Evolution of the Site of Afton Villa

Kathleen Mills Perilloux

Louisiana State University and Agricultural and Mechanical College

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EVOLUTION OF THE SITE
OF
AFTON VILLA

A Thesis
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Landscape Architecture

in
The School of Landscape Architecture

by
Kathleen Mills Perilloux
B. S., Louisiana State University, 1967
May 1990
MANUSCRIPT THESES

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ABSTRACT

The gardens of Afton Villa Plantation are a rare surviving example from the 1840-1860 period in Louisiana. The gardens are open to the public and are being maintained and enhanced by the present owners. The site was placed on the National Register of Historic Places in 1983.

The history of the entire site of Afton Villa in West Feliciana Parish, Louisiana is discussed, tracing the historical, cultural and design influences that affected the site's development, beginning with the original settlers in the late 1700's. The house and gardens known as Afton Villa, built in 1849 by wealthy planter David Barrow and his wife Susan, are of primarily Anglo-American design and were different from contemporary designs in French Louisiana. House and site design were influenced by the publications of Andrew Jackson Downing, as well as by contemporary designs in Louisiana and in the eastern United States.

Landscape architect Theodore Landry worked with the owners to renovate the gardens from 1952-1956. Landry's collected papers provide insight into the process of restoration, and an understanding of the original gardens. The analysis of the gardens is discussed in four distinct periods: the Barrows through 1876; a succession of owners through 1952; the Landry renovation; and from the fire of 1963 to the present Trimble period.
INTRODUCTION

Afton Villa’s house and gardens were built by the Barrow family in the mid-eighteen hundreds near St. Francisville, in the parish of West Feliciana in Anglo-American Louisiana. The family members, who had come from North Carolina in 1798, were wealthy planters with extensive land holdings, and were prominent leaders in the area. Highland (Locust Grove), Oakley, Greenwood, Rosale, Ellerslie, Rosedown, Live Oak, Spring Grove, and Afton Villa were all Barrow plantations.

My objective is to present an accurate history of the entire site of Afton Villa as it has evolved through time, tracing the historical, cultural, and design influences that affected the site’s development. To date there has been no complete and accurate documentation of the site, house, or gardens of Afton Villa. The Historical American Building Survey produced four photographs of the house in the late 1930’s, but prepared no drawings or other documentation. The gardens are listed on the National Register of Historic Places and are open to the public. Many articles and tourist booklets have been written, but differences exist among the authors. Over time, the “tale” has become more glorious, and the true facts obscured. Since four to five thousand tourists visit the gardens every year, especially during the annual Audubon Pilgrimage, an accurate history should be compiled for present and future generations.

Most historical accounts and preservation activity in Louisiana have focused on the “big house,” its furnishings and the family. Knowledge
of historic landscapes, the entire site and not just the gardens, helps us to more completely understand the men and the women who lived before us. It has been said that, "Property makes the man visible and accessible. I cannot see a man's mind or his character. But when I see what he has chosen and what he does with it, I know what he likes, and quite a good deal about his principles" (Hocking, 350).

John B. Jackson says that we should view the landscape not as "a collection of spaces," but, "as the setting of certain human activities" (Preface, x). Suzanne Turner in her essay, "Historic Landscapes," says we should look at the, "historic environment as a whole." We should look at not only the house, but also the surrounding outbuildings, the working fields and gardens, the pleasure gardens, and the inhabitants themselves. She further says that:

... the challenge for the future goes beyond documenting and protecting sites and ensuring their survival. It calls for creative interpretation that will communicate to the public not only what landscapes of the past looked like, but, more important, the meaning of these places in the lives of people who shaped them (143).

This thesis begins with the exploration of the Afton Villa site prior to the development of the house and gardens. The historical context of the site is covered as well as a discussion of the early settlement of the parish, its economic base and its agriculture. The history of the Barrow family will then be examined to provide insight into their heritage, values and sensibilities, as they were the principal shapers of the site.

Although the house at Afton Villa was destroyed by fire in 1963, an analysis of its architectural style, its plan, its siting, and its relationship to outdoor spaces is critical to an understanding of the site as a whole. Afton
Villa's architectural design was an unusual statement for its location and time, but it was not unique. Influences are presented along with possible architects who could have produced this design.

The analysis of the gardens of Afton Villa will be discussed in four distinct periods: the Barrows through 1876; a succession of owners through 1952; the Landry renovation of 1952-56; and the fire of 1963 to the present Trimble period.

The first period begins with the introduction of the gardens around 1847. Pleasure gardens in 1847 would not have been unusual for owners of David and Susan Barrow's status. Analyzing what was happening historically in the area of the Felicianas, the nation and abroad can help determine influences on the design and installation. Known plants for the period are also mentioned.

Following the Barrows came a succession of ten different owners over a period of seventy-six years. During these years the house and grounds were sometimes maintained, and sometimes neglected. This period extended until the 1950's when Theodore Landry began renovations of the gardens.

The third period covers the proposed and actual renovation work by Landry and ends with the destruction by fire of the house on March 4, 1963. Extensive documentation survives for this period, including photographs and drawings of the site before and during renovation. Through this documentation by Landry we have a better understanding of the original gardens.

The fourth and last period of Afton Villa covers the developments from the fire to the present time. A brief account of the work
of the present owner, Mrs. Morrell Trimble, with landscape architect Dr. Neil Odenwald, will be presented. Since Mr. and Mrs. Trimble purchased the site in 1972, Mrs. Trimble has kept detailed records of the gardens. The major effort of this thesis will be to bring together documentation for the site’s earlier development for which no complete history has been compiled. Further documentation in the future could cover the present period in greater depth.

I chose to do my thesis on Afton Villa because I have always been interested in the history of Louisiana, particularly the English settlers of the Felicianas. As a young girl I have fond memories of visiting some of the Barrow plantations and other old homes with my grandmother and listening to both my mother and grandmother talk about living in the Felicianas. Afton Villa was briefly owned by my great-aunt and uncle in the mid 1940s and was the location for my mother and father’s engagement-announcement party.

Besides the personal attraction to Afton Villa, my discovery of the Theodore Landry Collection of the LSU Special Collections at Hill Memorial Library instilled further interest. Landry had undertaken landscape renovations on several plantations in Louisiana and Mississippi, and Afton Villa was the one that received the most complete documentation. Landry sensed the importance of Louisiana’s architectural and garden history at a time when much of it was being destroyed by time and man.
METHODOLOGY

The most important source for this thesis was the collected papers of Theodore Landry, contained in the Louisiana and Lower Mississippi Valley Collection of the LSU Libraries. Landry was a landscape architect who was hired in 1952 by Mrs. Dorothy Mills Noble to renovate the site of Afton Villa. The collection of his documents at LSU was a valuable resource not only for this project, but could also be for other Louisiana historical projects in architecture and gardening. Landry's papers include documentation on numerous plantations, churches and public buildings in Louisiana. The collection contains original drawings and copies of drawings; letters to and from clients or relating to his practice; copies of his speeches; published and unpublished papers; files containing information such as plant lists, books, and pictures that he used for his work; finance records of his landscape practice; and photographic transparencies of his work, historical architecture and gardening in Louisiana, and of places he visited in the United States and Europe. The vast amount of information in this collection was the basis for much of my documentation of the site.

Both primary and secondary sources were used in the historical research for this thesis. Primary sources are records that were made at the time of an event such as deeds, tax and census records, estate papers, sale notices and church records. Secondary sources are based on recollections or evidences of an event. Examples of this type are published histories, diaries, genealogies, obituaries and oral histories. Landry's papers contain both
primary and secondary sources; good research utilizes both types of sources to obtain a complete picture.

The Landry Collection had sufficient documentation to be the basis of an interesting thesis. But to add more depth and detail, and in particular to delve more thoroughly into the history of the site, a literature search focused on the original owners, on Afton Villa itself, and on other plantations and gardens in Louisiana. The history of the Barrows comes primarily from a book written by a family member, William Barrow Floyd, in 1963. Wherever possible, primary sources such as U.S. Census records and legal records in the West Feliciana courthouse were used to verify and expand Floyd’s history. Whereas the data on the births and deaths is correct, comments about the families come from both documented fact as well as generational oral and written history which provides insight, but cannot always be verified.

Other secondary information on the Barrow family came from a diary kept by Bennett H. Barrow from 1836-1846, which was published by Dr. Edwin Davis. Bennett Barrow was born in 1811 and was the son of William Barrow who came from North Carolina with his mother and brothers. His uncle, Bartholomew Barrow, sold the land, which was to become known as Afton Villa, to his son David. The diary provided considerable insight into Feliciana society and economy during this period, and into the culture and activities of the extended Barrow family. Davis used this diary to write his Ph.D. Dissertation in 1936, Plantation Life in the Florida Parishes of Louisiana 1836-1846. Davis’s chapter, “Memoir of the Barrow Family,” is a brief history of the family based on a combination of primary and secondary records that
coincided and agreed with the records of the family and parish. His dissertation includes a copy of the inventory of the estate of Bennett H. Barrow.

Other diaries, letters, publications, and papers of the period contribute to understanding social, political, cultural and economic ideas of the time. Publications like De Bow's Review (1850's) and Louisiana Historical Quarterly (1920's) had no direct linkage to Afton Villa, but provided background information on Louisiana during these times.

Census records are available on microfilm in the LSU Library. The first U.S. Census taken in Louisiana in 1810 was the third national census. In the 1850 Census information indicating the age, occupation, value of real estate owned and place of birth was recorded for each person or family head. Slaves were recorded in a separate list. The census taker went to the plantations and recorded in longhand script information on the people who were living there. Someone who was listed immediately after a plantation owner might have been living on or next to that plantation. The 1860 and 1870 Census listed the name, age, race, occupation, value of real estate owned, value of personal estate, and place of birth. The 1850 and 1860 Census had separate records of slave populations by owner. These two census years also had social and agricultural statistics listed on separate sets of microfilms. Most records were complete, but some have been destroyed or lost. For example, neither David or Susan Barrow were listed on the 1870 Census although they were still living in West Feliciana.

For background information about gardening in early Louisiana, one source of information is the translated memoirs of Dumont de Montigny
written between 1716 and 1741 (published in 1753) which covered his travels in Louisiana between New Orleans and Natchez. He listed food plants and described how they were prepared, flowers grown as "in France," and trees. (Appendix D). A few of de Montigny's plan view drawings of early plantations in the New Orleans area also survive. His memoirs concluded with descriptions of the Indians he encountered between the two settlements. His accounts were earlier than the period of installation of Afton Villa gardens but add to the early picture of Louisiana.

In addition to the list of plants by Dumont de Montigny, in 1976 botanist Joseph Ewan of Tulane University compiled a list and dates of plant introductions into New Orleans gardens from 1714 to 1860 (Appendix E). In Theodore Landry's files is a typed partial list of plants cultivated in Southeastern colonial gardens up to 1840. The origin of this list is uncertain. It may have come from information compiled from a list of "Selected References on Colonial Garden Plants of Southeastern United States up to 1840", author unknown, that was also in the files (Appendix F). Landry undoubtedly used this and the Ewan list as a reference for his renovation of gardens.

There are very few drawings of sites done after the French and Spanish engineers left Louisiana after the Louisiana Purchase. Further research may uncover additional drawings which could help document early Louisiana landscapes. The drawing of Magnolia Vale, which was found by Landry in the Natchez courthouse records, is an example of a previously unknown document.
HABS drawings, which began as part of the 1930's WPA programs to give work to architects and draftsmen, included until recently drawings and photographs only of buildings. They are excellent documents on the existing state of buildings. The only landscapes documented by this survey during the early period were about twenty in Massachusetts and one in Louisiana: Greenwood Plantation of Bains, West Feliciana Parish, done in 1938. These drawings show the gardens as they existed with conjectural lines to indicate missing parts. HABS took four photographs of Afton Villa house.

Tourist brochures distributed in the 1930's and 1950's described Afton Villa and attempted to tell its story. The writings were primarily based on legend, without documented sources: there are incorrect dates given for certain events. C. W. Price, Jr. wrote the first widely distributed story about Afton Villa. It appeared in a New Orleans newspaper; the parish was mistakenly listed as East Feliciana. In 1935, Mrs. Addie E. Lewis, wife of Dr. Lewis who purchased Afton Villa in 1915, prepared a brochure to be used at the site. This brochure and her writings appeared to be the most reliable of the tourist publications. In 1945, Mrs. Dorothy Mills Noble of New Orleans, later to marry Mr. Wallace Percy, had another “story brochure” written by M. G. Ferchaud. It was replete with errors and raised new questions about the site. House plans were drawn to scale and are the only ones known to exist. These plans did not include the second floor or the basement. The gardens on the terrace were sketched in but differ from the sketch done in 1935.

In addition to documentation specifically on Afton Villa and Louisiana, design influences during the period were the next subject for research. The close similarities between the writings of Andrew Jackson
Downing and the designs of Afton Villa house and gardens suggested his influence. I went directly to his books and publications to better understand his theories and to be able to compare those theories to Afton Villa; examples of his designs are included where I felt they had a direct influence.

The nature of the site itself is an important part of this thesis. I used the books of the preeminent cultural geographer Fred Kniffen to provide background information about the site and its early settlement.

The sequential ownership of the land through the years after the first settlers was recorded in the West Feliciana Courthouse in St. Francisville, La. Here I went to the complete records in the notarial books and in some cases, to the original document itself, instead of relying only on the index.
THE SITE AND ITS CONTEXT

Afton Villa Plantation is located in West Feliciana parish between Louisiana Highway 61 and Bayou Sara, about five miles north of St. Francisville. The topography of the area (United States Geological Survey map, Figure 1) consists mainly of irregular high bluffs with ravines. To the west of the bluff ridge lies the Tunica Swamp. The house at Afton Villa was built on the highest land, around an elevation of 170 feet. When David's father, Bartholomew, bought this land from his brother, according to stories there was already a house situated on the high land (Floyd, 23). On both sides of the house site the land slopes off into ravines and woods. Bayou Sara Creek runs along the western edge of the property about a mile from the house site. The creek bottom lands were used for crops.

The creek elevation lies at about the 60 foot elevation on the site and drops below an elevation of 40 feet as it meets the Mississippi River about three miles south, which was the location of the port of Bayou Sara established in 1790. When the Mississippi flooded, waters were driven up Bayou Sara Creek forcing house building on high places. No levees had to be built because the high bluffs were safe from the river, unlike the region downriver from Baton Rouge.

West Feliciana is located on the edge of the Mississippi Floodplain that contains natural levees and the Terrace Blufflands. The blufflands, according to Kniffen, have, "moderate to marked relief; loessial soils; dendritic drainage; bluffland-woodland vegetation" (9). Kniffen further says the Felicianas, "comprise a distinctive area, because, in spite of a hilly,
Figure 1. St. Francisville Quadrangle, USGS Map
(Afton Villa is in the NE corner outlined in black)
rolling surface, they have a very productive soil, part of which is known as loess” (6). The loess soil erodes in slopes and leaves vertical faces. Throughout the parish, old roads are still visible as trough-like depressions. This soil was suitable for the production of tobacco, cotton, and cane. The land is now used mainly for raising cattle.

Kniffen repeated an old saying, that he claims has some truth in it: “It has been said that the character of soils is reflected in the character of the people who live on them” (74). The soil of the Felicianas is rich and crops grow well and plentifully. But it soon becomes depleted if the crop is not moved to another plot. The English in America had been opportunists who quickly utilized and depleted the land and moved on to fresh sites. David Barrow came to Louisiana and made a fortune from the land until the Civil War and financial disaster came. He died and his widow and family moved on to other lands.

The area originally was a bluffland forest consisting of magnolia, live and deciduous oaks, some pine, yellow poplar, holly, ash, dogwood, small prairies and cane brakes (Figure 2). The natural landscape had been altered with the slash and burn of the Indians, the first settlers’ clearing, and later, in the early twentieth century, with intensive logging.

The area was first inhabited by man around 12,000 years ago (Kniffen, 21). These Indians were hunters and gatherers and lived along the water ways. Gravel, which was in good supply, was an important resource for tool making and for trading with other Indians. Two thousand years ago slash and burn agriculture was practiced by the Muskhogean tribes whose crops were maize, squash, beans and sunflower. Iberville, in 1699, found
Figure 2. Vegetative and Natural Zones of Louisiana (Kniffen)
a Houma Indian village on the river at the present site of Angola, about seven miles north west of Afton Villa. They were later driven out and replaced by the Tunicas. Today, from the Angola Road, one can see a series of mounds built by these Indians, close to Big Bayou Sara Creek and the original Afton Villa property.

Early French and Spanish explorers in this area tried to form settlements along the Mississippi. Appendix G is a time line of the site of Afton Villa. It gives a complete chain of ownership and history. In 1763, this area belonged to the British and became known as the Florida Parishes. In the 1760s the first Acadians arrived and settled in Louisiana after being expelled by the British from Nova Scotia. They and later Acadians avoided the British-ruled Florida parishes.

After the American Revolution, the boundary between America and Spain was set at the 31st parallel in 1783 making the Florida Parishes now Spanish. However the Spanish government welcomed the Anglo-Saxons and they continued to come. Both the Spanish and English in the later part of the eighteenth century gave land grants to encourage settlement in this area. The grants were taken mostly by the English speaking Anglo-Saxon colonials from the Carolinas and Virginia.

The first Barrows didn't come to Louisiana until 1798, but the land of Afton Villa contained a Spanish land grant of three hundred and eighty-five arpents given to Thomas Herron in the late seventeen hundreds. The other six hundred and forty arpents were owned by Samuel Shaw Croker (Notarial Record, Book B, p.8). Kniffen says that these English settlers, "found their way to the productive blufflands of the Felicianas, brought with them
tobacco, their major crop, and instituted practices quite alien to the French way of doing things” (126). Figure 3 is a map showing the areas of English and French settlement.

Feliciana was not a part of the Louisiana Purchase from France in 1803, much to the dismay of its inhabitants. They still remained under Spanish rule since they had not been part of the transfer of land from Spain to France. In 1810 they revolted against the Spanish government and the West Florida Republic, an independent state, was formed. It lasted for seventy-four days. St. Francisville, which had been established in 1807, was the seat of this short-lived republic. It was finally annexed to the United States, and in 1813 the Florida Parishes became a part of Louisiana. The Barrows played an important role in this period.

There were differences between the English and French settlers in Louisiana. Afton Villa was an English house and garden built in an English part of Louisiana. The culture, the pattern of settlement, and the way the land was used in Anglo-American Louisiana varied from the practices in French Louisiana. The Anglo-Americans placed their farms in cleared land in the center of their property, surrounded by uncleared forests. They divided their land with a system of metes and bounds that was not oriented to the Mississippi River. This created an “isolated, dispersed pattern of settling”, according to Kniffen (132), which put homes far from their neighbors and created a network of irregular roads. They farmed their land by shifting fields from harvest to harvest and their cattle roamed freely within their fenced property. They ate corn bread and called their streams “creeks”. In historic records, as today, Big Bayou Sara is called Big Bayou Sara Creek. Diaries from
Figure 3. Culture Regions of Louisiana (Edwards)
the area indicate visitation from neighboring farms was infrequent; trips into town were few and only in good weather. Contact with others was mainly through the slow mail system and messengers, and visitors who did come, came for extended visits (Rachel O’Connor, 1823-1845). Goods and travel arrived by river at Bayou Sara and St. Francisville.

All of this was very different from the French along the river who called streams “bayous” and used the arpent land system of narrow water frontage going back deep to the swamps (Figure 4 is from a 1874 Zimpel map showing this arpent system along the river). The portion of their land closest to the river was cleared for houses and farms, and the forests were cleared out between houses. The water was their focus and their homes were close together. Their crops were raised on the same lands year after year and their animals were kept in pens. The French ate wheat bread, feeling that corn was only fit for slaves and cattle (Kniffen, 132).

There was also a difference between the early homes of the English and French. The English constructed their houses in heavy frame construction with wood siding on the exterior. The “Carolina I” is a typical house they first constructed in Louisiana. It was usually one room deep, two stories high, with a central hall and stair, gable roof, and fireplaces on the exterior wall. Later, porches and additional rooms were added as they adapted to the climate and families grew. The first Barrow home, Highland, then called Locust Grove, is a Carolina I type. The back porches have now been walled in for living area and the front two-story porch was also probably added. According to architectural historian Robert Heck, Oakley House is an experimental variation of the Carolina I. Anthropologist Jay Edwards
Figure 4. French Arpent Land System on the Mississippi River (Gardeur)
suggests another English architectural characteristic is the ell-wing additions. Afton Villa had an ell shaped plan.

Another difference between the English and the French was that the English buried their dead in family graveyards on the land where they lived (Kniffen, 133). Highland and Afton Villa are examples, with the Barrow family graveyards out in the yard on the left side of the house. By contrast, French Louisiana usually buried its dead in church cemeteries.

The English inheritance system of leaving the lands and manor house to the oldest male, was practiced in theory by the Barrows. William Jr. became the "official" head of the Barrow family in Louisiana, but in name and respect only. The home place was left to the oldest male and other tracts were given to the other children. The French inheritance system, of leaving the property divided among all survivors, prevailed in the laws of Louisiana.

Besides the differences in language, agriculture, housing, and culture, there was contact between the French and English, especially in New Orleans, by way of the river. Most major purchases, such as furniture, slaves, dresses, silver, etc. were made in New Orleans. Plays, balls, and political affairs were attended by people from the Felicianas. This practice of visiting and shopping in New Orleans continued up until World War II. But, even with the New Orleans contact, the Felicianas remained distinct from the rest of Louisiana.

In the mid-eighteen hundreds, some of the wealthiest people in the United States lived along the Mississippi River from New Orleans to Natchez, including West Feliciana parish. (Figure 5 shows the locations today of the homes and plantations.) David Barrow was one of these people. Sugar
Figure 5. Plantations along the Mississippi River (Gleason)
plantations below St. Francisville had become large and prosperous in the late seventeen and early eighteen hundreds and cotton was better suited for the blufflands of the Felicianas: sugar and cotton were big money crops. Fortunes were made not from owning one working plantation, but from owning several. Throughout his life, David Barrow bought and sold plantations. At the time of his death, he owned a cotton plantation (Afton Villa), a sugar plantation (Alma), and another cotton plantation (Kenmore). The latter two were across the river in Pointe Coupee Parish. He owned additional lands in North Carolina and Florida (Floyd, 33).

