of the lives of many, many du Ponts over the past nearly two hundred years. Only one family member felt that studying the family since Pierre Samuel and Henry Francis built their gardens would show that the du Ponts were no different than any other large family with money. "That," she said, "is what people with money do." There is a difference, however, the Rockefellers and the Carnegies were primarily interested in other types of charities and philanthropic ventures. Their homes had gardens, but not to the extent and commitment of the du Ponts. The Vanderbilt name is firmly linked, and rightfully so, to large showy estates with fabulous country houses, but their gardens were only ornamentation for the houses, not creations for the real joy of gardening. Garden tradition in the du Pont family, however, goes back almost two hundred years. One garden director said, when asked to compare the du Ponts to other wealthy families:

I don't know of any place where you have the cluster of family-related gardens that you have in this area. There are just many, many more gardens, both through time and space. [Today we still]

have a lot of gardens that the du Ponts originated, and if you [consider] back through time all the gardens that have disappeared, I feel [that] both in time and space there is a legacy.¹

There is still more to know about this remarkable family and their devotion to gardening. Most of them are very modest when asked about their own efforts and contributions and it can be difficult to find all the things they have indeed accomplished. On one hand, they recognize the connection all the way back to E. I. du Pont, but on the other hand it does not seem to some of them that they have personally achieved anything extraordinary; it is, rather, just the way they are.

The Brandywine Valley is certainly richer for having been home to this family, as properly summed up by the director of a prominent du Pont garden.

This is the cradle of American horticulture. It started with the Bartrams, the Pierces and Humphrey Marshall, but certainly the du Ponts came along and enhanced it...the gardens we enjoy today would not have developed without the du Pont influence. They brought a style with them from France and then created the where-with-all to finance the creations.²

Nine generations of du Ponts have created an indelible influence on American

² Richard W. Lighty, personal interview, February 26, 1993

³ Frederick E. Roberts, personnel interview, February 17, 1993

gardens. The two jewels in the family horticultural crown, Winterthur and Longwood, enjoy an ever-increasing recognition and appreciation. The Mt. Cuba Center for Piedmont Studies will undoubtedly gain in horticultural stature as the years pass. While there is no indication that a family member is considering creating another such jewel, neither is there a shred of evidence that family commitment to serving horticulture and the community is on the wane. The pattern of influence has changed, and will continue to change, as new family members emerge into future garden realms. The three phases of the legacy can be exemplified by the activities of the family members living during those periods.

The first hundred years are typified by an unquenchable thirst for new plants and for growing the plants that were obtained by exchanges and gathered on trips. These treasures were proudly displayed in small gardens and small private greenhouses. Physically the family stayed in fairly close proximity to the original site during this period.

The shift from the first to the second phase of the legacy is somewhat abrupt with the advent of the large personal fortunes of the early twentieth century. This influx of wealth led to the creation of palatial estates surrounded by equally impressive gardens. Some of the gardens were designed by their owners, but the ones which were created by landscape architects were certainly influenced by the visions of the owners.

Transition to the third phase is much more gradual. It develops as the family increases in size and therefore personal wealth is more widely spread. It is also

influenced by a growing awareness of the need to preserve both land and the already created much loved gardens. There is no crystal ball to gaze into the future but one can surmise that the family will not altogether leave the horticultural arena. Family efforts could further evolve into forms of stewardship and promoting educational programs already in place. In fifty years one will probably be able to observe that the legacy of E. I. du Pont is still firmly embedded in the fertile soil of the Brandywine Valley.

APPENDIX A: DU PONT FAMILY MEMBERS ACTIVE IN LOCAL
HORTICULTURAL ORGANIZATIONS

Delaware Nature Society

Board of Directors [4 of 36]

Nancy G. Frederick, Vice President

Lammot du Pont Copeland

Peter H. Flint

Rebecca G. Frederick

Volunteer Guides

Delphine Davies

Nancy Frederick

Conservation and Preservation

Volunteers

Pamela Copeland

Nancy Frederick

Rebecca Frederick

David Garrett

Sue Lunger ?

Stream Watch Volunteers

Nancy Frederick

Donors to Annual Giving

Eagles-\$7500 & Over

Mrs. Lammot du Pont Copeland

Mrs. Robert N. Downs

Great Horned Owl-\$5000-7500

Anne du Pont Valk

Snowy Egrets-\$100-2499

Mr. & Mrs. Bruce Bredin

A. Felix du Pont

Mr. & Mrs. Robert Flint

Donors to Endowment & Capital

Campaign

E.I. du Pont de Nemours

Mrs. H.B. du Pont

Mr. & Mrs. Robert Flint

Garden Club of Wilmington

Active Members [15 of 49]

Mrs. Charles F. du Pont

Mrs. E. I. du Pont

Mrs. Frederick C. Fiechter

Mrs. Davis B. Garrett

Mrs. Nathan Hayward, III

Mrs. John K. Jenny, Jr.

Mrs. C. Ronald Maroney

Mrs. Christopher L. Moseley

Mrs. W. Galscow Reynolds

Mrs. Robert H. Richards, III

Mrs. Richard E. Riegal, Jr.

Mrs. Charles P. Schutt

Mrs. William M.W. Sharp

Mrs. W. Laird Stabler

Mrs. Philip B. Weymouth

Associate Members [6 of 23]

Mrs. Alfred E. Bissell

Mrs. Walter S. Carpenter, III

Mrs. Edmond du Pont

Mrs. Pierre S. du Pont, IV

Mrs. Mrs. William H. Frederick, Jr.

Mrs. Rodney M. Layton

Affiliate Members [5 of 11]

Mrs. A. Felix du Pont

Mrs. Edward B. du Pont

Mrs. Walter J. Laird, Jr.

Mrs. Daniel C. Lickle

Garden Club of Wilmington, con't.Honorary Members [5 of 7]

Mrs. Lamnot du Pont Copeland

Mrs. Henry B. duPont

Mrs. Nicholas B. du Pont

Mrs. Samuel E. Homsey

Mrs. Donald P. Ross

Advisory Board [2 of 3]

William H. Frederick, Jr.

