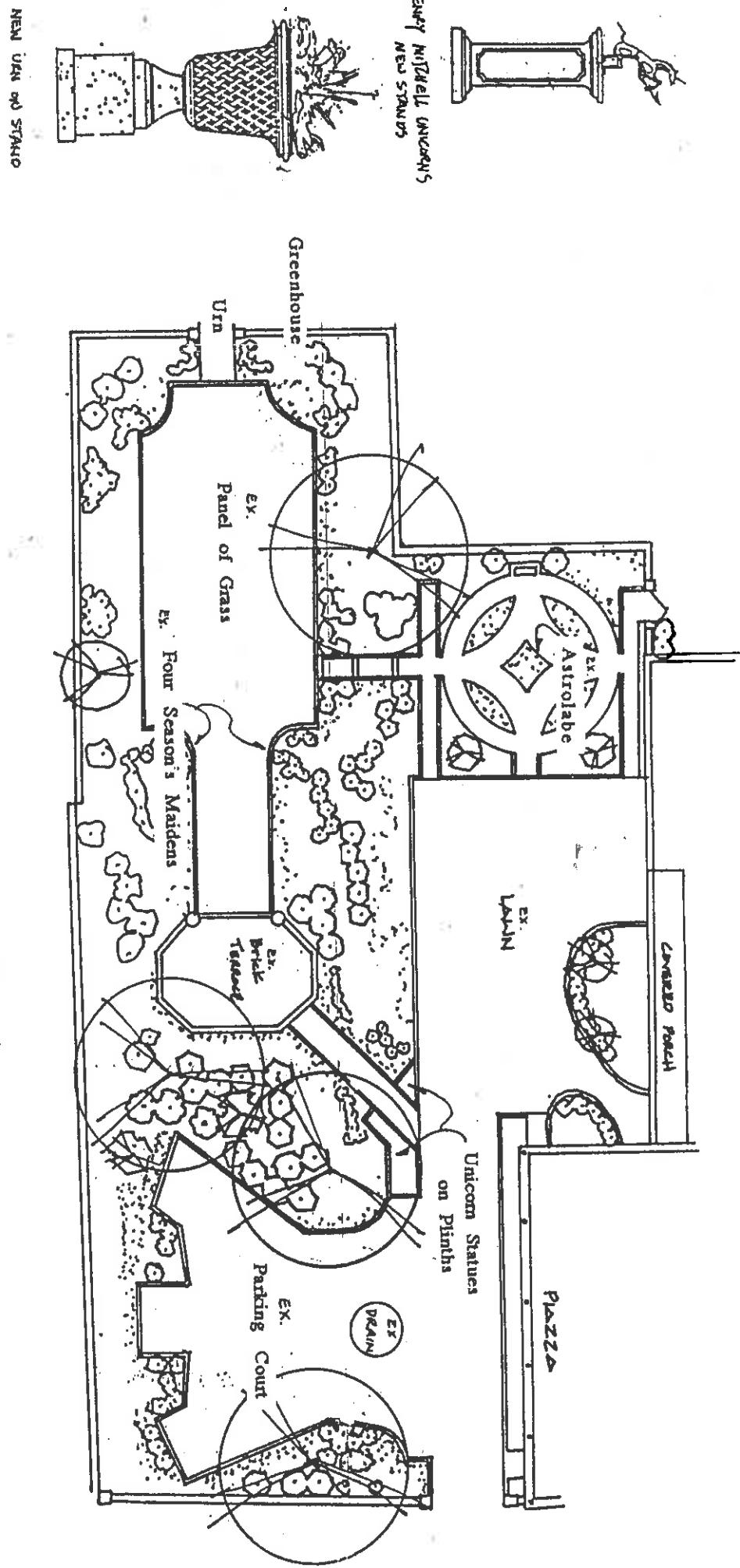


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NEW URN AND STANDS

59 Church Street, home of Cathy and Daryl Forrester. Loutrel Briggs designed this garden in 1955. Mrs. Henry P. Staats, Cathy's grandmother, is the driving force behind this very fine landscape. Her camellia collection is unequalled in the city as there are over 20 varieties and most 30 years old. Note the Camellia *multiflora rubra* in the arrival court. The statues were designed by her friend, the American sculptor, Henry Mitchell, and include the unicorns and "The Four Seasons", a set of maidens holding baskets. The astrolabe is mid-eighteenth century from an English garden and acquired in 1928. The live oaks were planted by Mrs. Staats at the inception of the garden and are sculpturally shaped by a skilled tree surgeon under her direction. In the mid-spring, the scilla come up from amongst the asiatic jasmine and create a carpet of blue under the astrolabe and along the piazza. A tremendous live oak was lost in the gale. A NEW OAK ARRIVED MAY '90 AND THE 10' ROOT BALL WAS SWEETLY USED THRU THE JALLED GATE. IT RELIEVES the streetscape by again softening the enclosing wall. There was once another house on this lot where the parking lot is today. 1955,LB; 1983,HDA.

