



Chatham

a landscape introduction

by Zachary Rutz

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As The Garden Club of Virginia Fellow for 2006, I present this report on Chatham with great affection and appreciation. I would like to thank the Garden Club of Virginia and the National Park Service for their help, cooperation, and this amazing opportunity. The Restoration Committee of the Garden Club of Virginia, the Office of Will Rieley and Associates, and the Rowe Family of Fredericksburg were essential supporters of this research, offering much help and encouragement. At Chatham, National Park Service employees, Eric Mink, Don Pfanz, and Joe Ruedi answered my relentless questions, helping me stitch together many historical threads.

Thank you,

A handwritten signature in black ink, reading "Zachary S. Rutz". The signature is written in a cursive style with a long horizontal flourish extending from the end of the name.



(Zachary Rutz)

Contents

Introduction	4
Timeline	6
Chatham Plan and East Garden Axonometric	8
Landscape History	10
Endnotes	42
Bibliography	43
Frances Benjamin Johnson Photographs	44
Trees at Chatham	68
Photograph Comparisons	74
Garden Ornament	98
Impressions	108



(Devore Scrapbook, National Park Service)

Introduction

Can landscapes have multiple histories?

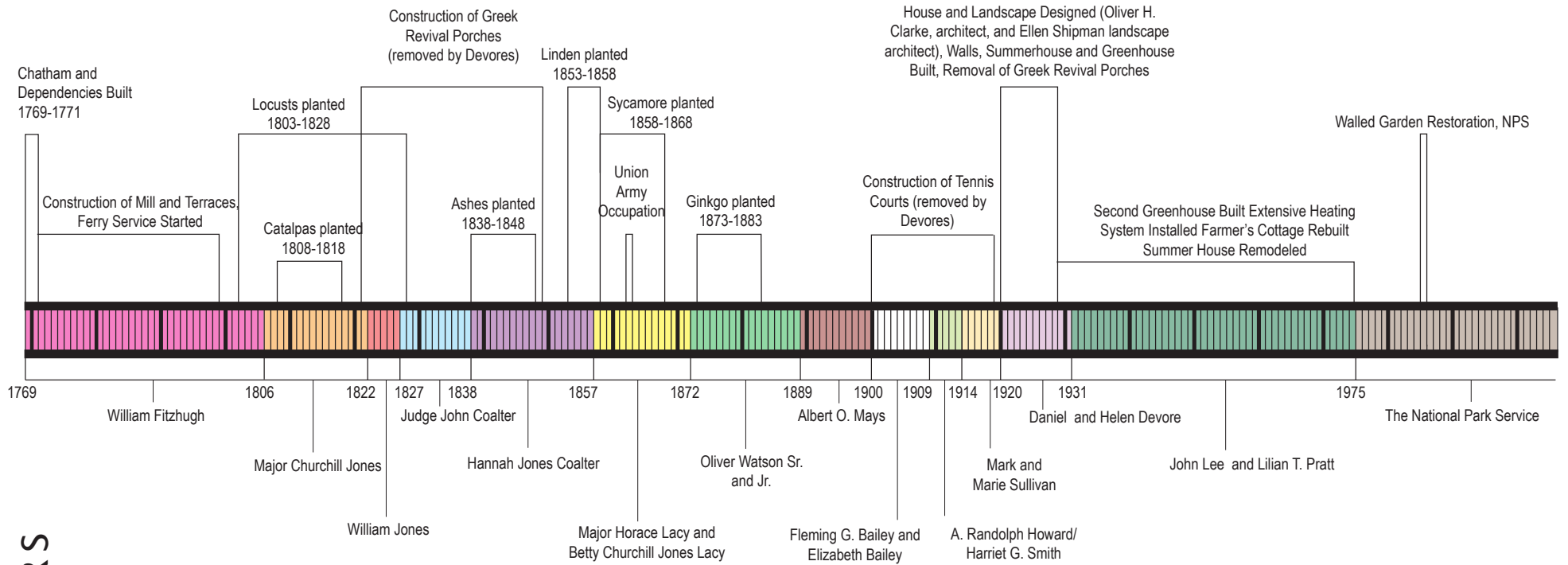
When I was a child, my parents introduced themselves as being from Massachusetts, but originally from Connecticut. I could never understand this. Both grandmothers only lived shortly over an hour away, but to my parents, this change in location was crucial to their personal history. Over the course of this summer, I realized one day I was in my parents' shoes. When asked where I was from, I would often answer, California. Although not the place where I was raised, California is home for the moment. People familiar with the East Coast of the United States understand the seriousness which applies to history east of the Mississippi River. Longer into my stay in Virginia, someone asked me again where I was from and I said, "Well, I live in California, but I'm originally from Massachusetts." It was as if time stood still and I was catapulted back to my childhood. I found I was weighing my own history in my mind, understanding the importance in recognizing more than just one.

Historians are always looking for a good story. Once found, their stories are comprised of facts and diction that construct specific perspectives. These perspectives aim to portray moments in time, conveyed with varying degrees of accuracy. As you read these words, billions of individual histories, small episodic events in time, were created in a few seconds. Like a web knit around the world, these moments attach to the history of yesterday and the future of tomorrow. The historian finds a thread and discovers it's tied to many others in a gigantic knot. Unraveling the entire knot is impossible, but the historian reworks the web a little bit, putting a piece here and another there, and before they know it, the rest is history.

As I spent this summer researching the layers and complexity of Chatham's landscape, I began to follow multiple threads in time, each leading to intersections with other threads. The result of my research this summer is in no way a complete landscape history, but another small fabric woven from plans, interviews, books, photos, and interpretations. In addition to historical research, I tried to capture the feel of Chatham in photos and pictures, and spent a large portion of time drawing an accurate measurement of the grounds.

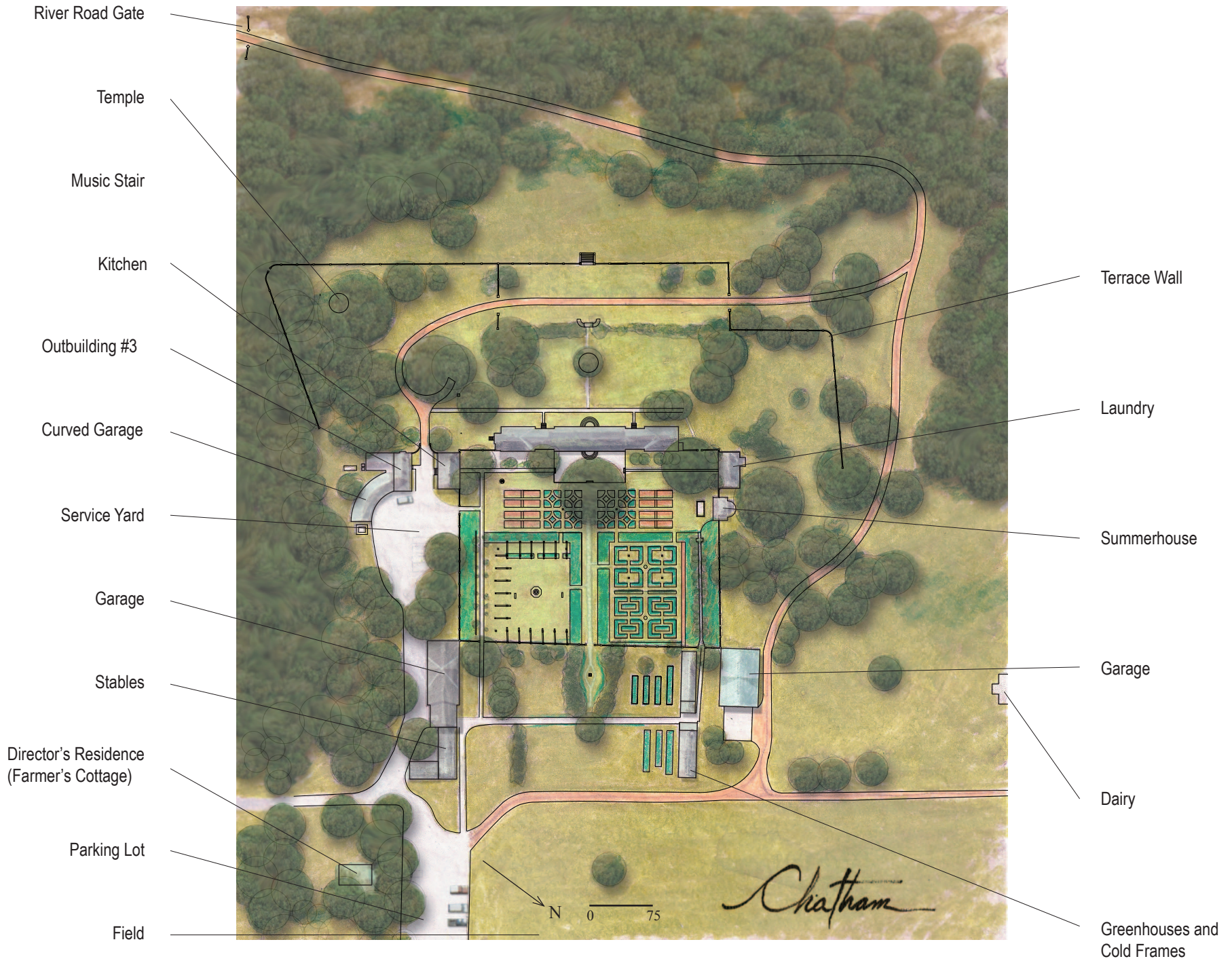
When the National Park Service acquired Chatham, Ronald Johnson compiled the Chatham HSR, a Historic Structures Report describing the historical significance of Chatham. Although the report covered little of the Devore period, the information it contains was an invaluable research component.

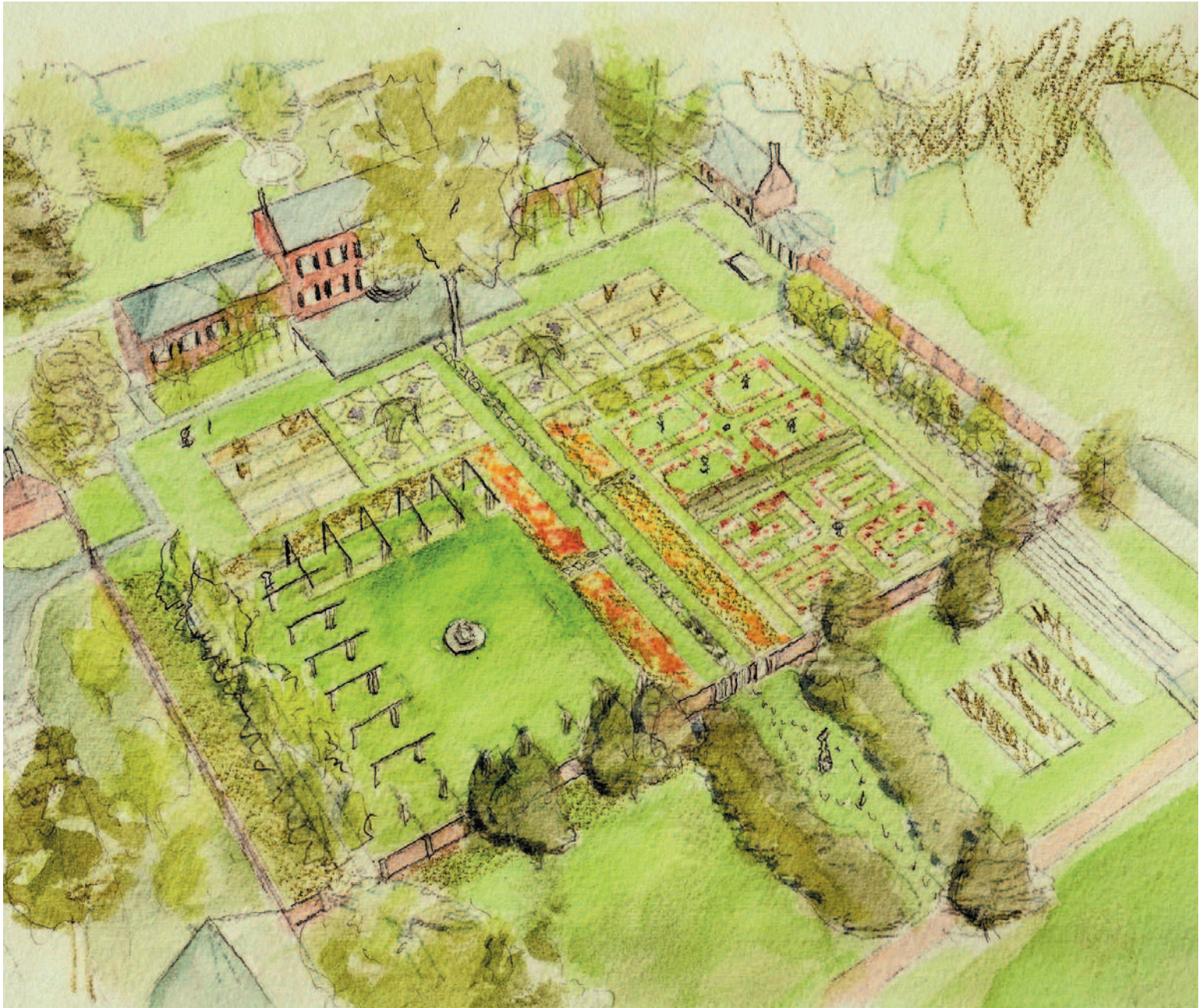
CHANGES





Aerial of Fredericksburg, Rappahannock River, and Stafford County with Chatham Manor at center. (Stafford County GIS)





The walled garden on the east side of Chatham, primarily the work of Ellen Biddle Shipman. (Zachary Rutz)

Landscape History

Chatham Manor is located at the southern edge of Stafford County, Virginia on the western bank of the Rappahannock River about 100 ft. above sea level, facing the city of Fredericksburg. Prior to European contact, the area was once dominated by the Rappahannock Indians. John Smith led the first European exploration in 1608.

Smith's exploration stopped at the fall line, an area where the upland region of continental bedrock meets the coastal alluvial plain, which served as a determining factor in Colonial settlement and ship navigation. Fall lines, as the name indicates, are marked by waterfalls and rapids that prohibit large ship navigation upriver. Settlements occurring at fall lines eventually became cities, which funneled trade and agricultural products such as tobacco to international markets. Present day Interstate-95 roughly traces the fall line along the eastern seaboard, connecting major Colonial cities.¹

The Tidewater South developed a unique form of land settlement due to many navigable rivers and bountiful estuaries. Unlike the northern colonies, in the southern tidewater colonies plantations emerged prior to the bustling fall line cities. Daniel Boorstin, the American historian, described the nature of tidewater settlement and wrote, "The energetically run plantation of that cityless South had been a city in itself. So long as the ruling planter lived along the Atlantic seaboard rivers, bringing English ships with London commodities to his private docks, he had both the flexibility of the merchant and the stability of the farmer. The sea which carried away tobacco brought back books and ideas...."² Colonial plantations around Fredericksburg, like hundreds of others, grew tobacco as the sole cash crop. The unsustainable cultivation of tobacco in Virginia steered such things as land settlement to government decisions for the next two hundred years.

In 1728, the Virginia Assembly established the city of Fredericksburg at the fall line of the Rappahannock River to speed the export of tobacco from surrounding farmlands to European markets. During Colonial times, Fredericksburg acquired a town hall, a chapter of the Masonic Lodge, taverns, a

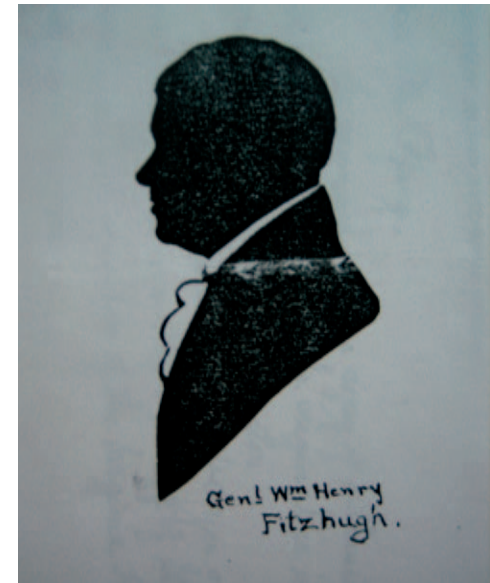


Fig. A: William Henry Fitzhugh
(National Park Service)

farmers' market, and entertainment, such as concerts, fairs, and races.³ By the end of the 18th century, the plantation populations of Brompton, Kenmore, and Chatham combined probably exceeded that of Fredericksburg.

The deed history of Chatham can be traced back to a 2000-acre land patent, granted to Colonel John Catlett in 1666, from Sir William Berkeley, the Governor of Virginia. After 1666, multiple owners sold, divided, and reacquired the original patent. In 1769, William Fitzhugh (Fig. A) inherited roughly 11,500 acres including the land where Chatham stands today. In the same year he and his wife, Ann Randolph Fitzhugh, moved to Chatham and finished the manor by 1771. Bondsmen and Fitzhugh's many slaves are likely responsible for the actual building of the Chatham house and its dependencies, as well as the terracing on the west side of the house.⁴ Fitzhugh named Chatham after the former British prime minister, William Pitt who became the first Earl of Chatham. Pitt took a sympathetic view towards the growing independence of the Colonies.

Due to the increasing expenses of long term visitors, Fitzhugh decided to sell Chatham in 1797 and move to Alexandria. A 1797 advertisement in the *Virginia Herald* published a description of the grounds, giving a detailed account of plants, animals, and outbuildings:

“Most delightfully situated on the north bank of the Rappahannock River, opposite the Town of Fredericksburg, in the State of Virginia, consisting of eleven or fifteen hundred acres as many best suit the purchaser... The grounds adjoining the house are neatly laid out in pleasure and Kitchen Gardens, interspersed with a variety of scarce trees a choice collection of flowers and flowering shrubs, and enriched by various sorts of the following fruits, viz: Apples, Pears, Walnuts, Chestnuts, Cherries, Peaches, Plumbs, Nectarines, Apricots, Grapes, Figs, Raspberries, Gooseberries, Strawberries and Currants; the whole admirably varied by turfed slopes which have been formed by great labour and expense. Bordering upon these improvements are several LOTS, in a high state of cultivation, and well set with red clover and orchard grass, and from which three heavy crops of Hay are taken each year.

Adjacent thereto are two large and flourishing ORCHARDS; one of well chosen Peach Trees, the other of Apple and Pear trees, selected from the best nurseries in the State.

Properly detached from the MANSION-HOUSE are extensive roomy offices of every denomination, viz: a Kitchen and Larder, House-Keeper's Room and Laundry, with a cellar underneath for a variety of purposes, a Store-House and Smoke-House all of brick, a Dairy and Spring House of Stone. Stables for thirty horses and Coach-houses for four carriages. Also a large and well planned

Farm-Yard, with Barns and Granary, a Cow-House with separate stalls for thirty-six grown cattle, apartments for fattening veals, muttuns and lambs; extensive Sheds for Sheep, and other arrangements for stock of every description, with a large and convenient receptacle for provender, for which they can be furnished without being exposed to the inclemency of weather.”⁵

Fitzhugh produced tobacco at his other plantations, but by the time he sold Chatham he had diversified his crops to support livestock. As the first owner, he also set up a ferry to Fredericksburg and mill along one of the neighboring streams.⁶

After Fitzhugh sold Chatham to Major Churchill Jones in 1806, it remained in possession by the same family until the Civil War and persisted as a productive plantation with many slaves, livestock, and a variety of crops. Various owners, perhaps beginning with Fitzhugh, planted trees, including the locusts, the catalpas, the ashes, and the sycamore, which still stand at Chatham today.⁷ At some point prior to the Civil War, an owner added the Greek Revival porches to the west and east sides of the house and a toll road replaced Fitzhugh’s ferry.⁸

Chatham’s location, on the northern bank of the Rappahannock River opposite Fredericksburg, was an ideal commanding position for the Union Army during the Civil War. Despite the intermittent 13-month occupation by the Union Army, the Civil War had a lasting effect on Chatham, then known as the Lacy House. During part of this time, the first Union general to arrive at Chatham protected the house and grounds and harvested wheat from the plantation. However, under succeeding generals, troops vandalized Chatham and broke paneling inside the house and destroyed fences on the property.⁹

After an initial occupation from April to September 1862, Union troops returned to Chatham by the 13 December 1862 when the Union Army’s General Burnside launched an attack on Fredericksburg. Troops crossed the river below Chatham on pontoon bridges, while canons fired at Fredericksburg from Chatham



Fig. B: View of Fredericksburg, from the east side of the Rappahannock River circa 1863. (National Park Service)

Heights, just south of the mansion. During and after the battle, the Union Army used the house as a hospital and camped near and at the grounds until their final departure in April 1863. American notables Walt Whitman and Clara Barton also spent time at Chatham. Whitman came to Chatham to look for his brother and Barton cared for sick and wounded soldiers, thereby starting the American chapter of the Red Cross.