Sir John Thouron

Longwood Foundation Board of Trustees 1993Officers of the Board [5 of 6]

H. Rodney Sharp, III - President

Edward B. du Pont - Vice President

Irénee du Pont May - Secretary

Henry H. Silliman, Jr. - Treasurer

Trustees [3 Of 3]

Gerret van Sweringen Copeland

David Craven

Pierre Samuel du Pont, IV

Longwood Gardens, Inc. 1993Board of Trustees [6 of 9]

Irénee du Pont, Jr. - Vice President

Mrs. Donald P. Ross - Vice President

William K. du Pont - Treasurer

Gerret van Sweringen Copeland -
Secretary

William H. Frederick, Jr.

Mrs. W. Laird Stabler, Jr.

Trustee Emeritus

Crawford H. Greenewalt

Longwood Gardens Trustee Advisory
Committee[9 of 10]

Mrs. Donald P. Ross - Chair

William H. Frederick, Jr. - Vice Chair

Mrs. Alfred E. Bissell

Mr. J. Bruce Bredin

Mrs. Nicholas R. du Pont

Mr. Eldon Homsey

Mrs. W. Glasgow Reynolds

WinterthurMembers of the Board of Trustees and
Corporation from 1951-1993 [23 of 96]

Mr. Alfred E. Bissell

Mr. J. Bruce Bredin

Mr. Lamnot du Pont Copeland

Mrs. Lamnot du Pont Copeland

Mr. Edmond du Pont

Miss Elizabeth N. du Pont

Mr. Henry B. du Pont

Mr. Henry F. du Pont

Mr. William K. du Pont

Mr. George P. Edmonds

Mr. Crawford H. Greenewalt

Mr. Alfred C. Harrison

Mrs. Pauline L. Harrison

Mr. Walter J. Laird, Jr.

Mrs. Edward B. Leisenring

Mr. William C. Lickle

Mr. George de Forest Lord

Mrs. R. E. D. Lord

Mr. Bruce C. Perkins

Mrs. Greta Layton Schutt

Mr. H. Rodney Sharp

Members of the Garden Committee,
1993 [3 of 8]

Liz Sharp

Louise Bissell

Nancy Reynolds

APPENDIX B: PHILADELPHIA FLOWER SHOW EXHIBITORS AND AWARDS

Philadelphia Flower Show

List of Exhibitors Who Are du Pont Family Members

(list is accurate for 1988-92, prior data sporadic due to nature of records at PHS)

Lammot du Pont Copeland

Pamela du Pont Copeland

A. Felix du Pont

Marka du Pont

Elise du Pont

Jane du Pont (Mrs. Pierre S., III)

Greta Layton (Mrs. Rodney M.)

Edward Leisenring

Catalina Leisenring

Julia Leisenring

Mr. And Mrs. Bayard Sharp

Liz Sharp

Sir John Thouron

Major Awards

1992 *Non-profit Display:* Winterthur Museum Garden & Library

PHS Ribbon for highest scoring blue ribbon of one variety: Bayard Sharp

PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Sat.,

Pamela Copeland; Tues., Bayard Sharp

1991 *Edith Wilder Scott Award:* Mr. And Mrs. Bayard Sharp

PHS Ribbon for highest scoring blue ribbon of one variety: Tues. & Fri.,

Bayard Sharp

Phila. Unit, Herb Society of America: Pamela Copeland [1 of 4]

PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Tues.,

Pamela Copeland

1990 *PHS Orchid Award:* Mary Sharp [?]

PHS Ribbon for highest scoring blue ribbon of one variety: Sat., Bayard Sharp

1989 *PHS Ribbon for highest scoring blue ribbon of one variety:* Sat. & Tues.,

Bayard Sharp

Phila. Unit, Herb Society of America: Bayard Sharp [1 of 6]

PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Fri.,

Pamela Copeland

- 1988 Gold Medal of the Massachusetts Horticultural Society: Garden Club of
Wilmington
PHS Horticultural Sweepstakes Trophy: Pamela Copeland
The Margaret Buckley Zantzinger Award: Garden Club of Wilmington
American Orchid Society Awards: Pamela Copeland [1 of 2]
Phila. Unit, Herb Society of America: Sir John Thouron [1 of 4]
PHS Ribbon for highest scoring blue ribbon of one variety: Fri., Pamela
Copeland
- 1987 *PHS Orchid Award*: Pamela Copeland
PHS Horticultural Sweepstakes Trophy: Pamela Copeland
The Margah Flood Memorial Trophy: Garden Club of Wilmington
The Margaret Buckley Zantzinger Award: Garden Club of Wilmington
PHS Ribbon for highest scoring blue ribbon of one variety: Tues., A. Felix du
Pont; Fri., Bayard Sharp
Phila. Unit, Herb Society of America: A. Felix du Pont [1 of 5]
PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Sat.,
Tues., Fri., Pamela Copeland
- 1986 *PHS Orchid Award*: Pamela Copeland
PHS Horticultural Sweepstakes Trophy, Runner-up: Pamela Copeland
PHS Ribbon for highest scoring blue ribbon of one variety: Sat., Bayard Sharp
PHS Ribbon for highest scoring blue ribbon for two or more entries: Tues.
Garden Club of Wilmington
American Orchid Society Awards: Pamela Copeland [1 of 3]
Phila. Unit, Herb Society of America: Bayard Sharp [1 of 6]
PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Tues.,
Pamela Copeland
- 1985 *Pennsylvania Nurserymen's Association Trophy (Garden Class)*: Garden Club of
Wilmington
PHS Garden Trophy: Garden Club of Wilmington
PHS Orchid Award: Pamela Copeland
Edith Wilder Scott Award: Sir John Thouron
PHS Horticultural Sweepstakes Trophy, Runner-up: Pamela Copeland
PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Pamela
Copeland [1 of 3]
- 1984 *PHS Horticultural Sweepstakes Trophy, Runner-up*: Pamela Copeland
The Margah Flood Memorial Trophy: Garden Club of Wilmington
Non-profit Display: Winterthur Museum Garden & Library [1 of 6]
American Orchid Society Awards: Pamela Copeland [1 of 4]
Phila. Unit, Herb Society of America: Sir John Thouron [1 of 3]
PHS Ribbon for outstanding blue ribbon in bulbs other than Narcissis: Pamela
Copeland [1 of 3]