Address	59 Church St.
SurveyDate	
OriginalOwner	Rose, Thomas
CurrentOwner	Church St. Historic Foundation
City	Charleston
Phone Number	
OrigPlanDate	1954
GenDescr	Basic plan was for several areas: the parterre garden and lawn space in front of the kitchen buildings and a three-bay garage behind the house; a flagstone terrace; an oval lawn beyond the terrace with open-work brick walls and wrought iron gates leading to a kitchen garden, and a parking circle. Sculpture was also to become an integral part of the garden.
Still_exists?	<input checked="" type="checkbox"/>
Condition	
Curr_descr	The garden seen today reflects the original property owned by Thomas Rose. At the rear of the north side of the garden is a pattern garden with an astrolabe. Extensive renovation was undertaken in 1988, and again in 2002.
SupportingMats	HCF House History (2004) The Private Gardens of Charleston. Louisa Pringle Cameron (1992)
PlantList?	<input type="checkbox"/>
Drawings?	<input type="checkbox"/>
Photos?	<input checked="" type="checkbox"/>

BRIGGS GARDEN SURVEY FORM

1. Garden Location: 57 & 59 CHURCH STREET
 (Street Address)

City: CHARLESTON County: _____ State: SC Zip: _____

2. Original Owner: _____

3. Current Owner: _____

Address: _____

City: _____ County: _____ State: _____ Zip: _____

Phone: _____ E-Mail: _____

4. ORIGINAL GARDEN

Approximate Date Garden Plan Was Prepared: 1954

Date Survey Prepared: SEPT. 18

General Description of Garden Based On the Original Plan (housed at the South Carolina Historical Society): _____

OVERALL CHARACTER OF SPACES ARE SIMILAR TO ORIGINAL PLANS DATED AFTER 1954 (DATE NOT RECOGNIZABLE) → PLAN w/o HOUSE #5]. SPACES ARE WELL DEFINED BY HARDSCAPE AND MATURE PLANTINGS. BRICK CURBING, BRICK PAVING, AND GRAVEL PATHS TYPIFY HARDSCAPE MATERIALS. AREAS IN LOT 57 IS RECTILINEAR AND SYMETRICAL IN CHARACTER. AREAS IN LOT 59 VARY BETWEEN A VERY SYMETRICAL HERB GARDEN (NOTED AS ALREADY EXISTING ON BRIGGS PLAN) TO MORE INFORMAL LAWN AREA. NEAR THE HOUSE, ~~SHRUBS~~ DID NOT APPEAR →

4. ORIGINAL GARDEN (CONTINUED)

Important Garden Elements Featured On The Original Plan (Check All That Apply):

<input checked="" type="checkbox"/>	paving	<input checked="" type="checkbox"/>	brick edging	Other Features
<input checked="" type="checkbox"/>	garden steps	<input checked="" type="checkbox"/>	walls	
<input checked="" type="checkbox"/>	garden paths	<input checked="" type="checkbox"/>	gates	
<input checked="" type="checkbox"/>	benches / seats	<input checked="" type="checkbox"/>	garden structures	
<input checked="" type="checkbox"/>	statuary	<input checked="" type="checkbox"/>	patio / terrace	
<input checked="" type="checkbox"/>	fences	<input checked="" type="checkbox"/>	arbor / pergola / trellis	
<input checked="" type="checkbox"/>	ornamental pool	<input type="checkbox"/>	greenhouse	

5. CURRENT GARDEN STATUS

Does the original garden design still exist? Yes If so please indicate in what condition:

Excellent: original design still in place
 Good: original design slightly modified
 Poor: little of the original plan remains
 No evidence of the Briggs design exists

Provide a general description of the existing garden, highlighting distinguishing landscape features and elements. VOLUMES OF SPACES AS OUTLINED ON BRIGGS

PLAN ARE VERY RECOGNIZABLE TODAY AND IN GOOD CONDITION.
PARTS OF WHAT WAS ORIGINAL LAWN AREA HAVE BEEN MODIFIED
TO GROUNDCOVER & HARDSCAPE DUE TO LIMITED SUNLIGHT. BUT,
MAIN LAWN AREAS REMAIN LAWN TODAY. VEGETABLE GARDEN
HAS BEEN REPLACED W/ GREENHOUSE. PLANTERS & SCULPTURE
HAVE BEEN INCORPORATED INTO GARDEN.

* At least 5 to 10 black and white photographs or color slides showing the general condition and highlights of the garden are to be provided as visual documentation of existing conditions.

6. SUPPORTING MATERIAL

Indicate any known documents that have been written which describe the garden (magazine articles, newspapers, books, etc.) on a local, regional, or national level:

Date _____

_____ Date _____

_____ Date _____

_____ Date _____

_____ Date _____

Date _____

_____ Date _____

_____ Date _____

Date _____

* Attach xerox copies of above-referenced material if possible.

6. SUPPORTING MATERIAL (CONTINUED)

Description and location of historic photographs: _____

* Provide xerox copies of referenced photographs if possible.

7. PREPARATION OF SURVEY

Survey Prepared By: CHRIS THOMPSON & BARRY ANDERSON
(Individual's Name)

Organization / Affiliation: _____

Address: _____

Phone: 302-831-2222 **E-Mail:** hlandos@tulane.edu

Date Survey Prepared: 9/13/04

Photographer (if different from above): _____

Organization:

Address: _____

Phone: _____ **E-Mail:** _____

Photography Date: _____

7. PREPARATION OF SURVEY (CONTINUED)

Names of Other Members of the Survey Team, if applicable: _____

8. ADDITIONAL INFORMATION / ATTACHMENTS

Other Supporting Material (Specify) / Comments: _____



HISTORIC CHARLESTON FOUNDATION

**GARDEN OF THE THOMAS ROSE HOUSE
59 CHURCH STREET
c. 1735
Residence of Catherine Huffman Forrester**

2008

The house is a very fine example of the early Georgian period and Rose's large, dignified panels, robust cornices and other simple early Georgian decorations are nearly as he left them. There have been very few changes made through the years. Around 1790, piazzas were added on the south side of the house, at which time the entrance was moved to its current location.

In the 1940's the kitchen building was connected to the main house thus allowing for a larger 20th century kitchen. Later the second floor of the dependency (which would originally have been servants' quarters) was opened to the main house, accommodating an additional bedroom and dressing room.

The house is currently the property of the Church Street Historic Foundation, a private foundation incorporated in 1959 with the aim of preserving the character of Church Street architecturally, and preventing the destruction of old buildings, and the encroachment of business into the area. While it is opened to special groups thorough the Historic Charleston Foundation, this house remains a private residence.