Union photographers produced a handful of photos (Fig. B), documenting the first known visual account of the west side of Chatham. The first photograph (Fig. C), believed to have been taken in February 1863, shows a covered wagon and the two old locust trees behind it. Today Chatham is owned by the National Park Service and historic interpretation focuses primarily on the events of these thirteen months of occupation.

At the end of the Civil War, Lacy returned to Chatham and revived the farm's productivity, but sold it less than ten years later. A core sample taken from the ginkgo tree in 1978 establishes that either Lacy or the next owner, Oliver Watson, Sr., planted it.¹⁰ Did Watson plant a ginkgo a year after buying Chatham from Lacy in 1873? Similarly the estimated planting dates for the ash trees and the sycamore fall within periods of ownership change. Did other Chatham owners, like happy home buyers of today, commemorate their home purchase with a tree planting? If so, the large trees at Chatham may represent the botanical interests of possibly six owners from Fitzhugh until Watson. After Watson and his son, Chatham again changed hands several times and multiple owners reduced the total acreage to about 30 acres by 1900.

In 1920, the Sullivans listed the property with H.W. Hilleray, a real estate broker in Washington D.C. who published a brochure about Chatham, which includes a reference to the grounds (Fig. D). Although the article contains a couple of inaccuracies, the advertisement mentions that Chatham comprised of fifty-three acres and included "fifteen acres of lawn, with magnificent trees, vegetable garden, orchard, asparagus bed, etc." In a copy of a real-estate advertisement offered by the Ashbridge Realty Company, Washington, D.C., Chatham listed for \$38,000 and was described as "charmingly situated in spacious



Fig. C: Chatham's west side, circa 1863, with locust trees behind a covered wagon on the front drive. (National Park Service)

grounds, midst winding walks and ancient trees of beautiful foliage. The first broad terrace facing the South, runs level with the house; the second, nearer the picturesque river contains the Rose Garden of perhaps two thousand bushes, divided by a bowered walk of fragrant Box which has flourished for nearly 200 years and from which branch off nearly half a mile of concrete walks.”¹¹

In 1920, Mr. Daniel B. Devore and Helen G. S. Devore traded their Washington



Fig. E: The Devores on the east steps of Chatham from Devore scrapbook. (National Park Service)



Fig. D: Ashbridge Realty Company photo of Chatham, circa 1920, depicting large hackberry in middle, large linden on left, and locust on right, with drive visible. (National Park Service).

D.C. home and paid the Sullivans \$1,000 for Chatham (Fig. E). During the Devore era, the deed for Chatham remained in Mrs. Devore’s name. Prior to moving to Chatham, the Devores hired three professionals to make alterations to the house and grounds: They hired Oliver H. Clarke, an architect from Washington D.C., Ellen Shipman, a landscape architect from New York City, and Evan Davies, a builder/contractor from Highland Springs, Virginia. At this time, workmen removed the Greek Revival porches, Clarke drew extensive plans for the house, and Shipman drafted garden designs. David Hanlon, an Irishborn gardener at Chatham, worked with Mrs. Devore on installing the garden plans.¹² The appearance of Chatham during the Devore period is marked by great change to both the interior and the exterior. Although they resided at Chatham for a short period of time, the Devores are responsible for perhaps the second greatest landscape alteration after Fitzhugh.

Little is known about the Devore’s private life, but their physical influence

on the estate is everywhere, and includes walls, gardens, trees, a greenhouse, and road alterations. Among family members, the Devores are remembered as having particular manners. According to the wife of Mr. Devore's great nephew, they were very private people who kept his and her bedrooms and did not allow people in the upstairs portion of the house. Only a few photos of the Devores remain in the family and no diaries, personal papers, or office correspondence exist (Fig. F).¹⁵

In December 1920, Oliver Clarke produced three house drawings of Chatham including two floor plans and one elevation. Clarke's elevation drawings (Fig. G) depict the east and west sides of the house. The west entrance is marked by the distinct two-story Greek Revival porch framing the doorway and windows on either side. The shape and form of this porch is echoed in smaller entrances that enter into the side halls connecting to the wings. Along the east side is a low one-story, which porch runs the length of the main portion of the house. The second drawing consists of three floor plans for Chatham (Fig. I), one for each story and the basement. This dimensioned drawing is the earliest recorded floor plan; Clarke drew the overall layout and noted changes to the interior, such as where a stairway would be removed. Clarke continued the interior changes on his third plan suggesting alterations, such as the removal of a partition in the morning room, a refrigerator adjacent to the new stair, or a new boiler and range in the basement kitchen. On the exterior of the house, Clarke drew changes to the entrances on top of the original porch footprints. Clarke's revision included a square-tiered stair for both entrances, which eventually became semicircular in design.



Fig F: Damaged photo from Devore scrapbook with Mr. Devore in Rose Garden, dog, and statuary. (National Park Service).



Fig. G: Oliver H. Clarke's 1920 elevation drawing of the west and east sides of Chatham depicting Chatham's Greek Revival porches. (National Park Service).

By January 1921, Clarke drew his final drawings including an interior alteration for Chatham titled “Details of Drawing Room” (Fig. H). Clarke revised his floor plan, drawn only one month earlier (Fig. I). On the exterior, Clarke removed the west and east porches. Above the west entrance, he noted the location of a new window, presumably where the door to the second level of the porch existed. On the eastern side of the main hall, Clarke included a flagstone piazza (terrace). This terrace design represents the existing terrace at Chatham today. Although he drew the initial semicircular design for the steps in January 1921, by March, Clarke produced two alternate front entrance designs, one with semicircular-tiered steps, the other with square-tiered steps. Clarke’s original doorway designs included doors with flanking pilasters and square-tiered steps, but these were never constructed.¹⁶

In January 1921, Ellen Shipman produced a “General Plan of Gardens” for Chatham (Fig. J). The plan is illustrative with specific attention paid to the area within the walled garden east of the house. Small sketches depicting garden scenes dot the periphery of the plan and highlight a tea house, a mill stone, a rose arch, a hooded seat, a garden gate, a path near a hedge, and brick walls with iron gates. Shipman used illustrative vignettes to convey her ideas on the Chatham plan, which bear a resemblance to designs and rendered plans for other clients. In such a design for another client, there is a tea house rendering similar to the Chatham plan. A “Bird House” appears on another client’s plan and is nearly identical to the one in Chatham’s service yard, although Shipman never drew one on her 1921 plan. Over the course of her career Shipman’s designs included elements from famous garden design and landscape books by authors of the period, such as Gertrude Jekyll, Lawrence Weaver, H. Inigo Triggs, and Fletcher Steele, and she often repeated certain design elements like brick walls, gates, and birdhouses for clients.¹⁷

Shipman’s education and knowledge of European garden design differed from her contemporaries. Shipman was born in Pennsylvania and raised in Colorado and New Jersey and became a self-trained horticulturist. Charles Platt, a successful architect, taught Shipman how to draft and design gardens. Her work

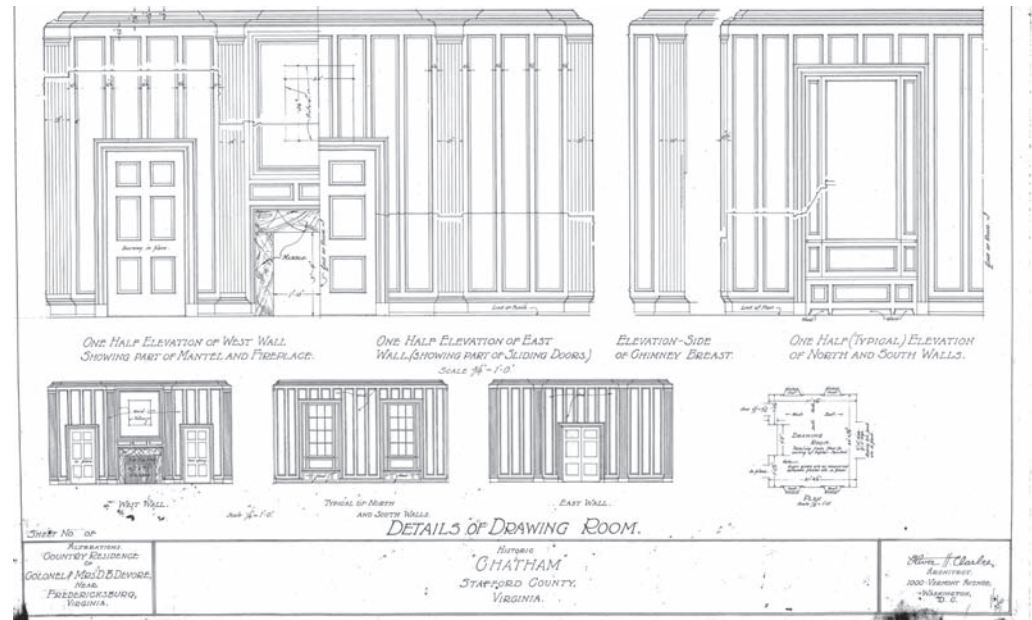


Fig. H: Oliver H. Clarke’s 1920 detail drawing of panelling proposed for Chatham Drawing Room. (National Park Service).

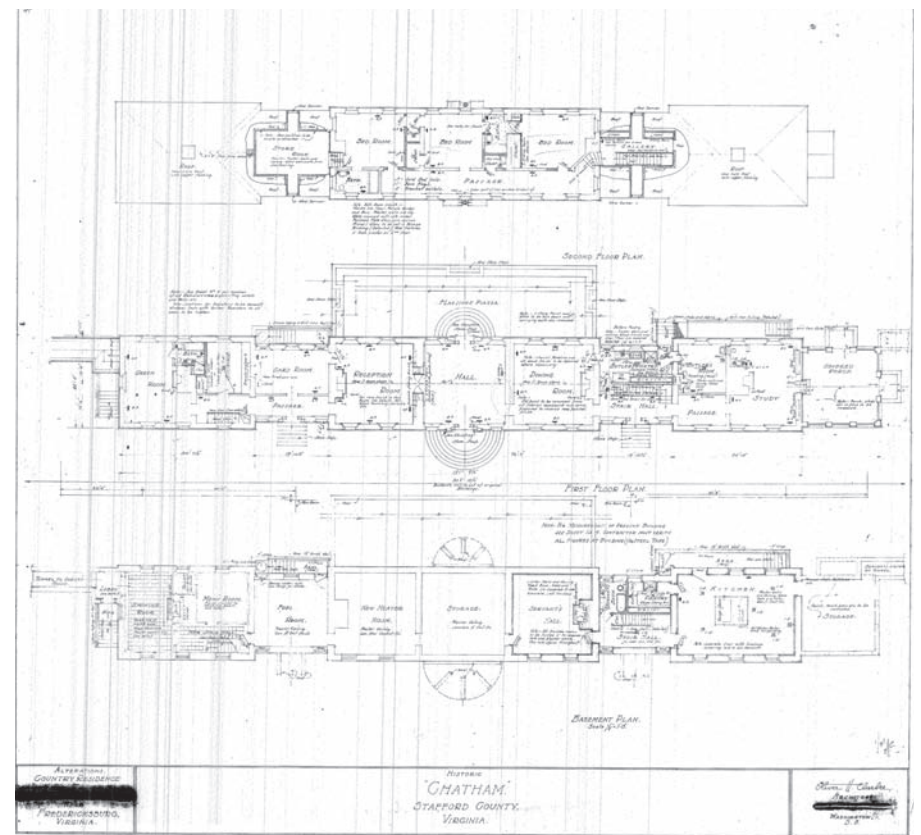
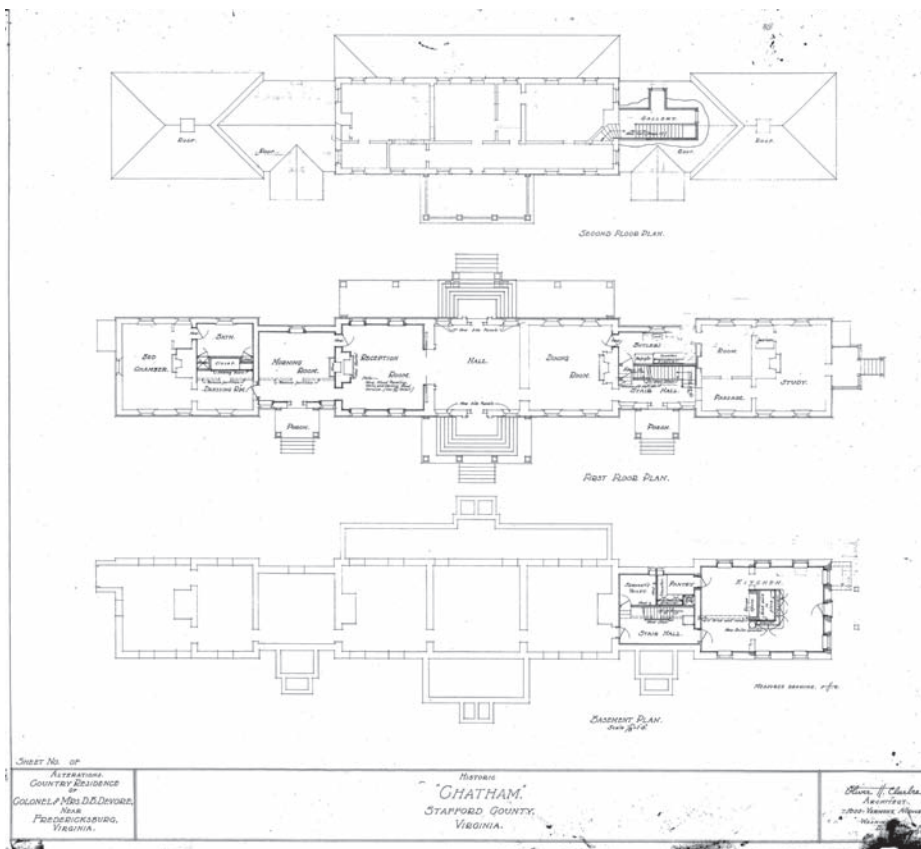


Fig. 1: Oliver H. Clarke's 1920 floorplan drawing showing the removal of both porches and extensive interior alterations to Chatham. (National Park Service).

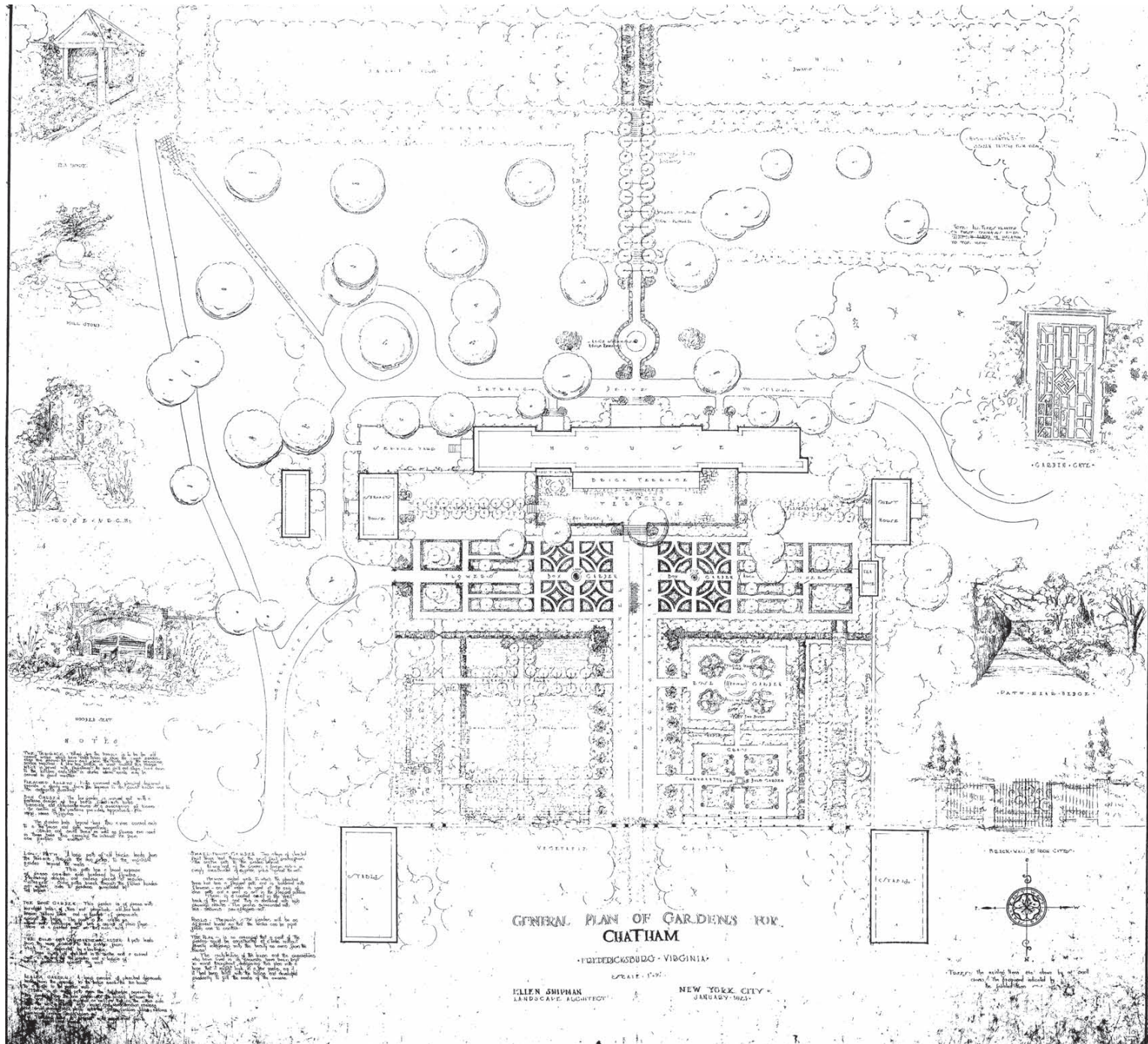


Fig. J: Ellen Shipman's 1921 "General Plan of Gardens at Chatham." (National Park Service).

for Platt was similar to other female landscape architects at the time, but unlike Beatrix Farrand, the niece of Edith Wharton and an established landscape architect during Shipman's era who could afford to travel and study the gardens of Europe, Shipman visited only American gardens during her formative years and developed a unique style of garden design focusing on complex planting plans. However, due to the plant-heavy nature of her designs, most of Shipman's gardens no longer exist.¹⁸

Shipman's ideas for Chatham demonstrate a meticulous eye for detail. In a notes area on her first plan, Shipman wrote a descriptive section for each proposed design:

“The filling for the terrace is to be the old cement walks which have been taken up from the west... The poor soil from the beds for the remaining portion required. A low box hedge is used around this terrace, which is paved with flagstones. An iron grill and steps lead down to the kitchen and a table is shown where meals may be served in good weather.

PLEACHED ALLEYS. Paths covered with pleached dogwood provide a shady way from the terraces to the guest house and to the servant's quarters,” (referred to today as the kitchen, its Colonial use)

“BOX GARDEN. The box garden is worked out with a parterre design of box beds filled with bulbs, biennials, and chrysanthemums in a succession of bloom. The centre parterre provides opportunity for vases and figures.

The garden beds beyond lead thru a vine covered arch to a tea house and gate respectively.

Shrubs and small trees, as well as flowers, are used in these beds thus carrying the interest on from one portion to another.

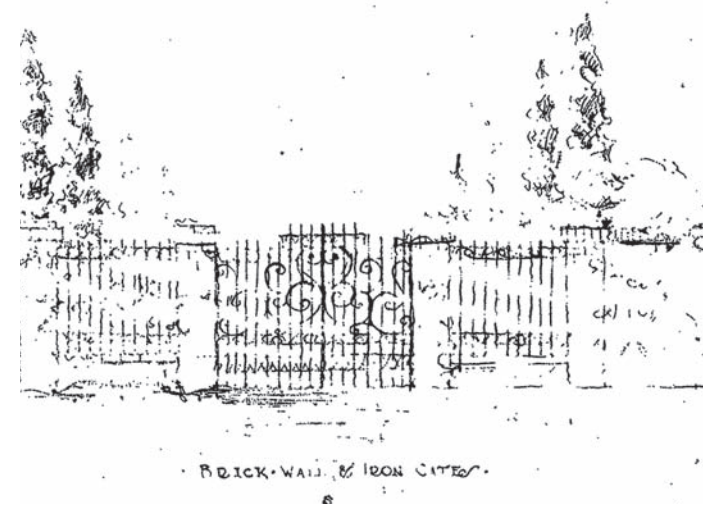
LONG PATH. A long path of old bricks leads from the terrace, through the iron gates to the vegetable garden beyond the walls.