The plantation pattern of David Barrow's Afton Villa was similar to the pattern in the Natchez area. Both were different from those down river. Barrow lived on the high east side of the river, and his most productive plantations were on the western, lower side of the river, where the overseers lived (Ackerman, 1989). His house and surrounding land were separate from the bulk of his holdings because business and social life were kept separate. The plantations he owned in Pointe Coupee Parish had no dwelling; when he gave his son, Bat, Eldorado in Pointe Coupee in 1856, there was no house on the site. After Barrow's death in 1871, his youngest son, David Jr., went to live at Kenmore in Pointe Coupee in 1881; again there was not a house and one had to be built (Floyd, 43).

Despite the growth of working plantations and houses in the Felicianas, roads were bad in the early nineteenth century. Still they were the main means of transportation. The location of Afton Villa on Bayou Sara Creek only offered water access into the port at Bayou Sara in time of the annual Mississippi River flooding. Baled cotton was taken to the port by way
of the roads until railroad lines were put in around 1830. One of the first lines in Louisiana was between Woodville, Mississippi and the port of Bayou Sara.

The port at Bayou Sara was the largest port between New Orleans and Memphis in 1850 (Hamilton, 1983, 8). Cotton and produce were shipped out and goods were shipped in: here was access to the world. The port of Bayou Sara, located just below the bluffs of St. Francisville was considered by locals as a haven for thieves, gamblers, drunks, and prostitutes. The repeated flooding of the Mississippi, damage from a great fire in 1850, damage from the Civil War, and later decline of the produce market due to railroads, caused dismantling and moving of the settlements in Bayou Sara to the town of St. Francisville up on the hill.

St. Francisville, the parish seat, had become a thriving town, a place to rear a family. It was the social, cultural and religious center for the immediate area. The theater and showboats were popular forms of entertainment (Davis, 225). Census records before the Civil War indicate the town supported a variety of occupations common to cities much larger at the time.
THE BARROWS OF AFTON VILLA

To understand a place and determine possible influences on that place, we must know the people who shaped it. People inherit the values, customs, and beliefs of their parents and grandparents, build on them, and pass them down to their children. The Barrow family will be discussed in considerable detail in order to piece together the story of Afton Villa. Appendix G, the Time Line, includes the family history of David Barrow.

The Barrows were originally from England and came to Virginia during colonial times. They later moved to Edgecomb county, North Carolina. William Barrow, of the second generation born in America, was the father of the Barrows of the Felicianas. William is first recorded in South Carolina where he wed Olivia Ruffin in 1760. Olivia Ruffin was a widow who owned extensive properties and lived near Charleston. After serving in the Revolutionary War, William is recorded as being in Tarboro, Edgecomb County, North Carolina in 1777, where he was a planter and served as sheriff of the county. He died in 1787 leaving six children.

Olivia and five children and their families left North Carolina for the West, like many other English descendants, around 1798. Her fourth child, Bartholomew, had been born in Halifax county, North Carolina, October 16, 1766, and stayed behind in Edgecomb County. He was the father of the builder of Afton Villa. The Barrows came to the Felicianas of Louisiana by way of Tennessee and Natchez, and settled on Little Bayou Sara Creek. They built Locust Grove plantation, now called Highland, around the first of the
new century. Olivia died in 1803 and is buried there in the family graveyard (Floyd, 23).

Bartholomew married Ascension Slatter of Halifax County, North Carolina in 1797. Bartholomew and Ascension had four children. She died in 1803 in North Carolina and he married a widow, Mrs. Bethia Brantley, around 1804. They had two children, David who would build Afton Villa, and Mary Ann. Portraits of Bartholomew and Bethia Barrow can be seen in Figure 7.

In 1820 Bartholomew, Bethia, and four of his children left for West Feliciana to join his brothers and sisters. His oldest daughter was married and David was fifteen and in school; they remained in North Carolina. On May 11, 1820, Bartholomew purchased 1,025 arpents of land for $20,000 from his second brother and head of the family, William II (Floyd, 23). This land was to become the site of Afton Villa.

The 1820 West Feliciana Census, completed in June of that year, lists Bartholomew as having 100 people engaged in agriculture, 111 male slaves and 73 female slaves. He is noted as being forty-five or older and having three males age twenty-six to forty-five, two males age sixteen to twenty-six, one male under ten, two females age twenty-six to forty-five, and two females under ten living in his household.

The Barrows had become wealthy landowners in Louisiana. William, Bartholomew's brother, died in 1823 in Washington D.C. while taking his youngest son, Bennett, to school (Bennett left a diary that was used by Dr. Edwin Davis to write his dissertation, Social and Economic Life in West Feliciana Parish, Louisiana; 1830-1850). William left a large estate of
7,160 arpents of land divided into six plantations, 348 slaves, and an estate valued at $214,930.83 (Davis, 391). According to Davis, he also had a secretary, a collection of books valued at six hundred dollars, and household belongings of three thousand dollars (391).

David Barrow, son of Bartholomew, married Sarah Hatch of Lenoir County in North Carolina, around 1823. (David's family tree is shown in figure 6) Floyd, in his Barrow history, says that family legend had David on his way to Princeton University when he stopped at Mosely Hall, met the Mosely's granddaughter Sarah, and got married. They had two children, Mary and Francis, while they lived in North Carolina (the 1850 Census lists Mary as being born in Tennessee). According to Mary's memoirs, her father David rented out their home, and in 1830 they came to Louisiana to join the rest of his family (Floyd, 33-34).

The 1830 Census of West Feliciana listed David as the head of the household, with two other males between twenty and thirty years of age, one female under five (Francis), one female between five and ten (Mary), and one female between twenty and thirty (Sarah). He also owned sixty-two slaves.

After Francis and newly born twins died there, David and his family moved back to North Carolina. Three more children were born. According to Mary they moved to Florida in 1836 to buy a large plantation; she was left at Sparta, North Carolina to attend school. Two more children died in Florida and they moved back to Louisiana. On January 9, 1839, David purchased the land of the future Afton Villa, land in Pointe Coupee Parish, and 83 slaves from his father Bartholomew for $110,000. David and Sarah lived in the existing house on the land of Afton Villa (Floyd, 28).
Figure 6. THE FAMILY OF DAVID BARROW OF AFTON VILLA

WILLIAM BARROW, Jr. married OLIVIA RUFFIN
b. circa 1735 b. 1739
d. January 27, 1787 d. April 2, 1803
m. July 8, 1760. They had nine children, of whom Bartholomew was the forth.

BARTHOLOMEW BARROW married (1) ASCENSION SLATTER
b. October 16, 1766
d. February 15, 1852, buried at Afton d. 1803
m. (1) May 11, 1797 in Halifax County, N.C. They had four children.

married (2) BETHIA BRANTLEY
b. 1777
d. February 17, 1843 in Louisiana, buried
   at Afton
m. (2) circa 1804 in North Carolina. They had two children: David and Mary Ann Barrow

DAVID BARROW married (1) SARAH SANDERS HATCH
b. September 15, 1805 b. February 27, 1808
d. February 9, 1874 at Belmont Plantation d. January 9, 1846, buried
   in Point Coupee Parish at his sister’s, at Afton
   buried at Afton Villa
m. (1) circa 1823 in North Carolina. They had eight children:

   Mary Eliza b. June 25, 1825 in North Carolina
   d. August 1, 1920
   m. May 23, 1844 to Robert Hilliard Barrow, Jr. at Afton

   Francis b. circa 1827 in North Carolina
   d. circa 1831 in Louisiana

   Louisa b. circa 1830 in Louisiana
   d. circa 1838 in Florida

   Twins b. circa 1831 in Louisiana
   d. circa 1831 in Louisiana

   Francina b. circa 1834 in North Carolina
   d. circa 1838 in Florida
Bartholomew II  b. circa 1836 in North Carolina
d. circa 1869 in New York, buried at Afton Villa
m. February 14, 1856 to Martha Semple at
Desert Plantation in Wilkinson
County, Mississippi, elaborate ball at
Afton before wedding (his wife d.
circa 1871 and is buried at Afton Villa)

Louisa Ann  b. circa 1841 in Louisiana
d. circa 1843 in Louisiana, buried at Afton

married  (2) SUSAN ANN WOOLFOLK
b. October 25, 1820 in
Kentucky
d. March 9, 1898 in New
Orleans, buried in
Lexington,
Kentucky
m. (2) June 29, 1825 at Oak Hill, Woodford County, Kentucky. They had
four children:

Florence Roberta  b. circa 1856 in Florence, Massachusetts
d. circa 1939
m. April 22, 1874 to Max Fischer at
Afton Villa

David Jr.  b. August 31, 1858 in Louisiana
d. August 8, 1932 in Kentucky
m. April 12, 1881 in New Orleans

Joseph and John (twins)  b. circa 1860
d. circa 1860, buried at Afton (no
marker)
The 1840 Census of West Feliciana listed David incorrectly as being between the age of twenty and thirty. He was then thirty-four. Also under his household was another male between the age of twenty and thirty, one female between thirty and forty (Sarah), and one male less than five years of age (Bat). He also had forty-one slaves with twenty-five involved in agriculture.

Meanwhile Mary had been attending school back East in Georgetown and when she returned home to Louisiana after school she was considered a “belle” of the parish. She and her parents are listed as attending one of New Orleans’ famous balls at the St. Louis Hotel in 1843 (Floyd, 34), indicating the Barrows enjoyed an active and prestigious social life. Mary married Robert Hilliard Barrow, a cousin, in May 1844 in the parlor of the old house next to the rose garden. This was the first mention of a flower garden at the site (Floyd, 34). Their honeymoon was celebrated traveling in the East and they had portraits painted in Philadelphia by Thomas Sully. These portraits hung in the Yellow Parlor of Afton Villa.

The newlyweds lived with David and Sarah until 1845 when they purchased China Lodge, (later renamed Rosale), as their first home. China Lodge had few trees around the house, so they planted a rose garden in front of the house, hence the name Rosale (Floyd, 28). According to courthouse records, in 1846 David gave Mary twenty-seven slaves, silverware, household furniture and other housekeeping articles worth $14,601.

David and Sarah lost another child, Louisa Ann, who is buried at Afton Villa, and then Sarah died in childbirth on January 9, 1846. She too
is buried at Afton Villa. David was now left with one married daughter and a ten year old son, Bartholomew II, called Bat (Floyd, 29).

Soon after Sarah’s death, David while in New Orleans met the widow of John Rowan of Virginia, Susan Woolfolk Rowan, originally of Kentucky. David and Susan were wed on June 29, 1847 at Oak Hill in Woodford County, Kentucky, with his son Bat in attendance. Susan was then twenty-six and David was forty (Floyd, 29). Figure 7 is a copy of their family portraits done in later years, along with David’s parents’.

Susan was the oldest of five sisters, in a family of nine children. According to Floyd, Susan and her sisters were socially active in the county and often made trips to Saratoga, White Sulphur, and other spas of the time. She had met her first husband while visiting her sister in Virginia. She had traveled in the East extensively and was an avid reader. Oak Hill, the house of her parents, was a stone house with a portico and two wings (29). Her father was a wealthy man at the time of his death in 1860 and he left several tracts of land to Susan.

Susan and David were to have four children: Florence born in Massachusetts in 1856, David Jr. born in 1858 at Afton Villa, and twins Joseph and John who died at birth at Afton Villa in 1860. Portraits of all of David Barrow’s children who survived childhood are shown in Figure 8: Bartholomew II (Bat) and Mary Eliza, by Sarah Hatch, and Florence and David, Jr. by Susan Woolfolk Rowan. A portrait of Susan is also shown in Figure 8.

In 1845, David had purchased over 2,000 more acres and 130 slaves in Florida for $45,000 cash and $500 per annum to the seller for the rest
Figure 7. Portraits of Bartholomew, Bethia, David, and Susan Barrow (Floyd)
Figure 8. Portraits of David Barrow’s Family (Floyd)

Bartholomew Barrow II of Eldorado, son of David Barrow and Sarah Hatch

Mary Eliza Barrow, wife of Robert H. Barrow, Jr., of Rosalie, and daughter of David Barrow and Sarah Hatch

Susan A. M. Woolfolk (attributed), second wife of David Barrow of Afton Villa

Florence R. Barrow and David Barrow, Jr., children of David and Susan Woolfolk Barrow
of his life. In 1850, he bought 1,203 more acres in Florida and sold part of this land in 1854 for $30,000. In 1857, he sold most of the Florida property (Floyd, 28). The 1850 Census in West Feliciana listed him at age forty-four, a Planter, and owning real estate valued at $300,000. His father, Bartholomew, is also listed that same year at age eighty, a Planter, and owning $30,000 worth of real estate. Other Barrows are also listed as wealthy men of the parish.

In 1860, the Census listed David at fifty-four, a Planter, owning real estate worth $446,800 and a personal estate worth $871,165. In addition to the lands in West Feliciana, he also had lands purchased in 1850 from his father in Pointe Coupee Parish: Alma, a sugar plantation, and Kenmore, a cotton plantation. One-third of Kenmore was later sold to a George Pitcher. In 1860 Alma produced, “200 hogsheads of sugar and 12,000 gallons of molasses with 217 slaves” (Floyd, 32). Kenmore produced, “220 bales of cotton with 181 slaves” (Floyd, 32). And Afton Villa produced, “100 bales of cotton with 103 slaves” (Floyd, 32). Although this was a reduction from 1850 records showing, “167 slaves and 410 bales of cotton” at Afton Villa, David Barrow was the wealthiest man listed in the parish.

According to Davis and other writings, life in the Felicianas among the wealthy was marked by lavish entertainment. Food was prepared by chefs brought in from New Orleans, and orchestras from New Orleans played for the balls. Clothes, furniture, and furnishings were purchased in New Orleans and other cities, as well as abroad. Portraits were commissioned. Extended visits and travel had become common, and contact with the Eastern Seaboard was maintained. They believed in education and their children were sent off to the best schools.
The Barrows were active in politics; William, David’s brother, was one of the leaders in the “West Florida Rebellion of 1810” and David’s sister’s husband, also a Barrow, was a U.S. Senator from Louisiana until his death in 1846. Life was grand for planters during this period of unprecedented prosperity. Considering the refined and sophisticated life style and the wealth of David and Susan Barrow, it is not surprising that Afton Villa came to be.

Initial construction of Afton Villa started when Susan began to remodel the existing wooden frame, two-storied, four or six roomed house as a diversion from her sorrow caused by the loss of their first child (Floyd, 29). Legend says that David gave Susan a free hand in “remodeling” the house with one exception: the original house must remain. So construction of a new large house around and containing the old house began around 1849. (Floyd, 30)
ARCHITECTURAL DESIGN AND INFLUENCES

The design of Afton Villa house was influenced by the background and travels of Susan Barrow in Kentucky and the eastern seaboard, the romanticism of the era, the writings and drawings of Andrew Jackson Downing, and possibly by the designs of James Dakin.

Legend says that Susan, the young bride of David Barrow, wanted a house befitting their status and wealth (Floyd, 32). She probably wanted a house at least as fine as Rosale, which belonged to her four-years-younger-step-daughter, Mary. She may have desired a house different from the one shared by David and his first wife Sarah. She wanted a house in which to entertain and one which would reveal to others the character and taste of her family. Susan was well traveled, visiting Kentucky often as well as her sister in Virginia. In 1856 she went to Florence, Massachusetts to take the water cure, visit with her sister, and have her first child (Floyd, 32). She was well read and probably aware of the latest styles in all things including architecture and gardens both in Louisiana and the rest of the United States.

The Feliciana countryside was predominantly English and remained culturally isolated and different from French Louisiana. Although one fourth of both Feliciana Parish and of the state was foreign born (1850 Census Records, and Davis, 201), in the Felicianas foreign natives were an overlay on an Anglo culture, while in south Louisiana the basic culture was French. Foreign natives were concentrated in the town of St. Francisville, while the planters in the country were of Anglo-American descent. Despite the influx of newcomers, the Felicianas remained distinct.
For these people living on the isolated plantations, influences came from books, magazines, and travel. In speaking of Bennett Barrow, David's first cousin, Davis said that:

Barrow's cultural life was similar to that of the other planters of his region and station in life. He subscribed to newspapers and magazines, bought books, attended concerts at St. Francisville or Bayou Sara, invited artists to his country estate, gave his children dancing lessons and hired tutors for their private instruction, and had his portrait painted. (65).

New Orleans was still the main source of goods and culture. It was an exciting big city and a popular winter resort for the rest of the country.

The plantation culture was also expressed in architecture. According to Robert Heck, scholar of Louisiana architecture, architecture in Louisiana evolved through colonial and Federalist periods until 1820. Heck classifies the period of 1820 to 1860 as "Classical Revival Architecture". This began in the eastern United States and expanded to the West and South. It was based on classical motifs and the nomenclature of the Greeks and Romans. This is the style of most of the plantation homes built during this period, both in Louisiana and throughout the South, many of which still exist along the Mississippi River. Architects began to practice in Louisiana and a few designed homes for wealthy planters. David Barrow's relatives built Greenwood and Ellerslie in 1830 with James Hammon Coulter as architect (Hamilton, 1983). Both are Classical Revival structures.

Minard La Fever and Asher Benjamin wrote handbooks on architecture and building that were widely used by educated plantation owners in the design of these great homes along the river. Craftsmen, many of them itinerant, were the actual builders, along with some of the slaves on
the property. Each had an influence on the design and construction. Not far from Afton Villa, Rosedown was built for the Turnbulls in 1835 by master carpenter Ralph Bru using handbooks (Heck).

The Romantic movement had begun in Europe in the late seventeen hundreds. It was characterized as a period of passion, imagination and intuition, a period of full expression of the emotions, free spontaneous action, a new interest in humanity, and a period of sympathy with the past. The Middle Ages was its focus, with its love of adventure, folklore, legends, and was exemplified in architecture by neo-Gothic castles. William Wordsworth expressed his belief that man could learn more by communication with nature. There were new artistic and literary standards. The 1840’s in America were steeped in the Romantic tradition and were influenced by the writers and poets of the time, including Poe, Scott, Burns, Wordsworth, Coleridge, Byron, Shelly, and Keats. They scorned the classical models of the past and called for man to comprehend nature and his place within it.

The romantic name of Afton, according to family legend, came from a poem by Robert Burns which was a favorite of David’s daughter Mary:

*Flow gently, sweet Afton, among thy green braes,*  
*Flow gently, I'll sing thee a song in thy praise;*  
*My Mary's asleep by thy murmering stream,*  
*Flow gently, sweet Afton, disturb not her dream.*

Building a new house to enclose the old house was a very romantic and sentimental act. Building a house which rejected the prevailing classical architecture and instead resembled a castle was befitting of the Romantic Era.
Picturesque and Gothic Revival architecture were manifestations of the Romantic movement. Gothic Revival architecture was first introduced into America by Benjamin Latrobe in Philadelphia with his design of Sedgley in 1798 (Hitchcock, 155). This was the first American residence in the Gothic style. Latrobe practiced on the East Coast, in Lexington, Kentucky, (which was close to the home of Susan Barrow), and later in New Orleans until his death there in 1820. There were several other early buildings besides Sedgley in this style by Latrobe but none survive.

According to architectural historian Henry-Russell Hitchcock, "it was not until the thirties that a concerted Gothic movement got under way" (155-156). "The mid thirties saw some quite elaborate Gothic houses . . . [designed by A. J. Davis and Richard Upjohn] both leaders in the rising revolt against the Grecian" (Hitchcock, 156). Both excelled in the Picturesque Gothic house but they also relied heavily upon Italianate designs as well. Examples of their work were Davis's Blythewood of 1834 in New York, and Oaklands by Upjohn in 1835 in Maine. Davis designed the Italian Villa of Munn house and the Litchfield house in New York in 1834. In 1845, at Belmead in Virginia, "he introduced Manorial Gothic to the southern plantation, but this mode never rivaled the Grecian peripteral temple in popularity in the South" (Hitchcock, 158). "Despite Davis's ranging activity, extending westward into Kentucky and Michigan, elaborate Gothic houses, whether Castellated or manorially Tudor, were relatively rare in the America of the forties and fifties" (Hitchcock, 158).
According to the Brandywine Conservancy's book on historic properties, Early Gothic Revival in America covered the period from c. 1830-60 (27). The Conservancy described the architectural style as having, "the pointed arch in windows and doors; a steeply pitched roof; an asymmetrical, extremely flexible plan; towers; crenelation; decorative bargeboards; and elaborate porches" (27). It also said that whereas the medieval architecture was done in stone, wood was used in the American revival period since it was cheaper and readily available.

Heck listed the "Romantic or Picturesque Revival" period of architecture in Louisiana as occurring from 1840 to 1860. He described it as:

... more organic planning, utilizing Gothic spirit in detailing. Construction could range from brick with stucco cover and scoring to suggest stone joints. At times lath and plaster was used to fill in between wood members. Roofs very steep, with use of towers, large bay-windows and battlements. Windows were often casement with lead glass. Doors were highly carved. (lecture notes)

As with the Classical Revival period, the Romantic or Picturesque period had begun on the East Coast, particularly in the Hudson River, New York, and Massachusetts areas. Alexander Jackson Davis, as mentioned, was the architect of several houses on the East Coast that were done in this new Picturesque style. His designs were published in books, and several built designs were published in the works of Andrew Jackson Downing. After having worked under Davis in New York in the early 1830s, architects Charles and James Dakin practiced in New Orleans, in Baton Rouge, and on plantations along the Mississippi River. The Albert Heaton
house built in 1853 on Bayou Teche, just outside of Baldwin, Louisiana, is, in my opinion, falsely credited to Davis as its architect in a 1979 book by Paul Stahls (34). After comparing a Davis design published in Downing’s book of 1850 and finding no mention of Davis ever being in Louisiana, I believe that this “Italian villa” was built through the use of Downing’s book, just as others had used La Fever and Benjamin’s books. Figure 9 shows the Albert Heaton house and the Davis design as published in Downing’s book.

Andrew Jackson Downing is credited with helping make this Picturesque, anti-classical style known in the United States. He was born in Newburgh, New York in 1815 and had visited all the Hudson River estates as a young man working with his father, a nursery man (Downing, intro. by Hugo-Brunt). In 1841 he published his Treatise on the Theory and Practice of Landscape Gardening Adapted to North America . . . With Remarks on Rural Architecture, which was enlarged and revised in three subsequent editions. In 1842, he published Cottage Residences, Rural Architecture and Landscape Gardening in four editions, and in 1850 The Architecture of Country Houses was published. In this latter work, which was issued in nine editions, he published additional plans for cottages, farm houses, and villas. Some designs were based on existing homes designed by Alexander Jackson Davis and other architects of the Hudson River area. These homes were of the Gothic Revival style that Downing seemed to prefer. Downing’s books were very popular and were widely circulated. He became editor of the Horticulturist magazine in 1846 and his essays and plans appeared in this
Figure 9. The Albert Heaton House and Davis’ Small Classical Villa (Stahls, Downing, 1842)

The old Albert Heaton house, an Italian villa on Bayou Teche.
publication. Downing’s contributions and influence on gardening will be discussed in a later chapter.