The hanging baskets along the ground floor piazza are lovely. Lots of paving patterns in this garden. Look at the Kumquat tree over by the dependency; it has no thorns.

The garden seen today reflects the original property owned by Thomas and Beuler Rose. However, in the early 19th century, the south side of the garden was sold off, and a house was built on it about 1840. In 1954, the owner of the Rose house was able to purchase the southern lot and had to demolish the 19th century house because it was in such poor condition.

The garden was planned and developed in 1954-55 by Loutrel Briggs, a prominent Charleston landscape architect. The oak trees were planted at that time after the garden had been dug out three feet and filled with top soil and fertilizer, which perhaps accounts for their remarkable growth.

This is a spectacular azalea and camellia garden which is at its peak in the spring. Asiatic jasmine is used as a ground cover in many places with confederate jasmine growing on the tall wire screen which was erected to hide the large building built on the adjacent property about 1960.

GARDEN OF THE THOMAS ROSE HOUSE

PAGE 2

At the rear of the north side of the garden is a pattern garden with an astrolabe. The original 18th century astrolabe which had been in the family since the 1920's was unfortunately stolen in the mid 1990's.

The terra-cotta squirrels on the side gateposts are by Willard Hirsch, a local sculptor.

Moving to the south garden, the small unicorns on the pedestals at either side of the brick path are by the late American sculptor, Henry Mitchell. Mitchell was a graduate of Princeton with an M.A. from Temple University. He was an engineer as well as a sculptor.

Mitchell was born in Canton, Ohio and was stationed in Charleston with the Coast Guard in World War II. He received a Fulbright scholarship to study with Marino Marini in Italy and continued to do much of his work in Milan as well as in Philadelphia. He was a close family friend and was commissioned to do the bronze statues of the Four Seasons which are in the south garden. While contemporary in feeling, they have the basket so often used in 18th century garden figures of the four seasons. These figures were to be Mitchell's last work. While delivering them to Charleston, he was taken ill, and died in April, 1980, at the age of 61.

The large broad leaf shrub behind the two benches is a latifolia holly. The iron gate at the rear of the south side is 18th century Italian.

Extensive renovation of the garden was undertaken in 1988, and again in 2002 designed by Hugh Dargan Associates, landscape architects. Most recently the garden was renovated by Sheila Wertimer and Associates in 2008.


 The Garden of the Thomas Rose House
 

When her husband purchased the Thomas Rose House in 1941, Mrs. Henry P. Staats had only seen the exterior and the small, sunny site beyond the porches which would be the start of her now much-acclaimed garden.

Interested from early childhood in observing and studying gardens, Mrs. Staats began gardening in earnest as a young bride living in the Connecticut countryside. On her first wedding anniversary, her mother-in-law presented her with an eighteenth-century bronze astrolabe, which she moved to subsequent gardens, and finally to Charleston.

"It was the focal point of the original garden space, and I designed an eighteenth-century brickwork pattern to surround it. I had loads of gardening books by this time, full of information on restoration and design."

But this was merely the beginning of an exciting venture into city gardening. A dilapidated house sat on the lot next door, which had originally been part of the lot attached to the Thomas Rose House. In the early 1950's it became available for sale.

"I had been lying in wait for years," recalled Mrs. Staats. "There was no question of restoring the house, and in 1954 we pulled it down, engaged Lou-trel Briggs as our landscape architect, and installed the present garden."

The basic plan was for several areas: the parterre garden and lawn space in front of the kitchen buildings and a three-bay garage behind the house; a flagstone terrace; an oval lawn beyond the terrace with open-work brick walls and wrought iron gates leading to a kitchen garden; and a parking circle.

"I wanted open space, not enclosed, as well as a



Facing west, a large dogwood in full bloom marks the arrival of spring. Beyond the formal garden is a play area and greenhouse, hidden by shrubs and open-work brick walls.

"The Private Gardens of Charleston": Louisa Pringle Cameron, Wyrick & Co: Charleston (1992)



An eastern view of the house, past a small terrace used for outdoor dining.

salad garden in the back with lots of herbs and a cutting garden, but I also wanted a mature garden as quickly as possible," she recounted.

Topsoil from Johns Island potato fields, well-rotted manure and truckloads of peat moss were delivered. Along with other shrubs, banks of azaleas, sasanquas, and camellias were planted and live oaks were carefully placed to shade the parking area and to camouflage neighboring buildings. A camellia collection divided the boundary of the rejoined lot with entrances to the terrace and across the long lawn to the kitchen garden. The camellias, which today tower as high as twelve to fifteen feet, are largely old-fashioned varieties, including 'Hermes' variegated, the red 'C.D. Sargent,' formal white 'Imura,' the much loved 'Pink Perfection,' and the 'Lady Vansittart' variegated, which sports red, pink and variegated blooms on an individual bush.

Other specimens for the new garden proved a challenge to find. A Lusterleaf holly (*Ilex latifolia*) was discovered upstate in an abandoned area and success-

fully transplanted. Mrs. Staats' patience was rewarded when, after a two-year wait, a local nurseryman dug a particularly fine sweet bay from a nearby swamp. Gordonia, a heavy summer bloomer and native to South Carolina, was finally located, but numerous attempts to establish it were unsuccessful until botanical literature revealed that the plants wanted morning light and "not a ray of afternoon sun."

Sculpture was also to become an integral part of the garden. In 1978, Mrs. Staats commissioned the American sculptor, Henry Mitchell, whose work was contemporary, yet traditional in style, to make bronze figures for placement at either side of the terrace. These were designed in two pairs, intended to represent the four seasons, with Spring and Summer standing, and Fall and Winter kneeling. The standing figures hold baskets (a popular eighteenth-century motif) which can be filled with arranged or potted plants.