This path has a broad expanse of grass on either side bordered by flowers, flowering shrubs, and cedars placed at regular interval. Side paths break through the flower border on either side to gardens surrounded by tall borders.

THE ROSE GARDEN. This garden is of grass with box edged beds of tees and perperuals, old box bush, Persian Yellow Rose, and of borders of perennials against the hedge. The pool in the center is edged with heliotrope and has a coping of plain flags. There is a garden pool on the main axis.

THE BULBS AND CHRYSANTHEMUM GARDEN. A path leads from the rose garden to this garden from which it is separated by a low hedge. There is an old well head in the centre and a curved seat at the end of the garden and a loggia of simple construction against the wall.

AZALEA GARDEN. A long avenue of pleached dogwoods leading from an opening in the hedge near the tea house to a gate in the garden



Shipman's illustrative gate detail of 1921 Chatham plan for proposed iron gates. (National Park Service)

wall.

There is an ... path ... the tall hedge separating this garden from the rose garden and the portion between the... is dogwood as well as on the other side. From the wall with laurel and rhododendron azaleas and small growing rock plants sweet ferns, funkies, lilies, sedums, primroses... with espaliered fruits...peach and pear.

SMALL FRUIT TREES. Two alleys of pleached fruit trees lead through the small fruit garden from the centre path to the garden beyond.

At one end of the garden a grape arbor is simply constructed of cypress poles against the wall.

The rose arched walk to which the pleached trees lead has a flagged path and is bordered with flowers - an old vase is used at the axis of one path and a pool is set in the flagged portion .

There is a hooded seat in the wall back of the pool and this is sheltered with high growing shrubs. The pool is surrounded with iris, sedum, saxifrages, ect.

POOLS. The pools in the garden will be on different levels so that the water can be piped from one to another.

THE PLAN ~ is so arranged that a part of the garden could be constructed at a time without greatly interfering with the beauty as seen from the house.

The architecture of the house and the generations who have lived in its grounds have been kept in mind throughout designing this plan, with a hope that it might look in a few years as if it had been built with the house and developed gradually to fill the needs of the owners.”¹⁹

In this description, Shipman gives two important landscape clues about the garden’s appearance prior to the Devore’s ownership. First, she corroborates the existence of cement walks mentioned in the above 1916 real estate advertisement. This advertisement indicated that rose bushes existed on the second terrace on the west side of the house. Did Shipman reuse and suggest replanting these roses into a new design in the walled garden? The second clue refers to the possible state of the east garden prior to Shipman’s involvement. Shipman proposes a small fruit tree area within the walled garden on the east side of the house. When describing this area, she wrote “Two alleys of pleached fruit trees lead through the small fruit from the centre path to the garden beyond.” But where is the garden beyond? Is Shipman referring to another area of the walled garden or a garden already in existence? Buried brick pathways exist at Chatham on the east side of the southeast corner of the walled garden and may mark where an older, possibly Colonial, garden existed. When interviewed in 2004, Oliver Fines, an employee for the Devores and Pratts, remembered fruit trees near bird cages located in the southeast corner of the walled garden.³⁰ And in her 1926 article, Adeline Piper described what she found to the southeast of the stone terrace in the walled garden, and wrote the area was “part of the garden which, starting in a formal way with arches box edgings, had then abandoned the well-laid plan of the gardener and run riot, making the garden its own. And so inspirational was its plan - with its mass of apricot, rose, and white

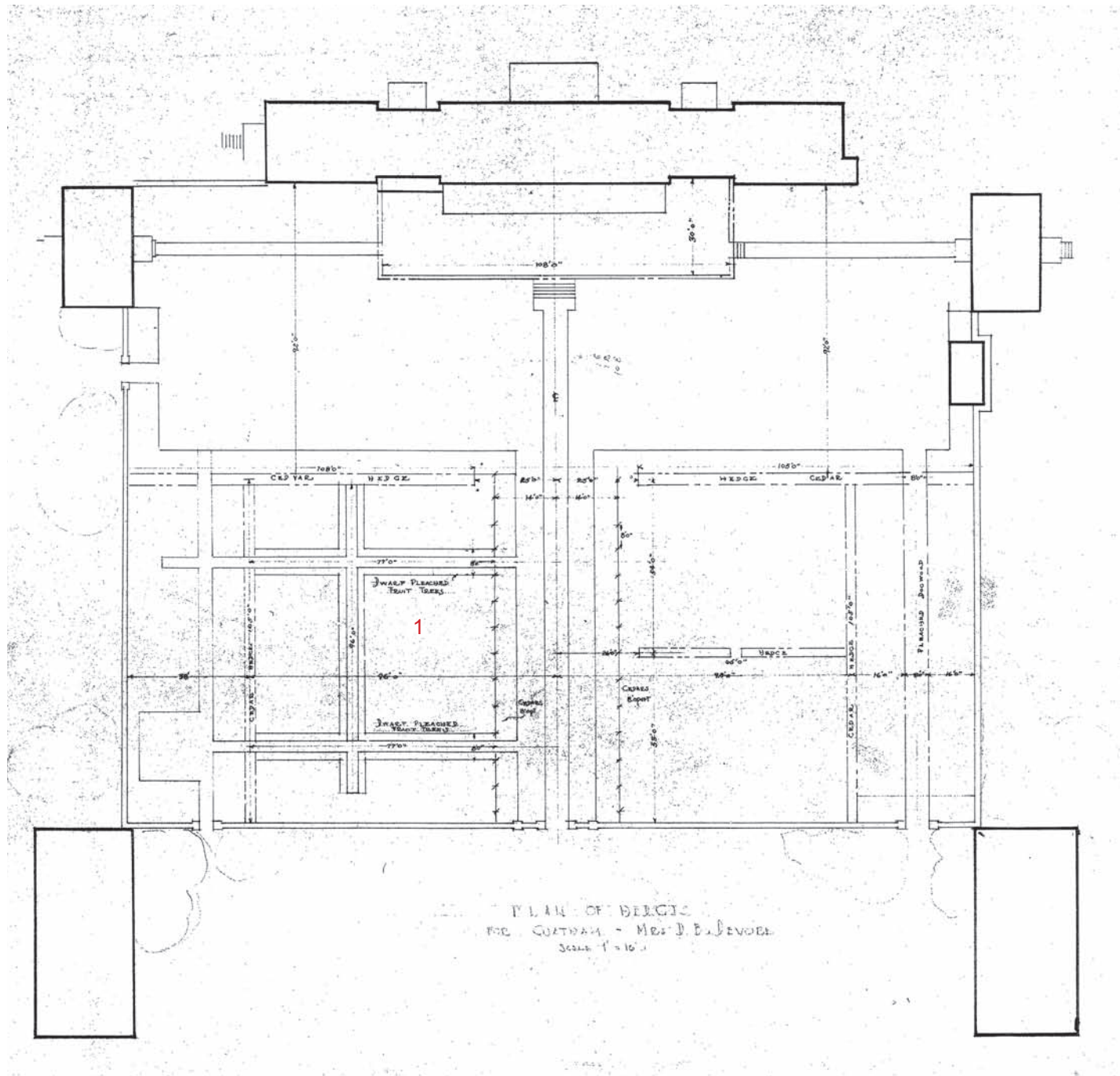


Fig. K: Unsigned, "Plan of Hedges for Chatham," giving overall dimensions and path layout in southeastern corner of garden, with reference number. (National Park Service)



Fig. L: Computer model with garage on left and kitchen on right. (Zachary Rutz)



Fig. M: Photo from Devore scrapbook with garage behind hedges, drive, and kitchen. (National Park Service)

Phlox drummondii spreading a lovely carpet over the garden beds and reaching beyond, its miniature fruit-trees and tendriled arches growing in willful pleasure, that the fair gardener putting beauty before order, allowed it to remain and acknowledged her defeat.”²⁰ Piper wrote about the existence of the walled garden, but did Shipman include *older* fruit trees in her plan? On the outside of the walled garden to the east, Shipman labels a vast area as the vegetable garden. Was this vegetable garden part of an *older* vegetable garden?

Included in the drawings possessed by the National Park Service is an unsigned and undated construction drawing titled, “Plan of Hedges, for Chatham - Mrs. D.B. Devore” (Fig. K).²¹ Although unsigned, the hand lettering bears a striking resemblance to other plans produced by Shipman’s office. This construction drawing shows an area with small pleached fruit trees, similar to Shipman’s 1921 plan (Fig. K, 1). Is this small fruit tree area a conceptual design, a Colonial remnant, or a Shipman design that existed for only a short period of time, eventually redesigned in Shipman’s second design?

Photographs recovered from a discarded Devore scrapbook may hold clues to the former garden design. After Fines’s interview in 2004, one of his family members brought a Devore scrapbook to NPS Historian Don Pfanz.²² According to the family member, when the Devores threw out a photo album, Fines asked and was allowed to keep around thirty unlabeled, undated photos. To figure out where the photos were taken, I located architecture in each photo and generated a computer model to find out a general location for the camera (Fig. L). The first photo, which seems to be the oldest of the three, shows numerous trees along a drive with a hedge and cedars on the left (Fig.

M). The kitchen is visible, and the peak of the garage is in view to the far left above the hedge. Matching the photo with the model, it seems this picture shows a hedged area with small trees, in what would be the southeast corner of the walled garden today. The second photo shows the same view a little farther along the drive, with the garage visible on the left and the kitchen just out of view (Fig. N). Due to the lack of trees in the picture, I believe it to be taken at a later period. The third and final picture showing the east side of the garden from the scrapbook shows the Greek Revival porch with a small sycamore (Fig. O). This photo, taken from an area within the present day rose garden, shows a hedge about twelve feet in front of the camera with no other major trees besides the sycamore, thereby the more recent of the three photos. Based on photographic evidence, it seems as though Shipman incorporated a part of the original east garden design in her plan for the Devores, but this small fruit tree layout was redesigned by the the time the Devores left Chatham.

Shipman is reputed to have been in close contact with her clients, often staying at their houses for a few days while giving design advice.²³ Similarly, Oliver Clarke undoubtedly traveled to Chatham from Washington D.C. to consult with the Devores, but what was the nature of Clarke's and Shipman's design collaboration? A comparison between Clarke's and Shipman's terraces show different approaches to their designs. The east terrace is largest on Shipman's first



Fig. N: Photo from Devore scrapbook of drive on east side of Chatham with garage peak to far left. (National Park Service)



Fig. O: Photo from Devore scrapbook of east side of Chatham with hedge in foreground and sycamore near porch. (National Park Service)

plan, which runs along the entire length of the Chatham's central section. The size of the terrace changes by Shipman's second plan and is similar to Clarke's first terrace design, produced one month earlier. Perhaps Clarke and Shipman discussed the terrace shape, with Clarke leaning towards a smaller terrace and Shipman favoring a larger one, keeping it on her first plan and later switching it to a smaller terrace on her second plan.

Shipman's first plan from January 1921 differs from her later revision and may be evidence of her collaboration with Clarke and with the Devores. Leading from the flagstone terrace in the east garden, Shipman rendered a brick walk and hatched in small bricks, whereas it eventually became a flagstone path similar in proportion and layout to designs for other clients. Other differences that are omitted by the second plan include a loggia along the east wall, a pool in the rose garden, an azalea garden, the small fruit garden, and the references to hooded seats.

Shipman's first plan responded to existing landscape elements. On the western side of the house, Shipman reduced the driveway from a more complicated layout and noted an "Existing path to village" (perhaps Fitzhugh's path to the ferry), extending southwest from the driveway circle. Along the southern wing of the house, Shipman labels an area as a service yard. Extending west from the front of the house Shipman notes next to the tree in the circle, "Large sycamore, advise removal." According to a tree survey from this period, this tree was a linden, not a sycamore. Did a drafts person in Shipman's office mislabel the tree or was Shipman referring to the sycamore on the east side? On axis with the main entrance, Shipman drew a path with two flights of stairs extending to a cherry or dogwood alley and box alley on the lower terrace. Along the lower terrace, Shipman recommended a planting of dwarf fruit trees. She also noted all the trees on the lower terraces were to not interfere with the view. The Devores, like others who have experienced the view of Fredericksburg from Chatham, probably wanted to keep the view open and unobstructed. Shipman labels the drive connecting to the service yard as "Service," whereas she labels the drive along the west side of the house connecting to River Road, as "Entrance Drive." The Devores, like the previous owners, kept the west side of the house as the main entrance. Either the Pratts or the National Park Service reoriented the main approach from the west to the east side.

One of Shipman's central design tools included walls and wooded backdrops, much like Chatham today. Judith Tankard, author of The Gardens of Ellen Biddle Shipman, the only in-depth look at Shipman's work, quoted Shipman's Garden Notebook, "...in the background there should be a traditional copse or bosquet....until the reader grasps the point, that privacy is the most essential attribute of any garden, whatever the type or period."²³ When designing, Shipman chose to minimize any large scale reworking of the land.²⁴ Again, Tankard quoted Shipman's writings about planting and garden layout: "Planting, however beautiful is not a garden. A garden must be enclosed...or otherwise it would merely be a cultivated area," and continues, "Some gardens like some homes afford little more privacy than a shop window. Better one room that is your own than a whole house exposed to the world, better a tiny plot where you can be alone than a great expanse without this essential attribute."²⁵ At Chatham, Shipman enclosed the east garden with a 9 ft. high brick wall and created an area of intensive planting with perennial beds of various shapes and sizes.

At the end of January 1921, Robert N. Forman produced a "Tree Location Plan" for Clarke's office noting tree names and locations (Fig. P). The drawing also gives a configuration of the driveway, which closely resembles a pre-Devore postcard taken when a tennis court existed on the west side along with the front

porch. The photographer who made the postcard artfully removed trees from the vista to completely show the house front (Fig. Q). Forman’s plan does not include the porch, but shows semicircular steps, a terrace on the east side, outbuilding #3, and portions of the walls. Topography is given with dashed lines; the first lawn terrace also matches the postcard. Forman did not draw in the summerhouse, nor are the walls surrounding the east garden complete. Were the walls finished at this time or is Forman’s drawing a representation of a work in progress? Also on the drawing are pencil markings which note the “approx. line of front drive,” and the curved garage buildings.

In March 1922, Shipman produced another garden plan for Chatham titled, “Vine and Srub (sic) Plan For Chatham” (Fig R).²⁶ The plan includes the name, Mrs. Daniel Devore. This plan does not include any illustrative vignettes and bears a resemblance to the garden of today. Included on the plan is a list for roses, giving common name, color, and a possible source (Fig. S). These numbers are referenced on the plan in semicircles along the walls. She includes a vine list as well (Fig. T), listing plants by botanical name. Like the roses, Shipman assigned a letter to each vine indicating on the plan where each vine should be planted by locating the letter within a semicircle. A section titled Rubble Border is present

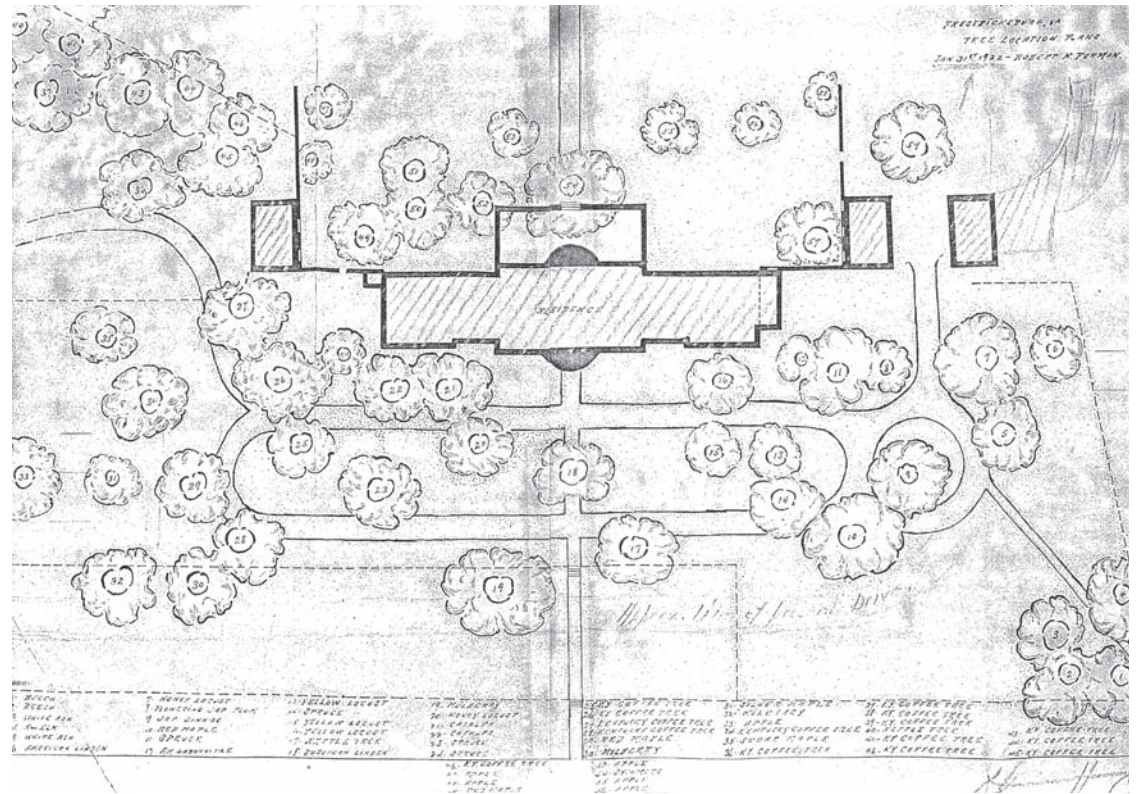


Fig. P: Robert Forman’s “Tree Location Plan for Chatham”. (National Park Service)



Fig. Q: Postcard of titled “Chatham’, General Burnside’s Headquarters, Fredericksburg, Va.” Tennis courts visible on far left and trees altered on front lawn. (Eric Mink, NPS)

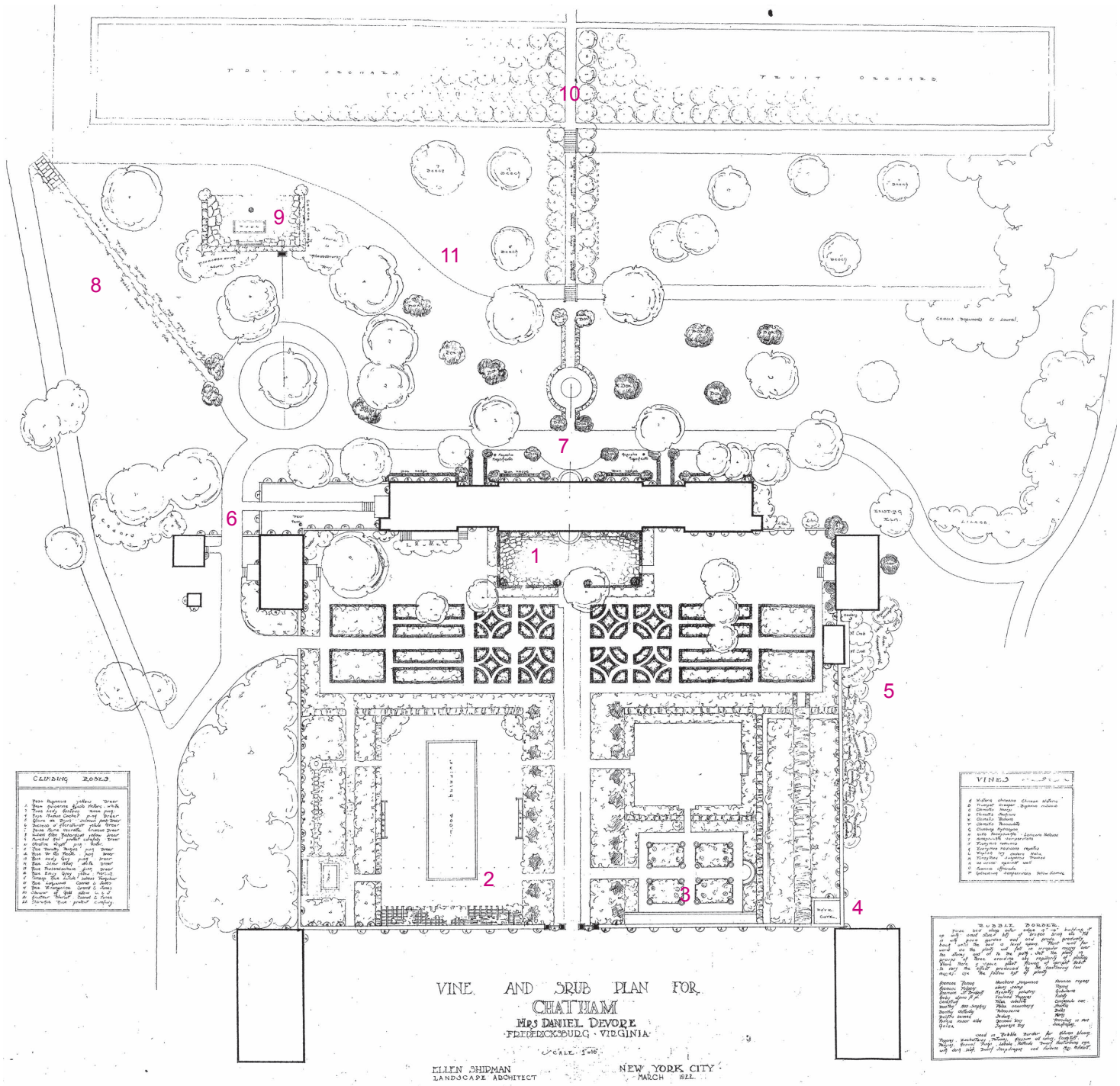


Fig. R: Shipman's 1922 "Vine and Shrub Plan for Chatham," with reference numbers. (National Park Service)

on the plan, which includes a detailed list of plants and how to reach a desired effect by ‘massing plants, avoiding regularity, and seeding in for autumn bloom.’