In *Cottage Residences, Rural Architecture and Landscape Gardening* Downing recommends the Rural Gothic and Italian styles for country residences. He was opposed to the Greek Revival style saying, “It would certainly be difficult for a stranger in some of our towns, where the taste for Grecian temples prevails, to distinguish with accuracy between a church, a bank, and a hall of justice” (1846, 11). He believed that the “Grecian style” was inappropriate for most sites, especially ones with vegetation. It left no room for additions and was often made with wood columns which poorly imitated the true stone ones. The style was symmetrical and he felt that made it less interesting. Downing’s Romantic writing style was in keeping with the period. In referring to English architecture he said, “It is highly picturesque, abounding in the finest specimen with a rich variety of gables, turrets, buttresses, towers, and ornamental chimney shafts which form striking and spirited objects in domestic architecture, and harmonize agreeably with the hills and tree tops and all the intricacy of outline in natural objects” (1846, 56). Figure 10 shows two examples of Downing’s designs from these books. Figure 11 shows an example of a house and floor plan with a terrace to the side, similar to the side terrace at Afton Villa. Figure 12 is a drawing of Downing’s personal residence.

Downing also wrote about the arrangement of rooms for houses and how they should be functional. He called for a parlor with good views of the lawn and a library in a quiet area. He favored having the kitchen in the basement with a dumb waiter installed to bring the hot food up to the dining
Figure 10. Examples of Downing’s Designs (1842)
Figure 11. Italian Villa Design with Terrace (Downing, 1842)
Figure 12. Downing's Personal Residence (1842)
room. He advised that, "two stairs are frequently seen in villas:" a stair in the hall for the family and a private stair for domestics with access to the outside (1846, 53). That second stair was often circular in his plans. Chimney tops were an important decorative element, and he included many drawings of them in his writings. He wrote that porches, balconies and verandas were important, especially in the South, and large windows in the principal rooms were necessary for good air circulation. Entrance doors needed to be prominent and covered. He recommended bay or oriel windows, balconies, and terraces on villas saying, that they were, "elegant enjoyments which belong to the habitation of man in a cultivated and refined state of society" (1846, 13).

Figures 13 and 14 show details from his book for chimney tops, dumb waiter, and verge-boards that are similar to those at Afton Villa. In figure 15, we see a drawing from Downing's book which is similar to Afton Villa. Figure 16 illustrates details of that design and figure 17 is a photograph of Afton Villa before 1954. He wrote of the design that "over the porch is a pleasant balcony for the pointed window in the gable" (1846, 43). He believed that stone was the best material to build a house, but that brick covered with colored stucco and scored to resemble stone was acceptable if stone was not available. He recommended three colors of gray and three colors of fawn to paint the outside of villas. He disliked white as it was too glaring and contrasting with green vegetation. He did not like Venetian shutters on the outside of windows as they covered the mullions. If needed, he advised painting them a dark green to blend with the landscape. He drew details of verge boards and cornices that were in the Picturesque style. Outside trim
Figure 13. Details of Chimneys and Dumb Waiter (Downing, 1842)
Figure 14. Verge-board Details (Downing, 1842)
Figure 15. Downing’s Cottage in the English or Rural Gothic Style (1842)
Figure 16. Details of Cottage in the English or Rural Gothic Style
(Downing, 1842)
Figure 17. Afrom Villa, before 1954 (laughlin)
should be stained dark walnut or imitation oak. He even described furnishings, saying that they should be in harmony with the house design.

Most of these features appeared in Afton Villa, including the basement kitchen with dumb-waiter. This kitchen is the only inside kitchen known to have existed on a Louisiana plantation of this period, according to my investigation. Kitchens were located outside the homes due to fire hazards and also because of the excess heat created in the subtropical climate. (Inside kitchens had previously existed in the Carolinas beginning with the first colonists and then in some later houses, like Drayton Hall. The Barrows would likely have been aware of these internal kitchens.)

For the exterior of the front facade of the house, the Barrows used cypress walls and covered them with tinted stucco scored like stone. Stone-scored stucco was a widely accepted technique in Louisiana and can still be seen on many buildings and houses today. The long ell to the back was brick, covered with a thick stucco-cement, and weather-boards were used in the inside of the ell.

Following Downing’s precept that furnishings should reflect the architecture, the Barrows had four Flemish oak chairs of Gothic design in the entrance hall of Afton Villa. Two of these are today flanking the altar of Grace Episcopal Church in St. Francisville, donated by Susan’s daughter, Florence Barrow Fischer. Afton Villa’s furnishings were reputed to be from Henry Siebrecht of New Orleans and imported from Europe (Floyd, 30). The original furniture, mostly of the Louis XV style (Floyd, 31), that Downing said “stands much higher in general estimation in this country than any other” (1850,432) was not in the house at the time it burned to the ground. Susan
Barrow had removed all furniture when she sold the house in 1876 (Floyd, 39). Typical Gothic furniture of the period can be found today at Rosedown in the Henry Clay bedroom. Sources for additional information on Afton Villa’s interior and furnishings are in the bibliography.

Downing would have approved of Afton Villa except for the wooden battlements and turrets on the ell, removed in later years, and the battlements on its tower design. He did not think castles and embattlements were appropriate for country houses in America. Legend suggests that a moat was planned around the villa, but due to the certainty of mosquitoes, the idea was abandoned.

No one seems to know when the name Afton Villa was first used, but, “in 1857 Robert Meyer, a prominent musician and orchestra leader from New Orleans, composed the Afton Villa Waltz in Susan Barrow’s honor and as a souvenir of the inauguration of Afton Villa” (Floyd, 31). The term “villa” was used consistently by Downing in his writings from 1841 until his death in 1852. He says the definition of a villa in the United States, “is the country house of a person of competence or wealth sufficient to build and maintain it with some taste and elegance” (1850, 257). He further says, “it is the most refined home of America - the home of its most leisurely and educated class of citizens” (1850, 257-58). The “picturesque villa” was for “men of imagination” and the, “steep gables, unsymmetrical tower and campanile” were for, “boldness, originality, energy, and variety of character” (1850, 263). These exact words were published in 1850, after the construction of Afton Villa, but they are a refinement of and reflection of his earlier
writings. Afton Villa is the only name of a plantation house of this period in Louisiana to include the word “villa”.

We may never know who actually designed Afton Villa, but I believe that Downing influenced Susan Barrow and possibly an unknown architect who developed the plans for Afton Villa. In 1850, Downing wrote that his writings were “intended to develop the growing taste of the people ...” (preface).

Who else could have influenced Afton Villa’s design? One speculation is that James Dakin designed it. James Dakin, who earlier was a partner with Alexander Jackson Davis in the office of Town and Davis in New York, was practicing architecture in Louisiana in 1835 (Figure 18 is a drawing done by Dakin in that office with Davis). He had completed a Gothic design for the New Orleans Custom House in 1846 (Figure 19). On January 26, 1847, he submitted plans for the new state capitol at Baton Rouge (Scully, 127). In his proposal he wrote that one of the reasons he used the new Gothic style of the time was, “to adopt such a taste and style of architecture as would give the Edifice a decided, distinctive, classic and commanding character and be appropriate to its purpose.” He further says, “I have used the Castellated Gothic style of Architecture in the Design because it is quite as appropriate as any other Style or Mode of building and because no style or order of Architecture can be employed which would give suitable character to a Building with so little cost as the Castellated Gothic” (Scully, 127-28). Figure 20 shows a sketch placed in newspapers during the construction period.

Dakin’s plans were approved by the state commissioners whose head was Maunsel White, a Democrat representing Plaquemines Parish in
Figure 18. Dakin's Gothic Interior Sketch (Scully)
Figure 19. Dakin’s New Orleans Custom House Elevation (Scully)
Figure 20. Newspaper Sketch of Louisiana State Capitol in Baton Rouge, 1849
(Scully)
the state senate. Construction began and the Capitol was completed in 1852. Its design was widely published and much talked about during and after construction. While working on the Capitol in 1848, Dakin designed a Gothic Villa for Maunsel White. A letter was recorded in White's letterbook on January 27, 1849 saying, "I thank you for the sketch of the second story of the house . . . and hope you will not forget my 'villa a la mode Gothique' " (Scully, 144). Another letter dated March 27, 1849 says, "Your letter of the 13th and 22nd with the plan of my villa house have been duly received, and I thank you very much for the latter. It is unique and beautiful, and at more leisure, I'll speak more at large about it" (Scully, 144). Whether this house was ever built is uncertain; the sketches and plan have not survived. In his book Scully raises the question that the plan could have been passed to the Barrows who were active in politics and that Afton Villa could have been designed by Dakin. But Afton Villa was built surrounding an existing house. It seems unlikely that a design for Maunsel White would have worked for Afton Villa.

Afton Villa's "Castellated Gothic" architecture resembled the design of the State Capitol. It was symmetrical from the front and used twin towers with crenelations. The roof appeared flat and the trim over some windows matched those on the Capitol. Figure 21 shows one of the twin towers at Afton Villa.

Whether Dakin was the designer, we may never know but we do know that the design for Afton Villa was not unique for the time. Besides the State Capitol at Baton Rouge, there were other Picturesque buildings erected. According to Heck, eighty-five percent of the construction during this period
in the United States was Classical Revival, with the remainder in the Picturesque and vernacular styles. Most have been destroyed, but there are a few examples that still remain. In 1833, James Dakin with James Gallier Sr. designed and built St. Patrick’s Church in New Orleans (Figure 22). San Francisco Plantation at Garyville and Orange Grove Plantation (Figure 23) in St. Bernard Parish were built in the early 1850s. Christ Church in Napoleonville was built in 1853 and Grace Episcopal Church was built in St. Francisville in 1858 by master carpenter Charles Nevitt Gibbons.

We know a little more about the people involved with the construction of Afton Villa. Davis said that few of the great houses in Louisiana were built by architects, the majority being owner-designed and built with assistance from carpenters and plantation slaves. He said, "Slaves were occasionally talented in decorative carving, and some interior and exterior trimming was executed by them, one of the best examples being at "Afton Villa" plantation in West Feliciana Parish" (231). It was common for laborers to travel from plantation to plantation practicing their trade.

Stories written in the 1930s and 40s about Afton Villa said that it was built by a French architect and that it was a replica of a "chateau" outside Tours, France (Floyd, Lewis, Price). The Census of 1850 listed, in addition to name and age, the occupation and place of birth of each white male over the age of fifteen. The census was taken on the properties as the taker visited them, sometimes before June of that year and the plantations are listed in order of their visit. There is one man listed in this census, Lewis Laufell, age twenty-eight and male, a carpenter from France. His listing is not close to the
Figure 21. Afton Villa's Castellated Gothic Tower (Floyd)
Figure 22. Drawing of St. Patrick’s Church, New Orleans (Scully)
Figure 23. Orange Grove Plantation Remains (Laughlin)
order taken on the plantations, but in what appears to be the town of St. Francisville. Transportation to and from Afton in those days was not within commuting distance of St. Francisville. The only other people from France listed on the census during the years of construction were several merchants, a shingle maker, a shoemaker, and a cooper, all in the town of St. Francisville or Bayou Sara.

Family legend said that builders were brought in from the East. The census of the parish indicated carpenters from Kentucky, Indiana, Ireland, Scotland, and Germany. The 1860 Census listed a master carpenter from England and one from Louisiana. Just after the plantation of David Barrow, it lists:

P. Elliot, 25, Male, Personal estate of $200, Painter from Ireland
M. Fee, 25, Male, Personal estate of $200, Plasterer from Ireland
M. Casing, 25, Male, Personal estate of $200, Plasterer from Ireland
P. Moore, 30, Male, Personal estate of $200, Plasterer from Ireland
I. Conner, 25, Male, Personal estate of $400, Real estate of $1000, Plasterer from Ireland
H. Stringham, 40, Male, Personal estate of $800, Real estate of $1800, Carpenter from New York
D. H__son, 45, Male, Carpenter from New York
D. Clark, 30, Male, Carpenter from New York
M. Avis, 40, Male, Carpenter from New York

These craftsmen were probably working on Afton Villa or had already started working on Rosale. According to family legend the same workers went to remodel Rosale after they finished Afton. The same people who worked at Afton on the ballroom are said to have done the remodeling of the Myrtles in the 1850's (Hamilton, 37).
The entire floor plan is unknown since drawings done in the 1930s were of the first floor only. Looking at that floor plan, the list of rooms provides information about the Barrow lifestyle. There were two parlors opening out on the terrace (one onto the gardens), two sun parlors opening out on porches, a dining room, music room, game room, and white ballroom plus other rooms and the two towers. The ballroom was frequently mentioned in writings, dances being a popular social event for the period. The yellow parlor was the setting for numerous family weddings. Afton Villa had a total of forty rooms plus closets. The use of some rooms changed over the years. The kitchen was moved to the first floor, and the upstairs area over the ballroom was partitioned for additional bedrooms. That area originally was a school room for the Barrow and nearby Fort children.

I have gone into Afton Villa’s architectural history in some depth, partly because we know more about architectural history than landscape history; buildings tend to outlive landscape creations. In the past, more was written and documented on buildings, including the Historical American Building Survey. Even preservationists, until recently, were more interested in the structures. Present thought involves the whole scene. Downing said, “there is a moral influence in a country home - when, among an educated, truthful, and refined people, it is an echo of their character - which is more powerful than any mere oral teachings of virtue and morality” He also said, “the majority of persons will always build for themselves, and, unconsciously, throw something of their own character into their dwellings” (1850, preface). I believe that the study of both the people and the house can add to the understanding of their gardens and of their personal character.
GARDEN DESIGN AND INFLUENCES

The landscape at Afton Villa has a natural feel, similar to the English Naturalistic style in overall concept, but it also has some aspects of Louisiana French geometric garden design. Influences on the landscape design at Afton Villa came from several sources. First was the family background of the Barrows in North Carolina, the former English colony. Second was the exposure of the Barrows to naturalistic designs in their travels elsewhere in the eastern U.S., particularly in New York and Massachusetts. Next was their familiarity with the practices of decorative gardening in French Louisiana. And finally, the striking similarity between Afton Villa’s landscape and the publications of Downing suggest the influence of his theories on garden as well as house design.

Gardens of Utility

The first documented gardens in the South began with the first European settlements and were gardens for food and medicinal purposes. Drawings of the early forts in the area of Biloxi and Pascagoula, Mississippi (Edwards, 1988) and the plan of the fort at Pensacola dated 1764 (Wilson, 81), show geometric gardens within the walls. Other early Louisiana drawings show geometric gardens including Bienville’s Plantation and Gardens drawn in 1725, a New Orleans Jesuit Plantation map drawn in the 1730’s by Dumont de Montigny, Chaouachas Plantation drawn by de Montigny in 1737 (Green Fields, 53-55) (Figure 24), and Chapdu Plantation of St. James ca. 1794 (Wilson, 97). Another drawing done by Dumont de Montigny in 1735 of an indigo
Figure 24. Concession des Chaouachas by Dumont de Montigny
plantation at English Turn below New Orleans, shows geometric gardens surrounded by orange trees behind the enclosed house and yard. A drawing of his own house in New Orleans in 1726 shows large, geometric rear gardens. (Figure 25) Their geometric pattern reflected the current European practices. According to Anthony Huxley's garden book, the geometric beds were patterned for ease of working and raised for drainage (48-58).

As stated before, these gardens were probably vegetable and fruit gardens with herbs for medicine. De Montigny's writings published in 1753, listed the vegetables, herbs and fruits that were grown in Louisiana. He said that the plants, "grow spontaneously, in woods and prairies," and that there was, "no need of an experienced and skillful gardener to grow. Seed sown haphazardly on the soil produce, with almost no cultivation, vegetables in abundance" (21). The plants were known in Europe, except "rice, corn, tobacco and indigo." There was, "no palm, hawthorn, elder, juniper, or boxwood," that he had discovered. He also mentioned that there were flowers "as in France" at most houses such as, "lily, single and double anemones, roses, carnation, and unknown many." He listed the trees that he had seen on his travels (37) and mentioned that the growing of fruit such as fig, peach, pomegranate, orange, pear and apple was common on plantations. The latter two fruit, he said, didn't reach maturity (41). De Montigny mentioned the native pecan and persimmon; the seeds of the latter were used by Indians for bread and, if smoked, for "dysentery and bloody flux" (42).

Another early garden was mentioned in the papers concerning the sale of the Chaduachas Plantation in 1738. One of the items listed in the
Figure 25. Dumont de Montigny’s New Orleans House, 1726 (Edwards)
sale was a "garden of one and one-half arpents, fruit trees included, surrounded by stakes" (Cruzat, 613-14).

Early Pleasure Gardens

Huxley, in his general theory of gardens, says, "The final development of the garden is its use for pleasure rather than plain utility, . . . a use which . . . develops only when the culture concerned has some excess of wealth and time" (26). Some of the first pleasure gardens in America were in the East. One early grand scale garden is Middleton Place, created in 1755 outside Charleston, South Carolina. Authors of The Poetics of Gardens, Charles Moore, William Mitchell and William Turnbull described Middleton Place gardens and others like it in America; "They have the full sweep and grandeur of their eighteenth-century European equivalents and bring to mind, in particular, the earthworks and ponds of their close contemporary Studley Royal" (207). Malcolm Cairns in his article "Country Estates", says that the, "Tidewater and Carolina estates such as Middleton Place, incorporated the English Renaissance characterized by formality near the house and pastoral, distant lawns and gardens" (131). Like Afton Villa, these estates were also plantations. Figure 26 shows Middleton Gardens.

In 1759 George Washington started a garden at his plantation, Mount Vernon. According to Geoffrey and Susan Jellicoe there were, "flower gardens balanced with kitchen gardens," a practice unheard of in England (220). The gardens also contained squares and knots, lawn, and serpentine paths. Architect Benjamin Latrobe mentions visiting Mount Vernon in 1799
Figure 26. Middleton Place Garden Site
and seeing a “parterre of fleur-de-lis”. This latter type of garden design was out of fashion in Britain and Europe (Huxley, 60). Washington’s gardens were a mixture of styles and the beginning of something different, something American.

Thomas Jefferson who designed Monticello’s pleasure gardens around 1807 regarded, “gardening as a 7th fine art, not horticulture, but the art of embellishing grounds by fancy” (Jefferson,Hatch,7). He had written earlier about the English or “natural” style. Jefferson felt it was appropriate for America. This style inspired the landscape at Monticello.

These and other landscapes of the period in America combined the formal and informal designs of gardens and Huxley said they were “developed, copied, ... from estates in England”(47). By the end of the eighteenth century New England was “full of country estates with attractive planted gardens laid out in the latest European style” (Huxley, 47).

**English Natural Gardens**

The English School of gardening had begun in the eighteenth century. It began to profess that “Nature was no longer subservient to man, but a friendly and equal partner . . .”(Jellicoe, 233). The earlier French style, by contrast, controlled, not duplicated nature. It was characterized by the axis and straight lines. Tree lined allees gave importance to buildings. The gardens of Versailles remained the model of classicism (Jellicoe, 251).

The Picturesque, romantic movement in gardening began with the Englishman, William Kent (1685-1748) who favored lawns in his designs.
He used formal houses on smooth bare lawns. His gardens progressed from semi-formal to informal as they went away from the house (Downing: Hugo-Brunt, 1842, Intro). Lawns were an important feature of the English gardens then as now, with the earliest lawns being grass and flower meadows. The English used lawns for bowling games and other recreation as well as a pastoral effect for their romantic landscapes (Huxley, 177). Downing’s “layout of the grounds” always included a front lawn. He went into detail about how to mow and which grass seeds to use (1842, 101). The lawn mower was invented in 1830. Before that time the grass was cut with a scythe (Huxley, 278-280).

Lancelot “Capability” Brown (1716-1817) succeeded Kent as a leader of the Picturesque tradition and called for topographic manipulation (Downing: Hugo-Brunt, 1842, Intro). Their English School of Landscape Design made use of water in streams, cascades, and ponds. They used temples set in the parks with serpentine paths throughout. Animals roamed the rolling, grassy slopes and grazed under picturesque clumps of trees.

The “natural” style gained popularity on the East Coast, particularly along the Hudson River area, around 1824, beginning with the work of Andre’ Parmentier, an emigrant from France or Belgium (Doell, 11). This style sought, “to improve the inherent capabilities of the site itself, rather than to impose an artificial order upon it” (Doell, 4). Still, people with culture and taste retained their geometric side yards along with their new lawns, serpentine paths and drives, and planned wooded areas (Doell, 12). They combined European styles to suit their taste, a practice not uncommon in architecture.
This “natural” style of gardening was further popularized nationally by the romanticism of the time in gardening journalism, especially the works of Andrew Jackson Downing mentioned earlier in the chapter on architecture. He was a prolific writer using the influences of Humphrey Repton and especially Sir John Claudius Loudon, both English writers and garden designers of the late eighteenth and early nineteenth century. J. Stewart Johnson, in his 1969 introduction to The Architecture of Country Houses, says that Downing “through his writings, did manage to influence greatly the taste of mid-nineteenth century America” (vi). James Marston Fitch said “its liberating effect upon plan was immediate and healthy, as was its new emphasis upon the out-of-doors”(60).

Southern Gardens

While the English on the East Coast were building more “natural,” English gardens, Cairns says, “Live-oak allees and symmetrical parterres of plantations in the South continued French Renaissance landscape design traditions” (131). A drawing done around 1805 by Lacarriere Latour shows the de la Ronde Plantation, near New Orleans, with a large parterre garden surrounded by orange trees in front of the house (Green Fields, 63). Later drawings, maps, and paintings show gardens in front, on the side, or behind the main house in geometric parterre style and allees of trees leading to the “big house.” Figure 27 shows a portion of the Charles Zimpel Map of 1834 showing the allees and gardens both in front and behind the “big house.”
Figure 27. 1834 Zimpel Map (Gardeur)
These later gardens of Louisiana were pleasure gardens. Some have been reconstructed, at Rosedown, Houmas, Oakley, and Afton Villa. Region does not seem to be a factor in the location of the garden in relation to the house. The gardens at Houmas are in the rear and Valcour Aime's gardens are in front of the house site. Rosedown's gardens are on the front sides. Recent archeological digs at Oak Alley indicate gardens on the left side. In a letter to Theodore Landry written in the 1950's, Dr. Judice, owner of the Hermitage, said that there was evidence of a garden on the right side of Hermitage. Parlangé, Shadows-on-the-Teche, and Oakley have or had gardens on the side.