Mr. Mitchell, who knew the garden well, made the trip from his Swiss home, via his foundry in Milan,



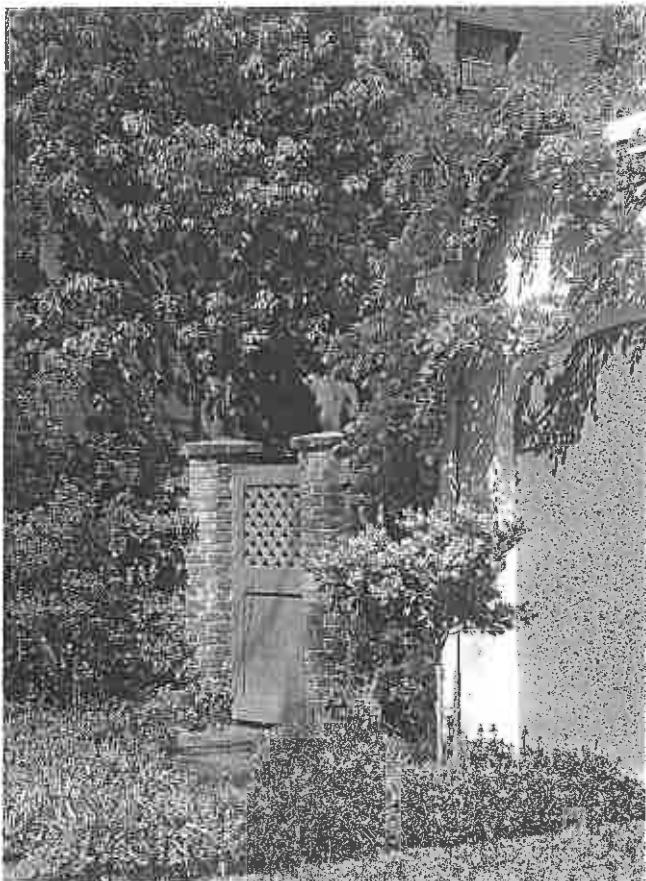
Top: An armillary sphere is featured in the pattern garden, where a low yew hedge surrounds dwarf azaleas. At the edges are the strap-like leaves of scilla, which send up racemes of blue in late spring. Bottom: One of two bronze figure pairs designed for the garden, surrounded by several specimens of the owner's camellia collection.



Recently replanted, the borders of the formal lawn contain vividly colored azaleas in contrast with pale pink raphiolepsis and bright limemound spirea.

to oversee the installation. Sadly, he died very shortly after his arrival in 1980. A pair of bronze prancing unicorns were a gift from his widow. Terra-cotta squirrels by Willard Hirsch, a well-known Charleston sculptor, chatter at each other across a gate to the service area.

The garden matured beautifully, but gardens, like houses, need to be renovated and restored. In 1988, a few years after two successive devastating winters and the loss of numerous plants (including two large *Magnolia x soulangianas*), Hugh Dargan Associates was brought in to revitalize the garden and solve some major problems. The oaks, although meticulously pruned each year, had covered a large part of the garden in shade, so new plantings included aucuba species, new varieties of azaleas, several yews, numerous leatherleaf ferns, *Fatsia japonica*, the tea plant (*Camellia sinensis*), variegated gardenias, cley-



Terracotta squirrels chatter at each other from the gate-posts to a service area. Lavender wisteria vine softens the edge of the garage, casting a graceful shadow across its facade.



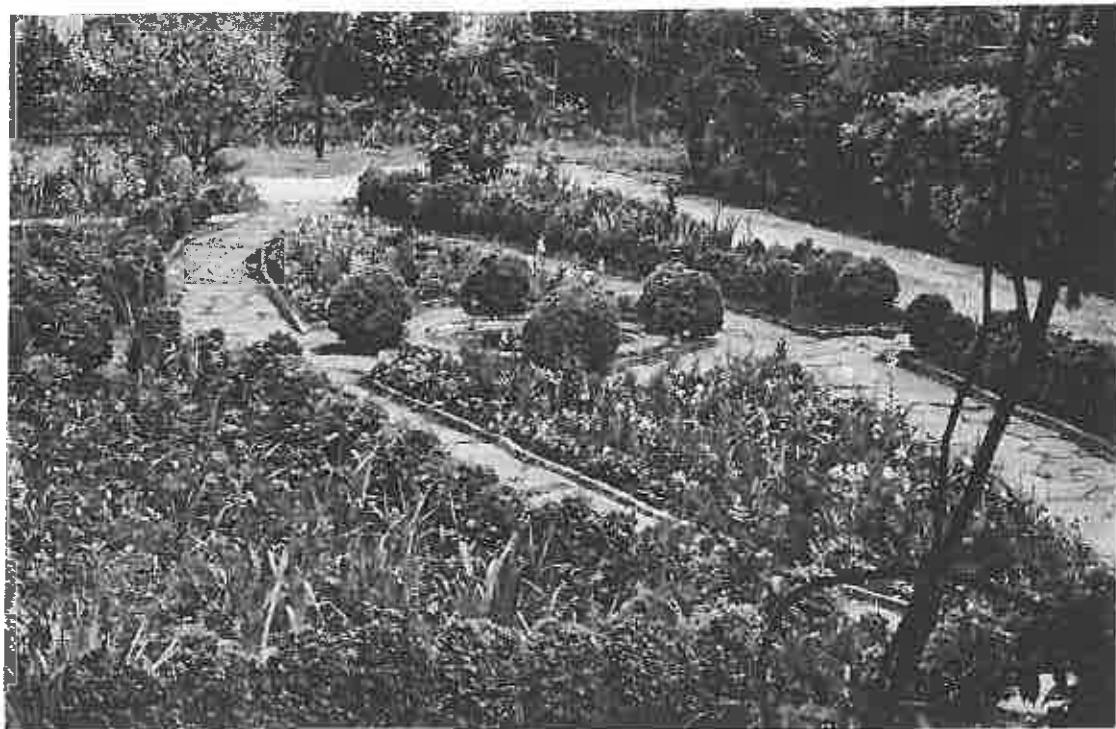
Carolina jessamine, the state flower, blooms above the wrought iron gates of the kitchen garden, now a play area.