Shipman made major changes to the garden on her second plan. Shipman’s second plan maintains the general structure of her design and includes design elements from the first plan, such as, the box parterre garden, the seat and pool in the southeast corner of the walled garden, and the main entrances and axes. The flagstone terrace shrinks to its current size, framing the main portion of the house (Fig. R, 1). Most notably, a swimming pool appears in the area where the small trees and pathways existed on the first plan (2). The loggia recommended for the wall along the east side of the rose garden becomes what appears to be a planting bed (3). A dovecote is also added to the north corner of the walled garden (4). Shipman included a heavily planted shrub border of rhododendrons, crab-apples, laurels, ferns, lilacs and a magnolia among other plants just north and outside the walled garden (5). Near the kitchen Shipman retained the service area along the south side of the house (6). In front of the house, the drive remained the same as her first plan widening near the front door. Shipman also integrated Clarke’s newly tiered stairways (7). Other additions to her second plan include a path leading from the driveway circle to the southwest relabeled as the rubble border (8). To the west of the rubble border she added a small terrace and pool surrounded by a cedar hedge on three sides, presumably capturing a phenomenal view of Fredericksburg (9). Shipman kept her design for the main axis extending away from the house and suggested using pleached dogwoods with “Columbines, lilies, and Japanese anemones underneath with a border of pansies, tulips, and Mertensia.” The path extends beyond this dogwood alley to the third grass terrace through a fruit orchard and continues off the drawing (10). Along the southwestern edge of the main grass terrace, Shipman marks the edge with a dashed line, a standard notation for an area to be regraded (11). This line marks the general transition between the grass terraces today.

The Devores did not implement all of the changes Shipman made to her second plan. Although resized to accommodate a swimming pool, the southeast corner of the walled garden became lawn with a medieval well as a focal point, surrounded by Shipman’s pergola. The Devores reduced the dogwood alleys that extended from the flagstone terrace into simple dogwood foundation plantings. They also never built the loggia or the dovecote in the east garden. A version of the rubble border and terrace flanked by fastigate yews may have existed on the west side of Chatham, but not exactly as Shipman designed them. In late summer, the lawns at Chatham begin

CLIMBING ROSES		
1	Rosa Hugonis	yellow Dreer
2	Rosa Guicardina	white
3	Rosa Lady Hamilton	rose pink
4	Rosa Maman Cochery	pink Dreer
5	Gloire de Dijon	salmon pink Dreer
6	Duchesse d'Atharhurst	yellow Dreer
7	Rosa Marie Thérèse	crimson Dreer
8	William Allen Richardson	yellow Dreer
9	Harriet Hill	protect carefully Dreer
10	Charlotte Wright	pink Dreer
11	Rosa Dorothy Perkins	pink Dreer
12	Rosa Dr. Van Fleet	pink Dreer
13	Rosa Lady Gay	pink Dreer
14	Rosa Albar Hoop	white Dreer
15	Rosa Tausendschön	pink Dreer
16	Rosa Emily Gray	yellow Dreer
17	Camille de La Roche	salmon pink Dreer
18	Rosa Longwood Coronat	white Dreer
19	Rosa Brantingham	coral & white
20	Chambré of Gold	yellow C. & J.
21	Ernestine	coral & white
22	Charlotte	protect carefully

Fig. S: Detail of “Climbing Roses” for Shipman’s 1922 Chatham Plan. (National Park Service)

VINES		
A	Wisteria chinensis	Chinese Wisteria
B	Trumpet Creeper	Diplocladia tinctoria
C	Clematis Henry	
D	Clematis Jackman	
E	Clematis Temora	
F	Clematis Pennicillata	
G	Climbing Hydrangea	
H	Walla Honeyuckle	Lonicera Hullewae
I	honeysuckle	variegated
J	Floribunda	variegated
K	Evonymus radicans	variegated
L	English Ivy	Hedera Helix
M	Forsythia suspensa	variegated
N	as arise	against wall
O	Junonia officinalis	
P	Goldensweet	variegated

Fig. T: Detail of “Vines” for Shipman’s 1922 Chatham Plan. (National Park Service)

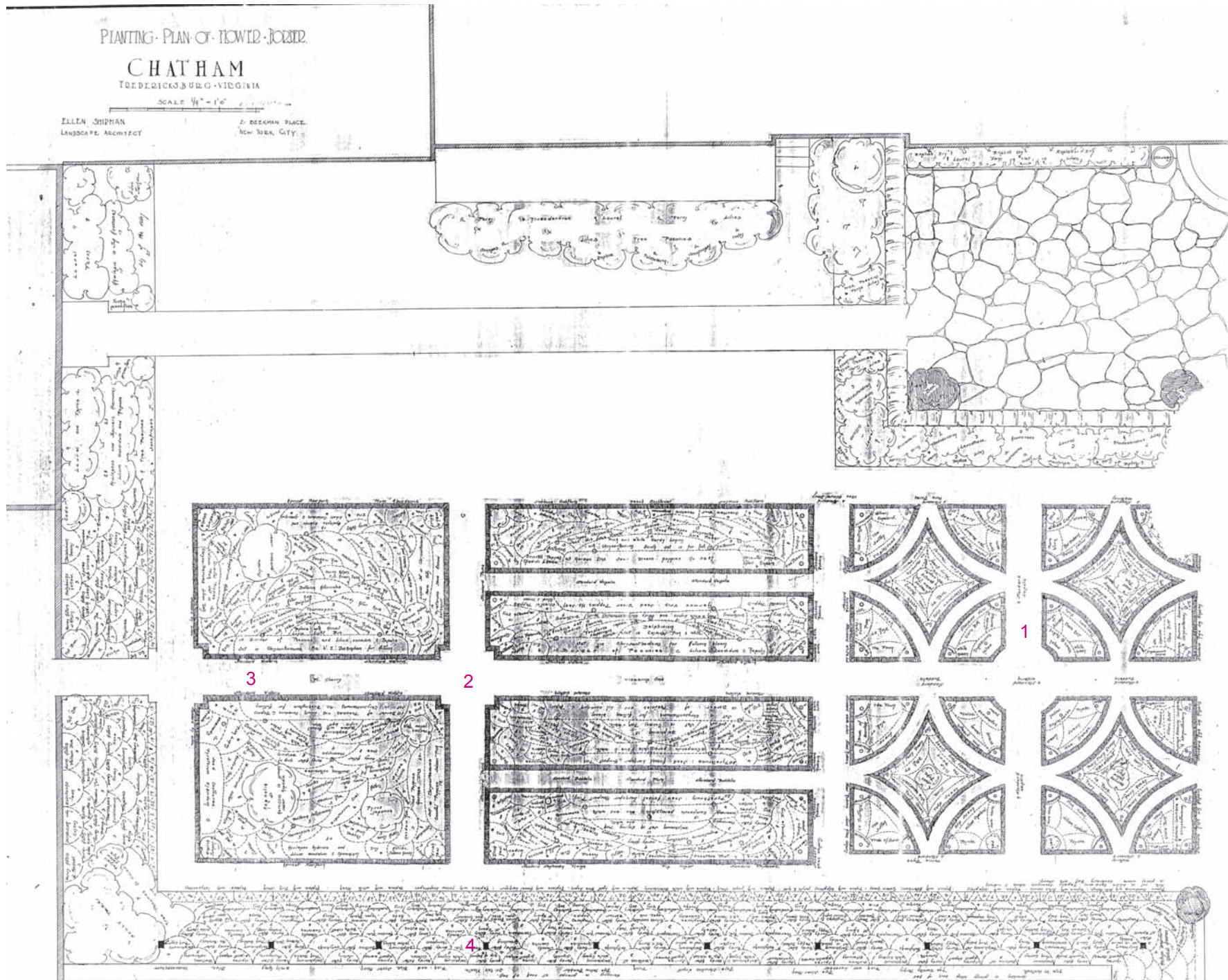


Fig. U: One of four Shipman planting plans for walled garden at Chatham with reference numbers. (National Park Service)



Fig. V: Undated photograph from Devore scrapbook with outbuilding #3 and kitchen. (National Park Service)

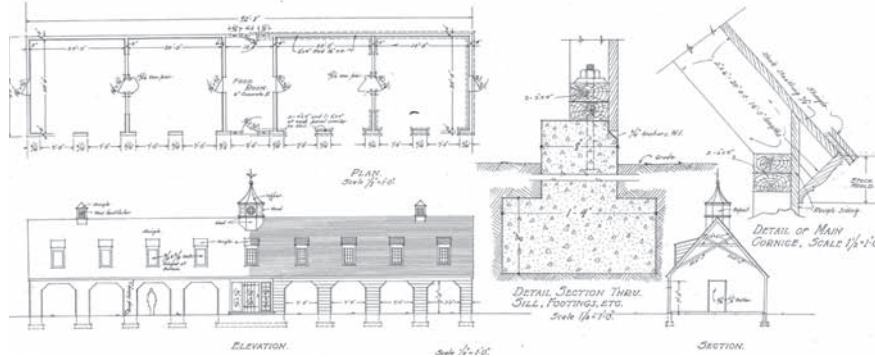


Fig. W: Clarke's proposed renovation to the Farm Buildings at Chatham. (National Park Service)

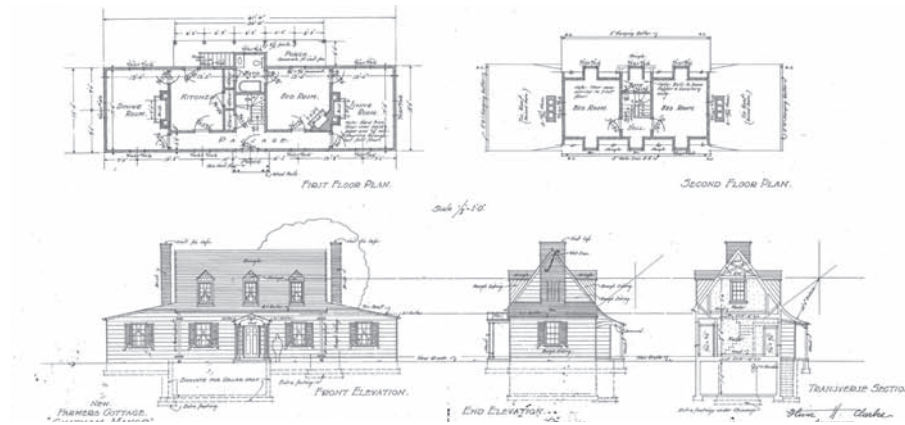


Fig. X: Clarke's proposed renovation to the Farmer's Cottage at Chatham. (National Park Service)

to brown out due to a lack of moisture and any buried gravel paths become apparent. The traces of pathways and perhaps a small gravel terrace on the west side were noticeable when the lawn began to brown in August and warrant further investigation. Lastly, the Devores used boxwood to frame the west entrance of the house instead of the magnolias recommended by Shipman.

Shipman also produced four undated planting designs for the walled garden which incorporate changes made to her second plan (Fig. U). Shipman includes Clarke's stone terrace design on her planting plans, but drew steps which extend out from the terrace, unlike Clarke's design with steps within the outline of the terrace. Shipman's planting plan also shows the stone terrace paved with random-shaped stones and not the rectangular stones, which exist today. Due to the similarity between her planting plans and her second design, Shipman may have produced her planting plans at the same time as her second overall plan. The planting on the terrace along the house edge consists of ivy, ferns, and laurel. Along the perimeter of the terrace, Shipman designed a border hedge (presumably of box) with shade and woodland shrubs such as andromeda, leucothoe, and rhododendrons. Beneath the shrubs she planted ferns, pulmonarias, daphne, peonies, narcissus, violas, and lilies. Along the northwest side of the house, Shipman recommended another grouping of shrubs mostly of rhododendron, andromeda, and laurel. Beneath this planting, she suggested saxifrages and baptisia. Both plans for either side of the east terrace include 40 box-edged parterre beds (Fig. U, 1) 12 box-edged perennial beds (2). Located farther

from the terrace in each plan is a long border. Comparing these plans to photographs taken by Frances Benjamin Johnson in the late 1920's (see Photograph Comparison section) it appears that the bed layout was followed, with the exception of two beds in each drawing closest to the north and south walls, respectively (3). Both drawings include footprints for a pergola (4) for the northeast-southwest perennial border, but the Devores only built the section of the arbor indicated on the southwest plan. Were the Devores cutting costs by implementing only a portion of Shipman's original design?

Some plants occurring in the Johnson photos are recognizable on Shipman's plan. Shipman's planting plans indicate smaller perennials and annuals in the front of the border with seasonal annuals, larger perennials, roses, and shrubs towards the back of the bed. Plants easily identifiable in Johnson's photos include the parterre-bed wisteria standards and perennials such as irises and lilies. Shipman's complex planting plan, although generally followed by the Devores and their gardeners, is not an exact representation when comparing the photos to the planting plans. Rhododendrons, andromedas, leucothoe, and other woodland shrubs, do not seem to appear in the Johnson photographs, and if they were planted, without careful attention and supplemental water, they would be difficult to grow at Chatham.

In July 1921, Clarke produced a design for the Devores titled "Outbuilding #3," but the exact date of construction is unclear. The Devores built outbuilding #3 according to Clarke's plan, situating it on the south side of the kitchen. In an undated photograph from the Devore scrapbook, outbuilding #3 and the wall around the east garden are both present (Fig. V). The gates between outbuilding #3 and the kitchen do not appear in the photograph and thus were not part of the original walled garden design. Although a drawing does not exist for the curved garage just east of outbuilding #3, it was present when Johnson visited in the late 1920s and when Piper visited prior to her April 1926 article. Shipman and Clarke may have produced drawings for the gates and the garage, or the designs could have been a collaborative effort between the Devores and their stone mason. The dovecote attached to the garage certainly seems to be Shipman-inspired as it is similar to Shipman's other dovecotes that appear in her illustrative vignettes for other clients (Fig. Z).

In late April 1923, Clarke designed "Alterations to a Barn and Farmer's Cottage" (Figs. W & X). By the time Johnson photographed Chatham in the mid-1920s, the Devores added a stable complex, but noticeably modified Clarke's design. A Johnson photograph from the same era depicts the farmer's



Figs. Y: Clarke's schematic designs for the circular temple located on the west side of Chatham. (The National Park Service).

cottage and includes a trench along the fence line, still noticeable today (see Photograph Comparison Section). The exact date of construction of the original farmer's cottage is unknown and the present house, bears little resemblance to Clarke's alterations. The Pratts, not the Devores, are most likely responsible for the changes made to the farmer's cottage.

In May 1926, Clarke produced drawings for the circular temple and the music stair both located on the west side of Chatham. Clarke drew at least two schematic designs for the round temple (Figs. Y). Clarke designed the music stair of Aquia Creek freestone and used the stair to connect the first and second grass terraces.

In 1926, the magazine *The House Beautiful* published an article by photographer/writer Adaline D. Piper titled, "The Charm of Chatham, An Historic Mansion of the South, Recently Restored" (Fig. AA). Piper wrote about her reluctance to visit Chatham when invited by the Devores because she wanted to remember Chatham as owned by the Sullivans. She wrote, "it's Puritan gray and white walls...the old house that was so unobtrusive as to be part of the landscape, spreading its wings lovingly along the box-bordered road." Despite her reluctance, she came to admire the Devore's changes and wrote that Chatham "must be the counterpart of its original Colonial self." She remarked on the removal of the large porch and noticed in its stead, a "rounding flight of beautiful steps." According to Piper there were large box trees on either side of the door and across the driveway was a circular planting of box. She also comments on Chatham's new whitewashed appearance. After being struck by the interior and furnishings, Piper remarked the best was saved for last with the "charm of the garden hiding modestly behind high walls." Piper described a luncheon with Mrs. Devore and her company: "Here we find Mrs. Devore, at one of the long wrought-iron tables, pouring tea behind a polished tea-urn, while a host of friends were enjoying the good things handed about by the negro servants in mulberry livery. The traditions of the South were being maintained by the constant replenishing with delectable dainties half concealed, half revealed in silver dishes." During the luncheon, Piper was distracted by the garden flowers, "which lay before us like an open book, spreading away



Fig. Z: Johnson photograph, circa 1929 of semi-circular garage along south side of Chatham with Shipman-inspired dovecote. (National Park Service)

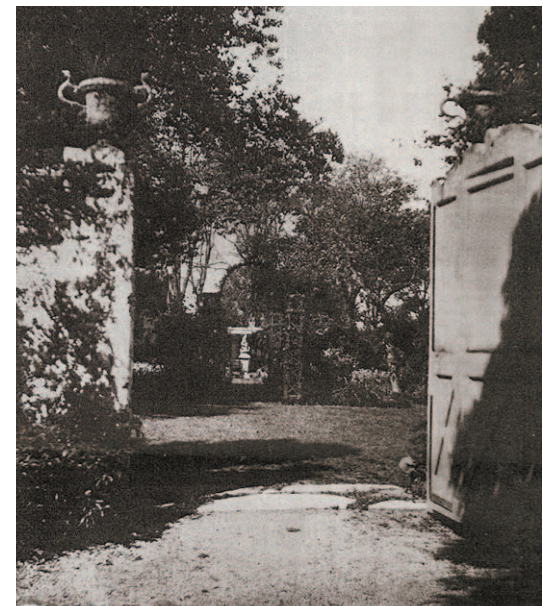


Fig. AA: Piper's photo looking west to summer-house from south gate of walled garden, garden seat visible in middle ground. (House Beautiful)



Fig. BB: Blue paint visible on interior of curved garage. (Zachary Rutz).

to a distance where a shadowy Pan, outlined against a background of tall cypress-trees sprigged with feathery, long-stemmed cosmos, - just then in the glory of flowers and tight young buds, - ‘was piping his silent song.’” Piper returned to Chatham the following morning and described an encounter with English and Chinese pheasants and the powder-blue painted garage, a color still noticeable on the interior today (Fig. BB).