- 1983 *The Chicago Horticultural Society Medal*: Winterthur
PHS Balcony Trophy: Garden Club of Wilmington
PHS Orchid Award: Pamela Copeland
- 1982 *PHS Ribbon for highest scoring blue ribbon of one variety*: Marka du Pont ,
and Mr. & Mrs. Lammot du Pont Copeland [2 of 2]
- 1981 *PHS Orchid Award*: Mr. & Mrs. Lammot du Pont Copeland
The Margah Flood Memorial Trophy: Garden Club of Wilmington
The Margaret Buckley Zantzinger Sweepstakes Award: Garden Club of
Wilmington
- 1980 *American Horticultural Society Citation*: Garden Club of Wilmington
The Men's Garden Club of Delaware Valley Medal: Garden Club of
Wilmington
PHS Orchid Award: Sir John Thouron
PHS Ribbons Best of Day: Marka du Pont [1 of 3]
- 1978 *Allied Florists of Delaware Valley Award*: Garden Club of Wilmington
- 1977 *Edith Wilder Scott Award*: Sir John Thouron
PHS Ribbons Best of Day: Sir John Thouron [1 of 3]
American Orchid Society Awards: Pamela Copeland [1 of 4]
*The May Drew & Marian Decoursey Memorial Ribbons of the William Penn
Branch of The American Begonia Society* : Mr. & Mrs. Lammot du Pont
Copeland [1 of 6]

Individual Class Awards

Class entries are changed three times during
flower show week, if no name change is shown
for 300 and 400 series it is the same class as the
200 series; size refers to pot size not plant size

1992

210-Any Named Hyacinth Not Listed Above

1st, 2nd, 3rd to Pamela Copeland

310- 3rd, 3rd to Pamela Copeland

410- 2nd, 3rd to Pamela Copeland

211-Any Named Tulipa Not Listed Above

1st to Pamela Copeland

311- Honorable Mention to Pamela
Copeland

411- Honorable Mention to Pamela
Copeland

216-Any Other Named Non-hardy Bulb, 6" or
Over

2nd to Pamela Copeland

316- 3rd to Pamela Copeland

218-Non-woody Flowering or Fruiting Plant, 8"
or Under

3rd, 3rd to Pamela Copeland; 2nd to
Bayard Sharp

318- 3rd, 3rd to Pamela Copeland

418- 2nd, Honorable Mention, Honorable
Mention to Pamela Copeland

219-Non-woody Flowering or Fruiting Plant, 8"
or Over

3rd to Pamela Copeland

319- Honorable Mention to Pamela
Copeland

220-Non-woody Foliage Plant, 8" or Under

3rd to Pamela Copeland

420- 3rd to Pamela Copeland

223-Formal Woody Flowering or Fruiting Plant,
Over 8"

Honorable Mention to A. Felix du Pont

323- 2nd to Pamela Copeland

423- 1st to Pamela Copeland

227-Formal Woody Foliage Plant, Over 8"

2nd to Bayard Sharp

327- 2nd to Bayard Sharp

239-Flowering Begonia, 4" or Less

1st to A. Felix du Pont

339- Honorable Mention to Bayard Sharp

1992 con/t.249-Multi-stemmed Plants Grown in Stylized Form1st to Bayard Sharp259-Formal Herb1st, 3rd to Bayard Sharp263-Phaphiopedilum Species3rd to Pamela Copeland269-Cymbidium Standard3rd, 3rd to Pamela Copeland275-Miltonia and Alliance1st, 2nd to Pamela Copeland317-Any Other Named Non-hardy Bulb, 6" or Over1st to Bayard Sharp; 2nd to Pamela Copeland325-Informal Woody Flowering or Fruiting Plant, 8" or Over2nd to Sir John Thouron329-Informal Woody Foliage Plant, 8" or over
Honorable Mention to Pamela Copeland348-Gesneriad [not Saintpaulia]3rd to Bayard Sharp349-Trained Vine

Honorable Mention to Bayard Sharp

438-Hanging Specimen Fern, 8" or Over2nd to Bayard Sharp447-Herbaceous Hardy Perennial in Bloom1st to Pamela Copeland452-Oldies but Goodies [plant must have been grown by exhibitor over five years]1st to Bayard Sharp457-Identical Plants, Grown as a Pair, 6" or Under1st to Elise du Pont458-Non-woody Plants Grown from Seed1st, 2nd to Pamela Copeland1991204-Narcissus 'Ice Follies' in an 8" pan3rd to Julia Leisenring208-Any Named Miniature Narcissus Not Listed Above

Honorable Mention to Pamela Copeland

308- 2nd, 3rd to Pamela Copeland408- 3rd to Pamela Copeland210-Any Named Hyacinth Not Listed Above1st, Honorable Mention to Pamela Copeland310- 1st, 2nd, 3rd to Pamela Copeland410- 2nd to Pamela Copeland211-Any Named Tulipa Not Listed Above2nd to Pamela Copeland311- 2nd, Honorable Mention to Pamela Copeland411- 1st to Pamela Copeland216-Any Other Non-hardy Bulb, 6" or Under1st to Bayard Sharp

416- Honorable Mention to Pamela Copeland

218-Non-woody Flowering or Fruiting Plants, 8" or less2nd, 2nd, Honorable Mention to Pamela Copeland318- 2nd, 2nd, Honorable Mention to Pamela Copeland418- 2nd, Honorable Mention to Pamela Copeland220-Any Non-woody Foliage Plant, 8" or Under2nd to Bayard Sharp320- 2nd to Pamela Copeland

420- Honorable Mention to Pamela Copeland

223-Formal Woody Flowering or Fruiting Plant, 8" or Under2nd to Pamela Copeland323- 2nd to Pamela Copeland423- 2nd to Pamela Copeland226-Formal Woody Foliage Plant, 8" or Under2nd to Bayard Sharp326- 1st to Bayard Sharp228-Informal Woody Plant, 8" or Under2nd to Pamela Copeland328- 2nd to Pamela Copeland428- 3rd to Pamela Copeland234-Hanging Flowering or Fruiting Plant, 6" or Over2nd to Pamela Copeland334- 2nd to Pamela Copeland236-Hanging Foliage Plant, 6" or Over3rd to A. Felix du Pont239-Begonia, 4" or Under1st to Bayard Sharp; 2nd to A. Felix du Pont250-Dwarf Conifer, 10" or Under2nd to Liz Sharp259-Formal Herb1st to Bayard Sharp

1991 con't.