era, limemound spirea, pittosporum, and two types of viburnums. Many established plants were shifted, a new semi-circular bed was created near the rear entrance to the house, and the demands of young family members now in residence were considered with the creation of a play area in the former kitchen garden. A greenhouse had been tucked into this space for some time after its initial planning, and it was refurbished for its new tenants, including favorite orchids and a spectacular pair of yellow camellias. Placed in pots and featured on the terrace, the camellias are carefully moved to avoid sun and often have to be netted to keep squirrels from savoring the sweet, waxy buds.

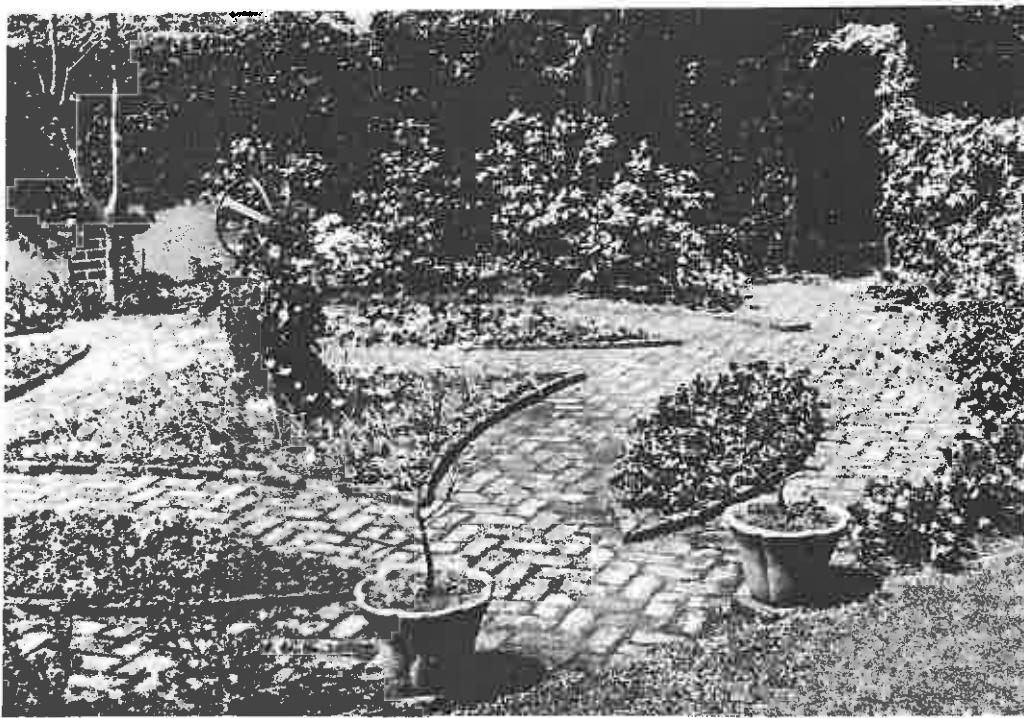
Thus lovingly tended, the garden flourishes, and, designed with a showy spring bloom and entertaining in mind, it is frequently the scene of *al fresco* luncheons and elegant suppers. Mrs. Staats sums up her successions of seasons in the garden with the remark, "One of my greatest pleasures is that I have lived long enough to see my garden come to maturity, and that is fortunate indeed."



A Charleston-made joggling board furnishes the porch, opening onto a view of the garden in early spring.



Boxwood is used for edging and accent at 20 Church Street.



An armillary sphere tells the suntime in the garden at 59 Church Street.