A March 1929 article appearing in *Town & Country* by Augusta Patterson, with Johnson’s photos described, gives a final account of the Devores’ Chatham:

“Certain graceless additions to the house have been removed so that it once more presents the simplest and most dignified of fronts, impelling respect for its wise proportions and the concentration of its ornament to the single unit of the entrance doors on both the driveway and the garden sides. The approach to the house is very handsome. A curving drive leads to old stepping stones of slate. A broad green allee stretches across the front of the house. There is a rich planting of box against the walls. The general impression is park like and English. Stepping stones lead from the house to a delicately wrought iron rail with the opening bars of “Home, Sweet Home” employed for their design. Double

stairs descend to a wide terrace. More steps terminate in a temple of Flora. The view over the Rappahannock is in the British tradition; an arched bridge, weeping willows, a general Currier & Ives tempo. Lovely. Quiet. Somewhere on the house level, near the driveway, is a gay and pagan pan, in a pillared shelter. There are grotesque English garden figures; and miles of box transplanted from old estates. The present owners are building a wall of old bricks around the entire property, solidifying the contour of the land and insuring privacy...” On the east side of the house, “The garden itself profits by the kindly state of cedar avenues and broad allees with vistas, then intimately divides and subdivides itself into the well directed color and fragrance. There is an iris garden; there are handsome areas of peonies and delphiniums, standard roses, standard wisterias, casual gardens and practical gardens where the seedlings are raised. Somewhere is an avenue of dogwood, near the guest house... which was once also a schoolhouse, and now serves as a small and comfortable week-end place when the big house is not open. Out through one of the garden gates is the way to Colonel Devore’s hobby, a pleasant aviary. This provides most efficient and tidy summer homes for the aristocrats of the species: Amhearsts; Ring Necks; Golden pheasants. The flowers old and new have to do their best to keep up with them in a matter of color.”²⁸

In 2004, NPS Historian Don Pfanz interviewed Oliver Fines, who was born at Chatham in 1920 and lived on the grounds eventually working for both the Devores and the Pratts. He remembered peacocks nesting in trees and bird cages along the south wall of the garden during the Devore period. According to Fines, “This garden here was beautiful...back in those days people would come here, ride up here in great big old limousines, Lincoln automobiles, chauffeur, and I’d look at them and say that was livin’.” Fines elaborated on life at Chatham as “those with it and those without it,” and described the garden wall as a divide separating the owners from the work hands. According to Fines, Mrs. Devore and her gardeners oversaw the garden. As a part-time endeavor, Mr. Devore looked after the operational but unprofitable farm, which included a few cows, chickens, and crops such as corn, wheat, oats, and hay kept in the stables. Fines grew up on the grounds and attended a Bible school within walking distance. When asked about where he and his family lived he described their house as a “shack” located between two fields on the estate and called it “rough livin’.”¹³

The Devores oversaw a large staff at Chatham. They employed a butler, chauffeur, cook, maid, farmhands, and gardeners. Fines remembers one Christmas when they invited the staff into the house to watch a silent movie. According to a document signed by Mr. Devore, titled “Workmen at Chatham”, there were six gardeners employed in some capacity. The head gardener, R.L. Gallahan, was not in charge of “arranging flowers or shrubbery,” and was “excellent in his work.” He later moved to Washington D.C. with the Devores. The elder Mr. Fines was in charge of poultry and had an assistant.¹⁴

Only ten years after making extensive changes to the grounds and garden, the Devores returned to Washington D.C. and sold Chatham to John Lee and Lilian Pratt in November 1931. By the time the Devores left, the garden was popular among the local garden club and open during Virginia Garden Week. The Pratts did not like the insistence from the garden club that they open their house. Pratt wrote Mrs. C. James Andress, President of the Garden Club of Virginia and expressed his concern:

“The answer to the question of what we should do about Chatham during Garden Week has ever been a debatable one. On one hand, we have always wanted to cooperate with the Garden Club in their efforts to restore some of the old historical gardens of Virginia...Nevertheless our answer in the past has usually been to open the gardens during Garden Week, and then for months regret having done so because of the number of persons who did not get to Chatham during

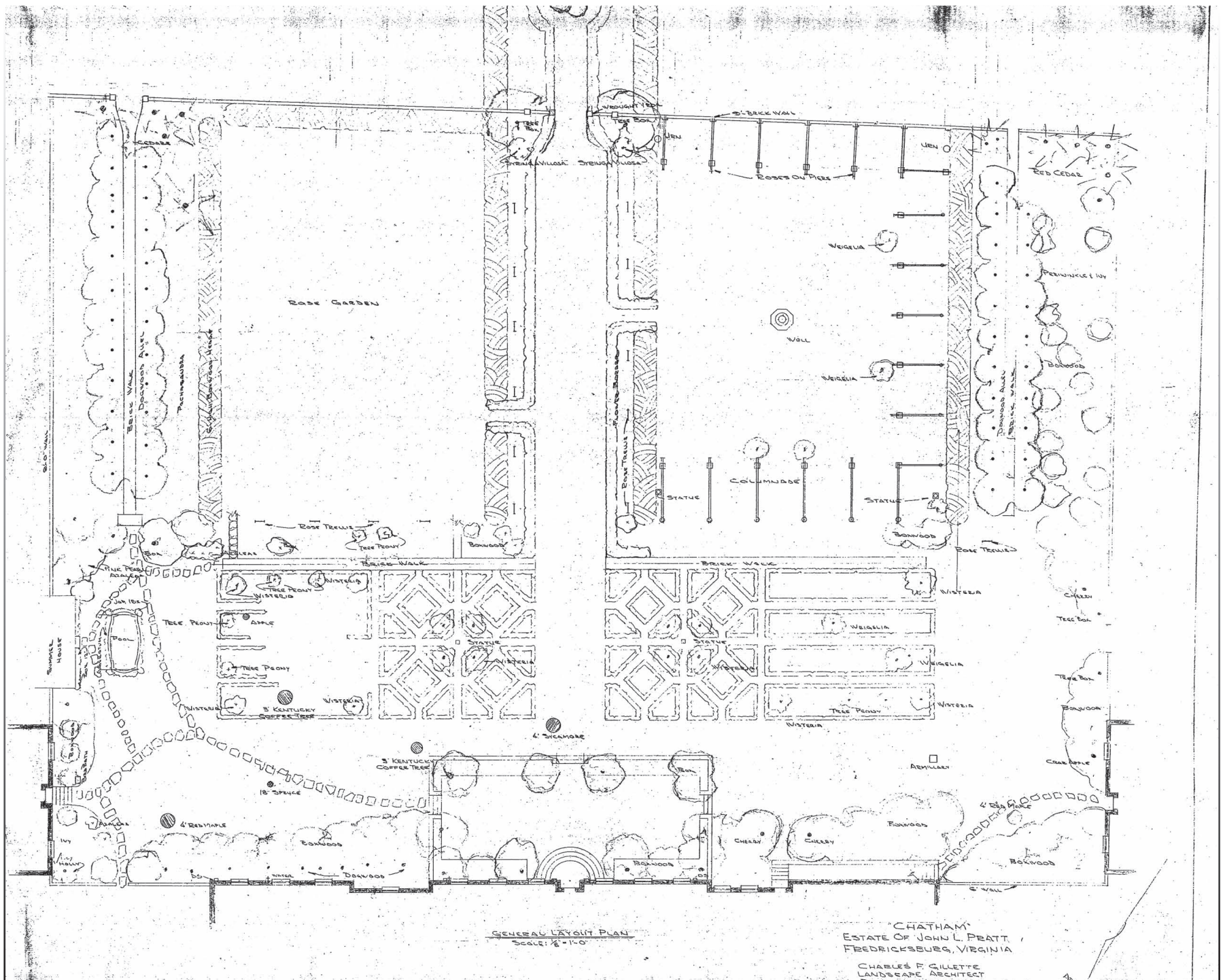


Fig. CC: Charles Gillette's "General Layout Plan," 1955. (National Park Service)

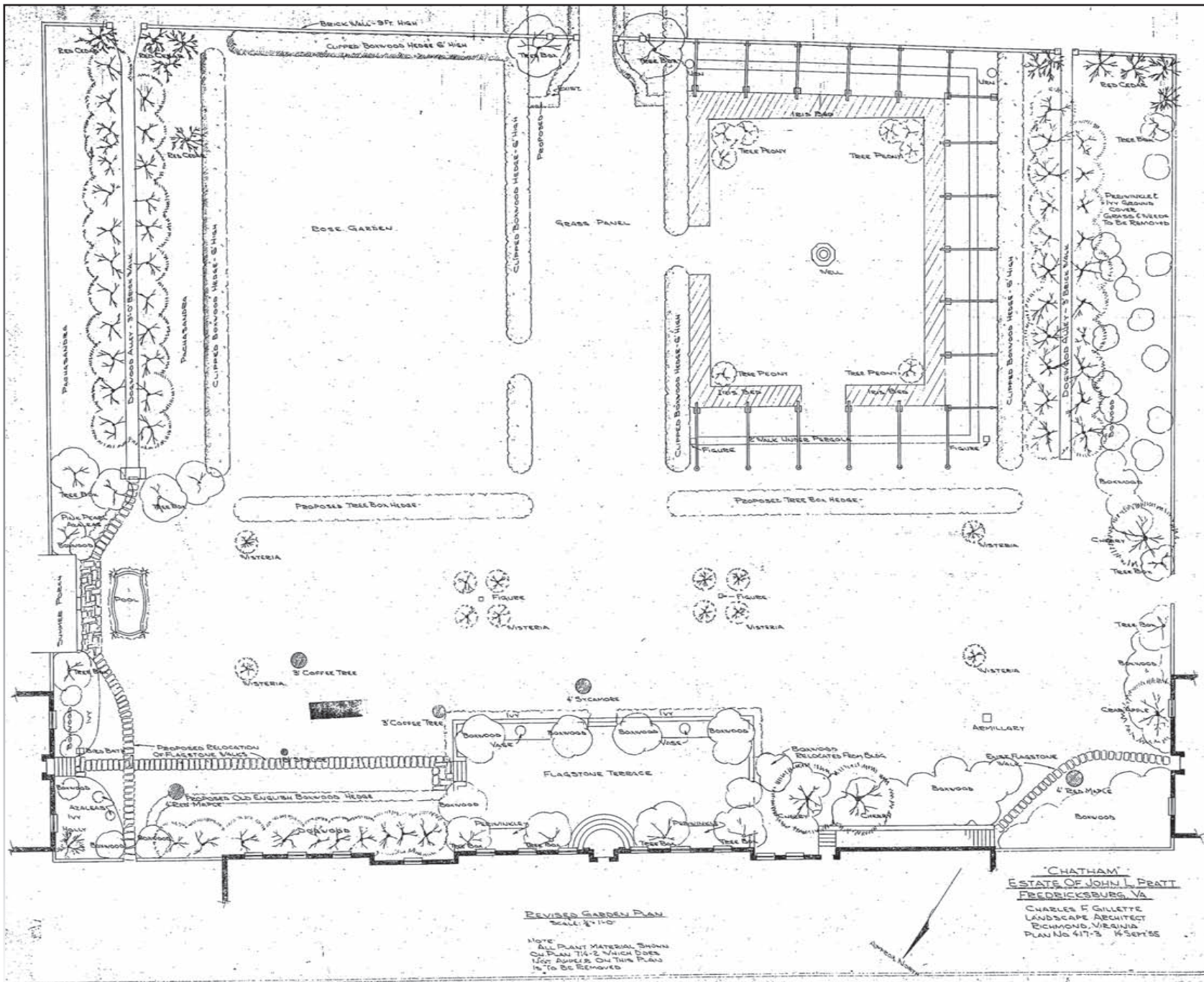


Fig. DD: Charles Gillette's "Revised Garden Plan," for Chatham, 1955. (National Park Service)

Garden Week and then assumed that they were free to drive in and look around at any time....We can never consent to open our house for a price regardless of how deserving the object is for which the funds are being raised.”²⁹

The Pratts cultivated an interest in the garden and grounds, despite their reluctance to grant the Garden Club’s requests. The Devores kept their gardener when they moved to Washington D.C. Ms. Pratt hired an Englishman by the name of Richardson to look after the garden.³⁰ In a 1932 article from the Free-Lance star, workmen moved a double hedge of boxwood from the home of Nelson W. Payne outside of Fredericksburg. Mrs. Devore paid \$1,500 for the hedge prior to the Pratts, but the boxwood remained at Mr. Payne’s house. It was believed the Pratts owned around \$150,000 worth of boxwood. According to the article, “the gardens of Chatham rank foremost in charm and beauty in Virginia. While under the ownership of the Devores, the garden was entirely redesigned and much boxwood was brought to Chatham and hundreds of cedars from the farm have been transplanted in the ample grounds surrounding the house. Many of these cedars serve as a backdrop for the garden.”⁴⁰

The Pratts were very active owners of Chatham. Mr. Pratt took charge of the farm and Mrs. Pratt looked after the house and garden. Fines remembered about 25-30 beef cattle during this time. The Pratts grew the same crops as the Devores, and eventually grew soybeans. Once Mr. Pratt spent a whole day working with the elder Mr. Fines when help was needed in the field. During one summer, Fines worked in the garden for Mrs. Pratt. He would take the bucket, pick up all the petals and make sure there weren’t any dead flowers. He was one of five or six people working in the garden at the time, and noted ‘there wasn’t any grass in the rose garden, the pool had goldfish and he had to keep it free of leaves.’ Fines recalled his work for the Pratts, stating “the walkways had little boxwood edging, and they were designed, and inside of that they had flowers they planted. And the walkway, was washed gravel. It was nice, it was good-looking.’ Although Mrs. Pratt enjoyed the garden and also enjoyed an expensive taste for the decorative arts, such as her Faberge egg collection, donated to the Virginia Museum in Richmond upon her death. Mr. Pratt was smart, tight, and believed “you earned every damn cent you made.”³⁰ The Pratts, like the Devores, made significant changes to Chatham, which included an extensive heating system, adjustments



Fig. EE: West side of Chatham looking south to temple and ash trees, circa 1975. (National Park Service)



Fig. FF: West side of Chatham looking east across second terrace, circa 1975. (National Park Service)



Fig. GG: East side of Chatham past walled garden at greenhouse. circa 1975. (National Park Service)

to the summerhouse, and a new greenhouse.

In September 1955, eight years after the death of his wife, Pratt hired Charles Gillette, a landscape architect from Richmond, Virginia to redesign the walled garden (Figs. CC & DD). Gillette's office produced a general layout plan of the garden as it existed in 1955. The layout is similar to the Devore period Johnson photos. In addition to being disproportionate in the southeast corner, the Gillette plan incorrectly labeled the 6 ft. high cedar hedge as a box hedge, and noted a brick walk where washed gravel existed.³¹

Gillette's proposed garden plan reduced the design of the garden. Gillette removed all of the parterre beds, removed numerous apple trees, a Kentucky coffee tree, and a spruce, relocated the flagstone paving in the northwest corner, proposed tree box hedges, and added extensive iris planting beneath the pergola. Gillette kept the wisteria standards, statues, vases, and the armillary in his plan.³²

Pratt's redesign of the garden did not curb his enthusiasm for the plants of Chatham. In the 1950's Pratt demonstrated interest in the ginkgo tress at Chatham, funding the research behind a 1959 article in the *Virginia Journal of Science*. Pratt donated a Chatham ginkgo to the University of Virginia in the 1960s.³³

Upon Pratt's death, the National Park Service came to Chatham in 1975 (Figs. EE, FF, GG, HH). When the National Park Service acquired Chatham in 1976, only structures and events up until 1863 were considered to be of historical



Fig. HH: East side of Chatham, circa 1975. (National Park Service)

significance. In November 1978, the NPS hired Mr. Scott Blaine from the Virginia Division of Forestry to date trees at Chatham. Blaine took core samples from various trees and estimated their ages by counting tree rings. Listed are the trees as noted by Blaine with estimated dates of planting based on tree ages :

Linden in front of mansion: 1853-1858.

Locust in front of mansion: 1803-1828.

Ginkgo: 1873-1883.

Ash in front of house (south side): 1838-1848.

Catalpa trees in front of mansion: 1808-1818.

Maple by kitchen in rear of mansion: 1868-1878.

Sycamore behind mansion: 1858-1868.³⁵



Fig. II: South garden wall restoration. (Reed Engle)



Fig. JJ: Garden restoration showing gate reconstruction and soil removal to expose bed layout. (Reed Engle)

In 1984, Reed Engle, the Regional Landscape Architect for the National Park Service Northeast Headquarters in Philadelphia, began work on repairing damage to the southern wall of the walled garden, installing water lines, and supervising a garden restoration of the Shipman-Devore design. Using the Johnson photographs and Shipman planting plans, Engle interpreted what the Devores planted, sourcing modern cultivars to replace antique and often pest-ridden varieties of plants. Craftsmen cleaned the round temple and cast concrete garden columns and applied pressure-injected epoxy and epoxy stucco for preservation. Engle prepared planting plans, a pool and fountain design, and a general maintenance plan. Bucket loaders lifted the top layer of soil from the central walk area to reveal a noticeable change in soil composition and outlined the original planting beds. After the bed restoration, the metal gates and the brick wall were dismantled and reconstructed. According to Engle, metal edging existed in the rose garden prior to any work done by the National Park Service (Figs. II, JJ, KK, LL).

The 1980s garden restoration of Chatham was contentious among employees of the National Park Service. Prior to the restoration, the Park Service considered completely removing the walled garden and planting, thereby restoring the grounds to a Civil War era appearance.³⁶

In the late 1980s and early 1990s, Shaun Eyring and Cathy Gilbert of the NPS started to prepare a Cultural Landscape Inventory. The contents and location of the report remain unknown at the time of writing.³⁷ I found two unsigned and undated ink on mylar plans in the NPS Philadelphia office, but upon showing them to Engle and mentioning them to Eyring, they remain unidentified, but believed to belong to the work of the Denver office (Figs. MM, NN, OO).³⁸



Fig. KK: View of walled garden from house showing layout of parterre beds and new planting along main axis. (Reed Engle)



Fig. LL: *House & Garden* photograph, taken in 1996 of walled garden restoration. (*House & Garden*, April 1997)

Today, Chatham is the headquarters for the National Park Service Fredericksburg and Spotsylvania Military Parks. The museum display at Chatham gives a brief overview of owners and some of their contributions to the estate, but the work of Ellen Shipman is unacknowledged and the intensive alterations made by the Devores receive only a few sentences of interpretation. The museum's display focuses on a succinct overview of the events occurring at Chatham during the Civil War. Two gardeners/groundskeepers maintain the landscape with the help of a volunteer master gardeners group, which works primarily in the walled garden.

As is the nature with any research, I wrap up this summer with a few unanswered questions. Chatham's landscape history is rich and layered, and Ellen Shipman's design played an unquestionable and pivotal role in its development. A recent phone conversation with Judith Tankard, reaffirms this statement. Tankard spoke with me at length about Shipman's philosophy of house and garden unification: She relied on proportional geometries and axial layouts as central components to her design. Chatham, even prior to the Engle restoration, maintained this fundamental layout. The Devores apparent incremental implementation of Shipman's plan and/or possible cost reduction occurred with other clients. Although the Devores hired Shipman and interpreted her planting designs, her mark is found in everything from the stepping stones to the brick wall. I spent many days at Chatham this summer measuring the grounds; people expressed interest in hearing about Shipman's work. To most visitors I encountered, they thought the garden was as old as the house, a testament to the convincing nature of Shipman's design. Thanks to the efforts of many people who have championed its preservation, Shipman's influence continues to be an important layer of Chatham's landscape history.

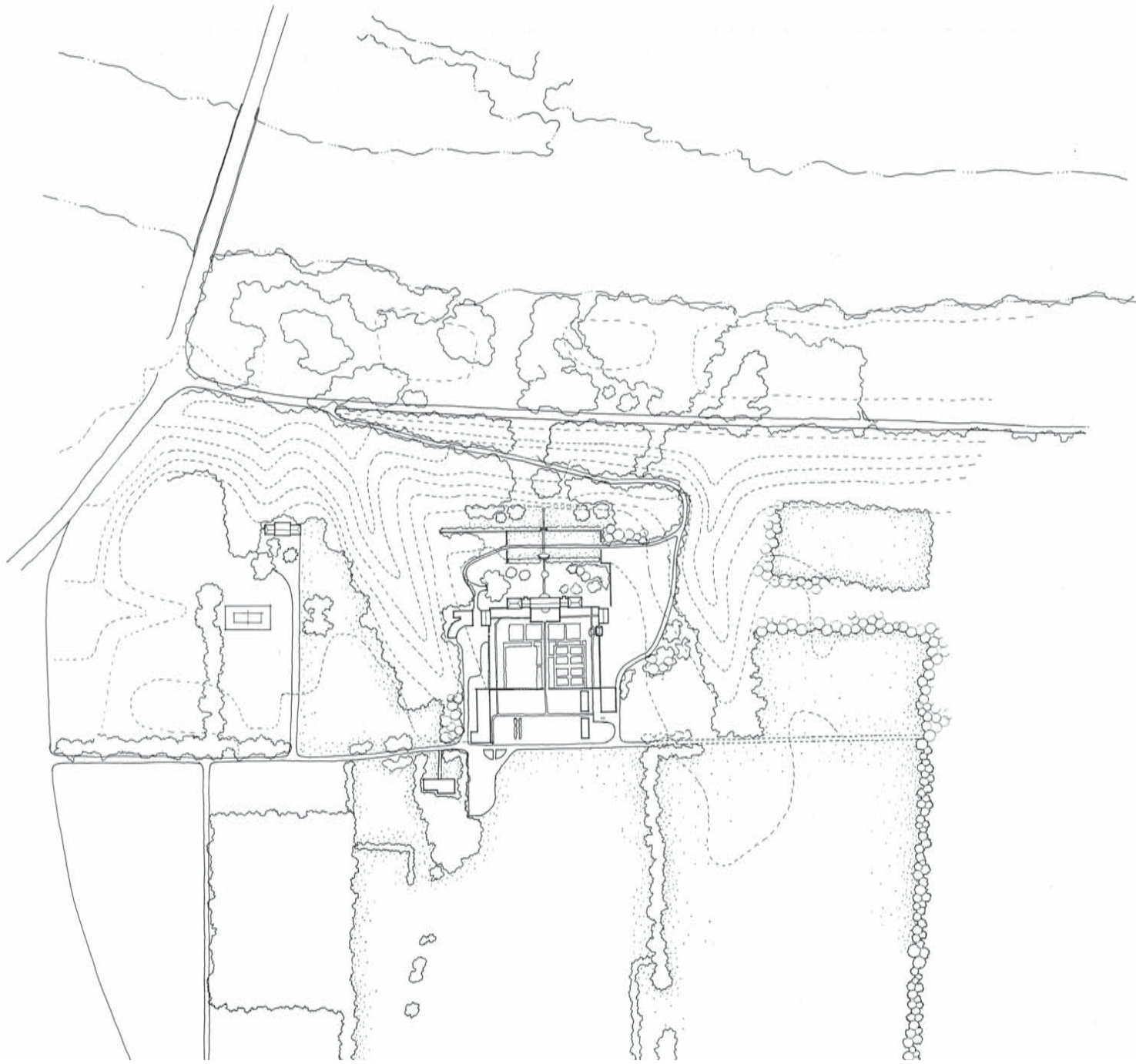


Fig. MM: Unsigned mylar plan for Chatham. (National Park Service)