Most of the gardens from the 1840's and 1850's are gone, but the great allees still exist at some houses. However, the straight allee of trees on axis with the house, common in French Louisiana, is not the norm on the plantations in the English Felicianas like Oakley, Live Oak, Greenwood, Highland, and Afton Villa. Plantations along the river had allees and/or gardens in front, between the river and the house. These Feliciana plantations didn't face the river. They did use the tree lined drive, but in many cases the house is approached from the side and a park-like lawn exists in front of the house, with gardens to the side which is typical of the landscapes of the eastern United States of the period.

Lower Greenwood Plantation in West Feliciana has a grove of live oaks rather than an allee. The gardens of Lower Greenwood were documented in 1941 by HABS through the WPA program (Figure 28). The plan shows a geometric parterre of boxwood on one level stepping down to a smaller asymmetrical boxwood parterre. This level steps down to another
Figure 28. HABS Plan and Sections of Box Garden at Lower Greenwood
level with a gazebo on the edge of a ravine. The series of gardens with access by steps are on the right side facing the house. There were matching gardens on the other side. Afton Villa has some of these features, but with gardens only on the left side.

In the Natchez area were the gardens of Magnolia Vale. A drawing of the site was filed in the Natchez courthouse on April 20, 1872, and still survives (Figure 29). The construction date of the gardens is not documented. The drawing shows an entrance to the “Park” between two mounds. The tree lined serpentine drive leads through a lawn area and then through an intricate curvilinear-pathed garden that was symmetrical in layout, ending with an oval carriage turn-around in front of the house. There is a rear, fenced-in yard with three out-buildings behind the house. A raised terrace of lawn is on the side of the house with woods beyond. The other side of the house had three oblong mounds of different sizes that were planted. Theodore Landry described Magnolia Vale as an “irregular English garden” (Landry Collection).

An exception to the English style in West Feliciana are the gardens at Rosedown which were built around 1835 by Daniel Turnbull’s wife, Martha Hilliard Barrow. These gardens are 17th century French in style and were designed after gardens seen on trips to Europe, especially Versailles. The twenty-eight acres of gardens include a central axis defined by a statue lined allee of live oaks leading directly to the house. Mrs. Turnbull’s diary documents sixty years of gardening at Rosedown covering plants and their care, but it does not mention specific designs except for the term “parterre.”
Figure 29. Courthouse Drawing of Magnolia Vale, filed 1872 (Landry)
While most of the gardens in the early eighteen hundreds along the Mississippi River below St. Francisville were geometric “French,” the gardens at Valcour Aime, built in the 1830’s in St. James Parish, were a French interpretation of an English park, somewhat like Stourhead in England but done on a miniature scale. Landry, who surveyed these gardens with Claire Brown in the 1940’s, called the gardens “French Jardin Anglais” (Landry Collection, essay). According to Landry they were laid out with a “little river” that had stone bridges, a grotto with a pagoda on top, a small lake with a miniature fort, a rockery, cascade, rose garden, other flower gardens, and conservatories. A diary written by Valcour Aime, the planter, survives and tells about the gardens during construction. Today the gardens stand in ruins and overgrowth in the midst of agricultural fields on the River Road. The locals of the period when it was constructed referred to it is as “The Big Garden” (Gaudet, 67 & 87). Valcour Aime’s garden, or Le Petit Versailles as it was also called, was a true pleasure garden built by a planter who had wealth and time. Figure 30 shows a “preliminary sketch” of Valcour Aime by Landry and Brown.
Figure 30. "Preliminary Sketch" of Valcour Aime (Landry & Brown)
The Afton Villa Gardens

The gardens of Rosedown show fairly geometric French controlled pleasure gardens in front of the house while the formal gardens of Lower Greenwood are on the side. Magnolia Vale and Rosedown are similar to Versailles in the central axis with intricate geometric beds on both sides of an axis. Magnolia Vale shows influences of both French and English styles. Valcour Aime is entirely based on the Picturesque English style as it was popularized in France at the time. Afton Villa's gardens consisted of a geometric patterned upper terrace, with a sunken garden of terraces, all on the side of the house, set within an English Park. The gardens were different in some respects from others in the area and down river, but they fit within Cairns' description of the English Renaissance style of East Coast gardens.

The first written mention of flowers at Afton is in a poem written to David's daughter Mary by Glendy Burke, a suitor, sometime before her marriage in 1844 and before Afton Villa was built. The poem spelled out Mary's first and last name:

Mid Afton's leafy groves
Acasia(sic) flowers luxuriant bloom,
Roses and jasmine in tasteful mounds
Yield tendrils with their rich perfume.

But lovely flower most of all,
Attired in robes of peerless beauty,
Refulgent grows in Afton's Hall
Rare emblem thou of love and duty.
Oh happy he preferred of them
Who'd pluck it from its parent stem! (Floyd, 34)
Written from Barrow family legend and memoirs Floyd provides the most elaborate account of the gardens:

The grounds at Afton were laid out by an imported landscape gardener, and originally comprised over twenty acres of gardens and park. The original plans to surround Afton Villa with a moat were never carried out due to the menace of mosquitoes, but other elaborate schemes were employed throughout the grounds. Nearest the house there was a boxwood garden, part of which was planted a maze. It reveled in camellias, and featured many varieties of unusual plants within the elaborate borders of clipped boxwood. A summerhouse constructed of iron posts was placed in the midst of this garden, and not far away was the Barrow cemetery.

Immediately below the boxwood maze a large sweep of graded terraces with flights of stone steps led from each level to the next and finally terminated in a ravine. On the first tier of the terracing there was a formal garden; the second level revealed a multi-colored effect of many perennials; and the bottom layer made a showy display with its great field of roses. Another series of terraces featured many varieties of flowering fruit trees, while on other tiers there were azaleas, camellias, and cape jessamine bushes.

At the foot of the terraced gardens there was a deep ravine which contained several greenhouses arranged artistically in a setting of many flowers and unusual floriculture. The hothouse in this sunken garden provided the house with an abundance of fruits and flowers throughout the year, while the pineapple beds were a special novelty.

Another description of the gardens was by Addie L. Lewis, who had inherited Afton Villa from her mother in 1920. In her writings in 1935, she said, "there was a sweep of lawn with cedars and magnolias consisting of fifteen acres from house to road that were park-like. Out of the yellow parlor was a stone terrace with steps leading down into an exotic little garden. It had box bordered paths originally laid out as a maze with camellias, sweet olive,
fuscatas, violets, and lilies. This little garden was a preface to a large
pretentious sunken garden. The sunken garden originally had a formal
garden at the first level, annuals at the second level and a field of roses at the
third level”. She also said that now (1935), “there was only a wide sweep of
graded terrace with steps of stone. There was a greenhouse for tropical
flowers and fruits. The graveyard, on the side of the original terraced gardens,
was shut in by rose trellises. Beyond the cemetery were terraces of roses and
azaleas” (9-13). In 1935, a tourist brochure said that Dr. Lewis, her husband,
had restored the gardens and placed hundreds of cuttings from the garden’s
oldest azalea, the “Pride of Afton” variety, around the site.

A most interesting, but conflicting account was written by M. G.
Ferchuad in February of 1945 at the request of the then present owner
Dorothy Mills Noble. Ferchuad said that Robert LaLaune of France was the
builder of the house, using James Gallier’s plans. Construction was finished
in 1844 at a cost of $165,000. He also said that the formal French gardens
covering twenty acres were put in at the cost of $27,000 (Landry Collection). I
have not been able to verify this information.

The drawing by Theodore Landry in Figure 46, page 117,
illustrates what he found at Afton Villa in 1952. Landry says that he was able
to locate the original designs of Afton Villa (and The Shades) by, “careful
observation of bulbous plants during their growing and blooming season. It
was customary a hundred or more years ago to border the beds with rain
lilies, narcissi and jonquils.” He also said that earlier regrading operations on
the site of Afton Villa had destroyed one of the terraces (Landry Collection).
Using Landry's drawings and slides, the written descriptions throughout the years, and the insight of garden trends and influences of the time, we can come to some conclusions about the original plantings and design of the Afton Villa gardens. The entrance (as Landry found it), the drive with trees, the pond close to the entrance, the lawn with paths now gone, an iron gazebo on the first level, hothouses, the graveyard, and the remaining terraces and steps were original to Afton Villa. From the different accounts, it appears that roses were also a part of the original gardens.

That roses were used by the Barrow women was not unusual; roses were popular all over America and Europe. They first came to New Orleans in 1714-1800 (Ewan, Appendix D), and Dumont de Montigny mentioned seeing roses on his travels in Louisiana between 1716 and 1741. The rose gardens of this early period and of the later periods were always planted formally like a parterre (Huxley, 295).

Besides the roses mentioned in the poem written to Mary Barrow, the next mention of rose gardens was at her wedding in 1844; she said she was married in the parlor (of the old house) that looked out onto the rose garden (Floyd, 34). When she and her new husband moved into Rosale, then named China Lodge, they planted a rose garden in front of their house and changed the name of that plantation to reflect the flower (Floyd, 34). The decorations at the wedding of David's son, Bat, in 1856 were described as "bowers of roses and grapes" hung everywhere in the house and on the galleries (Floyd, 32-34). Later Florence, the youngest daughter of Susan and David, established a rose garden in Bayou Sara at Melrose, built in 1880. Florence's daughter said the garden was marveled over by travelers coming
in on the river steamers. (She also described a cinder path bordered with flowers that went to the "back house" that was hidden from view with "sweet smelling shrub") (Floyd, 39). Susan Barrow lived close to her step-daughter and daughter, and visited with them often. A connection with rose gardens can be drawn here; no doubt memories of Afton Villa and Susan Barrow influenced gardens of other family members.

As previously mentioned, in 1935 Mrs. Addie Lewis said a field of roses had existed on the third level of the sunken garden. Landry, in his restoration of the gardens at Oaklawn Manor built in 1827 near Franklin, Louisiana, said that the original rose garden there measured 450' x 200' and contained some two-thousand roses (Landry Collection, essay). This may have been much like the original "field of roses" on the lower terrace at Afton. The large rose garden at Oaklawn was redesigned by Landry for ease of maintenance (with fewer roses) but done in the "spirit of the nineteenth century" (Landry Collection, essay). Landry also mentioned at Afton Villa rose covered trellises at the graveyard, and roses and azaleas below the graveyard.

Besides the flowers mentioned by de Montigny in the early seventeen hundreds, there were many others brought in from England and other places through the years. Appendix D and E are plant lists showing when some species and varieties were introduced. It is highly probable that Afton Villa had a fair number of them in its gardens.

The entrance to plantation homes was usually through a carriage gate with foot gates on the sides. Persac's paintings of the early eighteen hundreds, and old photographs of plantations taken in the late
1890's show some of these gates. Entrance gates were also used in the Felicianas. Descriptions of the carriage part of the gate at Afton Villa are similar to the photograph of the Columb Plantation (ca. 1835-40) gate in the collection of St. John the Baptist Parish Library.

Afton Villa was approached through a crescent shaped entrance area with a great stucco, Gothic arched carriageway and carved wooden gates. Smaller wooden, Gothic carved foot gates below arches were flanking on each side. The original footgates were photographed by Theodore Landry before 1956. The posts that supported the twelve foot carriage arch were 4.5 ft. diam. x 9 ft. tall concrete. Concrete posts 3 ft. diam. x 9 ft tall were on the sides of the footgates (Landry drawing). The arches were taken down at some point because of decay. On each side of the gates were plaster covered brick posts with a low concrete wall connecting the posts at the ground level and a chain connecting the posts higher up. Landry's redesign of the entrance will be discussed in a later chapter.

Today, not far from the entrance gate, there is a round pond of sixteen foot radius, with a fountain in the center and a hedge of azaleas on the pasture side. This pond is mentioned in a written biography by a granddaughter of David's as a place where young David Jr. played, fished and boated (Floyd, 42). Ponds and other water features were common in English gardens of the eighteenth and nineteenth century. The fountain was probably a later addition sometime before 1952.

After the entrance gates, the approach to the house is down a half-mile curving drive through double rows of live oaks, numbering around two hundred and fifty, underplanted with azaleas. Other plantations in the
area also have drives lined with live oak trees; however oaks were not the
only tree used to line the carriageway. Pecan and locust were also used at
some plantations. All the Barrow plantations have oaks planted somewhere
on the site. The oaks lining the drives at the plantations of Highland and
Catalpa (across from Afton Villa), were planted in the 1840's (Hamilton, 22-23
& 26). Afton had been occupied for twenty-seven years before the
construction of the Gothic house in 1849. I feel it is likely the oaks were
planted during that time period, like others in the parish, before the new
house was constructed.

An 1856 account mentioned the drive of Afton Villa being lit
with candles for the arrival of guests at a wedding party for David’s son Batt
and Mattie Semple (Floyd,31). On either side of the live oaks and azaleas
were other trees and bushes and then open pasture. In places the trees open
on the left side of the drive to reveal the front lawn and the house site.

Trees were important in the designs of Andrew Jackson
Downing. He gave lists of ones to use and instructions of how to thin them
out and care for existing ones (70-78). Their “natural” appearance was
important. Open glades among the existing trees was promoted with lower
tree limbs left so as to appear “park-like” (137). His definition of landscape
gardening was “to idealize natural beauty” in the lawns, parks, and gardens
(68).

Several written accounts on Afton Villa mentioned paths and
an expanse of lawn in front of the house. According to the most elaborate
description by Floyd:

Graveled pathways wound in and out along the avenue and
throughout the grounds, and each of them was designated with a particular name. "Long Way 'Round," "Sunny Path," and "Short Cut" were fascinating walks, but the most notable of all was "Lovers' Lane" - bordered with walls of rare shrubbery and yellow jasmine, eventually winding itself into an arch of beautiful pine trees (31).

Downing’s site layouts called for an approach road that was "gently curved" with an "agreeable series of walks" of gravel in one of his layout designs (1842, 119). In the same design, he called for "no formal avenues or straight lines to be planted" (121). He favored a carriage turn-around in front of the house with a road to the side going back to the stables. Figures 31-34 are from his 1842 book and show the carriage turn around, curved road, paths and lawn that are similar to Afton Villa.

Downing said that, "A fresh verdant lawn, varied only by walks and green trees, is a delightful object at all seasons . . ." and should be placed in front of the house (1842, 47). Downing also mentions having peacocks roam the front yard of country villas. "No little details of flower gardens or shrubbery ornament in the foreground" was another recommendation (121). The lawn at Afton Villa still exists today, but the old paths are gone. Another family account had young David Jr. being admonished by one of the servants for chasing and attempting to shoot the many peacocks that roamed the lawn in front of the house (Floyd, 42). We don’t know how the grass was maintained at Afton Villa, but with slave labor, it was probably with manual labor.

Susan’s granddaughter mentioned in her memoirs going with her grandmother out to the graveyard when Afton was a school for young
Figure 31. A Downing Site Design, No. 47 (note paths, carriage turn around)
Figure 32. A Downing Site Design, No. 52 (note paths, carriage turn around, drive)
Figure 33. A Downing Site Design, No. 60 (note drive, paths, gardens)
Figure 34. A Downing Site Design, No. 79 (note drive, paths, trees)
ladies (Feliciana F. C. Institute was at Afton from 1877 to 1884). She says it was an all-day trip from St. Francisville because of the roads. She describes the graveyard as being enclosed by a picket fence covered with vines with tall magnolia trees, azaleas, japonicas, and sweet olive. Today the entrance is guarded by two closely placed giant pecan trees.

Addie Lewis wrote that trellises covered with roses were around the graveyard. A 1935 tourist brochure said the graveyard was only surrounded by a hedge, so the rose trellises must have been removed. The unspecified bushes around the graveyard appeared to be camellias, azaleas, and sweet olive from a study of old photographs.

The care of the cemetery in the last part of the eighteen-hundreds was handled by George and Jennie Tilly (Susan’s butler and maid at Afton) in exchange for seventy-five acres (Floyd, 40). Land transactions at the courthouse in St. Francisville have not been verified but the “George Tilly tract” was included in the sale of Afton Villa Plantation to Mrs. Dorothy M. Noble from Mr. and Mrs. W. L. Thompson on April 10, 1945 (Book 44, p.106). Appendix I is a list of burials at the graveyard.

The original design of the gardens on the side of the house may never be known since many of the land features have changed due to man and his machines, to natural erosion, and to the effects of neglected maintenance over time. The first level below the paved terrace appears to have been geometrical, controlled gardens in Landry’s Plane Table Survey. This area of the gardens has an existing low wall around its rectilinear shape with steps leading down to the rest of the gardens. Part of this wall was rebuilt by Landry. Eight sets of steps still remain in the gardens. Floyd gives
an account of the gardens being lit with candles for wedding guests to walk through and again as a place for “callers” to drink ice water while waiting for the owner to join them (32).

Having a geometrical garden on the side of the house was not unusual for the time according to Downing (1842, 140 & 188). Downing said, “in this Renaissance style, the garden was always formal and geometric, and was generally placed close to one side of the house, usually under the drawing room windows” (1842, 188). This was the arrangement at Afton Villa.

In addition to acknowledging this arrangement as common, Downing said that, “a regular, symmetrical flower garden is only in good keeping with a Grecian, Italian, or other highly architectural building” (137). In his 1842 book on Cottage Residences, his Design VII called for the house base to sit upon a terrace. The purpose was to “produce a harmonious union between the architecture and the landscape” (141). It provided a view and access to the more formal garden. Kitchen gardens, fruit orchards, work yards, and pleasure grounds were always part of his designs. He also advocated the succession of blooms on plants and published lists of plants and their month of bloom (105).

In his Design VII, a Villa in the Italian Style (figure 35), Downing shows an “architectural flower garden” and rectilinear terrace on the left side of the house that is viewed from the drawing room and library that is “architectural and floral beauty combined” (140). This particular house design, he felt, needed this type of garden common in Italy.

Statues and urns completed the effect for this Italian design. The English gardens didn’t use statues like the French and Italian. There were
Figure 35. Layout of the Grounds for A Villa in the Italian Style, 1842

(note the terrace-f, formal gardens-e)
two statues at Afton Villa in the 1940s before Landry did his survey. There was also an urn or olive jar common to plantations, by the pond at the entrance, according to photographs in the Landry collection. There was never any mention of statues or of any garden ornament, so the date these items were introduced to Afton is unknown.

Steps lead down from this first level to the six other terrace levels where only a few shrubs and trees remain (Figure 36). There seems to be no trace of the original planting layout; these were the areas of regrading, erosion, and neglect. According to Mrs. Addie Lewis, when Dr. R. Lewis bought the property in 1915, the terraces were planted with agricultural crops. The terraces probably were originally only covered with grass such as the terraces at Middleton Place.

In Lyle Saxon's book on Louisiana, he published some letters from Mrs. Vincent Perrault of Natchez, Mississippi, who had grown up on plantations before the Civil War. In writing about their summer home called Kenilworth in Natchez and located on the high ridge along the river and River Road, she wrote:

the house was at the top of four broad green terraces. Tall cedar trees stood at each corner of the building. Oak trees were between them. . . The second terrace was filled also with oak and arbor-vitae. The third terrace was broadest and a green lawn curved into a crescent, with pear trees at either end. There was a last terrace which went down to the river's edge. . . and there (on the lowest terrace) was a summer house with a brick platform . . . (284).

I believe the original terraces at Afton Villa were similar to this description. This treatment was not a new style, as we have seen it at Figure
36. Landry's Plane Table Survey of the Site in 1952 (note terrace levels, marked by author)
Middleton Place at an earlier date. The Old State Capitol in Baton Rouge, which was built around the same time and in the same style as the house, has grass terraces in front leading down to the river road.

Similar to the stories and available history on the architecture, the more than twenty acres of Afton Villa gardens and park were also supposedly laid out by an imported landscape gardener (Floyd, 31). Addie Lewis wrote in 1935 that a French landscaper designed them in 1849. The present day existence of brick “French drains” under the slopes of the terraces has added to the belief that the landscaping was of French design.

However, the 1850 census, which listed occupations for the first time, listed six gardeners in West Feliciana, two from Germany, one from England, and three from Ireland. The 1860 census listed a gardener, P. Herlin, age 23 from Prussia along with the painter, plasterers, and carpenters at Afton Villa. In the census there were other gardeners in the parish listed from Prussia, Ireland, and England, but none from France. The only Frenchmen listed in the parish were a few merchants and a cooper in St. Francisville. According to John Steele’s thesis on the “Gardens of the Vieux Carre,” French gardeners were imported for gardens in New Orleans. The Barrow family did go to New Orleans regularly. It is possible for one of them to have designed the gardens at Afton Villa. We will probably never know with certainty who executed the original design of the gardens, or the house.

Afton Villa Site

As for the rest of the 1025 arpent site of Afton Villa, we have only scant information. There was an iron gazebo in the middle of the
rectilinear, upper terrace at Afton Villa. It was removed in the mid 1940's by Mrs. Dorothy Percy. There were latticed gazebos at Rosedown, the Cottage, and Lower Greenwood. Downing called for summer houses and arbors out in the site.

Floyd says that greenhouses existed at the base of the terraces at Afton Villa. Detached greenhouses were popular in the nineteenth century in America and Downing recommended using them or cold frames. They were important for the early growing of both food and flower seedlings to set out after the last frost. They also were used for the growing of exotics, which were popular in England and in America. Other houses in the area used greenhouses or cold frames. Oakley and Rosedown have cold frames today.

Slave cabins on sugar plantations along the river usually were in rows or street patterns. They were usually constructed of wood. The 1860 Census indicated that David Barrow had eighteen slave houses at Afton Villa. It is not known where the houses were located. The most probable place was somewhere between the house and the fields along the creek bottom. Slave houses on other Louisiana plantations were usually within easy walking distance of the main house, but with some visual separation. Uncle Sam Plantation, down the river below Baton Rouge, had one of the most complete stands of buildings. They were built of brick and had lasted through the years until the Corps of Engineers destroyed them in the 1940's. Today one can see wooden quarters in a row behind and to the side of Evergreen. Present archeological digs at Oak Alley and Belle Helene are looking for the location of slave houses and other outbuildings.
From the agricultural census taken in 1850 and 1860 and listed in Appendix H, we can see some of the land uses of the "Home Place" at Afton Villa. Cotton was an important crop in the bottom lands. Cattle roamed the steep hills and ravines. Sheep, pigs, and dairy cows were probably kept in pens not too far from the house. Fruit trees and vegetable gardens would have also been close to the house. And the usual activities like cooking, washing and drying, milking and milk storage, smoking meats, feeding the animals and storing the food, and storing the carriages and farm equipment would have taken place close to the back of the house.