- 268-Odontoglossum & Alliance
1st to Pamela Copeland
- 269-Cymbidium Standard
1st, 3rd, Honorable Mention to Pamela Copeland
- 275-Miltonia & Alliance
1st to Pamela Copeland
- 307-Hippeastrum, Any Named Hybrid
3rd to Liz Sharp
- 319-Non-woody Flowering or Fruiting Plant, 8" or Under
1st to Bayard Sharp
- 419- 1st to Bayard Sharp
- 340-Foliage Begonia, Over 4" & Under 8"
1st to Pamela Copeland
- 360-Pleasures of the Orient
1st to Bayard Sharp
- 425-Informal Woody Flowering or Fruiting Plant, 8" or Over
2nd to Bayard Sharp
- 427-Formal Woody Plant, 8" or Over
1st to Bayard Sharp
- 458-Non-woody Plant Grown From Seed
1st, 2nd, 3rd to Pamela Copeland
- 464-Plants for a Sunny Terrace in a Single Container
1st to Bayard Sharp

1990

- 210-Any Named Hyacinth Not Listed Above
2nd, Honorable Mention to Pamela Copeland
- 310- 1st to Pamela Copeland
- 216-Any Other Named Non-hardy Bulb
Honorable Mention to Pamela Copeland
- 316- 2nd to Pamela Copeland
- 223-Formal Woody Flowering or Fruiting Plant, Over 8"
Honorable Mention to Pamela Copeland
- 323- 1st to Pamela Copeland
- 225-Informal Woody Flowering or Fruiting Plant, 8" or Over
2nd to A. Felix du Pont; 3rd, 3rd to Sir John Thouron
- 325- 1st to A. Felix du Pont
- 227-Formal Woody Plant, 8" or Over
2nd to Bayard Sharp
- 327- 2nd to Bayard Sharp

- 427- 3rd to Bayard Sharp
- 247-Single Stemmed Topiary
1st to Bayard Sharp
- 262-Cattleya & Alliance
1st to Bayard Sharp
- 267-Vanda & Alliance
Honorable Mention to Pamela Copeland
- 269-Cymbidium Standard
2nd to Pamela Copeland
- 274-Miltonia & Alliance
1st, 2nd to Pamela Copeland
- 308-Any Named Miniature Narcissus Not Listed Above
1st to Pamela Copeland
- 326-Formal Woody Foliage Plant, 8" or Under
Honorable Mention to Elise du Pont
- 349-Hedera, Trained
2nd to Bayard Sharp
- 357-Identical Plants, 6" or Over
Honorable Mention to Elise du Pont;
Honorable Mention to Bayard Sharp
- 407-Hippeastrum
2nd to Pamela Copeland
- 418-Non-woody Flowering or Fruiting Plants, 8" or Under
1st, 2nd to Pamela Copeland
- 458-Non-woody Plant Grown From Seed
1st, 2nd, 3rd to Pamela Copeland
- 468-Oldies but Goodies [plant must have been grown by exhibitor over five years]
2nd to Bayard Sharp
- 1989
- 210-Any Named Hyacinth Not Listed Above
2nd to Pamela Copeland
- 310- 2nd to Pamela Copeland
- 410- 1st to Pamela Copeland
- 211-Any Named Tulipa Not Listed Above
2nd to Pamela Copeland
- 311- 2nd to Pamela Copeland
- 411- 1st to Pamela Copeland
- 218-Non-woody Flowering or Fruiting Plants, 8" or Under
1st to Bayard Sharp; 2nd, Honorable Mention to Pamela Copeland
- 318- 1st, 2nd, Honorable Mention to Pamela Copeland
- 418- Honorable Mention to Pamela Copeland

1989 con't.

222-Formal Woody Flowering or Fruiting Plant,
8" or Under

1st to Bayard Sharp

322- 2nd to Bayard Sharp

223-Formal Woody Flowering or Fruiting Plant,
8" or Over

1st to Pamela Copeland

323- 1st to Pamela Copeland

423- 1st to Pamela Copeland

227-Formal Woody Foliage Plant, 8" or Over

1st to Marka du Pont; 2nd to Bayard
Sharp

327- 1st, 2nd to Bayard Sharp; 3rd to Marka
du Pont

427- 3rd to Bayard Sharp

234-Hanging Flowering or Fruiting Plant , 6" or
Over

Honorable Mention to Pamela
Copeland

249-Multi-stemmed Plant Grown in Stylized
form

2nd to Bayard Sharp

259-Formal Herb

3rd to Pamela Copeland

261-Informal Herb, 6" or Over

1st, 2nd to Pamela Copeland

262-Cattleya & Alliance

2nd to Pamela Copeland

265-Phalaenopsis & Alliance

2nd to Pamela Copeland

269-Cymbidium Standard

2nd, 3rd to Pamela Copeland

274-Miltonia & Alliance

1st, 2nd, 3rd to Pamela Copeland

314-Any Named Iris

Honorable Mention to Pamela
Copeland

316-Any Other Named Non-hardy Bulb, 6" or
Under

2nd to Pamela Copeland

416- 1st to Pamela Copeland

325-Informal Woody Flowering or Fruiting
Plant , 8" or Over

2nd to Marka du Pont

335-Hanging Foliage Plant, 6" or Under

1st to Pamela Copeland

435- 1st to Pamela Copeland

348-Gesneriad, Not Saintpaulia

1st to Bayard Sharp; 2nd to Pamela
Copeland

349-Trained Hedera

2nd to Bayard Sharp

355-Plant Grown in House for Foliage

2nd to Liz Sharp

447-Herbaceous Hardy Perennial in Bloom

1st to Bayard Sharp

458-Non-Woody Plants Grown From Seed

2nd, 3rd , Honorable Mention to
Pamela Copeland

461-Rainbow: A Collection of Three Gesneriads

3rd to Pamela Copeland

464-Plants for a Sunny Terrace

1st to Bayard Sharp

465-Plants for a Shady Terrace

1st to Bayard Sharp.

466-Fragrant Flowering Plant

1st to Bayard Sharp

1988

205-Hyacinth 'Delft Blue'

2nd to Pamela Copeland

305- 1st to Pamela Copeland

405- 3rd to Pamela Copeland

209B-Any Named Standard Narcissus Not
Listed Above, 8" or Over

2nd to Pamela Copeland

210-Any Named Hyacinth Not Listed Above

1st, 2nd , 2nd to Pamela Copeland

310- 1st, 3rd , Honorable Mention to Pamela
Copeland

410- 1st, 2nd , 3rd to Pamela Copeland

211-Any Named Tulipa Not Listed Above

1st to Pamela Copeland

311- 2nd , 2nd , 3rd to Pamela Copeland

411- 1st, 3rd to Pamela Copeland

214-Any Named Iris

2nd to Pamela Copeland

314- 2nd to Pamela Copeland

216-Any Other Named Non-hardy Bulb, 6" or
Under

2nd , 3rd to Pamela Copeland

316- 3rd to Pamela Copeland

416- 1st, 3rd, 3rd to Pamela Copeland

217-Any Other Named Non-hardy Bulb, 6" or
Over

1st, 3rd to Pamela Copeland

317- 2nd to Pamela Copeland

417- 1st to Pamela Copeland

1988 con't.