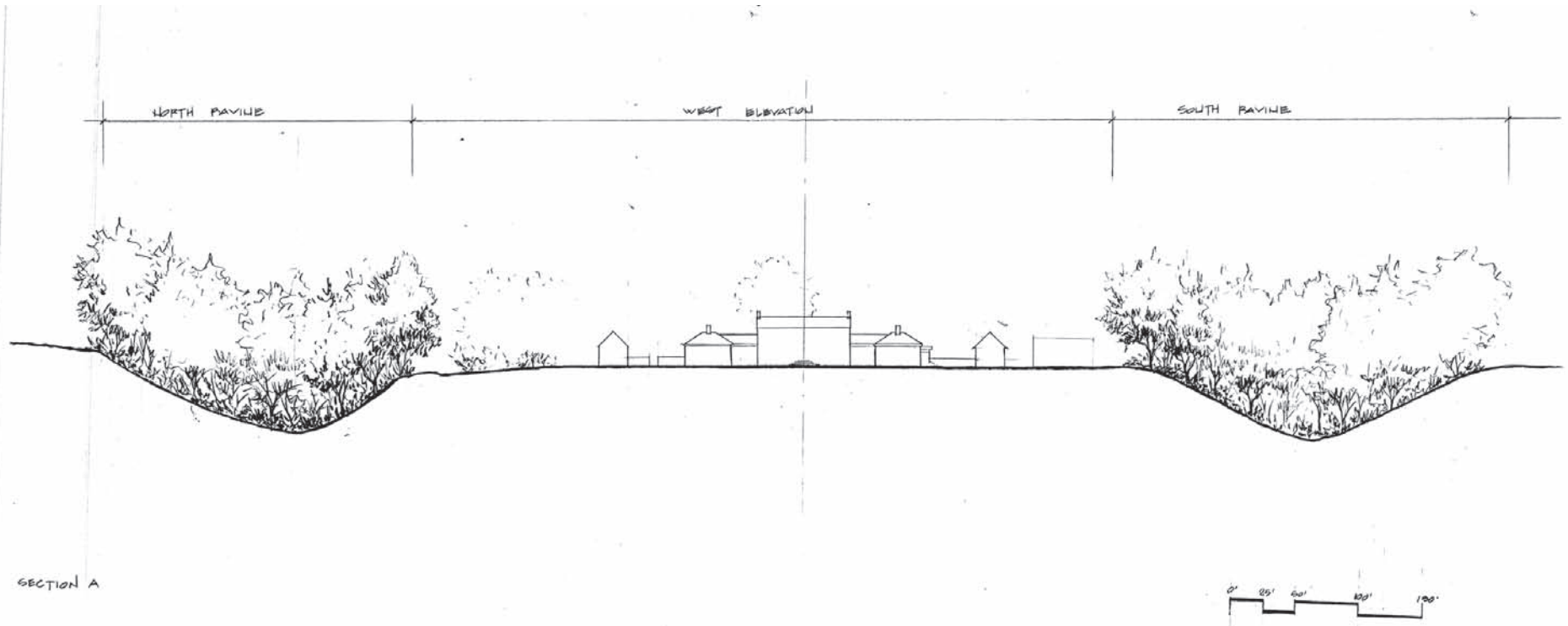


Fig. NN: Unsigned mylar section of Chatham showing ravines to the north and south. (National Park Service)

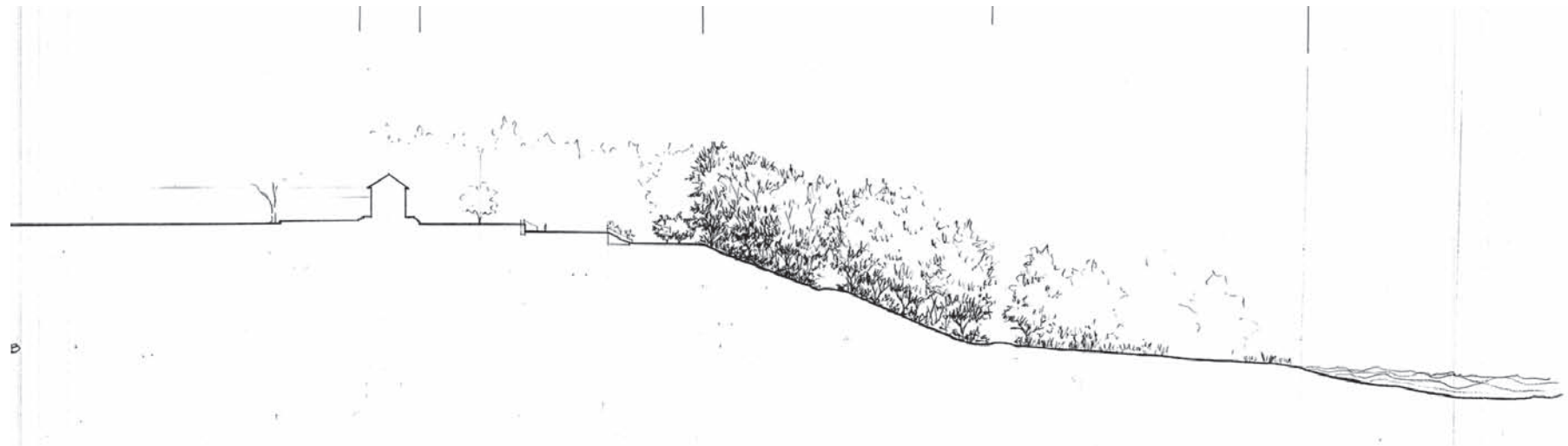


Fig. OO: Unsigned mylar section of Chatham showing grass terraces on the west side. (National Park Service)

Endnotes

- ¹ http://en.wikipedia.org/wiki/Fall_line#Geographical_fall_line
- ² Daniel Boorstin, The Americans, The National Experience, Vintage Books, New York, □1965, 171.
- ³ http://www.historypoint.org/columns2.asp?column_id=217&column_type=hpfeature
- ⁴ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, Fitzhugh, 16-41.
- ⁵ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, Virginia Herald, “For Sale Or Private Contract A Very Valuable Estate Known By The Name Of Chatham. 14 February 1797,
- ⁶ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, Fitzhugh, 16-41.
- ⁷ Tree Survey
- ⁸ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 53,103.
- ⁹ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 115.
- ¹⁰ Scott Blaine, “Ages Of Trees At Chatham,” Virginia Department of Forestry, 2 November 1978, National Park Service Files, Chatham.
- ¹¹ Ashbridge Realty Company, “Chatham,” Washington D.C. 16 June 1916, typed copy of letter, NPS Chatham Files, Sullivan folder.
- ¹² Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 198-200.
- ¹³ Oliver Fines, Interview with Donald Pfanz, Historian, National Park Service, 2004.
- ¹⁴ “Workmen at Chatham”, signed D.B. Devore, National Park Service, Chatham File, Owners, Devore.
- ¹⁵ Eleonore Devore, telephone conversation, Friday, 11 August 2006.
- ¹⁶ Oliver H. Clarke Drawings, “Chatham,” 1921, National Park Service, Maintenance Facility, Fredericksburg., VA.
- ¹⁷ Judith Tankard, The Gardens of Ellen Biddle Shipman, 54, 86.
- ¹⁸ *Ibid.*, 4, 26, 5.
- ¹⁹ Shipman, Ellen, January 1921, General Plan of Gardens, Chatham, Fredericksburg, Virginia.
- ²⁰ Adaline Piper, The House Beautiful, “The Charm of Chatham,” April 1926, Vol. 24, No. 4.
- ²¹ Unsigned plan, Plan of Hedges for Chatham - Mrs D. B. Devore, scale 1”=10’.
- ²² Devore Scrapbook Photos, National Park Service, Chatham, undated.
- ²³ Judith Tankard, The Gardens of Ellen Biddle Shipman, 43.
- ²⁴ *Ibid.*, 47.
- ²⁵ *Ibid.*, 58.
- ²⁶ Ellen Shipman, Landscape Architect, Vine and Srub Plan for Chatham, Mrs Daniel Devore, Fredericksburg, Virginia, New York, March 1922.
- ²⁷ Russ Smith, NPS, email correspondence, July 2006 .
- ²⁸ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 202, Augusta Patterson, “An Eighteenth Century Home in Virginia,” Town & Country, 15 March 1929, 63-70, 116.
- ²⁹ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, John L. Pratt to Mrs. C. James Adress, 21 February 1948, 210.
- ³⁰ Oliver Fines, Interview with Donald Pfanz, Historian, National Park Service, 2004.
- ³¹ Charles F. Gillette, “General Layout Plan,” Chatham, Estate of John L. Pratt, Fredericksburg, Virginia, 13 September 1955.
- ³² Charles F. Gillette, “Revised Garden Plan,” Chatham, Estate of John L. Pratt, Fredericksburg, Virginia, 13 September 1955.
- ³³ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 217.
- ³⁴ Ronald Johnson, Chatham Historic Structures Report, Historic Data Section, 218.
- ³⁵ Scott Blaine, “Ages Of Trees At Chatham,” Virginia Department of Forestry, 2 November 1978, National Park Service Files, Chatham.
- ³⁶ Conversations with more than three NPS employees.
- ³⁷ Shaun Iring, telephone conversation, 28 July 2006.
- ³⁸ Reed Engle, interview, 2 August 2006.
- ³⁹ Judith Tankard, telephone conversation, 14 August 2006.
- ⁴⁰ The Free-Lance Star, Old Boxwood Goes to Chatham, 19 January 1932.

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Devore, Elenore, telephone conversation, Friday, 11 August 2006.

Devore Scrapbook Photos, National Park Service, Chatham, undated.

Engle, Reed, interview and pictures, 2 August 2006.

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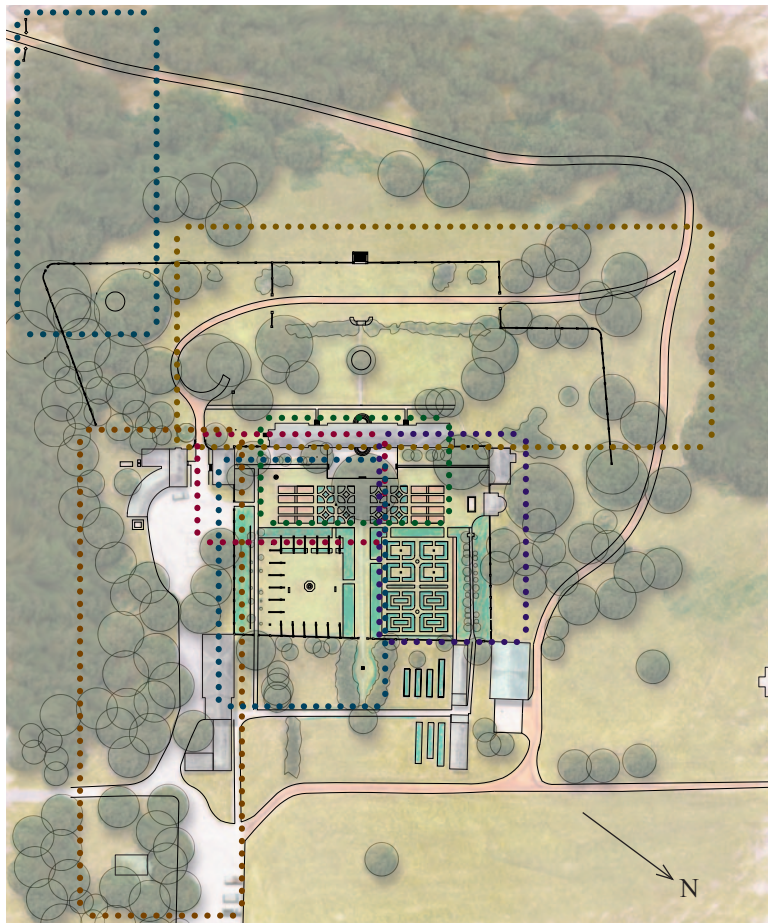
Shipman, Ellen, Vine and Srub Plan for Chatham, Mrs. Daniel Devore, Fredericksburg, Virginia, New York, March 1922.

Smith, Russ, e-mail correspondence, July 2006 .

The Frances Benjamin Johnson Photographs

Around 1927 Frances Benjamin Johnson photographed the interior and the grounds of Chatham. Johnson persuaded Mrs. Devore to fund a photographic study of the buildings in and around Fredericksburg. Johnson produced over 250 images which were shown in Fredericksburg in May 1929. Her efforts produced over 75 black and white photographs of Chatham now belonging to the Library of Congress in Washington D.C. The photographs are an invaluable asset to the history of Chatham (Frances Benjamin Johnson, *What A Woman Can Do With A Camera*, Impressions Gallery of Photography, York, UK, 1984).

The following selection of photographs are arranged according to location. A key map is included in each section to orient the pictures in the landscape:



Locations of key maps.



Fig. 1: Front door looking east with extensive boxwood planting.

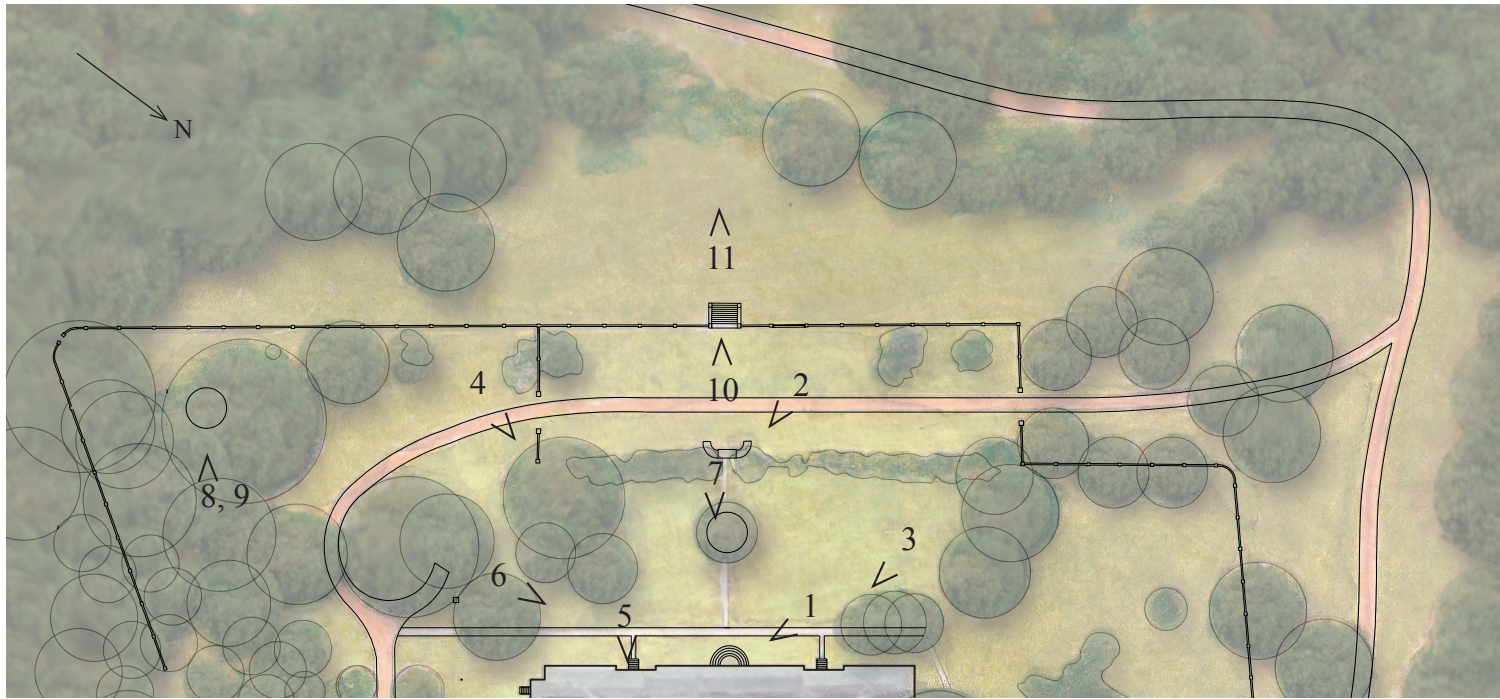


Fig. 2: Front of Chatham looking east with Music Stair in foreground.



Fig. 3: Front of Chatham looking east with catalpa in foreground.



Fig. 4: Front of Chatham looking north with brick wall and boxwood in foreground.



Fig. 5: Front of Chatham with door to southern hallway, looking northeast.



Fig. 6: Front of Chatham looking north with a locust tree (removed).



Fig. 7: Front of Chatham looking southeast towards the front door beneath the linden tree.



Fig. 8: Temple with Pan on front lawn looking southwest towards Fredericksburg.



Fig. 9: Temple on lawn looking towards Fredericksburg without Pan.



Fig. 10: Temple on lower terrace with small gnome statues on terrace brick wall looking southwest.



Fig. 11: Detail of temple and statue (both removed) on lower terrace.

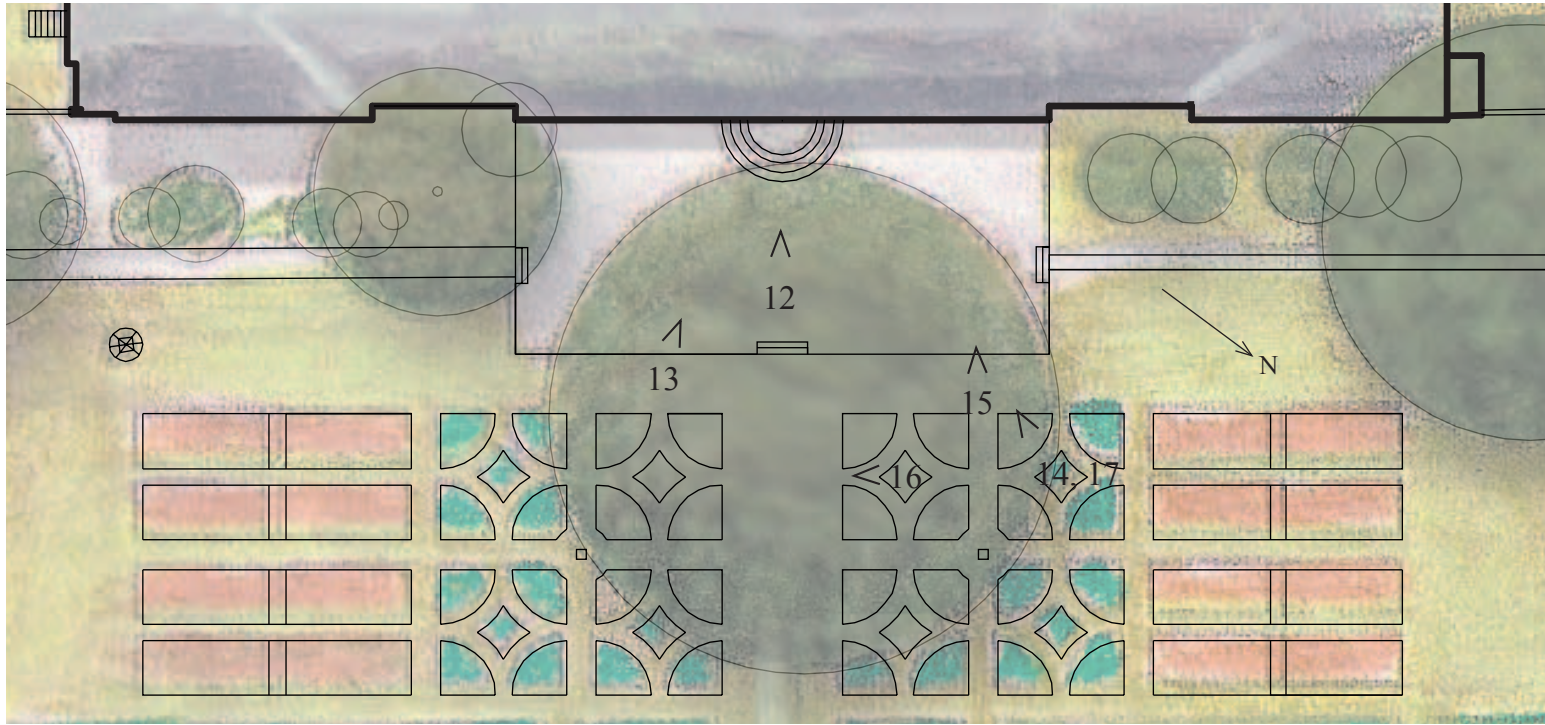


Fig. 12: Door and stone terrace along east side of Chatham looking southwest.