Another use of the land was for hunting, a favorite sport and provider of food then and still today. David Jr. liked to hunt, and in his later years returned annually to hunt in the Felicianas while living and practicing medicine in Lexington, Kentucky (Floyd, 45).

Known outbuildings in the Felicianas included quarters, "back houses" (out-houses) and outdoor kitchens (at all plantations except Afton Villa); sugar and syrup mills at Greenwood; sugar house, cotton gin, and racehorse stables at Highland; laundry room, cold frame, and barn at Oakley; doctor's office, barn, milk house, hothouse, garden tool shed, and several gazebos at Rosedown; and a doctor's office (later a school house), milk house, laundry room, gazebo, commissary, smoke house, and carriage house at the Cottage.

This list of outbuildings is similar to lists outside of the Felicianas with the exception of gazebos. Garconnieres and pigeonniers were widely used in French Louisiana; old timers from the Felicianas do not recall
seeing either. Were garconneries and pigeonniers used in the Felicianas? Further study and research needs to be undertaken to determine this as well as the patterns and compositions of outbuildings of the French and English areas.
A SUCESSION OF OWNERS: 1876-1952

After the Civil War Louisiana remained under Reconstruction until 1877. During this time, the empire built by David Barrow crumbled and in 1866 David owed mortgages of $271,943.41. Afton Villa, five other tracts of land, and David’s personal property were seized and sold at a Sheriff’s Sale to David’s wife Susan Barrow and his two children by his first wife, Mrs. Mary E. Barrow and Bat Barrow for $12,800.00 on June 26, 1866 (Notarial Record, Book 0, 273-277). Susan’s purchase was half of the undivided Home tract, Afton Villa, for $2,500 and David’s personal property for $4,900. His personal property consisted of three mules, fifty head of cattle, one pair of carriage horses, one carriage, one buggy, house and kitchen furniture, thirty head of sheep, and fifteen shares in the stock of the Baton Rouge and Grosse Tete Rail Road.

Susan purchased the other half of Afton Villa from Mary and Bat in 1867 for $2500.00 (Notarial Record, Book 0, 587-588). The property of Afton Villa, which still contained the original 1025 arpents purchased by and from Bartholomew Barrow, was then all in Susan Barrow’s name.

Despite their financial problems, the children of David and Susan were sent to schools in Kentucky and in New Orleans. Weddings and burials still took place at Afton Villa. Life continued on as best it could here and in the rest of the South.

On February 7, 1871 part of the site of Afton Villa, a section 108’x60’ along the Old Woodville Road (Highway 61) and Woodville/Bayou Sara Rail Road, was donated by Susan Barrow to the Baptist Association for
the establishment of a church and school for the former slaves (Notarial Record, Book Q, 130). Today a brick church built in 1891 and a graveyard still remain in use. Floyd said that Susan also donated seventy-five acres to her servants George Tilly and his wife in exchange for upkeep of the family cemetery (40). This land was later included in land sale contracts.

In 1876, two years after David's death, Susan Barrow sold Afton Villa (the original 1025 arpents) and three other tracts of land to Judge Rufus Howell for $7000.00 (Notarial Record, Book R, P. 341). She moved to St. Francisville and lived a short time in the home called “Virginia,” then moved to New Orleans with her son David Jr., while he attended medical school. She returned to Afton Villa only to tend the graves, according to one of her granddaughters (Floyd, 40).

Judge Howell died in 1886, and the then six hundred and fifty acres of Afton Villa and personal property were purchased by his widow, Mrs. Virginia Z. Howell, at a Sheriff's Sale for $3333.33 2/3 (Notarial Record, Book U, 96). In 1877 Afton Villa became the Feliciana F. C. Institute for girls. The record books from the school include no information about the site, only a list of students and some expenditures. This was probably the time the small rooms on the second floor, back ell of the house, were put in. The school remained until 1884.

In 1910 Miss Garnett Howell received the six hundred fifty acre Afton Villa Plantation from her mother (Notarial Record, Book 28, p.32). In 1913 Wolf Realty and Investment Company purchased Afton Villa at a Sheriff's Sale with three other former David Barrow tracts for $23,000.00 (Notarial Record, Book 29, p.17-19). On the same day the company sold their

In 1915 Dr. Robert E. Lewis, husband of Addie Lucille Applegate Lewis of Illinois, bought the six hundred and thirty acre Afton Villa Plantation from Bellevue Farms, along with other tracts from M. & E. Wolf Co., Bellevue Farms, and Katherine Delong Bowman for $30,455.28 (Notarial Records, Book 29, P. 439). Before this sale, Afton Villa had been abandoned and unmaintained. It appears that he did not attempt major changes, but rather sought to clean out the overgrowth and restore the site to its former shape.

Mrs. Lucinda Applegate purchased tracts of land from her son-in-law, Dr. Robert E. Lewis, in 1918 and her daughter, Addie Lewis, inherited them in 1920. Once again, Afton Villa was owned by a woman. Addie Lewis died in 1940 and left Afton Villa and the other tracts to her son Robert J. Lewis with the usa frux to her husband, Dr. R. E. Lewis. In 1941 four acres of the Afton Villa plantation were donated to Mary White for use and habitation during her lifetime (Notarial Record, Book 42, p. 552).

Figures 37-44 are copies of photographs taken during this period. Figures 40 and 41 show the first floor plan with two different sketches of the terrace gardens. Figure 44 shows one of the grass terraces with steps. Figure 45 is the only photograph of the back of Afton Villa. It shows the chimney
Figure 37. Afton Villa in the 1930s (unknown newspaper)

The front of Afton Villa is a panorama of groined arches, slender pillars, semi-circular windows, and cathedral windows in an architectural style found in no other plantation home in the South. Completely enveloped within its walls is the original pioneer residence of Bartholomew Barrow, father of Midship Barrow.
Figure 38. Afton Villa's Turret, 1930s (unknown newspaper)

Battlemented turrets enlarge the main wing of Afton Villa, David Barrow's Gothic chateau in the Feliciana hills, a spectacular relic of antebellum glory.
Afton Villa, ancient oaks and imponderable masonry, a vivid relic of an old and leisured culture that rivaled that of the Greeks and the Roman landholders.
Figure 40. Floor Plan and Garden Sketch 1, 1930's (Lewis)
Figure 41. Floor Plan and Garden Sketch 2, 1940's (tourist brochure)

130. Plan of the first floor of Afton Villa made during the 1940's. The original order of rooms was: Parlor at left (Yellow Parlor); Parlor at right (Master Bedroom); Music Room (Sitting Room); Dining Room (Library); Kitchen (Dining Room); Game Room (Supper Room, extending the width of the house, without the partition added in 1945); Quarters (two guest bedrooms).
Figure 42. Afton Villa's Ballroom, 1930s (unknown newspaper)
The interior of the main wing, done in a skillful imitation of yellow marble, with airy woodwork and delicate water color paintings in the ceiling panels.
In the days of David Barrow, terracing such as this covered 20 acres of the grounds of Afton Villa. The original landscaping is being traced and restored with painstaking work by Dr. Lewis, the present owner.
Figure 45. Rear View of Afton Villa, about 1915 (Floyd)
tops and original kitchen basement level. There appears to have been no plantings in the back yard.

In 1944, Addie's son Robert J. Lewis, et al, sold Afton Villa (six hundred eighty eight and seventy-six hundredths acres including the George Tilly tract, plus house, grounds, and furnishings) to W. L. Thompson for $55,000.00 with the exclusion of timber cutting from the grounds, as written and defined in the contract. The grounds, barn and house were to be kept in good repair until the debt was paid off within a four year period. The house was also to be insured for $20,000 against loss by fire and the barn insured for $3000 with additional insurance on both for damage by windstorm (Notarial Record, Book 43, p. 555-559).

In the next month, W. L. Thompson, signed a contract with Wax Lumber Company to sell the timber, with the same exclusion applying to the grounds around the house, for $18,000 (Notarial Record, Book 43, p. 600-601). Thompson also bought other former David Barrow lands from Robert J. Lewis that same year.

No changes were made either to the house or gardens during the Thompson ownership. In 1945 Thompson sold the property (688.75 acres) to Mrs. Dorothy Mills Noble of New Orleans for $50,000 cash. The sale included, "all flowers, shrubbery, trees, plants, garden ornaments, as well as fixtures in the building or on the land itself," and included a list of furniture by rooms (Notarial Record, Book 44, p. 106-109). Mrs. Noble used the house as a personal residence, opening it to the public at times. Photographs taken in 1952, indicate she had planted new plants on the rectilinear terrace and removed the iron gazebo. It appears she also replanted some of the beds
following the plans that existed when she purchased the property.
Dissatisfied with the results, in 1952 she contacted landscape architect
Theodore Landry of Port Allen to help with the restoration of the gardens.
THE LANDRY GARDEN DOCUMENTATION
AND RENOVATION: 1952-56

Theodore Landry carried out extensive renovation work on many Louisiana plantations during his career. He photographed numerous old homes, including his first photographs of Afton Villa in 1947. He felt a need to record and preserve the architectural and gardening heritage of Louisiana (Landry Collection, letters and speeches), and he gave lectures and wrote articles on both architecture and landscape gardening. Much of his work is contained in the collection at L.S.U.

Landry began his work at Afton Villa in 1952 for Mrs. Dorothy Nobel Percy (She had married Wallace Percy after her purchase of Afton Villa) by doing a Plane Table Survey (Figure 46). He located existing plants and features, including the topography of the site. He also took slides of the site as it existed. This survey and the slides are a most valuable part of his work at Afton Villa.

From written accounts by others, and Landry’s photographs and drawings we know that before 1935 a rose garden, a maze, an iron gazebo and a geometrically shaped parterre were on the side terrace down two sets of steps from the paved terrace surrounding the base of the house. Here on this rectilinear shaped terrace, Landry found a sparse rose bed on the back side, the partial remains of a geometric parterre garden in the center, with three large, old fuscetas, and the remains of a maze on the front side. On the back side of this terrace, Landry shows that the wall was in need of repair; he eventually rebuilt it to the original specifications. On the front he shows a wide opening
Figure 46. Landry’s Plane Table Survey of the Site in 1952, (numbers placed by author)
where the garden seemed to have flowed into the side yard that contained very large azaleas and trees. Here he continued the original wall in the front to close the rectangle and separate the garden maze and terrace from the rest of the site.

Figure 47 comes from a book in Landry’s collection by Joshua Major and son entitled, The Ladies’ Assistant in the Formation of their Flower Gardens, written in 1861 in London (No. 12). The illustration “shows two styles of gardening, the English and the Formal together. The formal style is supposed to occupy a space in front of the terrace, and the natural one to diverge from it, and should be embosomed in beautiful shrubs, and low-growing trees” (No. 12). This may be what existed at Afton Villa before Landry came and continued the wall.

Major’s book includes plans with sizes, instructions and plant lists to be used for formal geometric gardens. The date of publication shows that even in England geometric formal gardens were still being used. Major’s book further recommends, under the heading of “General Remarks,” that if a Formal Garden is desired and placed:

In the general Pleasure-grounds laid out in the English or natural style, great care must be taken to interfere as little as possible with that style; stiffness and formality not harmonizing with the graceful curves, and naturally flowing lines of the English style. Here the Formal or Geometrical Garden must be so managed as to form a distinct scene of itself, and should be surrounded (outside) with varied Plantations of shrubs and low trees; or else the lawn should be planted with single specimens in the Gardenesque style. We may state that these formal gardens are quite out of place in undulating ground, and therefore when it is desired to have them, and such ground prevails, they must be introduced on the terraces, if sufficiently extensive” (7-8).
Figure 47. Garden Design by Joshua Major, 1861
The writings and illustration appear to be similar in concept to the original scheme for the geometric formal terrace at Afton Villa with the opening in the wall toward the open lawn and rest of the site. Afton's lawn outside the short walled terrace contained masses of azaleas and trees like Major's description, while the formal maze formed a "distinct scene."

A maze or "labyrinth" as Downing called it, was for "amusement and interest" and was "another accompaniment to the antique style of residence." It created a "state of pleasant vexation" to strangers walking around; children found it "most interesting" (1842, 189). Figure 48 is a curvilinear maze from Downing's book, *Cottage Residences*. Landry proposed to retain the curvilinear maze at Afton Villa in its original location on the front side with walks of crushed pecan shells with brick edging, but the client accepted a later proposal calling for a linear maze on the site of the formal rose garden. The final layout of this new maze might have been influenced by a post card sent to Landry from England showing a linear boxwood maze. Landry did retain the basic curved shape of the remaining original maze, and called this newly planted azalea and camellia garden "concentric beds." The new paths in this part of the garden were of pecan shells edged with brick, but they were later replaced with pavement by Mrs. Percy.

The symmetrical parterre, or as Landry called it "butterfly beds," in the center of this rectangular terrace level appears to have been original. The definition of a parterre given by Huxley is, "a level garden containing ornamental flower beds of any shape and size" (40-60). Parterres originated in Italy and were used by both the French and the English. The word appeared
Figure 48. Maze Design by Downing, 1842 (190)
first in France around 1549 and later in England in 1639 (Huxley, 40-60). The French parterre was usually more elaborate and the spaces enclosed with plants were filled with colored aggregates.

Downing’s influence appears in both the original gardens and in Landry’s work on the gardens. Downing said that the, “smallest flower gardens are called *parterres*” and recommended in addition to a simple symmetrical arrangement, the use of the “dwarfest flowers” (1842, 180-82). He gave several designs for parterres, one of which was a design by “the late Mr. Loudon.” He called for the beds to be placed in turf, and walks within the design to be of gravel.

One Downing design called for a sun-dial or vase upon a pedestal in the center (Downing, 1842, 181). A larger design called for the use of ever-blooming roses on the outer corners and smaller verbenas or geraniums in the inside portion. Figure 49 is from Downing’s figure 144, described as a “plan for a geometrical flower garden with curved lines, which would answer remarkably well for a situation near a fine villa, when it is desirable to give the flower garden something of an architectural character” (1842, 186-88). Point “A” on figure 49 indicates the terrace level surrounding the house with steps down into the flower garden, with “B” labeling the walks. In referring to the Italian and the Elizabethan or Renaissance style of flower gardens, “desirable of residences of a particular character,” Downing said that for the latter style, “the garden was always formal and geometric, and was generally placed close to one side of the house, usually under the drawing-room windows” (1842, 1887-89).
Figure 49. Geometric Flower Garden by Downing, 1842 (187)
Other geometric flower gardens by Downing are shown in Figures 50-53. Figure 35 shows Downing’s “Layout of the Grounds” for “A Villa in the Italian Style” that included a terrace on the side of the house.

Joshua Major’s book of 1861 also has recommendations for parterres as part of the whole garden scheme:

Parterres formed of beds, gravel walks, box edgings, &c., without any grass, ought always to be laid out in compartments removed from the view of the windows of the house, and to be shut out from the natural or English style of pleasure grounds, for in such situations their fantastic shapes would be inappropriate, and exceedingly cheerless in the winter months. If we were to consult our own taste only we would not introduce the box edging (after the Dutch style) at all, but, as it is gradually creeping into fashion, and as we do not wish to appear singular, we have given two plans which may be edged with box, but at the same time we must say that we prefer neat edgings of earthenware, cast iron, wire, &c”(9).

The remaining partial parterre at Afton Villa was drawn by Landry in his Plane Table Survey (figure 46, p. 116). He retained the basic shape in his final design, determined by the outlines of naturalized bulbs that he felt were original. The bulbs are located just inside the remaining boxwood edges surrounding the old fuscatas. He placed a sundial in the center of these old, butterfly shaped beds. The sundial was placed on a raised circular brick base, over the former location of the iron gazebo that was taken down by Mrs. Percy. He also added the brick walks in this part of the garden.

Landry indicated partially existing, mature dwarf boxwood outlining the “butterfly beds” on his drawings and photographs in 1952, in addition to the newly planted ones outlining the rose beds. Major, in his
Figure 50. Elizabethan Flower Garden and Parterre by Downing, 1842 (188)
Figure 51. Geometric Flower Garden Design by Downing, 1842 (184)
Figure 52. Two Parterres by Downing, 1842 (180-81)
English designs in 1861 did not care for outlining the flower bed shapes with boxwood. Downing also did not call for the use of boxwood in his 1842 designs of parterres. However, boxwood parterres, in the period preceding Afton Villa, were popular in French Louisiana and there were some examples in West Feliciana, including Lower Greenwood and Rosedown. These gardens could have influenced Susan Barrow or could have, in later years, influenced Dr. Lewis in his "restoration" work. Judging by their size, the boxwood could have been planted by Dr. Robert Lewis when he began his work around 1915.

On the back side of this terrace level, Landry’s drawings and slides showed a sparsely planted geometric rose garden outlined with small, newly planted boxwoods, much like Figure 53, a design by J. C. Loudon (Jellicoe, illustration, 268). Roses were eliminated in Landry’s final 1952 design for the gardens of Afton Villa, but he had proposed them in earlier plans to the owner as seen in Figure 54 under “Rose Garden.” His recommended plan called for four quadrant beds of roses outlined with boxwood, each to be divided into fourths with urns on pedestals in their center, and a statue to be placed in the center of the four quadrants. The paths recommended by Landry were to be paved in brick with brick edges. The adopted plan replaced the rose garden with the linear boxwood maze and the statue on a pedestal in the center as previously discussed. Figure 55, the plan implemented by Mrs. Percy, still exists today.

In defense of Landry and the elimination of roses, he did comment in a paper on the restoration of gardens that, “Where a restoration of a home is performed for a family, (as opposed to for tourist viewing only) it
Figure 53. J. C. Loudon Garden Design from *The Suburban Gardener and Villa Companion*, published in 1836 (note the symmetrical bed to the side of the house and compare to Landry's Plan Table Survey)
Figure 54. Plan of Terrace Gardens at Afton Villa, 1952 (Landry Collection)
Figure 55. Planting Plan for Restoration of Terrace Gardens, 1953
is sometimes impossible to carry out the complete garden or site restoration because of the maintenance costs.” (All other preexisting trees and large plants were retained on this level, including a thirty-five foot diameter Pride of Afton azalea that Landry said was original to the gardens.)

From this rectilinear terrace (level 3), two sets of steps lead down to the lower levels of the garden site. One set of steps was toward the back of this terrace, leading one to believe that more of the garden might have existed in that direction. The second set of steps was on center with the gazebo (now sundial) and with the set of steps leading from the first level from the house and its surrounding terrace. From this latter set of steps there was a walkway (level 4) that led either to the cemetery through the large pecan trees, or to another set of steps on the right leading down to the lower terraces.

Landry shows a line of planting around the graveyard in 1952 with a break for an entrance facing the house, announced by two existing pecan trees. The hedgerow is now very tall, almost concealing the tall monument erected to Senator Alexander Barrow, along with the tombs of David Barrow and other relatives.

Beyond and behind the cemetery are the remains of another group of terraces. Landry shows four distinct levels on his survey. Mrs. Lewis said that they were rose and azalea terraces. Mrs. Trimble also says that this was the area where Dr. Lewis planted his roses in the early 1900s. Today the remains of these terraces can be seen covered in grass. Mrs. Trimble has added two sets of steps from the house close to the “daffodil ravine”.

Going back up on level 4, the entrance to the cemetery, and down from the rectilinear terrace level, there are steps on the right which are
also flanked by two large pecan trees. Below (level 5) is a grass terrace about three feet lower than the previous level. Mrs. Addie Lewis wrote in 1935 that this level originally contained a formal garden. It was also the level which Dr. Lewis found planted in crops in 1915. Landry found this unplanted except for a few large Camellia japonicas that exist today along the curved terrace edge, and two arbovita that guarded the next set of steps down to another terrace 4.23 feet lower.

On this next level (6) of grass, Landry indicated a circular bed of plants with a statue in the center, much as we see it today but without the paths. Also indicated on the plan was the large oak tree that exists today on one side of another set of steps descending further into the garden, and two Camellia japonicas equidistant from the steps and a few feet in front of this terrace edge. The circular bed was in line with the steps to and from this level and the higher levels. At one end, next to a large oak tree, there is another set of steps. The opposite end is defined by large azaleas. It is not known if another set of matching steps was on that side. If so they are covered, as most of the others were before Dr. Robert Lewis bought the property. Mrs. Lewis, in her earlier writings, said that on this level there was a planting of annuals.

It was here on this level (6) that Landry proposed the “Parterre Garden” to Mrs. Percy (Figure 56 and 57). This was a symmetrical design containing a circular pool with a fountain in the center and surrounded with a planting strip that replaced the planting bed and statue. Mrs. Trimble, the present owner, said in an interview that Mrs. Percy had told her that the fountain at the entrance pond might have been in the center of this concrete
Figure 56. Suggested Treatment of Formal Area by Landry
Figure 57. Preliminary Study of the Restoration of the Formal Gardens, 1952
walled bed at one time. The walks were to be turf and in the intersection of the “X” walks on each side of the pool there was to be a statue. The plant material was not specified, and the plan was not installed. The round flower bed, contained by a short concrete wall, with a statue in the center remains. This statue is thought to be original at Afton Villa. Figure 58 shows a sketch of the proposed gardens viewed from the house.

The terrace level of this circular flower bed drops 3.74 feet to the next terrace level (7) which is narrow and semi-circular; today it is still planted with azaleas on the edge. There are no more visible steps from this level, but Mrs. Trimble feels that some might exist between two large trees on the side close to the ravines, in line with the second set of steps from the terrace above that exist today; Mrs. Lewis wrote that there was a field of roses here.

Below this level and beyond the azalea border, the former terrace levels have eroded and sloughed into the ravine. However there remains today a concrete pedestal about three feet lower than the azaleas between young trees. It is still in line with the axis that was formed by the series of steps on the higher levels. What remains today is hidden by the azaleas and ravine undergrowth.

Landry planned for the placement of a statue on this final level’s pedestal, except he located it on the proposed extended level above. The semicircular area containing the statue would have been lined with azaleas, and the terrace below would have been reclaimed to echo its shape. He also called for the placement of two drains, on the level with the proposed statue, emptying below the last reclaimed terrace level.
Restoration of FORMAL GARDENS at AFTON VILLA
Residence of Mr. & Mrs. Wallace Percy
Bains, Louisiana

T. E. Landry & L. B. Landry, Landscape Architects
Port Allen, Louisiana
In the ravine, Mrs. Lewis and Floyd said there were several greenhouses for exotics plants and tropical fruits. There has been no evidence discovered to support this to date.