218-Non-woody Flowering or Fruiting Plant, 8" or Over

1st, 3rd, 3rd to Pamela Copeland

318- 1st, 2nd, 2nd to Pamela Copeland

418- 2nd, 3rd, 3rd to Pamela Copeland

219-Non-woody Flowering or Fruiting Plant, 8" or Over

Honorable Mention to Pamela

Copeland

419- 3rd to Pamela Copeland

221-Non-woody Foliage Plant, 8" or Over

1st to Sir John Thouron

321- 2nd to Sir John Thouron

223-Formal Woody Flowering or Fruiting Plant, 8" or Over

3rd to Pamela Copeland; 3rd to A. Felix du Pont

323- 1st to Pamela Copeland

225-Informal Woody Flowering or Fruiting Plant, 8" or Over

1st to Sir John Thouron

325- 1st, Honorable Mention to Sir John Thouron

234-Hanging Flowering or Fruiting Plant, 6" or Over

2nd, 3rd, Honorable Mention to Pamela Copeland

334- 2nd, 3rd, 3rd to Pamela Copeland

434- 1st, 3rd, Honorable Mention to Pamela Copeland

235-Hanging Flowering or Fruiting Plant, 6" or Under

2nd to Pamela Copeland

435- 3rd to Pamela Copeland

236-Hanging Foliage Plant, 6" or Over

1st to Bayard Sharp; 2nd to Pamela Copeland

336- 1st to Bayard Sharp; 3rd to Pamela Copeland

436- 1st to Pamela Copeland

238-Hanging Fern, 6" or Over

1st to Pamela Copeland

338- 3rd to Pamela Copeland

438- 2nd to Pamela Copeland

247-Single Stemmed Topiary

1st to Bayard Sharp

249-Multi-stemmed Plant Grown in Stylized Form

1st to Bayard Sharp

253-Herb, Formal

1st to Bayard Sharp

254-Herb, Informal

1st to Pamela Copeland

265-Phalaenopsis & Alliance

1st to Pamela Copeland

267-Vanda & Alliance

1st to Pamela Copeland

268-Odontoglossum & Alliance

1st to Pamela Copeland

269-Cymbidium Standard

1st, 2nd, 3rd to Pamela Copeland

271-Dendrobium Species or Hybrid

2nd to Bayard Sharp

273-Oncidium & Alliance

1st to Pamela Copeland

276-Any Species, Variety or Hybrid Orchid Not Listed Above

1st to Pamela Copeland

309A-Any Named Standard Narcissus Not Listed Above, 8" or Under

3rd to Pamela Copeland

409A- 1st, Honorable Mention to Pamela Copeland

320-Non-woody Foliage Plant, 8" or Under

2nd, 2nd to Pamela Copeland

420- 2nd to Pamela Copeland

327-Formal Woody Foliage Plant, 8" or Over

1st to Bayard Sharp

427- 1st to Bayard Sharp

339-Begonia, Over 4" & Under 8"

3rd to Pamela Copeland

348-Gesneriad, Not Saintpaulia

2nd, 2nd, Honorable Mention to Pamela Copeland

349-Hedera Trained

2nd to Bayard Sharp

352-Bromeliad

Honorable Mention to Pamela Copeland

408A-Any Miniature Narcissus Not Listed Above

2nd, 3rd to Pamela Copeland

426-Formal Woody Foliage Plant, 8" or Under

2nd to Pamela Copeland

443-Flowering Orchid

Honorable Mention to Pamela Copeland; Honorable Mention to Bayard Sharp

1988 con't.

- 444-Orchids, Collection of Three
2nd, Honorable Mention to Pamela Copeland
- 445-Pelargonium, 4" or Under
Honorable Mention to Pamela Copeland
- 446-Pelargonium, 4" or Over
3rd, Honorable Mention to Pamela Copeland
- 447-Herbaceous Hardy Perennial in Bloom
1st to Pamela Copeland; 2nd to Bayard Sharp
- 458-Identical Foliage Plants, Separate Pots
2nd to Pamela Copeland
- 461-Non-woody Plants Grown from Seed
1st, 2nd to Pamela Copeland
- 466-Fragrant Flowering Plant
1st to Pamela Copeland
- 468-Oldies but Goodies
1st to Bayard Sharp; 2nd to Pamela Copeland
- 1987
- 203-Narcissus 'Ice Follies'
3rd to Pierre du Pont
- 303- Honorable Mention to Pierre du Pont
- 208-Any Named Miniature Narcissus Not Listed Above
1st, 3rd to Pamela Copeland
- 308- 2nd, 3rd to Pamela Copeland
- 408- 2nd to Pamela Copeland
- 210-Any Named Hyacinth Not Listed Above
1st, 3rd to Pamela Copeland
- 310- 1st, 2nd to Pamela Copeland
- 410- 1st, 2nd, 2nd to Pamela Copeland
- 211-Any Named Tulipa Not Listed Above
1st, 2nd, 3rd to Pamela Copeland
- 311- 2nd, 3rd, 3rd to Pamela Copeland
- 411- 1st, Honorable Mention to Pamela Copeland
- 215-Any Other Hardy Bulb
Honorable Mention to Pamela Copeland
- 315- 2nd to Pamela Copeland
- 415- 2nd to Pamela Copeland
- 217-Any Other Non-hardy Bulb, 6" or Over
2nd, 3rd, Honorable Mention to Pamela Copeland
- 317- 1st, 3rd to Pamela Copeland
- 417- 2nd to Pamela Copeland