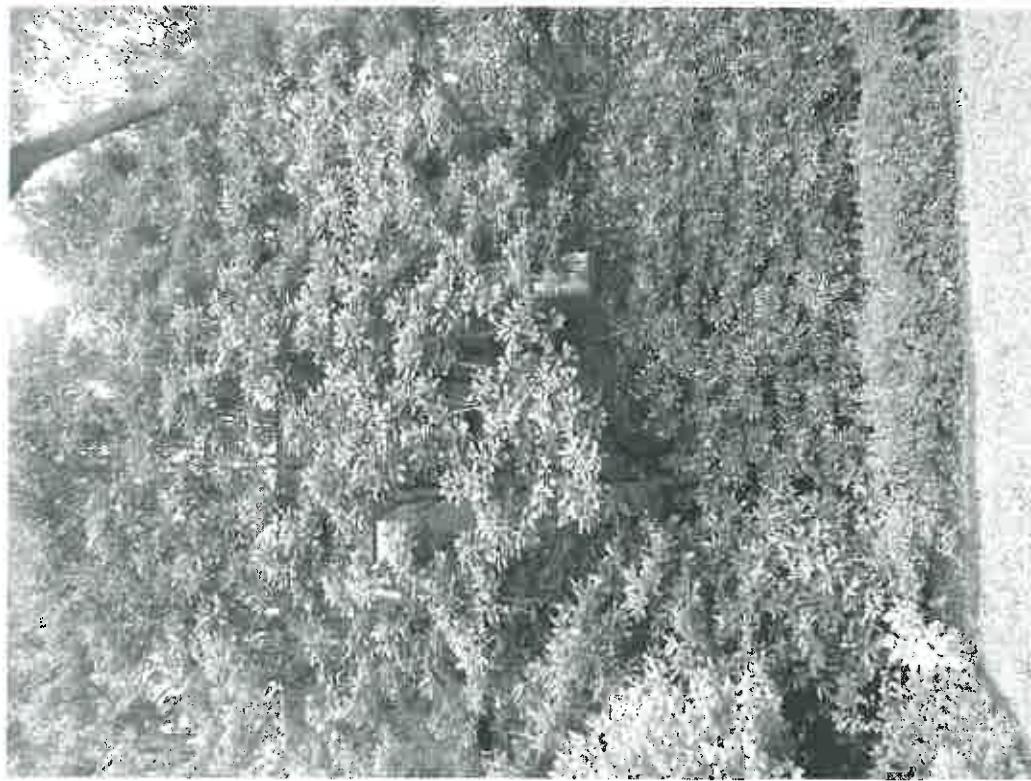
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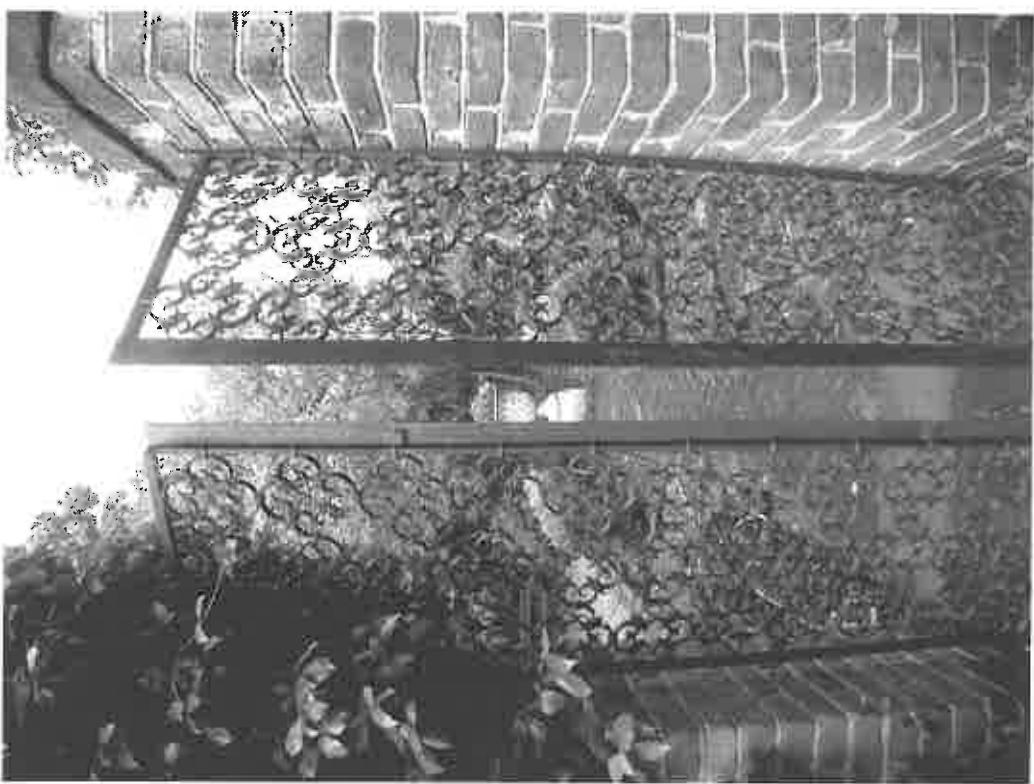
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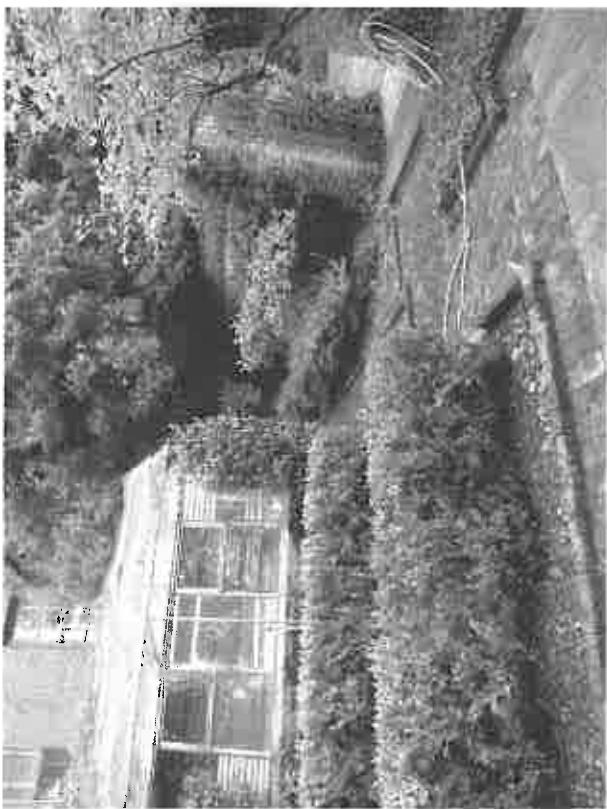
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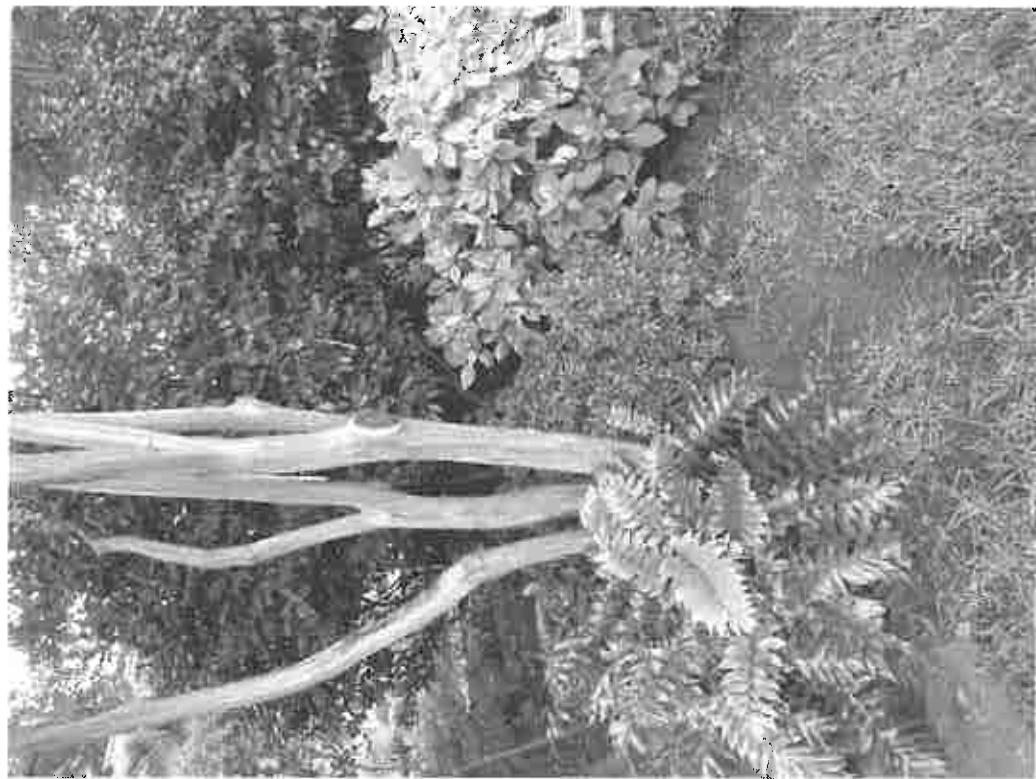
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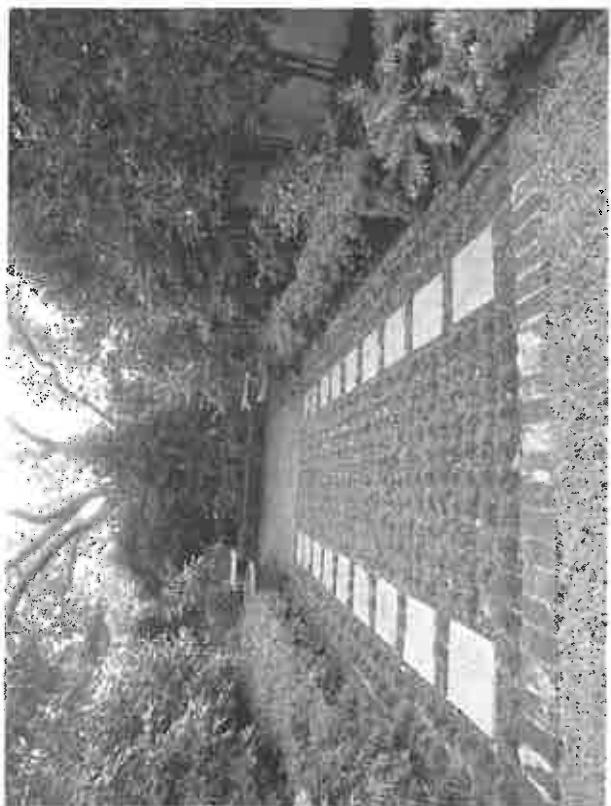