The oval carriage turn around in front of the house was lined with small azaleas and contained a statue of a girl feeding birds from seed in her apron, and some cast iron outdoor furniture when Landry surveyed the site. This is the same statue that now stands on a brick pedestal in the maze garden; it is thought to be one of the two original statues on the site. Along the foundation on the side of the ell portion of the house were red amaryllis and a few Camellia japonicas. Landry planted a row of azaleas on the upper level above the wall surrounding the rectilinear terrace and parallel to the house, replacing an orange flowering plant, that looked like an annual. We also know that the existing water tower slightly behind the house site was in photographs from 1947.

Landry photographed the construction and finished product on the closest terrace down from the house at various times. He also photographed part of it after the fire in 1963. The rest of his proposals on the lower levels were not implemented by Mrs. Percy, but she later called him to help her with the relocation of the entrance to Afton Villa.

In 1956 the state highway department widened and straightened Highway 61 at the entrance to Afton Villa. The plan called for the entrance to be moved back about sixty feet. As with Landry's other work, he documented the site in plan and photographs before alteration. This plan (Figure 59) has an existing tree and shrub schedule showing the location of all plants at the old entrance. Plants listed are ash, azalea, bridal wreath, camellia, catalpa,
Figure 59. Plan of Entrance to Afton Villa before Landry's relocation
cedar, cherry, crape myrtle, dogwood, gardenia, gum, holly, ligustrum, live oak, magnolia, mimosa, oleander, pecan, pin oak, pine and red oak. The plan also shows the location, size and parts of the old gateway; and the highway hedgerow, sign locations, existing road and railroad with their rights of way, seed beds, green houses, open pastures, overgrowth areas, and the pond with fountain.

Today, part of the original entrance lies on the other side of the highway next to the railroad tracks. That part consists of a row of crape myrtles and azaleas. To the North side of this row is the old road now used as an entrance to the Afton Villa church, a few homes and Catalpa Plantation. Illustration 60 shows the road changes on a portion of a survey done in 1972, when Afton Villa was again sold.

Landry's proposed plan, entitled, "Planting Plan for Entrance to Afton Villa," is divided into two parts with each side of the entrance on a separate sheet (Figures 61 and 62). This plan also lists the existing plants that were to be removed and indicates the relocation of those azaleas and oleanders from the new right of way. The new Camellia sasanqua hedgerow is shown, along with the location of the new plants at the entrance and the location of the new gate, gate house, and fence. There is a bill in the Landry collection from Mrs. Percy to the state for $64,154.00 covering the removal of fifty-four trees at the entrance. These trees had been appraised by a botany professor at LSU (Appendix C). If she was paid, it is not indicated. Figure 63 shows a detail planting plan for the entrance done in 1957.

The original crescent shape in plan was maintained. The concrete posts of the gates and chain wall were all removed and the
Figure 60. Part of Survey at Entrance to Afton Villa, 1972

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WALTER B. LEFFEL
15 MAY 1967
Figure 61. Sheet 1 Planting Plan for Entrance by Landry, 1955
Figure 62. Sheet 2, Planting Plan for Entrance by Landry, 1955
Figure 63. Planting Plan Detail, by Landry
remaining wooden Gothic gates were taken down. Figure 64 shows a sketch of an idea for the gate house and fence that would have been more in keeping with the original concept. (A gatehouse was an addition for tourists and was not original.) The design that was used called for a new gate house with a “French” look and the wrought iron gates, posts and fence that exist today. Figure 65 shows Landry’s sketch.

The entrance is now next to the pond which had been a delightful surprise after entering the drive to the house. The fountain was in the pond in the 1940’s, but there is no record as to when it was first placed there. The rest of the drive remains as it was originally, only now it contains mature live oaks hanging with garlands of Spanish moss and a mixture of azaleas and other plants beneath. The effect of the double row of live oaks on each side of the drive resembles the inside of a Gothic cathedral with its long, tall nave and flanking narrow aisles.

Figure 66 is the entrance drive to Afton, taken during the Percy period and much like it appears today. Figure 67 is a floor plan showing some alterations from previous plans. Figure 68 is the famous three-story spiral stair and Figures 69-71 show the interior and furnishings.

Among Landry’s works on Afton Villa are two undated drawings, one entitled “Existing Site” and the other “Master Plan.” The Existing Site, Figure 72, shows the location and length of the drive at a scale of 1”=100’. It’s a very simple plan, showing features not present on other site drawings. The location of the pond at the ravine close to the cemetery is curious, since Mrs. Trimble and her husband put one in at that location between 1972 and 1976, without knowledge of Landry’s plan.
Figure 64. Preliminary Sketch for Gothic Entrance by Landry
Figure 66. Entrance Drive and Barrow Family Cemetery (Floyd)
Figure 67. Plan of Afton Villa, 1950's (tourist brochure)
Figure 68. Three-story Spiral Stair, 1950's (Laughlin)
Figure 69. House and Garden Furnishings (1950's tourist brochure)

Marble statues in the formal garden.

Porcelain plaques of the four seasons.

English grandfather clock circa 1800.

Original rosewood crib.
Figure 70. Interior Bedroom and Front Stair (1950's photo, Overdyke)
Figure 71. Interior Pictures (Floyd)

Original rosewood furniture in the Yellow Parlor at Afton Villa

Staircase in entrance hall at Afton Villa — The belles of yesteryear scratched their initials on the stained-glass window with diamond rings

Rosewood bed and armoire made for the Master Bedroom at Afton Villa
Figure 72. Existing Site by Landry, No Date
As to the rest of the site, no plan or survey by Landry exists showing plants or topography. Downing's plans for the mid-eighteen hundreds period included kitchen gardens, laundry yards, orchards, and the like. It is likely that they existed at Afton Villa, as well as at other area plantations, but their location is unknown. One old photograph shows the back of Afton Villa as a work yard.

The other undated drawing, Figure 73 called "Master Plan, Original Survey by Mr. and Mrs. Teddy Landry", drawn at 1"=40', shows proposed heavy plantings around the rectilinear terrace, cemetery and on lower terrace levels. It again shows the pond plus many other amenities on the site, such as a rural sculpture garden, gravel path, brick paths, pergola, summer house, elevated walkway out on the ravine, visitor's center with parking and an aviary. The aviary on the right side of the house is most curious. This plan does not say who the client was, if there was one. The treatment around the original gardens, if implemented, would have changed the original garden concept.

Each owner has left some mark on the site of Afton Villa; Mrs. Percy, working with Theodore Landry, left a definite visible mark. But Landry also reclaimed previous work, so that work left by others can be appreciated.

Mrs. Percy and her family lived at Afton Villa and opened it to the public on occasions. She had the house painted pink with green trim and concentrated her efforts on inside restorations and furnishings. She hired Walter Imahara from Japan, now of Baton Rouge, to be her gardener. The flowering cherry was planted by him on the edge of the ravines. But this all was soon to change.
Figure 73. Master Plan by Landry, No Date
FROM THE FIRE OF 1963 TO THE PRESENT

On March 4, 1963, Afton Villa’s house burned to the ground. As a young school girl, I remember expressions of sadness when people heard the news. However, this was not the end for Afton Villa unlike many other plantation sites. The gardens of Afton Villa have outlived the house and its many owners, like the gardens at Middleton Place in South Carolina.

In 1967 Mrs. Dorothy Mills Nobel Percy Alexander sold Afton Villa, 233.51 acres and three other tracts of land, including Afton Villa Church Lt., totaling 470.81 acres to Frederick and Anne Montalvo of Baton Rouge for $150,000.00 (Notarial Record, Book 60, p. 501). Figure 74 is a reduced copy of the survey on record. Included in the sale was a home (the existing one behind the house site), stable and grounds, an inclusion for Sam Briggs to reside, and again a statement that the gardens were to be excluded from lumbering. The Montalvos used Afton as a place to ride their horses on the weekend, keeping it closed to the public.

On August 22, 1972, Mr. and Mrs. Morrell F. Trimble purchased Afton Villa, 233.26 acres, and three other small tracts of land, including Afton Villa Church Lt., from the Montalvos for $175,000 (Notarial Record, Book 63, p. 405). Mrs. Trimble found the gardens in poor shape; mowing had been the only maintenance. She and her husband immediately began cleaning up the site, a project that took four years. This is when the pond closest to the house was installed.

In May 1975, Stephen Coenen, an LSU student working in partial fulfillment of his Bachelor’s degree in Landscape Architecture and
Figure 74. 1972 Land Survey
under the direction of Dr. Neil Odenwald, wrote a booklet on Afton Villa. He proposed that the "characteristic English gardens" of Afton Villa be used as a tourist center for the area. In concept this is much like the "Master Plan" done earlier by Landry. Coenen said that, "Afton is recognized as totally English in design and conception, ... the French designers of the 1840s were heavily influenced by le jardin Englese (sic)." He further stated that the "controlled views" along the drive revealed "heroic planes of open lawn" and, "This idea of controlled views is a direct interpretation of the English landscape gardening school" (Coenen).

In 1976 Mrs. Trimble began her Afton Villa garden journal; she still enters information in it today. She called in landscape architect Dr. Neil Odenwald in 1979 as a consultant for beautification. Together they have worked on the pond, terraces and walks. Mrs. Trimble said that the location of the gravel walk they installed down from the main terrace was placed after discovering the remains of a previous walk in that location.

In 1980 Mrs. Trimble began cleaning up rubble and planting the "Ruin Garden" amidst the ruins of the house; she was influenced by the ruin gardens of Vita Sackfield-West at Sissinghurst. Today the ruins bloom with spring bulbs, and vines climb the partial walls and foundations, all under the shade of old live oaks. The original basement floor is now a patio for visitors to rest.

Afton Villa gardens were placed on the National Register of Historic Places on February 24, 1983. In 1985 Mrs. Trimble began the planting of the daffodil filled "Valley Garden" in the ravine by the pond. The
following year the paths were installed through this garden. She continues to plant additional bulbs there each year.

With the help of full time gardeners and gatekeepers Mr. and Mrs. Trimble have kept the Afton Villa gardens blooming at all seasons. They have also kept it open to the public seven days a week, year round. Upon entering the site today, guests are greeted by a gate keeper and given a tape recorder explaining Afton Villa's history which can accompany their journey through the gardens.

This present history of the gardens and site is brief and beyond the scope of this thesis. It will be left to someone else in the future to complete this part of the story of Afton Villa.
CONCLUSION

In my research into the evolution of the site of Afton Villa, I have been guided by a quotation from J.B. Jackson. He feels that in landscape studies:

Only rarely is there a glimpse of the history of the landscape itself, how it was formed, how it has changed, and who it was who changed it, and even more rarely does landscape research produce any speculation about the nature of the American landscape (Preface, xi).

Objectives of this thesis have been to document the history of the site of Afton Villa, to show how it evolved, and how individuals and culture influenced its development. Afton Villa was an Anglo-American plantation and garden in a region of English culture in Louisiana. Its design was influenced by the experiences and backgrounds of its Anglo-American owners, and by the naturalistic tradition in English landscape design as expressed in the publications of New Yorker Andrew Jackson Downing. Afton Villa’s house and landscape design were distinct from more formal plantation landscapes in French Louisiana, and were a break from the classical revival prevalent throughout contemporary Louisiana. As an American landscape, Afton Villa has much to teach about the blending of cultures that has distinguished the nation since its inception.

Further research should be undertaken into the difference in land use and landscape design between French and English Louisiana, with particular focus on type, placement, use and design of outbuildings and farmlands.
**APPENDIX A**

This is the complete listing of the slides concerning Afton Villa that exist in the Theodore Landry Collection at LSU Special Collections in Hill Memorial Library. The slide identification is the one that was done by Landry. LSU is in the process of cataloging this collection for access. The date and title are given, if written by Landry.

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**SLIDE TRAY A (row 3)**

| 3-33   | Dec ‘55   | house with paint scaffold |                  |
| 3-34   | Dec ‘55   | house and turret tower    |                  |
| 3-35   | Sept ‘47  | green w/pink trim         |                  |
| 3-36   |           | white w/brown trim        |                  |
| 3-37   | 1953      | close-up of entry         |                  |
| 3-38   | Mar ‘63   | house w/Ford car green w/pink trim (last slide before house burned on March 4, 1963) | |

**SLIDE TRAY B (row 7)**

| 7-1 (0741) | Mar ‘53 | Existing Gardens on Terrace |                  |
| 7-2 (0737) | Mar ‘53 | Existing Gardens on Terrace - (removed and redesigned) |                  |
| 7-2A      | Mar ‘53 | Butterfly Beds, Main Terrace |                  |
| 7-3 (0735) | Mar ‘53 | Existing Gardens on Terrace - (removed and redesigned) |                  |
| 7-4 (0704) |         | old bed looking back to house |                  |
| 7-4 (0705) |         | view to a roof in distance (?) |                  |
| 7-5 (0703) |         | small camellia in bare bed |                  |
| 7-6 (0706) |         | hot house and fields |                  |
| 7-7 (0707) |         | drive view from house w/statue |                  |
| 7-8 (0708) |         | cemetery view |                  |
| 7-9 (0709) |         | view to woods and lawn |                  |
| 7-10 (0710) |        | view to woods and lawn |                  |

162
7-11 (0711)
7-12 (0712)
7-13 (0713)
7-14 (0714)
7-15 (0715)
7-16 (0716)
7-17 (0717)
7-18 (0718)
7-19 (0719)
7-20 (0720)
7-21 (0721)
7-22 Nov '58
7-25
7-26 (0728)
7-28 (0726) Sept. '47
7-29 Sept. '47
7-30 (0724)
7-31 '56
7-31A Mar '64
7-32 (0743) Oct '53 Lou and Wally Percy
7-33 (0738) Camellia
7-34 1952
7-35 (0722) 1953
7-36
7-38 Jan '53 Fountain at Entrance
7-39 (0723) Sept. '47 Entrance to Afton Villa
7-40
7-41
7-41A
7-42
7-43 '56
7-44 '56

view on grounds, lawn
view to trees, azaleas, and paths
gravel road, not in bloom
house and drive w/playground equipment, water tank
view from house out, no blooms
view of drive from house
side view to fields through plants
right side yard of house
approach to house side, lawn
view and sign “SLOW DOWN”
view of house from road
side yard before terrace
black man w/hat at entrance
to house
house view (white w/brown trim)
side view of entrance
house entrance
house (white w/brown trim)
house being painted (trim pink)
maze & white iris w/statue

statue on lower terrace viewed from steps
Afton sign: 6 miles to French Gothic Chateau
Afton Villa, Slow Down sign and hedgerow on highway
lake in view
old black man at temporary entrance gate house, muddy grounds
entrance drive
concentric beds in bloom
entrance, underexposed
old entry gate, no open book sign
old gateway and detail
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>7-45</td>
<td>'56 old entry house and black man</td>
</tr>
<tr>
<td>7-46</td>
<td>Mar 8 '53 Afton Villa Top Terrace parking view to terrace, in bloom</td>
</tr>
<tr>
<td>7-47</td>
<td>Afton Villa Original Azalea on Upper Terrace, 33’DIA.</td>
</tr>
<tr>
<td>7-48</td>
<td>3/56 Azaleas</td>
</tr>
<tr>
<td>7-49 (0740)</td>
<td>layout of new concentric beds w/stakes</td>
</tr>
<tr>
<td>7-50</td>
<td>Mar 8 '53 Concentric Beds, Pecan Shell Walks (close-up)</td>
</tr>
<tr>
<td>7-51 (2789)</td>
<td>Mar 8 '53 Gardens on Terrace</td>
</tr>
<tr>
<td>7-52</td>
<td></td>
</tr>
<tr>
<td>7-53</td>
<td>Oct. '53 Maze</td>
</tr>
<tr>
<td>7-54 (0739)</td>
<td>Oct. '53 sun dial to statue under construction</td>
</tr>
<tr>
<td>7-55 (0735)</td>
<td>Oct. '53 Maze before brick and sundial added sun dial to concentric beds, the Percy’s sitting down on bench statue and new plantings sundial out view, under construction</td>
</tr>
<tr>
<td>7-55 (0734)</td>
<td>Jan. '53 Formal Gardens</td>
</tr>
<tr>
<td>7-56 (0733)</td>
<td>Oct. '53</td>
</tr>
<tr>
<td>7-57 (0732)</td>
<td>Oct. '53</td>
</tr>
<tr>
<td>7-58 (0731)</td>
<td>Spring '53</td>
</tr>
<tr>
<td>7-59</td>
<td>Jan. '53 Under Construction Formal Gardens (sundial to lower terrace view)</td>
</tr>
<tr>
<td>7-60 (0729)</td>
<td>Jan. '53 Formal Gardens</td>
</tr>
<tr>
<td>7-61</td>
<td>Oct. '53</td>
</tr>
<tr>
<td>7-63 (2791)</td>
<td>Oct. '53</td>
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<tr>
<td>7-64</td>
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<td>7-65</td>
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<td>7-66</td>
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<td>7-66</td>
<td></td>
</tr>
<tr>
<td>7-67</td>
<td></td>
</tr>
<tr>
<td>7-68</td>
<td>'59 dogwoods and azaleas w/view to pasture</td>
</tr>
<tr>
<td>7-69</td>
<td>'58 entrance brick wall and posts w/view of lake in background new entrance wall and gateway azaleas</td>
</tr>
<tr>
<td>7-70</td>
<td></td>
</tr>
<tr>
<td>7-73</td>
<td></td>
</tr>
</tbody>
</table>
roadway
house viewed from bend in the road during spring
old black man at temporary gate house, muddy entrance
broken wall filled w/orange substance
entrance with open book sign
front drive way and house statue in maze from sundial in butterfly beds
brick wall and slope down, walk edge
concentric terrace beds in bloom
green w/pink trim house view
concentric beds in bloom and house view w/scaffold - green w/pink trim
overgrown plants at water tower base
big azalea
view out to statue on lower terrace beyond brick wall
concentric beds in bloom by parking area
view out to drive on side lawn
azalea
azalea
statue in maze from sundial w/two steps
house from lower terrace statue
lower terrace steps and statue view back to house (green w/pink trim)
house from corner (green w/pink trim) with big azalea
azaleas along path
lower terrace view back to house (green w/pink trim)
water tower view
entrance with black man and
<table>
<thead>
<tr>
<th>SLIDE BOX 105</th>
<th>105-62</th>
<th>gate house w/wrought iron spring time (new gate)</th>
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<tbody>
<tr>
<td></td>
<td>105-63</td>
<td>Apr '65 entry drive</td>
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<tr>
<td></td>
<td>105-64</td>
<td>Apr '65 entry drive</td>
</tr>
<tr>
<td></td>
<td>105-65</td>
<td>Apr '65 entry drive (Ektachrome slide)</td>
</tr>
<tr>
<td></td>
<td>105-66</td>
<td>Apr '65 entry drive (Ektachrome slide)</td>
</tr>
<tr>
<td></td>
<td>105-67</td>
<td>entry drive w/azaleas and camellias (Ektachrome slide)</td>
</tr>
<tr>
<td></td>
<td>105-68</td>
<td>Apr '65 large azalea in bloom</td>
</tr>
<tr>
<td></td>
<td>105-69</td>
<td>Apr '65 lawn view of trees and azaleas</td>
</tr>
<tr>
<td></td>
<td>105-70</td>
<td>Apr '65 fountain in lake and urn</td>
</tr>
<tr>
<td></td>
<td>105-71</td>
<td>purchased slide: Keller Color, Clifton, N.C. - sundial terrace and beyond</td>
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<tr>
<td></td>
<td>105-72</td>
<td>Apr '65 view to statue from sundial, different location</td>
</tr>
<tr>
<td></td>
<td>105-73</td>
<td>Apr '65 statue</td>
</tr>
<tr>
<td></td>
<td>105-74</td>
<td>Apr '65 view to statue from sundial w/water tower in background</td>
</tr>
<tr>
<td></td>
<td>105-75</td>
<td>Apr '65 terrace wall along side of house toward the back</td>
</tr>
<tr>
<td></td>
<td>105-76</td>
<td>Mar '64 view to statue from sundial, same as slide 105-72 except in bloom</td>
</tr>
<tr>
<td></td>
<td>105-77</td>
<td>Mar '64 maze w/white iris and statue</td>
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<tr>
<td></td>
<td>105-78</td>
<td>Jun '63 statue in maze w/out iris blooms</td>
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<tr>
<td></td>
<td>105-79</td>
<td>Apr '65 brick path w/azaleas</td>
</tr>
<tr>
<td></td>
<td>105-80</td>
<td>Apr '65 brick path w/azaleas (better exposure than previous one)</td>
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<tr>
<td></td>
<td>105-81</td>
<td>purchased slide: Keller Color, Clifton N.C. ,interior hallway</td>
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<tr>
<td></td>
<td>105-82</td>
<td>purchased slide: Keller Color, Clifton N.C. ,interior bedroom</td>
</tr>
<tr>
<td></td>
<td>105-83</td>
<td>Jun '63 after the fire, part of stair left and black car in background</td>
</tr>
</tbody>
</table>
APPENDIX B

This is a complete list of the drawings of Afton Villa done by Theodore Landry that exists in the Theodore Landry Collection of the LSU Special Collections at Hill Memorial Library. Drawings before cataloging by LSU were in a tube or loose. Reference to their location is before cataloging. The type of drawing and its date, if known is given.