- 218-Non-woody Flowering or Fruiting Plant, 8" or Under
1st, 2nd to Pamela Copeland; 3rd to Bayard Sharp
- 318- 1st, 2nd, 2nd to Pamela Copeland; 3rd to Bayard Sharp
- 418- 2nd, 2nd, 3rd to Pamela Copeland;
Honorable Mention to Bayard Sharp
- 220-Non-woody Foliage Plant, 8" or Under
2nd to Pamela Copeland
- 320- Honorable Mention to Pamela Copeland
- 223-Formal Woody Flowering or Fruiting Plant, 8" or Over
2nd to Pamela Copeland
- 323- 1st to A. Felix du Pont
- 225-Informal Woody Flowering or Fruiting Plant, 8" or Over
2nd to Sir John Thouron
- 325- 3rd to Sir John Thouron
- 425- 2nd to Sir John Thouron
- 226-Formal Woody Flowering or Fruiting Plant, 8" or Under
1st, Honorable Mention to Bayard Sharp; 3rd to A. Felix du Pont
- 326- 3rd to Pamela Copeland
- 426- 1st, 2nd, 3rd to Bayard Sharp
- 227-Formal Woody Foliage Plant, 8" or Over
1st to A. Felix du Pont
- 327- 1st, 2nd to Bayard Sharp; 3rd to A. Felix du Pont; Honorable Mention to Pamela Copeland
- 427- 1st, 2nd to Bayard Sharp; 3rd to Pamela Copeland
- 234-Hanging Flowering or Fruiting Plant, 6" or Over
1st to Pamela Copeland
- 334- 1st, 3rd, to Pamela Copeland
- 434- 1st to Pamela Copeland
- 235-Hanging Flowering or Fruiting Plant, 6" or Under
2nd to Pamela Copeland
- 238-Hanging Fern, 6" or Over
3rd to Pamela Copeland
- 247-Single Stemmed Topiary
1st to Bayard Sharp
- 249-Multi-stemmed Plant Grown in a Stylized Form
1st, 3rd to Bayard Sharp

1987 con't.

- 254-Formal Herb
1st to Bayard Sharp
- 258-Parent & Offspring, Parent 8" or under
1st to Bayard Sharp; Honorable Mention to Pamela Copeland
- 260-Strawberry Jar
1st to Bayard Sharp
- 262-Cattleya & Alliance
Honorable Mention to Pamela Copeland
- 265-Phalaenopsis & Alliance
2nd to Pamela Copeland
- 268-Odontoglossum & Alliance
1st to Pamela Copeland
- 269-Cymbidium Standard
1st to Sir John Thouron; 2nd, 3rd, Honorable Mention to Pamela Copeland
- 274-Miltonia & Alliance
1st, 2nd, 3rd, to Pamela Copeland
- 276-Any Other Species, Variety or Hybrid Orchid
1st, 2nd to Pamela Copeland
- 309-Any Standard Narcissus Not Listed Above
2nd to Pierre du Pont
- 316-Any Other Non-hardy Bulb, 6" or under
2nd to Pamela Copeland
- 319-Non-woody Flowering or Fruiting Plant, 8" or Over
2nd to Sir John Thouron
- 340-Begonia, foliage, Over 4" & Under 8"
Honorable Mention to Pamela Copeland
- 341-Succulent Flowering Plant, Over 4" & Under 8"
2nd to Pamela Copeland
- 348-Gesneriad, Not Saintpaulia
1st, Honorable Mention, Honorable Mention to Pamela Copeland
- 349-Hedera Trained
2nd, 3rd, 3rd to Bayard Sharp
- 350-Trained Vine, Not Hedera
2nd to Bayard Sharp
- 361-Woodland Primula
3rd to Pamela Copeland
- 443- Flowering Orchid
1st, 3rd to Pamela Copeland
- 444-Collection of Three Orchids
2nd, 3rd to Pamela Copeland

- 445-Pelargonium, 4" or under
3rd, 3rd to Pamela Copeland
- 447-Herbaceous Hardy Perennial in Bloom
1st, 2nd to Pamela Copeland
- 457-Identical Flowering Plants in Separate Pots
3rd, Honorable Mention, Honorable Mention to Pamela Copeland
- 458-Identical Foliage Plants in Separate Pots
1st to Pamela Copeland
- 461-Non-woody Plants Grown From Seed
2nd, Honorable mention to Pamela Copeland
- 465-Plants for a Shady Terrace
1st to Bayard Sharp
- 466-Fragrant Flowering Plant
1st, 2nd, 2nd to Pamela Copeland
- 468-Oldies but Goodies
1st to Bayard Sharp

1986

- 208-Any Named Miniature Narcissus Not Listed Above
1st, Honorable Mention to Pamela Copeland
- 308- Honorable Mention to Pamela Copeland
- 408- 2nd to Pamela Copeland
- 209-Any Named Standard Narcissus Not Listed Above
3rd to Pamela Copeland
- 309- Honorable Mention to Pamela Copeland
- 210-Any Named Hyacinth Not Listed Above
1st, 3rd to Pamela Copeland
- 310- 1st, 2nd to Pamela Copeland
- 410- 1st, Honorable Mention to Pamela Copeland
- 211-Any Named Tulipa Not Listed Above
3rd to Pierre S. du Pont; Honorable Mention to Pamela Copeland
- 311- 1st, 3rd to Pamela Copeland
- 411- 1st, Honorable Mention to Pamela Copeland
- 216-Any Other Named Non-hardy Bulb, 6" or Under
1st to Pamela Copeland; 2nd to Bayard Sharp
- 316- 1st, 2nd to Pamela Copeland

1986 con't.

217--Any Other Named Non-hardy Bulb, 6" or Over

2nd, 3rd to Pamela Copeland

317- 1st, 2nd, 3rd to Pamela Copeland

417- 1st, 2nd, 3rd to Pamela Copeland

218-Non-woody Flowering or Fruiting Plant, 8" or Under

2nd, 3rd to Pamela Copeland

318- 2nd, Honorable Mention, Honorable Mention to Pamela Copeland

418- Honorable Mention to Pamela Copeland

222-Formal Woody Flowering or Fruiting Plant, 8" or Under

1st to Bayard Sharp

225-Informal Woody Flowering or Fruiting Plant, 8" or Over

1st to Sir John Thouron

325- 2nd to A. Felix du Pont

227-Formal Woody Foliage Plant, 8" or Over

1st to Bayard Sharp

327- 1st, 2nd to Bayard Sharp

427- 2nd, 2nd to Bayard Sharp

232-Plants Grown on a Stuffed Form, any Dimension Over 30"