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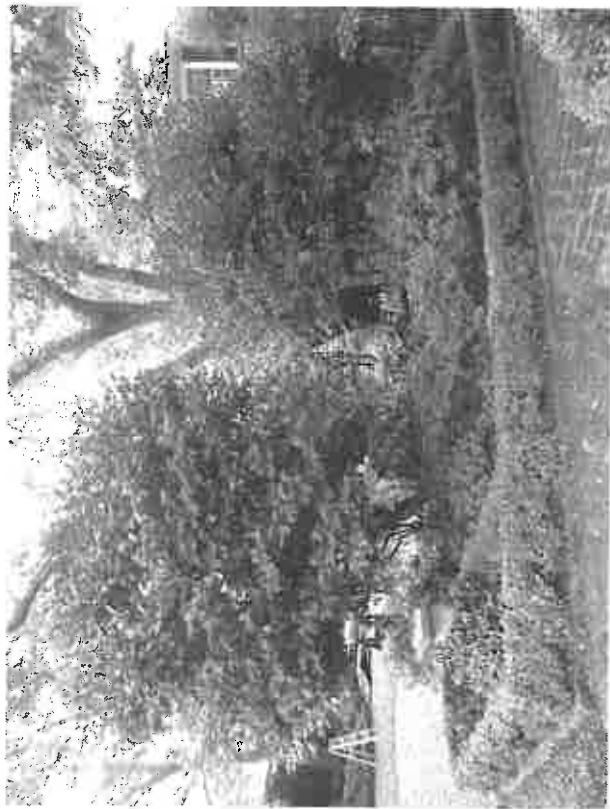
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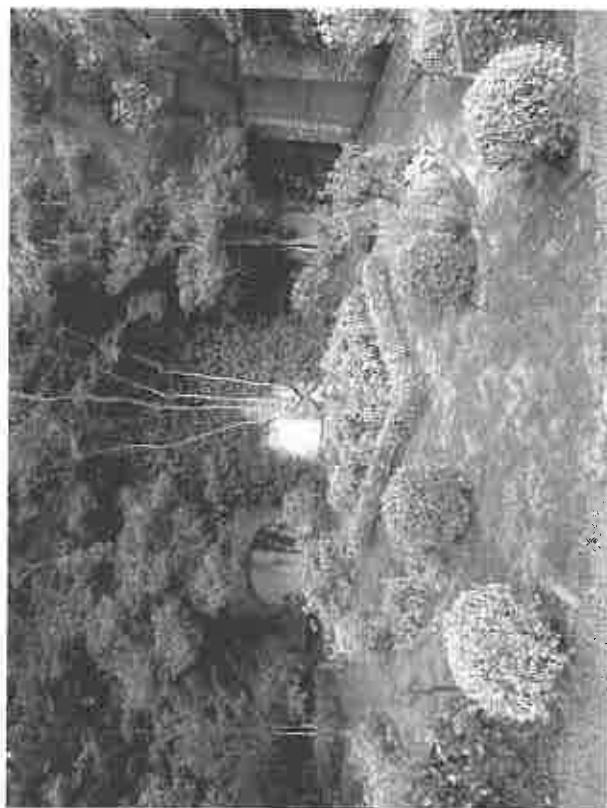
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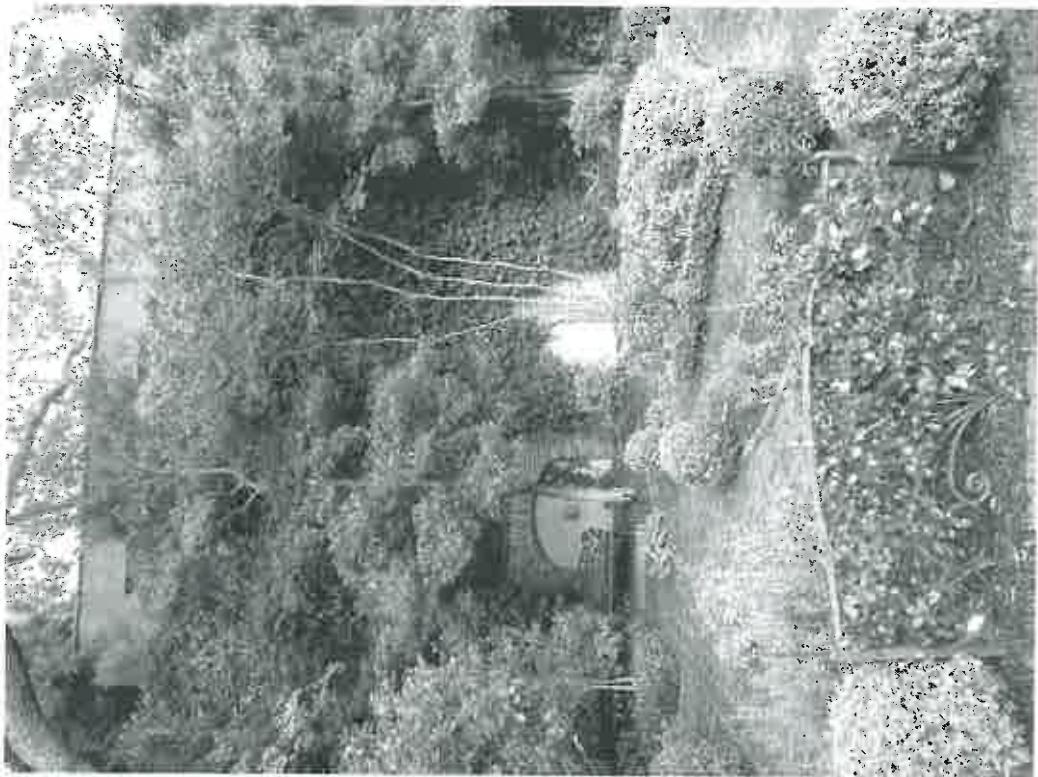
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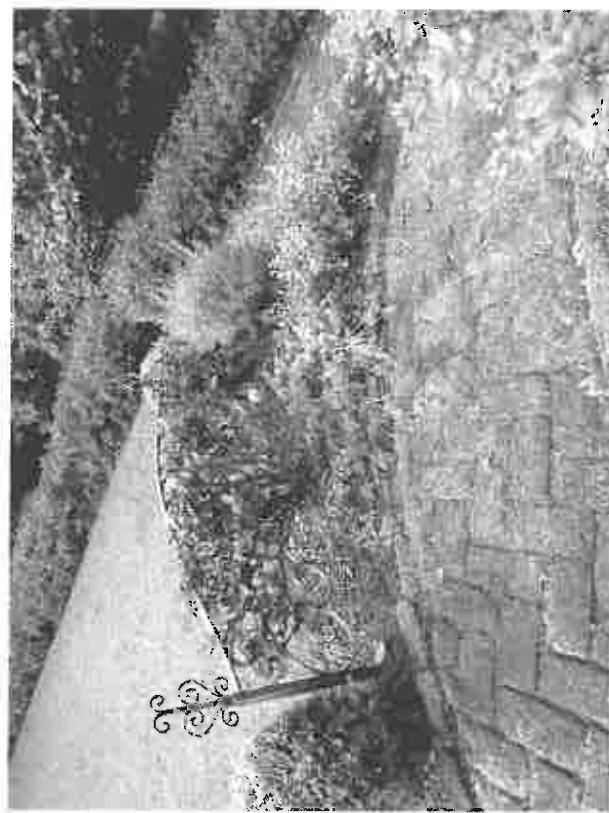
59 Church St.



59 Church St.



59 Church St.



59 Church St.



59 Church St.

THOMAS ROSE HOUSE

NOTES ON HOUSE AND GARDEN

Garden at ⁵⁹ ~~62~~ Church designed by Loutrel Briggs.

Front parking court

Variagated Pittosporum
Various Azaleas
Dogwood Trees
Photinia in corner
Flowering pomgranate
Large Rapheolepsis
In center of side wall - Guava Bush
In corner - Tea Olive, Azaleas

Rear Court

Large Rose-Red Crepe Myrtle Tree
Small Azaleas
Line of podocarpus to eventually shut out woodshed
Tea Olive
Camellias
Double white Azalea in pots