Fig. 13: Door and stone terrace along east side of Chatham, looking west.



Fig. 14: Door and stone terrace with parterre in foreground and removed cedar looking south.



Fig. 15: Peacocks near stone terrace looking west.



Fig. 16: Parterres and sycamore on east side of house looking southeast towards the kitchen.



Fig. 17: Petunia-filled parterres in summer with terrace and door, looking south.

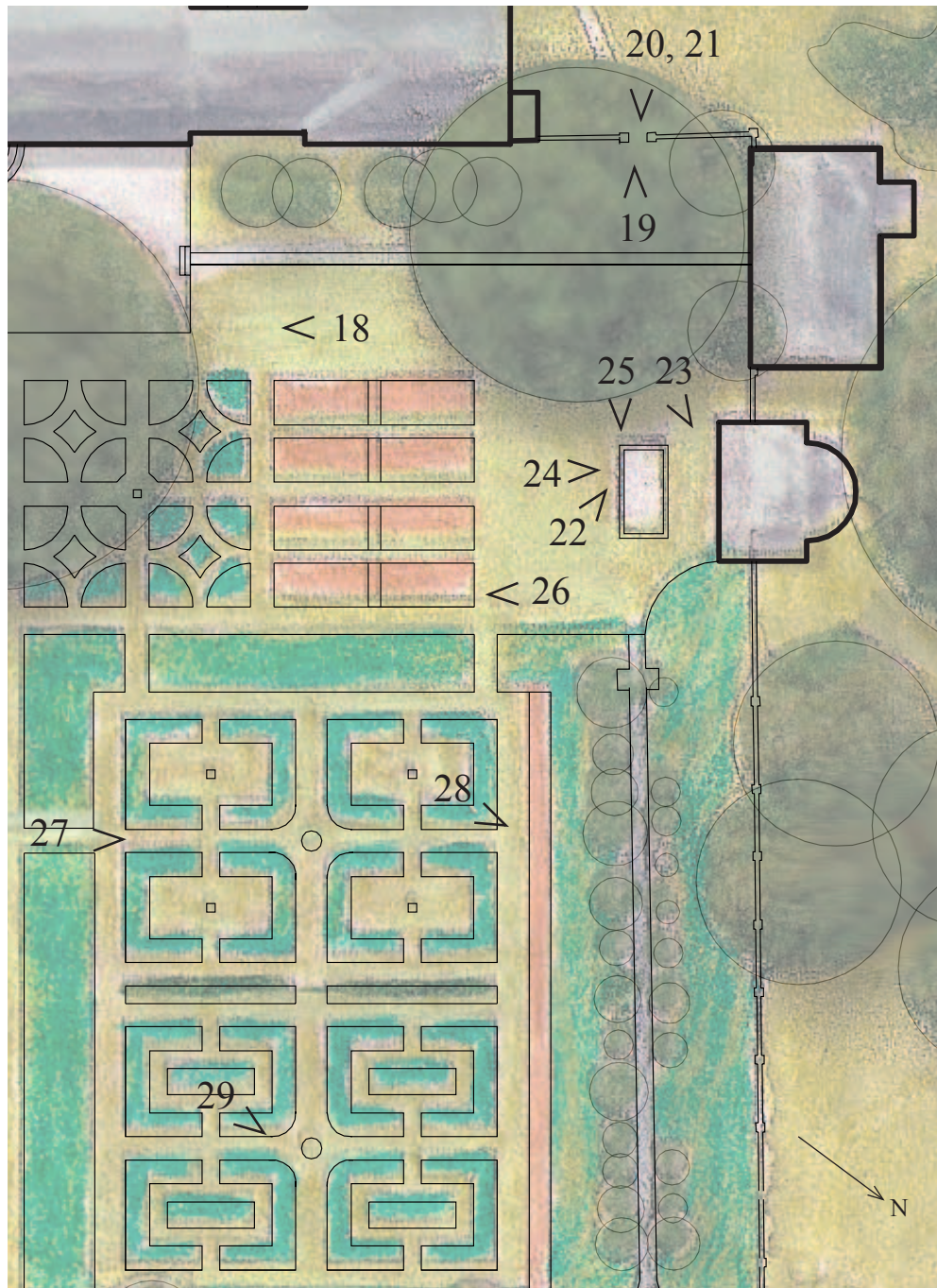


Fig. 18: Stone terrace from north side looking southeast.



Fig. 19: Wrought iron gate, brick wall with lead urns, and garden decoration, near laundry looking west.



Fig. 20: Wrought iron gate, brick wall with lead urns, and maple looking northeast from west side of house.



Fig. 21: Wrought iron gate, brick wall with lead urns, stone bench, and laundry from west side of house, looking northeast.



Fig. 22: Laundry, summerhouse, and pool with plantings on east side looking west.



Fig. 23: Summerhouse with planters checkered stone floor and bust of George Washington.



Fig. 24: Summerhouse and pool with garden ornament looking north.



Fig. 25: Summerhouse, garden ornament and pool with fish fountain looking north.



Fig. 26: Northwest-southeast perennial border with cedars and gravel walk on east side looking southeast.



Fig. 27: View through northeast-southwest perennial border and cedars into rose garden with garden ornament looking northwest.



Fig. 28: Garden ornament in rose garden visible in Fig. 27.



Fig. 29: Easternmost portion of rose garden with garden ornament and urns along brick wall with lombardy poplars looking north.

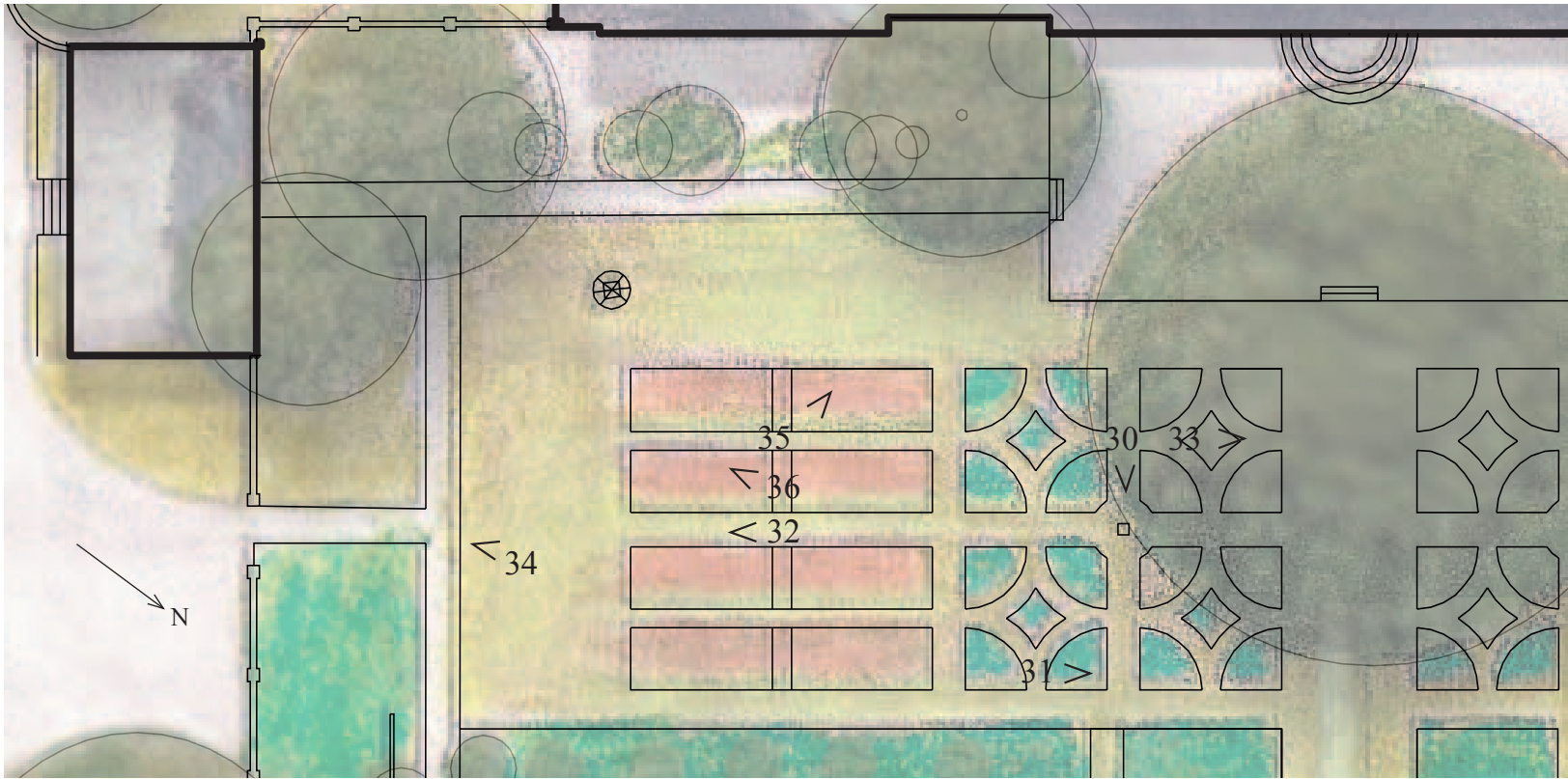


Fig. 30: East garden parterres edged with box, standard wisteria, and lead garden statue looking northeast.



Fig. 31: Northwest-southeast perennial border and gravel path looking northwest.



Fig. 32: Southern rectangle perennial beds in east garden with extensive plantings, looking southeast towards kitchen.



Fig. 33: Parterre beds in east garden during spring planted with myosotis and pansies looking northwest.



Fig. 34: View of wooden gate and planting near the kitchen along south wall of east garden.



Fig. 35: Rectangular parterre beds in east garden showing extensive planting with small shrubs and perennials looking west.



Fig. 36: Rectangle parterre beds in east garden looking south towards kitchen.

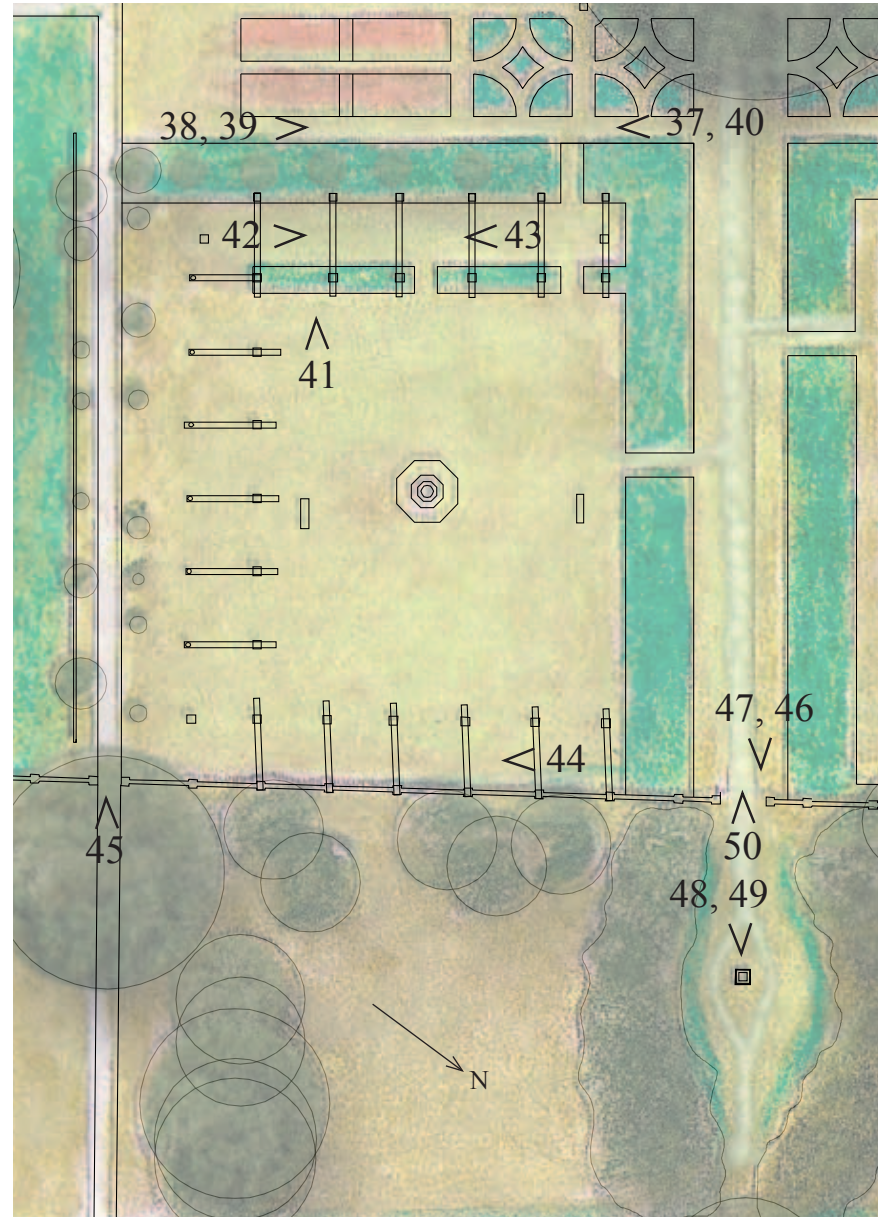




Fig. 37: Northwest-southeast perennial border and gravel walk in east garden looking southeast.



Fig. 38: Northwest-southeast perennial border and gravel path in east garden, looking northwest.



Fig. 39: Northwest-southeast perennial border and gravel path in east garden, looking northwest.



Fig. 40: Northwest-southeast perennial border and gravel path in east garden, looking southeast.



Fig. 41: View of perennial border and pergola on lawn in east garden looking southwest towards the southern portion of Chatham.



Fig. 42: Within the pergola in east garden looking northwest towards a decorative urn.



Fig. 43: Within the pergola in east garden looking southeast towards a statue, kitchen visible in upper right corner.



Fig. 44: Within the pergola in the east end of the east garden looking southeast along wall (on left) towards a statue.



Fig. 45: On the east side of the east garden wall looking southwest towards a garden gate.



Fig. 46: Along main northeast-southwest perennial border axis looking east through main gate towards Diana statue and juniper circle.



Fig. 47: Looking through main gate towards Diana statue and juniper circle.



Fig. 48: The juniper circle and planting with Diana statue looking northeast.



Fig. 49: Diana (donated by Mrs. Pratt to the Virginia Museum of Fine Arts).



Fig. 50: The sycamore and the east facade of Chatham from the Diana statue.



Fig. 51: Two outbuildings (kitchen on left and outbuilding #3 on right) from the west lawn looking northeast.



Fig. 52: Outbuilding #3 from west lawn looking east through wooden gate.



Fig. 53: The kitchen from the service area looking southwest.



Fig. 54: Outbuilding #3 with chimney, dovecote, and kitchen on far right from service yard looking southwest.



Fig. 55: Three cows in service yard looking northeast towards garage and stable.



Fig. 56: Curved garage and Shipman-inspired dovecote in service yard looking southeast.



Fig. 57: Farmhand with wheelbarrow and hay in service yard looking southeast.



Fig. 58: Gravel drive in service yard with garage on left, stable, gate, and bell-topped corn crib in background looking northeast.



Fig. 59: Gravel drive in service yard with garage on left, stables ahead, and corn crib on right looking northeast.



Fig. 60: Gravel drive leading from service yard with view of farmer's cottage in background and corncrib on right looking east.



Fig. 61: View of hayloft and workers on far east side of garage looking west.



Fig. 62: View of garage and stables looking west.



Fig. 63: View of service yard, outbuilding #3, and worker looking southwest.



Fig. 64: Farmer's cottage with farmhands looking northeast.



Fig. 65: Detail of Chatham's entrance gate from River Road looking southeast.



Fig. 66: Chatham entrance gate along River Road looking north and uphill.

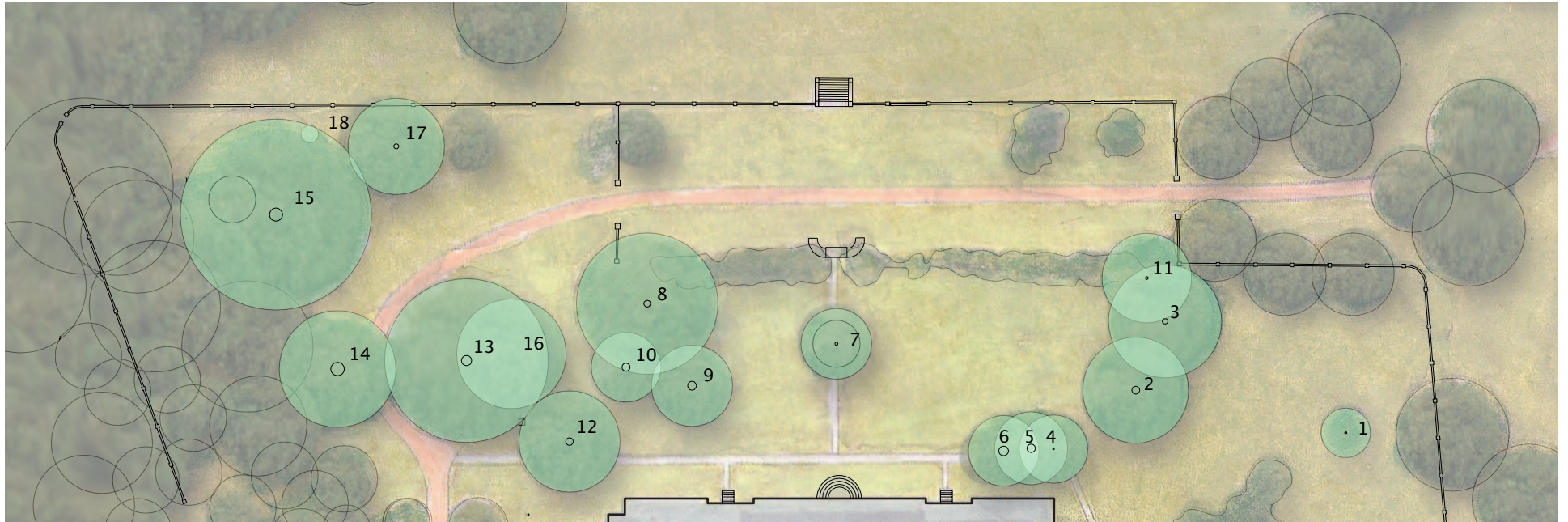


Fig. 67: Chatham's entrance gate along River Road looking north and uphill.

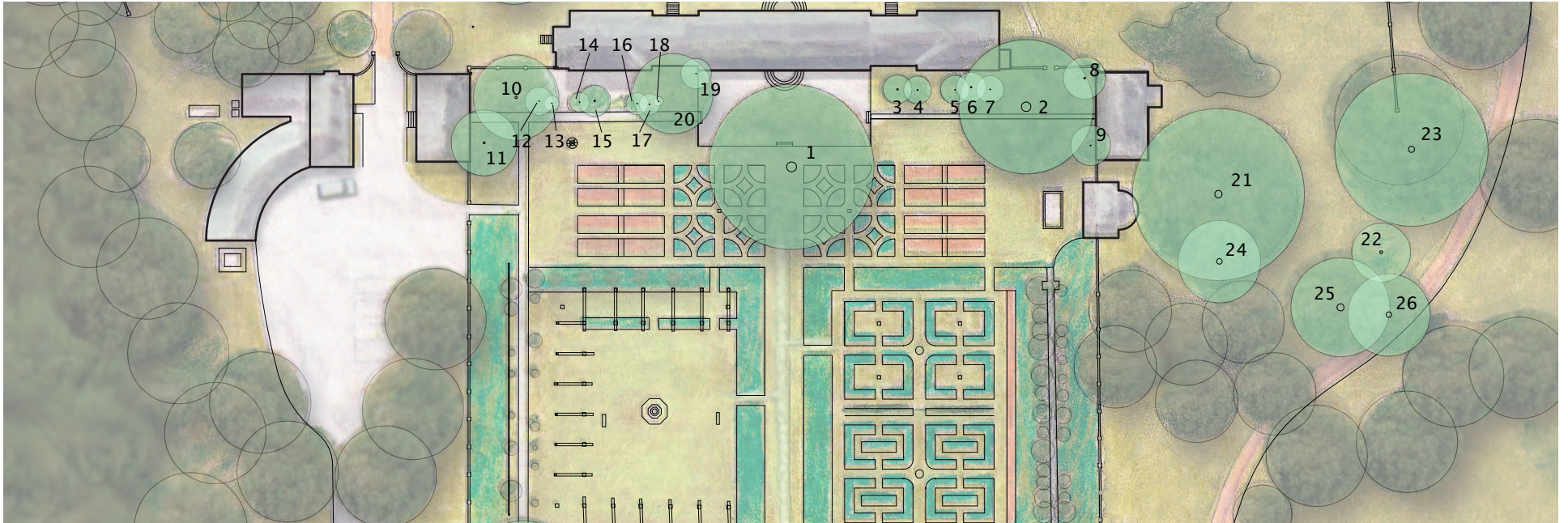


Fig. 68: Southern ravine near River Road gate taken along Fitzhugh era path, leading from Chatham to the bridge (or Fitzhugh's ferry) to Fredericksburg looking east.