1st to Edward & Catalina Leisenring

332- 1st to Edward & Catalina Leisenring

432- 1st to Edward & Catalina Leisenring

235-Foliage Plant, 6" or Under

2nd to Pamela Copeland

435- Honorable Mention to Pamela Copeland

236-Foliage Plant, 6" or Over

2nd to Pamela Copeland

336- Honorable Mention to Pamela Copeland

436- 1st to Pamela Copeland

238-Specimen Fern, 6" or Over

2nd to Pamela Copeland

438- 1st to Pamela Copeland

247-Single Stemmed Topiary

1st to Bayard Sharp

249-Multi-stemmed Plants Grown in a Stylized Form

1st to Bayard Sharp

254-Formal Herb

1st to Bayard Sharp; Honorable Mention to Pamela Copeland

258-Parents & Offspring

2nd, 3rd to Pamela Copeland

262-Cattleya & Alliance

2nd to Pamela Copeland

267-Odontoglossum & Alliance

1st to Pamela Copeland

273-Miltonia & Alliance

1st, 2nd to Pamela Copeland

275-Any Other Species, Variety or Hybrid Orchid

3rd to Pamela Copeland

307-Amaryllis

Honorable Mention to Mrs. H. W. Lunger

319-Non-woody Flowering or Fruiting Plant, 8" or Over

Honorable Mention to Pamela Copeland

320-Non-woody Flowering Or Fruiting Plant, 8" or Under

Honorable Mention, Honorable Mention to Pamela Copeland

326-Formal Woody Foliage Plant, 8" or Under

1st to Bayard Sharp; 2nd to Pamela Copeland

340-Begonia, Over 4" & Under 8"

3rd to Pamela Copeland

349-Hedera, Trained

1st to Bayard Sharp

354-Flowering or Fruiting Plant Grown in a House, 6" or Over

2nd to Mrs. H. W. Lunger

357-Complementary Plant in Flower

1st, 2nd to Pamela Copeland

443-Flowering Orchid

2nd, 3rd to Pamela Copeland

444-A Collection of Three Orchids

2nd, 3rd to Pamela Copeland

447-Herbaceous Hardy Perennial in Bloom

Honorable Mention to Pamela Copeland

457-Identical Plants Grown as a Pair

1st, 3rd to Pamela Copeland

461-Non-woody Plant Grown From Seed

2nd, Honorable Mention to Pamela Copeland

468-Oldies but Goodies

1st to Bayard Sharp

1985

- 201-Narcissus 'Tete-A-Tete'
1st to Jane du Pont
- 205-Hyacinth 'Carnegie'
2nd to Pamela Copeland; 3rd to Jane du Pont
- 305- 2nd to Pamela Copeland
- 208-Any Named Miniature Narcissus
Honorable Mention to Pamela Copeland
- 308- 2nd, 3rd, Honorable Mention to Pamela Copeland
- 408- 2nd, 3rd to Pamela Copeland
- 209-Any Named Standard Narcissus
Honorable mention to Jane du Pont
- 309- 2nd to Jane du Pont
- 210-Any Named Hyacinth
1st to Pamela Copeland
- 310- 1st to Pamela Copeland
- 410- 1st to Pamela Copeland
- 216-Any Other Named Non-hardy Bulb, 6" or under
2nd, 3rd to Pamela Copeland
- 316- 1st to Pamela Copeland
- 416- 2nd to Pamela Copeland
- 217-Any Other Non-hardy Bulb, 6" or Over
1st, 2nd to Pamela Copeland
- 317- 1st, 2nd, 3rd to Pamela Copeland
- 417- 1st, 3rd, Honorable Mention to Pamela Copeland
- 218-Non-woody Flowering or Fruiting Plant, 8" or Under
1st, Honorable Mention to Pamela Copeland
- 318- Honorable Mention to Pamela Copeland
- 418- Honorable Mention, Honorable Mention to Pamela Copeland
- 220-Non-woody Foliage Plant
2nd to Pamela Copeland
- 320- Honorable Mention to Pamela Copeland
- 227-Formal Woody Foliage Plant, 8" or Over
2nd to Pamela Copeland
- 327- 2nd to Pamela Copeland
- 234-Hanging Flowering or Fruiting Plant. 6" or Over
2nd to Pamela Copeland
- 334- 2nd to Pamela Copeland
- 268-Cymbidium Standard
Honorable Mention to Pamela Copeland
- 269-Cymbidium Miniature
3rd to Pamela Copeland
- 270-Dendrobium
1st to Sir John Thouron
- 273-Miltonia & Alliance
2nd, 3rd to Pamela Copeland
- 275-Any Orchid Species
1st, 3rd to Pamela Copeland
- 311-Any Named Tulipa Not Listed Above
2nd to Jane du Pont
- 325-Informal Woody Flowering or Fruiting Plant. 8" or Over
1st to A. Felix du Pont
- 425- 1st to Sir John Thouron
- 347-Gesneriad
1st to Mrs. A. Felix du Pont
- 357-Complementary Plants
2nd, 3rd to Pamela Copeland
- 361-Woodland Primula
3rd to Pamela Copeland
- 407-Amaryllis
Honorable Mention to Mrs. H. W. Lunger
- 457-Identical Plants Grown as a Pair
2nd to Pamela Copeland
- 461-Non-woody Plants Grown From Seed
1st, 3rd, Honorable Mention to Pamela Copeland

APPENDIX C:
TIMELINE OF SOME DU PONT FAMILY HORTICULTURAL ACHIEVEMENTS

- 1799 Eleuthère Irénée du Pont studies botany at the Jardin des Plantes in Paris.
- 1802 Eleuthère Irénée du Pont elected to the Agricultural Society of Seine and Oise, at Versailles in order to maintain regular shipment of American trees and seeds to France.
- c1807 Eleuthère Irénée du Pont writes *Florula Delawarica*, (unpublished).
- 1810 Francois Andre Michaux consults with Eleuthere Irene du Pont on Michaux's book, *The North American Sylvia*.
- 1811 Louviers built by Victor du Pont and his wife, Gabrielle.
- 1818 Eleuthère Irénée du Pont joins the New Castle County Agricultural Society.
- 1824 Henry starts a garden at his boarding school in Germantown.
- 1824 Alfred Victor builds Nemours between Eleutherian Mills and Hagley.
- c1826 The family starts making herbarium collections of plants on the property and those found on trips.
- 1837 Victorine compiles two manuals on plants, with notes on characteristics and habit. Many drawings accompany the text.
- 1836 Winterthur bought by Evelina du Pont and her husband James Bidermann.
- 1840s-50s Several trips abroad are taken by du Pont women; a major facet of these was botanizing.
- 1891 Pierre S. du Pont oversees the layout of the gardens at his mother's new home, St. Amour, in Wilmington.
- 1898 Via a business dealing, Pierre falls heir to property containing nine commercial greenhouses which he manages or rents until their sale in 1904.
- 1902 Henry A. du Pont and his son, Henry Francis create the March Bank Garden at Winterthur.
- 1903 New greenhouses and formal walled garden are built at Winterthur.
- 1906 Pierre S. du Pont purchases the Longwood Farm, now called Longwood Gardens.
- 1907-8 Pierre S. du Pont designs the Flower Garden Walk at Longwood.
- 1909 The first Longwood Garden Party is held.