<table>
<thead>
<tr>
<th>Drawing</th>
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<tbody>
<tr>
<td>TUBE 8</td>
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<tr>
<td>Construction Detail for Restoration of Parterre Gardens</td>
<td>Vellum</td>
<td>Revision 1</td>
</tr>
<tr>
<td>Construction Details for Restoration of Terrace Gardens</td>
<td>Vellum</td>
<td>9-12-52</td>
</tr>
<tr>
<td>Construction Details for Formal Gardens</td>
<td>Vellum</td>
<td>9-17-52</td>
</tr>
<tr>
<td>at Afton Villa, Section, Sheet 3</td>
<td></td>
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<tr>
<td>Plant Plan for Restoration of Terrace Gardens</td>
<td>Vellum</td>
<td>2-23-53</td>
</tr>
<tr>
<td>Plant Plan for Restoration of Terrace Gardens</td>
<td>Blue Line</td>
<td>2-23-53</td>
</tr>
<tr>
<td>Right of Way Line</td>
<td></td>
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<tr>
<td>Location of Trees with Proposed New</td>
<td>Vellum</td>
<td>7-2-55</td>
</tr>
<tr>
<td>Proposed Entranceway - Sheet 1</td>
<td>Blue Line</td>
<td>11-55</td>
</tr>
<tr>
<td>Proposed Entranceway - Sheet 1</td>
<td>Blue Line</td>
<td>11-55</td>
</tr>
<tr>
<td>Plant Plan for Entrance - Sheet 1</td>
<td>Vellum</td>
<td>12-18-55</td>
</tr>
<tr>
<td>Plant Plan for Entrance - Sheet 2</td>
<td>Vellum</td>
<td>12-19-55</td>
</tr>
<tr>
<td>New Entrance for Afton Villa, Brickwork Fence</td>
<td>Blue Line</td>
<td>1-56</td>
</tr>
<tr>
<td>Plant Plan for Entrance - Sheet 4</td>
<td>Vellum</td>
<td>1-23-56</td>
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<tr>
<td>New Entrance</td>
<td>Blue Line</td>
<td>2-4-56</td>
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<tr>
<td>Planting Plan for Afton Villa Entrance - Sheet 3</td>
<td>Vellum</td>
<td>1-20-57</td>
</tr>
<tr>
<td>New Entrance for Afton Villa, Gatehouse</td>
<td>Blue Line</td>
<td></td>
</tr>
<tr>
<td>Shield Detail - full size for gate</td>
<td>Blue Line</td>
<td></td>
</tr>
<tr>
<td>Entrance Plan with notes - 2 parts</td>
<td>Black Line Prints</td>
<td></td>
</tr>
<tr>
<td>Fence Panel Detail - #1 and#2 (wrought iron)</td>
<td>Blue Line</td>
<td></td>
</tr>
<tr>
<td>Entrance Gate with Shield</td>
<td>Blue Line</td>
<td></td>
</tr>
<tr>
<td>LOOSE DRAWINGS</td>
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</tr>
<tr>
<td>Plan for Study of the Old Gardens</td>
<td>Blue Line</td>
<td>6-8-52</td>
</tr>
</tbody>
</table>

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Preliminary Study of Restoration of Formal Gardens
Construction Details for Restoration of Terrace Gardens
Construction Details for Restoration of Terrace Gardens
Highway Plan and Entrance - (before the highway was moved)
State of Louisiana Department of Highways
topo map and tree and shrub schedule - 2 sheets
Highway Proposal - (new highway)
Suggested Treatment of Formal Area
Entrance and Gatehouse
Site Plan of Chateau D’Afton Villa
Existing Site
Master Plan, Original Survey
by Mr. & Mrs. Teddy Landry
Lower Terrace - “Void”
Restoration of Formal Gardens at Afton Villa
Afton Villa Plantation - existing plants
at entrance before highway was moved
Plan of Afton Villa, showing first floor and gardens
APPENDIX C

This is a brief account of papers in a folder titled Afton Villa that is part of the Theodore Landry Collection of the LSU Special Collections at Hill Memorial Library. Dates are given if known.

PAPERS EXISTING IN FOLDER

<table>
<thead>
<tr>
<th>Date</th>
<th>Content</th>
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<tbody>
<tr>
<td>2-28-52</td>
<td>Correspondence indicating that the cost of a Plane Table Survey - Plan and Topo Survey was $500</td>
</tr>
<tr>
<td>1952</td>
<td>Letter from Tulane University Library to Landry giving references on Afton Villa</td>
</tr>
<tr>
<td>5-19-52</td>
<td>Correspondence about Historical American Building Survey - only four photographs were taken of the house, no drawings</td>
</tr>
<tr>
<td>6-3-55</td>
<td>Correspondence concerning the relocation of the entrance due to the highway change and bill for $5,925</td>
</tr>
</tbody>
</table>

Bill for relocation of the existing shrubs $3900

Description of new entrance describes brick post and chain fence, and clay-gravel entrance 80'x100'

List of Shrubs to be moved
- 153 large azaleas - 4'x4' to 7'x10'
- 73 crepe myrtles - (50 very large) (N of entrance along road)
- 53 small camellia sasanqua
- 1 camellia japonica
- 585 lineal feet of hedge - 4'x4' (new wax-leaf ligustrums)

Landscape architect fee $982

10-28-55 | Correspondence about the drive-in off the highway being in asphalt or concrete
          | Gateman's shelter sketch

3-29-56  | Iron fence and gate invoice

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No Date

Tree removal evaluation by LSU professor
$64,154 valuation for 54 trees removed by highway department
5 oak along the avenue - 19.4 - 28.3" Dia.
red cedar
water oaks
loblolly pines
C.B. redoak
R.L. dogwood
mimosa
holly
FL. dogwood
APPENDIX D

These items were part of loose material in the Theodore Landry Collection in the Louisiana Collection at LSU Hill Memorial Library. These items at publication time have not been cataloged.

<table>
<thead>
<tr>
<th>Date</th>
<th>Item</th>
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<tbody>
<tr>
<td>No Date</td>
<td>Plants Cultivated in Colonial Gardens up to 1840 in the Southeastern U. S., a partial list</td>
</tr>
<tr>
<td>No Date</td>
<td>Selected References on Colonial Garden Plants of Southeastern United States up to 1840, a bibliography</td>
</tr>
<tr>
<td>8-13-76</td>
<td>Introduction of Plants into New Orleans Gardens, a list by Joseph Ewan of Tulane University</td>
</tr>
<tr>
<td>No Date</td>
<td>A handwritten list of plants under &quot;Colonial Period up to 1840&quot;</td>
</tr>
<tr>
<td>No Date</td>
<td>Planting around Old Gabriel Church, a recommendation of plants for old churches</td>
</tr>
<tr>
<td>1861</td>
<td>Book on English gardening, The Ladies' Assistant in the Formation of their Flower Gardens, by Joshua Major and son, Landscape Gardeners, London</td>
</tr>
</tbody>
</table>

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APPENDIX E

INTRODUCTION OF PLANTS INTO NEW ORLEANS’ GARDENS

a putative list arranged by dates
from unpublished “protologue” by Joseph Ewan, Tulane University
dated August 13, 1976
(as found in the Theodore Landry files)

“New Orleans” embraces plantation plantings of south Louisiana. Species for
which substantial evidence exists are listed.

=================================================================

Native species introduced into gardens from 1714 (founding of Natchitoches
or Fort St. Jean Baptiste) or 1717 (founding of New Orleans) until ca. 1800:

Magnolia grandiflora
Liriodendron tulipifera
Taxodium distichum
Myrica cerifera
Gleditachia triacanthos ((Gleditsia triacanthos))
Yucca gloriosa
Callicarpa americana

Introduced species from European sources, from 1714 to ca. 1800:

fig
peach
pomegranate
lemons
oranges
olives
okra
grapes
“tall Aloes”
prickly pear (Opuntia ficus-indica)
oleander (Nerium oleander)
jasmines (Jasminum multiflorum, etc.)
chaste-tree (Vitex a ?
rose of China (Hibiscus rosa-sinensis)
rose of Sharon (Hibiscus syriacus)
Judas tree (Carcia silleuastrum)?
box (Buxus sempervirens)
paper mulberry (Broussonetia papyrifera)
hydrangea (Hydrangea cultivars)
Japanese plum (Eriobotrya japonica)
Tea olive (Osmanthus fragrans)
Michelia figo (or "Magnolia fuscata")
Camellia japonica cultivars
Phoenix dactylifera, date palm
crape-myrtle (Lagerstroemia indica)
cape jasmine (Gardenia jasminoides)

Species introduced from ca. 1790 to 1830:

Albizzia julibrissin “mimosa” or silk tree
Arbutus unedo, Strawberry tree
Rhododendrons (subgenus Azalea) cultivars
Camellia sasanqua
Wisteria sinensis
Ardisia crenata
Nandina domestica
Pittosporum tobira
Ligustrum lucidum, tree privet

Species introduced from ca. 1830 to 1840:

banana, Musa sapientam
century plant, Agave americana
sisal, Agave sisalina
angel’s trumpet, Datura suaveolens?
avocado (then called alligator pear) Persea gratissima
“Darbyana integrifloia” = ? Brunelsia or ? Duranta repens
“ginger” = ? Alpinia nutars

Species introduced from ca. 1848-1860:

Abelia grandiflora
Star or Confederate Jasmine, Trachelospermum jasminoides
Rice-paper plant, Tetrapanax papyriferus
APPENDIX F

[as appears in the Landry Collection, a typed list:]

Plants Cultivated in Colonial Gardens up to 1840 in the Southeastern U.S.
(A Partial List)

Introduced Trees, Shrubs and Vines

Acer tataricum - tatarian maple
Agave americana - century plant
Ailanthus altissima - tree-of-heaven
Albizia julibrissin - silktree, mimosa
Aloysia citriodora - lemon verbena
Aloysia triphylla - lemon verbena
Arabutus unedo - strawberry-tree
Biota (Thuja) orientalis - oriental arborvitae
Broussonetia papyrifera - paper mulberry
Buxus sempervirens - box
Buxus sempervirens ‘Aurea-maculata’ - gilded box
Buxus sempervirens ‘Pendula’ - weeping box
Buxus sempervirens ‘Suffruticosa’ - dwarf English box
Camellia japonica and cvs.
Camellia sasanqua
Camellia sinensis - tea plant
Castanea sativa - European chestnut
Cedrus libani - Cedar of Lebanon
Cercis siliquastrum - Judas tree
Chimonanthus praecox - winter-sweet
Cinnamomum camphora - camphor-tree
Citrus aurantiacus - orange
Citrus aurantifolia - lime
Citrus grandis - shaddock, pummelo
Citrus limon - lemon
Citrus reticulata - mandarin orange
Colutea arborescens - bladder senna
Cornus alba - white cornel
Cornus mas - cornelia-cherry
Cornus stolonifera - red osier dogwood
Cotinus coggygria - smoketree
Crataegus oxyacantha - Mayflower
Cycas revoluta - sago palm

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Cytisus scoparius - scotch broom
Datura suaveolens - angel trumpet
Eriobotrya japonica - loquat
Exochorda racemosa - pearbush
Ficus carica - fig
Firmiana simplex - parasol-tree
Gardenia jasminoides - cape jasmine
Ginkgo biloba - maidenhair tree
Hedera helix - English ivy
Hibiscus rosa-sinensis - rose of China
Hibiscus syriacus - althaea, rose-of-sharon
Hydrangea macrophylla - hortensia (cvs.)
Hydrangea macrophylla ‘Hortensia’ - hortensia
Ilex aquifolium - English holly
Illicium anisatum - anise tree
Jasminum officinale - white jasmine
Kerria japonica
Kerria japonica ‘Florepleno’ - crocus-rose
Koelreuteria paniculata - golden rain-tree
Laburnum anagyroides - golden-chain
Lagerstroemia indica - crape-myrtly (white, rose, purple)
Larix decidua - European larch
Laurus nobilis - Grecian laurel
Ligustrum lucidum - tree privet
Lonicera japonica - Japanese honeysuckle
Magnolia liliflora - purple magnolia
Melia azedarach - China berry
Michelia figo (fuscata) - banana shrub
Morus alba - mulberry
Morus nigra - English mulberry
Myrtus communis - myrtle
Nandina domestica - heavenly bamboo
Nerium oleander - oleander
Osmanthus fragrans - tea olive
Parkinsonia aculeata - Jerusalem-thorn
Philadelphus coronarius - mock orange
Phoenix dactylifera - date
Pittosporum tobira - Japenses pittosporum
Populus nigra ‘Italica’ - lombardy poplar
Prunus cerasifera - cherry plauum
Prunus glandulosa ‘Sinensis’ - double dwarf almond
Punica granatum - pomegranate
Pyracantha coccinea - fire-thorn
Rosa 'Bon Silene'
'Bridesmaid'
'Devoniensis'
'Duke of Luxemborug'
'Grant of Battles'
'Harrison's Yellow'
'La Margne'
'Louis Philippe'
'Madam Joseph Schrowz'
'Malmaison'
'Madame Pactole'
'Marechal Neil'
'Margaret Rose'
'Paul Neyron'
'Picayune'
'Pink Daily'
'Red Odelont'
'Red Velvet'
'Robert E. Lee'
'Safrano'
'Seven Sisters'
'Solfaterre'
'Sylphide'

Rosa alba - white rose-of-York
Rosa centifolia - cabbage rose
Rosa chinensis 'Semperflorens' - China or monthly rose
Rosa damascena - damask rose
Rosa eglanteria - sweetbrier
Rosa foetida - Austrian briar
Rosa gallica 'Bicolor' - French rose
Rosa laevigata - Cherokee rose
Rosa moschata - musk rose
Rosa odorata - tea rose
Rosa spinosissima - Scot's rose

Salix babylonica - weeping willow
Salix vitellina - yellow willow
Santolina chamaecyparissus - lavender-cotton
Sapium sebiferum - tallow tree
Solanum pseudocapsicum - Jerusalem cherry
Sorbus aucuparia - rowan
Spartium junceum - spanish broom
Syringa x persica - Persian lilac
Syringa vulgaris - common lilac
Taxus baccata - English yew
Teucrium chamaedrys - germander
Tilia europaea - European lime or linden
Viburnum opulus 'Rosea' - snowball
Viburnum tinus - laurustinus
Vinca major - periwinkle
Vitex agnus-castus - spikenard, chaste-tree
Wisteria sinensis - Chinese wisteria
Ziziphus jujube - jujube

Native American Trees, Shrubs and Vines

Acacia farnesiana - Popinac, opopanax
Acer rubrum - red maple
Acer saccharinum - silver maple
Acer saccharum - sugar maple
Aesculus octandra - sweet buckeye
Aesculus pavia - red buckeye
Agave americana - century plant
Amelanchier canadensis - shadbush
Amorpha fruticosa - false indigo
Aronia arbutifolia - chokeberry
Asimina triloba - pawpaw
Bignonia capreolata - cross-vine
Callicarpa americana - French mulberry, beautiberry
Calycanthus floridus - sweetshrub
Campsis radicans - trumpet-vine
Carya illinoensis - pecan
Carya laciniosa - shell-bark hickory
Carya ovata - shag bark hickory
Catalpa bignonioides - common catalpa
Ceanothus americanus - Jersey-tea
Celtis laevigata - sugarberry
Cercis canadensis - redbud
Chamaecyparis thyoides - white cedar
Chionanthus virginicus - grancy graybeard, fringe-tree
Clematis virginiana - Virginia virgin's bower
Clethra alnifolia - sweet spire
Cornus florida - Florida dogwood
Crataegus phaenopyrum - Washington thorn
Crataegus punctata - large-berried thorn
Euonymus atropurpureus - burning bush
Fagus grandifolia - American beech
Franklinia alatamaha - Franklin-tree
Fraxinus americanus - American ash
Gelsemium sempervirens - carolina jessamine
Gleditsia triacanthos - honey locust
Gymnocladus dioicus - Kentucky coffee-tree
Halesia carolina - silver-bell or snowdrop tree
Hydrangea arborescens - wild hydrangea, seven bark
Hydrangea quercifolia - oak-leaved hydrangea
Ilex cassine - dahoon holly
Ilex opaca - American holly
Ilex verticillata - black alder, winter-berry
Itea virginica - Virginian willow
Juniperus silicicola - southern juniper
Juniperus virginiana - cedar
Kalmia latifolia - mountain laurel
Leucothoe fontanesiana - leucothoe
Lindera benzoin - spicebush
Liriodendron tulipifera - tulip-tree
Lonicera sempervirens - woodbine
Magnolia grandiflora - bull-bay
Magnolia tripetala - umbrella magnolia
Magnolia virginiana - bay-laurel
Malus sp. (probably M. angustifolia) - crabapple
Malus coronaria - crapapple
Myrica cerifera - waz-myrtle
Nyssa sylvatica - blackgum or tupelo
Ostrya virginiana - hop hornbeam
Parthenocissus quinquefolia - Virginia-creeper
Persea borbonia - red-bay
Philadelphus inodorus - Carolina mock-orange
Pinus strobus - white pine
Pinus virginiana - Virginia pine
Platanus occidentalis - American plane
Prunus caroliniana - carolina cherry-laurel
Prunus maritima - beach plum
Ptelea trifoliata - hop-tree
Quercus alba - white oak
Quercus laurifolia - laural oak
Quercus nigra - water oak
Quercus prinus - chestnut oak
Quercus velutina - black oak
Quercus virginiana - live oak
Rhododendron nudiflorum - wild honeysuckle
Rhus aromatica - fragrant sumac
Robinia hispida - pink locust
Robinia pseudoacacia - blace locust
Rosa palustris - wild marsh rose
Sabal palmetto - palmetto
Sambucus canadensis - elder
Sassafras albidum - sassafras
Symphoricarpos orbiculatus - coralberry
Taxodium distichum - bald cypress
Thuja occidentalis - arborvitae
Tilia americana - American linden
Tsuga canadensis - Canada hemlock
Ulmus americana - American elm
Viburnum lentago - sheepberry
Viburnum prunifolium - black haw
Vitis rotundifolia - scuppernong
Wisteria frutescens - American wisteria
Yucca filamentosa - Adam’s needle
Yucca gloriosa

Introduced Herbaceous

Acanthus mollis - bear’s breeches
Achillea millefolium - yarrow
Achillea ptarmica - sneezewort
Achillea tomentosa - woolly milfoil
Aconitum nepalensis - monkshood
Adonis aestivalis - summer adonis or pheasant’s eye
Agapanthus umbellatus - African lily
Alcea rosea - hollyhock
Alocasia seculentum - elephant’s ear
Aloe barbadensis - Barbados aloe
Alyssum saxatile - golden tuft, basket of gold
Amaranthus caudatus - love-lies-bleeding
Amaranthus tricolor - Joseph’s coat
Anemone coronaria - poppy anemone
Anthemis tinctoria - golden marguerite
Antirrhinum majus - snapdragon
Aquilegia vulgaris ‘Plena’ - columbine, European
Arabis alpina - alpine wall-cress
Armeria maritima - common thrift or sea pink
Bellis perennis - English daisy
Browallia demissa - tall browallia
Calendula officinalis - marygold
Callistephus chinensis - China aster
Campanula medium - Canterbury-bell
Campanula persicifolia - peach-leaved bullflower
Canna indica - Indian reed
Cardiospermum halicacabum - balloon vine, love-in-a-puff
Catanachne coerulea - cupid’s dart
Catharanthus roseus - Madagascar periwinkle
Celosia argentea var. cristata - cockscomb
Centaurea cyanus - cornflower, bachelor’s buttons
Centaurea montana - greater blue-bottle
Centaurea moschata - sweet sultan
Cerastium tomentosum - snow-in-summer
Cerinthe major - great honeywort
Cheiranthus cheiri - wall flower
Chrysanthemum coronarium - annual chrysanthemum
Chrysanthemum frutescens - marguerite
Chrysanthemum maximum - moon daisy
Chrysanthemum segetum - corm marigold
Chrysanthemum tricolor - three-colored chrysanthemum
Cleome spinosa - giant spider-flower
Crassula arborescens - jade plant
Crocus vernus - spring crocus
Cyclamen persicum - Persian cyclamen
Datura stramonium - jimson-weed
Dianthus barbatus - sweet william
Dianthus caesius - cheddar pink
Dianthus carthusianorum - sweet wivelsfield
Dianthus caryophyllus - carnation, or gilliflower
Dianthus chinensis - Chinese pink
Dianthus plumarius - grass or clove pink
Digitalis purpurea - floxglove
Echinops ritro - glove thistle
Eranthis hyemalis - winter aconite
Eryngium amethystinum - sea holly
Fritillaria imperialis - crown imperial
Galanthus nivalis - snowdrop
Galtonia candicans - giant summer hyacinth
Gladiulus byzantinus - Turkish corn-flag
Gomphrena globosa - globe amaranth
Gypsophila paniculata - baby's breath
Gypsophila repens - creeping baby's breath
Helichrysum bracteatum - strawflower
Helichrysum petiolatum - cudweed
Helleborus iiger - Chinese rose
Hemerocallis flava - daylily
Hemerocallis fulva - copper-colored lily
Hesperis matronalis - sweet rocket
Hosta ventricosa - plantain-lily
Hyacinthus orientalis - single and double
Hypericum linarifloium - flax-leaved St. John’s wort
Iberis sempervirens - candytuft
Impatiens balsamina - flowering balsam
Impatiens sultani - sweet sultan
Ipomoea hederacea - morning glory
Ipomoea quamoclit - cypress vine
Iris germanica (blue and white)
Iris pallida - blue iris
Iris pseudacorus - yellow water iris
Iris pumila - dwarf iris
Iris sibirica - siberian iris
Iris xiphioides - English iris
Iris xiphium - Dutch iris
Iris sp. - ixia
Kniphofia sp. - red-hot poker
Lantana camara - lantana
Lathyrus latifolius - everlasting pea
Lathyrus odoratus - sweet pea
Lavandula officinalis - lavender
Lavatera trimestris - Spanish blush mallow
Leucanthemum vulgare - ox-eye daisy
Leucojum aestivale - snowflake
Lilium candidum - madonna lily
Lilium martagon - turk's - cap lily
Limonium sinuatum - purple-cup't statice
Limonium vulgare - common sea lavender
Linaria cymbalaria - kenilworth ivy
Linum perenne - flue perennial flax
Lobularia maritima - sweet alyssum
Lunaria annua - honesty
Lychnis chalcedonica - Maltese cross
Lychnis flos-cuculi - ragged robin
Lythrum salicaria - purple loosestrife
Mimosa pudica - sensitive plant
Mirabilis jalapa - four o’clock
Miscanthus sinensis - eulalia
Musa paradisiaca - banana
Musa paradisiaca ‘Sapientum’ - banana
Muscaria botryoides - grape hyacinth
Myosotis sylvatica - forget-me-not
Narcissus x imcomparabilis - butter and eggs narcissus
Narcissus jonquilla - jonquil
Narcissus orientalis - Chinese sacred-lily
Narcissus poeticus - Poit’s narcissus
Narcissus pseudonaricissus - daffodil
Narcissus tazetta - paper-white narcissus
Nepeta mussini - long-tubed catmint
Nerine sarniensis - guernsey lily
Nicotiana affinis - flowering tobacco
Opuntia ficus-indica - Indian-fig
Ornithogalum umbellatum - star-of-Bethlehem
Paeonia officinalis - peony
Palemonium coeruleum - Jacob’s ladder
Palemonium reptans - Greek valerian
Papaver orientale - oriental poppy
Papaver rhoes - shirley-poppy
Pelargonium graveolens - rose geranium
Pelargonium x hybridum - pot geranium
Pelargonium peltatum - ivy-leaved geranium
Platycodon grandiflora - moss rose, portulace
Primula veris - cowslip
Ranunculus asiaticus - turban or Persian buttercup
Ranunculus repens ‘florepleno’ - double creeping buttercup
Reseda odorata - common mignonette
Ricinus communis - castor-bean or palma christi
Salvia sclarea - clary sage
Saponaria officinalis - bouncing bet or sopwort
Saponaria vaccaria - cow herb
Saxifraga sarmentosa - strawberry geranium
Scabiosa atropurpurea - sweet scabiosa
Scilla bifolia - two-leaved squill
Scilla hispanica - Spanish bluebells
Scilla nonscripta - English blue bells
Sedum acre - golden moss
Sempervivum tectorum - houseleek
Silene armeria - sweet william catchfly
Stachys lanata - lambs-ear
Sternbergia lutea - autumn daffodil
Tagetes erecta - African marigold
Tagetes patula - French marigold
Tanacetum vulgare - tansy
Taraxacum officinale - dandelion
Thalictrum minus - fern-leaved meadowrue
Trollius europaeus - globe flower
Tropaeolum majus - nasturtium
Tulipa sp. - garden tulip
Valeriana officinalis - valerian
Veronica longifolia - speedwell
Vinca minor - trailing periwinkle
Viola odorata - sweet violet
Viola tricolor - Johnny-jump-up
Viola tricolor 'Hortensis' - heartsease or pansy
Zinnia sp. - zinnia or old maids