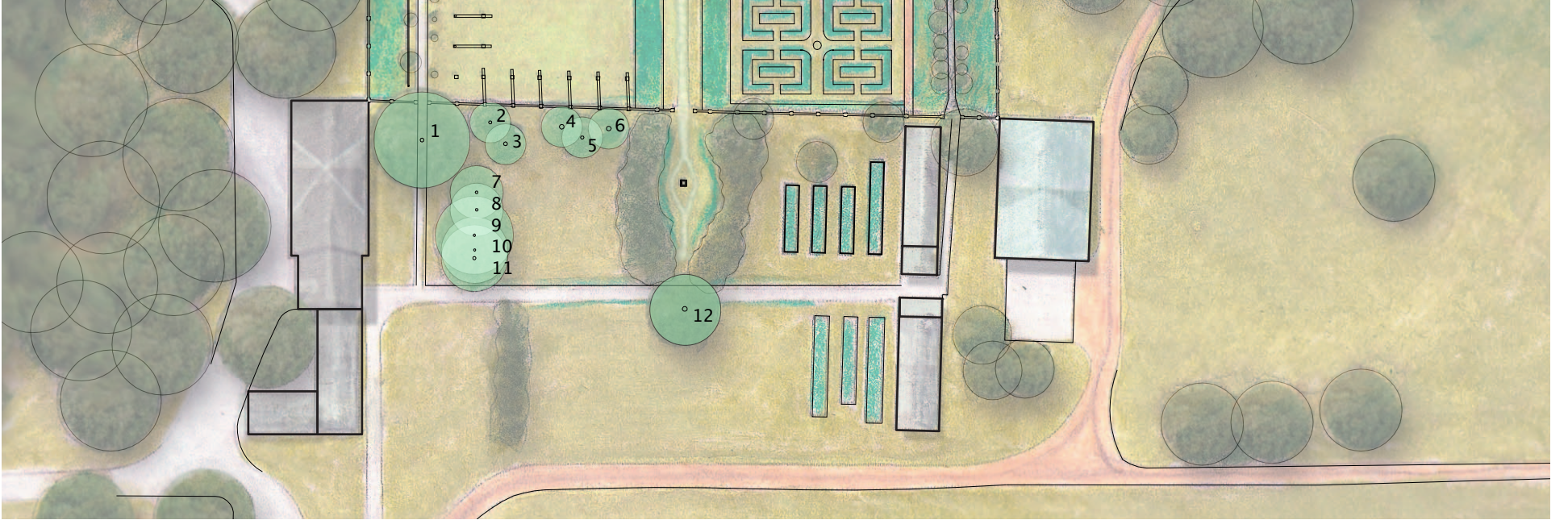
Chatham's Trees



Key #	Species	Canopy (ft.)	Circumference (ft.)	Radius (ft.)	Diameter (ft.)
1	<i>Tilia cordata</i>	21.0	2.88	0.45	0.91
2	<i>Gymnocladus dioicus</i>	45.0	10.57	1.68	3.36
3	<i>Acer rubrum</i>	48.0	7.32	1.16	2.33
4	<i>Catalpa bignoniodes</i>	29.0	2.08	0.33	0.66
5	<i>Catalpa bignoniodes</i>	31.0	11.28	1.79	3.59
6	<i>Catalpa bignoniodes</i>	30.0	12.86	2.04	4.09
7	<i>Tilia cordata</i>	30.0	4.15	0.66	1.32
8	<i>Cedrus atlantica</i>	60.0	8.97	1.42	2.85
9	<i>Robinia pseudoacacia</i>	34.5	11.89	1.89	3.78
10	<i>Robinia pseudoacacia</i>	29.5	11.09	1.76	3.53
11	<i>Pinus strobus</i>	38.0	3.79	0.60	1.20
12	<i>Picea abies</i>	43.0	8.52	1.35	2.71
13	<i>Gingko biloba</i>	69.5	13.70	2.18	4.36
14	<i>Fraxinus americana</i>	49.5	18.12	2.88	5.76
15	<i>Fraxinus americana</i>	81.0	17.48	2.78	5.56
16	<i>Taxus baccata</i>	46.5			
17	<i>Picea abies</i>	41.0	6.78	1.07	2.15
18	<i>Taxus baccata</i>	7.5			



Key #	Species	Canopy (ft.)	Circumference (ft.)	Radius (ft.)	Diameter (ft.)
1	Platanus occidentalis	70.0	13.29	2.11	4.23
2	Acer rubrum	57.0	12.77	2.03	4.06
3	Cornus florida	112.0	1.15	0.18	0.36
4	Cornus florida	13.0	1.88	0.29	0.59
5	Cornus florida	12.0	0.97	0.15	0.30
6	Cornus florida	11.0	1.30	0.20	0.41
7	Cornus florida	12.5	1.96	0.31	0.62
8	Ilex opaca	18.0	2.50	0.39	0.79
9	Cornus florida	17.0	1.11	0.17	0.35
10	Acer rubrum	36.0	3.28	0.52	1.04
11	Malus sp.	28.0	2.98	0.47	0.94
12	Amelanchier canadensis	12.0	0.62	0.09	0.19
13	Cornus florida	6.5	0.78	0.12	0.24
14	Cornus florida	8.5	0.68	0.10	0.21
15	Cornus florida	13.0	2.05	0.32	0.65
16	Cornus florida	9.5	0.94	0.14	0.29
17	Cornus florida	9.0	0.83	0.13	0.26
18	Prunus sp.	4.0	0.75	0.11	0.23
19	Cornus florida	13.0	0.89	0.14	0.28
20	Prunus sp.	34.0	4.18	0.66	1.33
21	Quercus prinus	73.0	10.07	1.60	0.25
22	Acer japonica	25.0	3.90	0.62	0.09
23	Acer rubrum	65.0	8.24	1.31	0.20
24	Ginkgo biloba	35.0	7.51	1.19	0.19
25	Celtis occidentalis	42.0	9.49	1.51	0.24
26	Gymnocladus dioicus	35.0	7.32	1.16	0.18



Key #	Species	Canopy (ft.)	Circumference (ft.)	Radius (ft.)	Diameter (ft.)
1	<i>Prunus serulata</i>	41.0	5.14	0.81	1.63
2	<i>Juniperus virginiana</i>	17.5	4.30	0.68	1.36
3	<i>Juniperus virginiana</i>	17.5	5.00	0.79	1.59
4	<i>Juniperus virginiana</i>	17.5	6.13	0.97	1.95
5	<i>Juniperus virginiana</i>	17.5	4.30	0.68	1.36
6	<i>Juniperus virginiana</i>	17.5	6.13	0.97	1.95
7	<i>Magnolia grandiflora</i>	23.0	3.50	0.55	1.11
8	<i>Magnolia grandiflora</i>	23.0	3.50	0.55	1.11
9	<i>Magnolia grandiflora</i>	33.5	3.22	0.51	1.02
10	<i>Magnolia grandiflora</i>	28.5	3.02	0.48	0.96
11	<i>Magnolia grandiflora</i>	28.5	4.48	0.71	1.42
12	<i>Juniperus virginiana</i>	30.0	6.45	1.02	0.16

Photograph Comparisons

The following pages represent a comparison of a few key Frances Benjamin Johnson photographs with shots taken in July 2006. In all the pictures, Johnson's 1920s black and white photographs are on the left and the current views are on the right. To demonstrate Johnson's ability as a photographer and the design ability of Shipman, the current photo is in black and white as well.



This view of the Music Stair is nearly identical to the picture from 2006. Reed Engle replaced the linden tree in front of the house during the NPS renovation. Today the stair is in need of repair and the sandstone risers are beginning to crack near the base of the iron railings.





Similar to the previous photo comparison, this view of the west side of Chatham is nearly unchanged. The cedar tree next to the brick wall is much taller than during the Devore period.



Johnson's photograph of the temple on the front lawn shows Pan and a view of Fredericksburg in the distance. Today, the view of Fredericksburg is obscured by trees and the brick wall marks the edge of the grass terrace. According to a NPS employee, recent after hour visitors vandalized Pan and pushed the statue off of the pedestal, breaking it into many pieces.





A temple was once in line with the main axis on the second grass terrace extending from the front door. Although Shipman recommended the axis continue down the hill to River Road, the Devores terminated it with a temple. This temple design is similar to Clarke's round temple mentioned above. Two garden gnomes, holding musical instruments, stand at either end of brick wall. Today, National Park Service interpretive signs and canons (not in view), dominate the vista. According to a National Park Service employee, "the temple was there one day and gone the next."



Trees that once shaded most of the terrace are gone and have not been replaced, increasing the reflective heat on hot summer days. Since the Devores, the Pratts and the National Park Service removed ivy and layers of whitewash exposing the brick and giving a more Colonial appearance to the house.



During the Devore Period, the gardeners used clipped boxwood to edge the parterres on the east side of the house. Gardeners maintained the wisteria standards in tight balls even during the Pratt period. After the NPS restoration, under Reed Engle, the wisteria standards became small wisteria rooms.





The floor of the summerhouse on the left, is tiled with in a checkered pattern. Two large decorative urns flank the entrance and climbing roses grow along the roof line. After the Devores, the Sullivans hired an architect to modify the summerhouse who enlarged it to allow access to the north side of the brick wall. Other modifications include adding a brick floor, screening the entrances, adding a peaked copper roof, and adding electricity.





The Pratts removed the small pool on the south side of the summer-house when they occupied Chatham. The NPS restoration, under Reed Engle, recreated the pool based on Johnson's photos.. The fish statue in the middle of the pool is similar to one owned by the Devores, but not an exact replica. The seat arching over the brick walk during the Devore era was painted a darker color than today.





The northwest-southeast perennial border and gravel path are very different today. The thick planting of Devore era perennials has been replaced by large plantings of daylilies and phlox. Also, the juniper hedge backdrop was removed after the NPS restoration due to damaging ice storms and pesticide applications. Today, the gravel path is buried beneath the lawn, and the rectangular perennial beds are covered in wood chips to ease maintenance.



This view of the northeast-southwest perennial border also shows a marked difference between the Devore era garden and today. Major shade trees in this section of the garden have not been replaced resulting in a very sunny and hot location during the summer months. The box-edged parterre beds reinstalled during the NPS restoration were removed a few years later to ease maintenance issues and costs.





Here is another photo comparison along the northeast-southwest perennial border, taken from the border intersection. Today large boxwood block the view of the pergola and wood chips cover the parterre beds.



This picture of the rose garden in peak bloom gives an idea of what the Devores created within the walled garden. Today the lombardy poplars are gone and the topiaried junipers have escaped regular maintenance, forming a thick green backdrop to the garden. The statuary and decoration, most of which was sold off during a Sotheby's auction when the NPS acquired Chatham, was replaced with replicas purchased during the NPS restoration.





This view through the pergola from the lawn in the east garden shows meticulously trained climbing roses during the Devore era. Today due to a lack of annual maintenance, the climbing roses, which were replaced during the NPS restoration are overgrown. The planting is comprised of daylilies.





Shipman's design philosophy relied on proportion to create successful spaces. The pergola at Chatham is a perfect example of Shipman's structural knowledge combined with her understanding of planting and scale. The picture on the left shows a lushly planted pergola space with box hedges in proportion with irises, peonies, and other perennials, leading to a statue backed by a thick juniper hedge. Today, the same space has a very different feel due to its openness. The box plantings are overgrown and offset the pergola, obscuring the columns. The view continues beyond the statue and the far south wall of the garden is visible. Also, the width of the grass path competes with the scale of the pergola overhead.



This photo comparison is located along the far east wall of the east garden looking southwest. Similar to the last photo, Shipman's design proportion has been lost mainly from a lack of planting, which defined the ground plane and overhead space. The south wall of the garden is clearly visible and a statue in front of a dark green hedge no longer terminates the vista.





These photos were also taken along the far east wall in the east garden, but look northwest from the position of a statue. During the Devore period, an urn and juniper hedge terminated the view. Today the view extends far into the rose garden and untrained roses compete with weeds along the east wall.



The juniper circle surrounding the Diana statue is another example of Shipman proportion. During the Devore period, Diana or Pan occupied the terminus extending from the east door of Chatham. Juniper hedges formed the backdrop to rich perennial plantings and box-edged beds. In the middle stood a marble sculpted statue of Diana, eventually donated to the Virginia Museum of Fine Art in Richmond by Mrs. Pratt. Most importantly, the circle served as the focal point and last stop for any garden visitor to Chatham when owned by the Devores. In contrast, today the circle serves as the primary entrance to Chatham for the National Park Service. The shape of the circle is defined by large boxwood and a tall juniper that escaped regular maintenance growing into a fine tree. Ceres, taken from the front of Chatham, now greets visitors.



These photos show the main approach to Chatham today. A finer textured species of grass was used by the Devores and was frequently mown by one of their many gardeners. In the view today the sycamore is taller and the edge of the perennial paths are less defined, while more stepping stones, added during the NPS restoration, lead to the stone terrace.



This view looks southwest in the east garden across the rectangle perennial beds towards the kitchen. Today a lack of maintenance has reduced the restored box-edged beds to wood chips, resulting in an open view across this portion of the east garden.





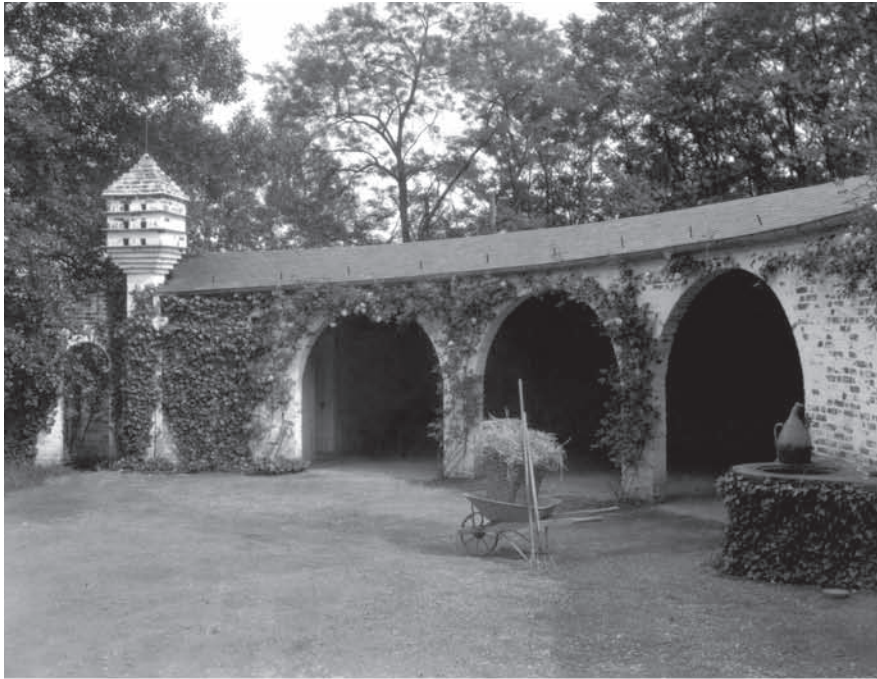
This view from the service yard of outbuilding #3 and the kitchen shows a Shipman-inspired chimney dovecote. John Pratt removed the dovecote and filled in the archway of the garage to accommodate a heating and cooling system for Chatham.





Plantings along the southern edge of the service yard have grown to form a dense woodland barrier on the edge of the property. In July of 2006, the wooden fence and gate were removed by the NPS to accommodate large delivery vehicles arriving at Chatham. The bell-topped corncrib is hidden western red cedar plantings.





Today the service yard is paved in asphalt and serves as an employee parking area with two spaces undercover. The third arch of the curved garage was filled in during the Pratt period to accommodate John Pratt's interest in creating a heating system for Chatham.





Cows once grazed in the service yard. Today a large tulip poplar grows in place of a Devore era locust tree. The service yard, although changed, largely serves the same function as it did during the Devore period, accommodating the comings and goings of the present day staff and owners.





Today the Farmer's Cottage serves as a home for the current director of the Fredericksburg and Spotsylvania Military Battlefield Parks. Although similar in appearance to the Devore era, the cottage differs from Clarke's plan and was most likely renovated by the Pratts.

Garden Ornament

When the National Park Service acquired Chatham a Sotheby's auction was held on 7 & 8 May 1976 to sell the contents of the house and garden decoration. Reed Engle sourced many replacement statues from Kenneth Lynch and Sons, the original source for the Devore era statuary. The following pages are current documentation of garden ornament at Chatham today.

■ 289 **SCULPTURED STONE ALLEGORICAL STATUE OF SUMMER**

On a pedestal. *Height 9 feet (2.74 m.)*

■ 290 **PAINTED CAST-IRON GARDEN URN**

Of oval form with elaborate scrolling handles. *Length 50 inches (1.27 m.)*

■ 291 **PAIR OF STONE STATUES OF NUDE AMORS**

Each with a shield on a pedestal. *Height 6 feet 2 inches (1.88 m.)*

See illustration of one

■ 292 **PAIR OF METAL TERRACE URNS**

Each with scrolled handles. Together with a lead figure of an amor as a fountain and a cast-stone bird bath. *4 pieces.*

■ 293 **SET OF THREE SCULPTURED MARBLE GARDEN TABLE SUPPORTS**

Together with a metal jardinière stand. *4 pieces.*

■ 294 **PAIR OF SCULPTURED MARBLE PLINTHS**

Decorated with spiralling foliations in relief, on square bases. *Height 5 feet 5 inches (1.65 m.)*

■ 295 **TWO POTTERY GARDEN JARDINIÈRES**

Height 18 inches (45.7 cm.)

■ 296 **TWO WICKER ARMCHAIRS**

Both with seat and backpads. Together with a splint-seat rocker. *3 pieces.*

■ 297 **WICKER CHAISE**

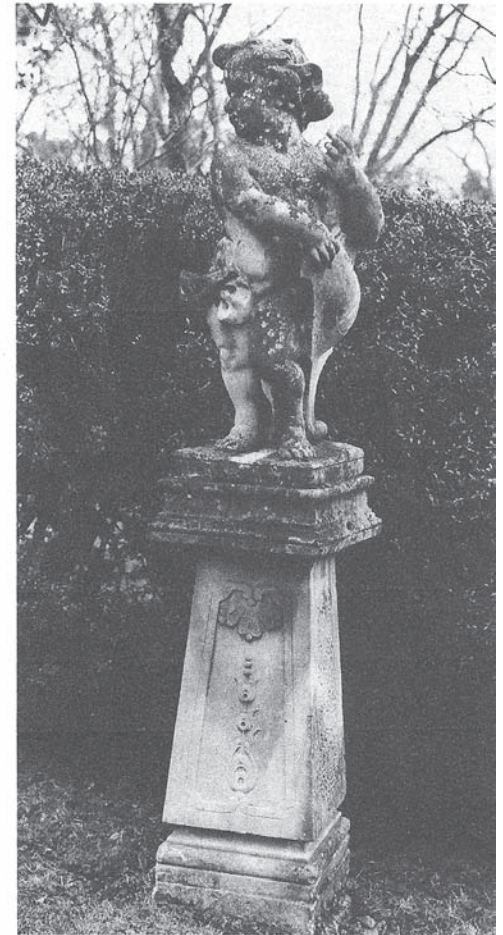
Together with a splint seat porch rocker and a wrought-iron umbrella stand. *3 pieces.*

■ 298 **GROUP OF FOUR PAINTED-METAL GARDEN CHAIRS**

Together with a chaise longue, another garden chair and a painted metal porch glider. *7 pieces.*

■ 299 **ALUMINIUM TERRACE SET**

Comprising a table with a glass top, two pairs of armchairs and a pair of low tables with glass tops. *7 pieces.*



[291]

Ornament along the far east wall near the rose garden.



Ornament in the rose garden.



Ornament near the summerhouse.



Ornament near the walled garden lawn, pergola, and parterre beds



Ornament on the west lawn and in the boxwood circle.



Impressions



4 July 2006 - CHATHAM, FREDERICKSBURG, VA. - Sat through three thunderstorms here in the summer today.





10 July 2006, Chatham, Fredericksburg - Finished up another day and finished the journal. To new creations.