- 1914 Col. Henry A. du Pont and his son Henry Francis start planting a Pinetum at Winterthur.
- 1914 Pierre S. du Pont adds fountains to the Open Air Theater at Longwood.
- 1917 Henry Francis du Pont invited to serve on the Harvard Board of Overseer's to Visit the Arnold Arboretum by Charles S. Sargent.
- 1919 Marian Coffin designs gardens for H. Rodney Sharp at his home, Gibraltar.
- c1920 Widening to Kennett Pike (Rt. 52) means a loss of trees, Alice Belin du Pont asks her husband Pierre for a "necklace of trees" to replace the ones lost by the construction. The new trees were given to any property owner who wished them.
- 1920 H. Rodney Sharp chaired the University of Delaware's beautification committee.
- 1921 Conservatory at Longwood is first opened.
- 1922 Powder production stops at Hagley Yards, Louisa du Pont Copeland and her son Lamnot begin converting the yards to landscaped parkland and woodland preserve.
- 1923 Louise du Pont Crowninshield and her husband Francis move into renovated Eleutherian Mills and begin designing and building their Italinate garden.
- 1924 Charles S. Sargent studies a buckeye on the Eleutherian Mills property and names it *Aesculus (X) dupontii*. The tree, a cross between *A. neglecta* and *A. pavia*, is reputed to have been collected by E. I. du Pont on a trip to Georgia in 1817.
- 1925 Pierre S. du Pont starts work on the Italian Water Garden.
- 1928 Henry Francis du Pont commissions Marian Coffin to redesign the formal garden and swimming pool terrace at Winterthur.
- 1929 Construction of Main Fountain Garden begun at Longwood Gardens.
- 1931 Pierre S. du Pont awarded the Centenary Gold Medal by the Horticultural Society of Pennsylvania.
- 1930 Marian Coffin designs the Peony Garden at Winterthur.
- 1930 William Wheelright designs Valley Garden Park, with many plants from the country home of his father-in-law T. Coleman du Pont which had been flooded by the creation of Hoopes Reservoir.
- 1936 Lamnot du Pont Copeland and his wife Pamela build their home, Mt. Cuba
- 1946 Pierre S. du Pont sets up the trust fund for the preservation of Longwood Gardens.
- c.1949-50 Ethel Hallock du Pont, the wife of William K., hybridizes the du Pont strain of African Violets.

- 1950 Louise Crowninshield awarded the Achievement Medal by the Garden Club of America.
- 1951 Henry Francis du Pont sets up foundation for the preservation of Winterthur.
- 1952 Leaders of the du Pont family and Du Pont Company establish the Eleutherian Mills-Hagley Foundation.
- 1955 The April Garden at Winterthur is designed by Marian Coffin (now known as the Sundial Garden).
- 1956 Henry Francis du Pont is awarded the Medal of Honor from the Garden Club of America.
- 1961 Henry Francis du Pont awarded the Distinguished Service Award of the Horticultural Society of New York.
- 1966 Longwood Graduate Program for Public Horticulture Administration is established at the University of Delaware.
- 1967 George A. "Frolic" Weymouth sparks the creation of the Brandywine Conservency.
- 1968 Goodstay donated to the University of Delaware by Ellen du Pont Wheelwright.
- 1977 Emily du Pont and other members of the Wilmington Garden Club spark the creation of the Wilmington Garden Center.
- 1977 Sir John Thouron awarded the Edith Wilder Scott Award at the Philadelphia Flower Show.
- 1983 Pamela Copeland establishes the Mt. Cuba Center for the Study of Piedmont Flora.
- 1983 Winterthur awarded the Chicago Horticultural Society Medal at the Philadelphia Flower Show.
- 1985 Sir John Thouron awarded the Edith Wilder Scott Award at the Philadelphia Flower Show.
- 1987 Garden Club of America Achievement Medal awarded to Pamela Copeland, who also received PHS Horticultural Sweepstakes Award at the Philadelphia Flower Show.
- 1988 PHS Horticultural Sweepstakes Award given to Pamela Copeland at the Philadelphia Flower Show.
- 1990 Entire du Pont family awarded the National Achievement Award of the American Horticultural Society.
- 1991 Mr. and Mrs. Bayard Sharp awarded the Edith Wilder Scott Award at the Philadelphia Flower Show.
- 1992 Wilmington Garden Center changes its name to the Delaware Center for Horticulture and moves to its new home at 1810 N. Du Pont St.

APPENDIX D: COMPLETE LIST OF INTERVIEWS CONDUCTED

du Pont Family Members

Ms. Nettie Sharp
Mrs. Nicholas R. du Pont
Mrs. W. Glasgow Reynolds
Miss Eileen Maroney
Mrs. Alfred E. Bissell
Mrs. Lammot du Pont Copeland
Mrs. W. Laird Stabler
Sir John Thouron
Mrs. William M. W. Sharp
Mrs. Margaretta S. Andrews
Mrs. Rodney M. Layton
Mrs. Donald Ross
Mrs. Pierre S. du Pont, IV
Mr. William H. Frederick, Jr.
Mrs. Nancy Greenewalt Frederick
Mrs. Eleuthere I. du Pont
Mrs. Phillip B. Weymouth, Jr.
Mrs. Nathan Hayward, III
Mrs. C. Ronald Marony
Mrs. Lisa Moseley
Mrs. Julia Bissel Leisenring
Mrs. Charles F. du Pont
Mrs. Barbara Riegel
Mrs. William Lickle

Horticultural Professionals

Mr. Frederick H. Roberts
Dr. Richard W. Lighty
Mr. Bruce Scott
Mr. David Thompson
Ms. Jane Drummond
Ms. Valencia Libby
Mr. Richard Turner
Mr. Colvin Randall

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