Native American Herbaceous

Aquilegia canadensis - columbine
Asclepias tuberosa - butterfly-weed
Aster navae-angliae - New England aster
Baptisia australis - false indigo
Coreopsis lanceolata - tickseed
Eupatorium coelestinum - mist flower
Eupatorium perfoliatum - boneset or thoroughwort
Helianthus annuus - sunflower
Hibiscus coccineus - scarlet hibiscus
Iris versicolor - Virginian flag
Liatrus sp. - button snakeroot
Lobelia cardinalis - cardinal flower
Lobelia syphilitica - great blue lobelia
Mertensia virginica - Virginia bluebells
Monarda didyma - bee balm
Monarda fistulosa - bergamot
Oenothera fruticosa - sundrops
Phlox divaricata - wild sweet william
Phlox ovata - mountain phlox
Phlox paniculata - perennial phlox
Phlox subulata - moss pink
Rudbeckia hirta - black-eyed susan
Sanguinaria canadensis - bloodroot
Solidago canadensis - goldenrod
Stokesia cyanea - stokes'aster
Thermopsis caroliniana - Aaron's-rod
Trillium sessile - wakerobin
Verbena canadensis - rose vervain
Zephyranthes atamasco - rain-lily
APPENDIX G

AFTON VILLA TIME LINE

1763 British owned Florida Parishes
Bartholomew Barrow born October 16, 1766 to William Barrow and Olivia Ruffin (David Barrow’s father)

1783 Florida Parishes became part of Spain
Bartholomew’s father, William Barrow, died 1787

1790 Bayou Sara Port established
Bartholomew Married Ascension Slatter 1797

Spanish Land Grant given to Thomas Herron of 385 arpents

Spanish Land Grant given to Samuel Shaw Crocker
Olivia Ruffin Barrow and her children’s families left for Louisiana in 1798 (Bartholomew and his family stayed in North Carolina)

Ascension died 1803 in North Carolina leaving four children:
Robert Ruffin, Elizabeth Ruffin, William Bennett, and Ann Bennett Barrow

Olivia Ruffin Barrow died in 1803 in Louisiana, buried at Highland

Married Bethia Brantley 1804 in North Carolina

David Barrow born September 15, 1805 to Bartholomew and Bethia
Mary Ann Barrow born 1806 (David’s sister)

1807 St. Francisville established
1810 West Florida Rebellion
1810 Census

1816 Hudson Tabor purchased part of 1025 arpents from Samuel Shaw Crocker on September 11 (640 arpents)

1817 Hudson Tabor and John J. Mills purchased 385 arpents from Thomas and Mary Herron for $4000 on August 7

1818 William Barrow II purchased 1025 arpents on Big Bayou Sara from Hudson Tabor and John J. Mills on November 14 (Afton Villa) for $20,000

Bartholomew and Bethia and children come to Louisiana in 1820 (David and Mary Ann stay in North Carolina)

1820 Bartholomew buys 1025 arpents on Big Bayou Sara (the site of Afton) from his brother, William II, on May 17 for $20,000

1820 Census
Bartholomew’s brother, William II, died 1823

David Barrow married Sarah Sanders Hatch (born 1808) 1823 in North Carolina

185
David’s sister, Mary Ann, married 1824 at Afton to U. S. Senator Alexander Barrow
Mary Eliza born 1825 to David and Sarah
Francis born 1827 to David and Sarah in North Carolina

David Barrow and his family come to Louisiana in 1830

1830 Census
Louisa born 1830 to David and Sarah in Louisiana
David bought 880 arpents and slaves from Robert Duer on October 20, 1830

1830 Ellerslie and Greenwood built by Barrows in Louisiana with architects (Classical Revival style)
Francis died 1831 in Louisiana
Twins died 1831 in Louisiana
David bought 825.92 arpents from Robert Duer on May 19, 1831

David Barrow and his family move back to Halifax County, North Carolina 1831-1834
Francina born 1834 to David and Sarah in North Carolina
David, resident of Halifax County, North Carolina, received by donation 2500 acres of land in North Carolina from Bartholomew on December 19, 1834

David’s step-nephew, David Ruffin Barrow Ratliff died and buried at Afton between 1830 and 1840 at age twenty-three

Bartholomew II born 1836 to David and Sarah in North Carolina (Bartholomew II later owned Eldorado Plantation in Point Coupee parish)

David and his family move to Florida in 1836 (Mary stayed at school in North Carolina)
Louisa died 1838 in Florida
Francina died 1838 in Florida

David and his family move to Louisiana in 1839

1839 David purchased by mortgage five psls/land and 83 slaves from his father, Bartholomew for $110,000 on January 9 - including Afton, the Home Place of 1020 arpents, the Johnson tract of 400 arpents and three tracts in Point Coupee parish in the Racurce Bend (640 arpents with fifteen arpents on the river by forty arpents depth once belonging to Elish L. Baties; James Stewart tract(next to previous tract) of 500 arpents with twelve and half arpents on river and forty arpents deep; and tract of eighteen arpents on river by forty arpents deep; included “houses, buildings, improvements”
1840 Census
1840 Live Oaks (around 150) were planted at Highland
David’s note of $36,666.66 2/3 due to Bartholomew January 1, 1840 for purchased five psls/land and slaves
David’s second note of $36,666.66 2/3 due to Bartholomew January 1, 1841
1841 Andrew Jackson Downing published *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America... with Remarks on Rural Architecture*
Louisia Ann born 1841 to David and Sarah in Louisiana
David’s third and last note of $36,666.66 2/3 due to Bartholomew January 1, 1842
1842 Downing published *Cottage Residences, Rural Architecture and Landscape Gardening*
David’s half-brother, William Bennett Barrow died in 1842
Louisia Ann died 1843, buried at Afton
David’s daughter Mary on New Orleans’ Ball Register with her parents
Bethia, David’s mother, died February 17, 1843, buried at Afton
Mary, David’s daughter married Robert Hilliard Barrow (a cousin) May 23, 1844 at Afton
Mary and Robert Barrow purchased Rosale (then China Lodge) for $20,000
David Barrow purchases more land in Florida and sells part
1846 Dakin designs the Custom House in New Orleans (in Gothic style)
Sarah, wife of David Barrow, died January 9, 1846 in childbirth, buried at Afton
David gives his daughter Mary, of Rosale, slaves, silver, and household goods in 1846
1847 Dakin designs the State Capitol at Baton Rouge (in Castellated Gothic style)
David Barrow married Susan Ann Mitchum Woolfolk (born October 25, 1820) on June 29, 1847 in Kentucky
1849 Maunsel White letter to Dakin about Gothic Villa
1849 New house and garden construction begun at Afton (containing the old house)
1850 David Barrow purchases Alma and Kenmore Plantation in Point Coupee parish
1850 Downing published the *Architecture of Country Houses*
1850 Census
1850s Frederick Law Olmstead traveled in the South (South Carolina and New Orleans)
David purchased Rosale on May 10, 1851 for $14,601 from his son-in-law and gives it to his daughter, Mary Bartholomew, David’s father, died February 15, 1852, buried at Afton

1852 Downing died
David sends son Bartholomew II to school at Trinity College in Hartford, Connecticut (1853-55)
Florence Roberta born 1856 to David and Susan in Florence, Massachusetts
Bartholomew II married Martha Semple February 14, 1856 at Desert Plantation in Wilkinson County, Mississippi (elaborate wedding ball held at Afton Villa and at Rosale)
David gives his son Bartholomew II Eldorado Plantation in Point Coupee parish in 1856 and other gifts of china, silver, and furniture
David sold most of his Florida lands in 1857

1857 Afton Villa house and gardens completed
Afton Villa Waltz composed in 1857 by Robert Meyer
David Jr. born August 31, 1858 to David and Susan in Louisiana

1858 Grace Episcopal Church built in St. Francisville (Gothic style)
David’s daughter, Mary’s husband Robert Barrow in 1859 brought in Brahman bull and cow (one of the first)
Joseph and John (twins) born and died 1860, buried at Afton

1860 Census
Susan’s father, Joseph H. Woolfolk died on April 29, 1860 in Kentucky (he left numerous tracts of land and slaves)

1861-1865 American Civil War (soldiers visit several times, take food and stock but do not destroy anything)
David’s son Bartholomew II joins the Southern army June 29, 1861 and attained rank of Major by the end of the war
Bartholomew II exchanged as prisoner July 22, 1864
Ball at Afton Villa in 1866, guest left on Fashion steamboat which exploded on the trip to New Orleans

1866 Susan Barrow purchased undivided 1/2 of 1020 arpents of the Home Place (Afton Villa) from Sheriff sale (as result of suit #1717 filed Susan Barrow vs. David Barrow) for $2500 on June 26
1866 Mary E. Barrow and Bartholomew (II) purchased undivided 1/2 of 1020 arpents of Home Place (Afton Villa) from Sheriff sale (as result of suits #519 and #520 vs. David Barrow) on August 4

1867 Susan Barrow purchased undivided 1/2 of Home Place (Afton Villa) of 1020 arpents from Mary E. Barrow and Bartholomew (II) for $2500 on August 24

David and Susan’s daughter Florence in 1868 sent to Hamilton College in Lexington, Kentucky (age twelve)

David’s niece’s first child William Sparks (of Homestead) died at age twelve and buried at Afton in 1869

Bartholomew II died in 1869 in New York (with recurrence of illness contracted in the Civil War), buried at Afton

1870 Census

David Jr. sent to school in Lexington, Kentucky in 1871

1871 Susan Barrow donates 120’x60’ of Afton Villa property along the Old Woodville Road to the Baptist Association for a church and school house on February 7

Martha Semple Barrow, Bartholomew’s widow, died 1871 at Eldorado in Point Coupee parish, buried at Afton

David and Susan’s daughter Florence in 1872 sent to Miss Cenas’ finishing school in New Orleans

1874 David Barrow died at Belmont Plantation of Point Coupee parish (his sister Mary Ann’s) February 9, funeral and burial at Afton next to his first wife, Sarah

Susan Barrow’s niece, Medora Harris, married in 1874 in Yellow Parlor at Afton Villa

Florence (daughter of David and Susan) married Max Fischer April 22, 1874 at Afton Villa

David’s step-brother, Robert Ruffin Barrow died in 1875 (he had been one of the richest land and slaveholders in the state before the war)

1876 Susan Barrow sold Home Place (Afton Villa) of 1020 arpents plus 400 arpent Johnson tract minus 150 acres to Conrad Newbig, 900 acre Layson tract, and 300 arpent Maxwell tract minus 50 acres to Conrad Newbig to Judge Rufus Howell April 21, for $7000

Susan with David Jr. moves to St. Francisville and live with Florence and her husband after sale

1877 Reconstruction ended in Louisiana with the election of Rutherford Hayes as President

David’s sister Mary Ann died 1878
Robert Barrow, David's daughter Mary's husband died 1878 at Rosale.
Rosale (Mary and Robert Barrow's home) burned down December 30, 1880
Susan and David Jr. move to New Orleans on Magazine Street, where he graduated from the Medical Department of the University of Louisiana March 19, 1880
Florence and Max build and move in Melrose in October, 1880 in St. Francisville
David Jr. married April 12, 1881 in New Orleans (400 Marshal Neil yellow roses in the decorations), David Jr. and wife live at Kenmore Plantation in Point Coupee parish, and built a small house

1886 Virginia Z. Howell purchased Afton Villa, consisting of 650 acres and personal property (the estate of her late husband, Rufus Howell) at Sheriff's sale for $4,108.33 2/3 including $775 personal property on November 27

1877-1884 Afton Villa was the Feliciana F. C. Institute for girls
David Jr. and his family leave Louisiana in 1887 for Kentucky
New brick Afton Villa Church built

1898 Susan Barrow died in New Orleans, March 9, buried in Lexington, Kentucky (even though she had a plot at Grace Church in St. Francisville

1910 Miss Garnett Howell received 650 acres of the Afton Villa tract from Mrs. Virginia Howell on January 22

1913 M. & E. Wolf Realty and Investment Co. purchased at Sheriff Sale from William C. Howell, Garnet C. Howell, and Robert C. Howell (children on Mrs. V. Z. Howell) the Afton Villa Tract of 650 acres, the Maxwell tract of 200 acres, the Layson and Johnson tracts of 940 acres for $23,000 on April 5

1913 Bellevue Farms Company, Limited (A. Smith Bowman, president) purchased the Afton Villa tract of 650 acres, the Maxwell tract of 200 acres, the Layson and Johnson tracts of 940 acres for $22,389.32 and Flower Hill (Deserta Plantation) of 600 acres for $5247, and Oak Grove Plantation of 1000 acres for $13,500 from M. & E. Wolf Realty and Investment Co. (total of $41,136.32) on April 5 (House was to be insured for $6000 against fire loss)
1914 Katherine Delong Bowman purchased the Afton Villa tract of 650 acres from Bellevue Farms Company, Ltd. (Abram Smith Bowman, president and husband) for $11,375 on June 3

1915 Robert E. Lewis, husband of Addie Lucille Applegate Lewis, purchased the Afton Villa tract of 630 acres, the Layson and Johnson tract of 900 acres, Deserta Plantation of 600 acres, Maxwell tract of 200 acres from M. & E. Wolf Reality and Investment Co.; the George Tilly tract of 70 acres from the Bellevue Farms Co.; and Oak Grove Plantation of 575 acres from Katherine Delong Bowman all for $30,455.28 on May 12

1918 Mrs. Lucinda H. Applegate purchased 3 tracts including the 900 acre Layson tract of Barrow heirs from Dr. Robert E. Lewis for $10,000 on March 25

1920 Addie Applegate Lewis received 3 tracts including the Layson tract (643.83 acres of Barrow heirs), Maxwell tract (300 acres), and Johnson tract (400 arpents) from Mrs. Lucinda H. Applegate (widow) on October 16

Mary Eliza (David's daughter of Rosale) died 1920, buried in family plot at Grace Episcopal in St. Francisville

David Jr. died August 8, 1932 in Kentucky

Florence died 1939 (her daughter wrote an account of her mother and grandmother, Susan Barrow)

1940 Robert J. Lewis received Afton Villa in the last will and testament of his mother, Mrs. Addie Lucille Applegate Lewis, with the usa frux to Dr. R. E. Lewis on May 27

1940 Robert J. Lewis received 3 tracts, the Layson (643.83 acres), Maxwell (300 acres), and Johnson (400 acres), from his the succession of his mother, Addie Lucille Applegate Lewis, with the usa frux to Dr. R. E. Lewis on June 14

1941 Mary White received right of use and habitation of four acres of Afton Villa Plantation and her house from Robert E. Lewis and Mrs. Ellen Robert J. Lewis (south part of Afton)

1944 W. L. Thompson purchased 688.76 acres of Afton Villa Plantation including the house, gardens, and furnishings for $55,000 ($27,500 cash and four payments including three of $5000 and one of $7,500) from Robert J. Lewis et al (Robert E. Lewis usa frux) on September 29, exclusion of timber cutting from grounds.
grounds and buildings to be kept in good repair till debt paid off; and house to be insured for $20,000 against fire and barn to be insured for $3000 against fire and both to be insured against windstorm

1944 W. L. Thompson sold the timber on Afton Villa tract of 688.76 acres (including the George Tilly tract) for $18,000 excluding the house and gardens to Wax Lumber Co. on October 5

1944 W. L. Thompson purchased the Layson Plantation from Robert E. Lewis and Robert J. Lewis on October 9

Wedding engagement party for Mary Lourena Riddle of St. Francisville and Shannon McKowen Mills of the Plains held at Afton Villa in 1944 (given by Miss Riddle’s aunt and uncle Mr. and Mrs. W. L. Thompson)

1945 Dorothy Mills Noble purchased 688.76 acres of Afton Villa Plantation (including the George Tilly tract) and personal property from Madeline and W. L. Thompson for $50,000 cash on April 10 — the sale included “all flowers, shrubbery, trees, plants, garden ornaments, as well as fixtures in the building or on the land itself” including a list of furniture by rooms

1947 Theodore Landry visits and photographs Afton Villa

1952 Theodore Landry begins “restoration” work for Mrs. Dorothy Mills Nobel Percy

1956 Landry redesigns the entrance to Afton Villa

March 4, 1963 Afton Villa house burns down

1967 Montalvo, Frederick purchased from Dorothy Mills Noble Percy Alexander (Afton Villa) four tracts: 233.51 acres, 1.1 acres, 0.7 acres, and 0.8 acres and various tracts of 235.7 acres (total of 470.81 acres) for $150,000 ($50,000 cash). Included were a home, stable and grounds; inclusion for Sam Briggs to reside; Gardens were to be excluded from lumbering; on April 3

1972 Morrell F. Trimble bought from Frederick N. and Anne Mette Ronholt Montalvo (Afton Villa) four tracts: 233.26 acres and Afton Villa Church Lt. 1.1 acres, 0.8 acres, and 0.7 acres (total of 470.85 acres) for $175,000 cash on August 22

1976 Mrs. Trimble began her gardening journal on Afton Villa

1979 Dr. Neil Odenwald, Landscape Architect, hired for “beautification” consultation
1980 Ruin Garden on house site installed
1983 Afton Villa placed on the National Register of Historic Places by Mrs. Morrell Trimble on February 24
1985 Daffodil Valley work begun
1986 Ravine paths installed
APPENDIX H

CENSUS AGRICULTURAL INFORMATION
David Barrow’s property in West Feliciana

<table>
<thead>
<tr>
<th></th>
<th>1850 Home Place</th>
<th>1850 Flower Place</th>
<th>1860 Home Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acres improved</td>
<td>600</td>
<td>800</td>
<td>800</td>
</tr>
<tr>
<td>Acres unimproved</td>
<td>200</td>
<td>100</td>
<td>1200</td>
</tr>
<tr>
<td>Cash value of farm</td>
<td>$15,000</td>
<td>$25,000</td>
<td>$30,000</td>
</tr>
<tr>
<td>Farm machinery value</td>
<td>$900</td>
<td>$1,000</td>
<td>$650</td>
</tr>
<tr>
<td>Bushels of Indian corn</td>
<td>2,000</td>
<td>3,000</td>
<td>4,000</td>
</tr>
<tr>
<td>Bales of ginned cotton</td>
<td>110</td>
<td>300</td>
<td>100</td>
</tr>
<tr>
<td>Lbs. of wool</td>
<td>100</td>
<td>0</td>
<td>?</td>
</tr>
<tr>
<td>Bushels of peas, beans</td>
<td>100</td>
<td>200</td>
<td>150</td>
</tr>
<tr>
<td>Bushels Irish potatoes</td>
<td>500</td>
<td>200</td>
<td>50</td>
</tr>
<tr>
<td>Bushels of sweet potatoes</td>
<td>(new item on 1860 Census)</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Lbs. butter</td>
<td>400</td>
<td>200</td>
<td>550</td>
</tr>
<tr>
<td>Value of slaughtered animals</td>
<td>$250</td>
<td>$50</td>
<td>$400</td>
</tr>
<tr>
<td>Horses</td>
<td>10</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Ass/mule</td>
<td>12</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Milk cow</td>
<td>20</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td>Oxen</td>
<td>20</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Other cattle</td>
<td>50</td>
<td>50</td>
<td>150</td>
</tr>
<tr>
<td>Sheep</td>
<td>50</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Swine</td>
<td>50</td>
<td>50</td>
<td>100</td>
</tr>
<tr>
<td>Value of Livestock</td>
<td>$2800</td>
<td>$3550</td>
<td>$3046</td>
</tr>
</tbody>
</table>

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APPENDIX I

AFTON VILLA CEMETERY

Bethia Bently Barrow, mother of David, died February 17, 1843
Louisa Barrow, three year old daughter of David and Sarah, died circa 1843
Sarah Barrow, wife of David, died January 9, 1846
Alexander Barrow, uncle of David, died circa 1846, monument erected by Congress of the United States
William Sparks, twelve year old child of David’s niece, died circa 1869
Bartholomew Barrow, David’s father, died February 15, 1852
Joseph and John, newborn twins of David and Susan (unmarked grave), died circa 1860
Bartholomew Barrow II, son of David, died circa 1869
Martha Semple Barrow, wife of Bartholomew II and daughter-in-law of David, died circa 1871
David Ruffin Barrow Ratcliff, twenty-three year old step-nephew of David, died circa 1875
David Barrow, died at his sister’s plantation, Belmont in Point Coupee Parish on February 9, 1874, buried next to Sarah, his first wife

Note: Susan Barrow died in New Orleans March 9, 1898 and was buried by her daughter in Lexington, Kentucky, her home, even though she had a plot at Grace Cemetery in St. Francisville
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--- 1840. La. Doc. F.1, on microfilm, LSU Library

--- 1850. La. Doc. F.1, on microfilm, LSU Library

--- 1860. La. Doc. F.1, on microfilm, LSU Library.

--- 1870. La. Doc. F.1, on microfilm, LSU Library.

VITA

Kathleen Mills Perilloux was born in 1945 in St. Francisville, West Feliciana Parish, Louisiana, the daughter of Shannon McKowen Mills of The Plains in East Baton Rouge Parish, and of Mary Lourena Riddle of St. Francisville. She graduated from Zachary High School, and received a Bachelor of Science degree in Art and Math Education from Louisiana State University in 1967. She and her husband and four children have lived in Texas, North Carolina, and Delaware, and returned to Louisiana in 1980. She studied in the school of architecture at Louisiana State University from 1981-85, and taught architecture at Baton Rouge Magnet School. She began her studies in landscape architecture at Louisiana State University in 1986.
MASTER'S EXAMINATION AND THESIS REPORT

Candidate: Kathy Mills Perilloux

Major Field: Landscape Architecture

Title of Thesis: Evolution Of The Site of Afton Villa

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]
Wayne Stowmire

[Signature]
Darnell Eakes

Date of Examination:

April 18, 1990