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WHAT COMPELLED JEWELL TO TELL THE STORIES OF THESE 75 EXTRAORDINARY WOMEN?

Excerpt from the introduction to The Earth in Her Hands: 75 Extraordinary Women Working in the World of Plants

Women have been sowers of seeds and tenders of seedlings for a very, very long time. For much of that time these women didn’t have the time or the means to document their history. There is no telling the whole story of women making their lives with plants or women broadening the field of plant knowledge and practice. I can’t even superficially acknowledge all the women in plants who’ve cultivated this territory before us, except to say the compost-rich soil they left behind is what germinated the seeds that grew the vibrant women I’m writing about today.

I’m interested in how the plant world is improved by not only greater representation of women generally but also by diversity among those women. I want to explore the ways this field is a more viable and creative career path for women than ever before and how the plant work world is demonstrating greater social and environmental responsibility, in large part due to women’s contributions.

Our human engagement with plants connects us to the natural world, to our communities, and to ourselves on powerful intellectual, physical, and spiritual levels. My own fifty-three-plus years of digging in the dirt, tending plants, and finding life there has been complemented by a simultaneous observing, questioning, interviewing, and learning from other people on the same journey—resulting in a sort of meta- or quantum-gardening. These profiles of women doing current and innovative work in all fields I count as horticultural—botany, environmental science, landscape design/architecture, floriculture, agriculture, social justice, plant hunting, and breeding, seed science, gardening, garden writing and garden photography, public garden administration, research, and public policy—often represent larger issues or shifts in our world. Their work illustrates how the many challenges of our world can be met through cultivating an interdependence with plants. It is a rebirth in many sectors. And like all births, this one is being sung, screamed, crooned, whispered, hummed, and rocked into existence by distinctly female voices.
THE HIDDEN HISTORY OF PARKS

BY ANDREW WHITE, Director of Park Visioning, Park Pride; TERI NYE, Park Designer, Park Pride; BETH FRENKEL, Visioning Fellow, Park Pride; and NICK STEPHENS, Visioning Fellow, Park Pride

PARK PRIDE

Park Pride’s mission is to engage communities to activate the power of parks. As a nonprofit organization celebrating its 30th anniversary this year, Park Pride works with Friends of Park groups in the cities of Atlanta, Brookhaven, and Tucker, as well as unincorporated DeKalb County. The parks range in scale and age from new pocket parks to Atlanta icons such as Grant Park and Oakland Cemetery.

One of Park Pride’s flagship programs, park visioning, frequently digs into the historical resources at the Kenan Research Center but not for reasons you might initially imagine. Sorting out property lines and ownership history is fascinating, but the historical resources also tell the stories of everyday life in Atlanta. The collections turn out to be an invaluable resource for community building. In a time when friction can quickly arise between newcomers and long-term residents, the maps, photographs, and news clippings spark conversations and build relationships. Neighborhood newcomers are eager to learn about the place they’ve chosen to make home, and legacy residents have a wealth of memories and experiences to share.

EXPLORING HISTORY UNIFIES RESIDENTS IN BUILDING A SPACE FOR THEIR COMMON FUTURE.

IN THE PROCESS, A SENSE OF PLACE AND PRIDE BLOSSOMS IN THE NEIGHBORHOOD.

The following are two examples of the rich history around two of Atlanta’s most venerable parks.

GRANT PARK

The history of Grant Park is abundantly documented. Despite this, many new residents moving into the neighborhood of approximately 9,000 people aren’t aware of the park’s history. Park visioning in 2018 for the Historic Southeast Quadrant of Grant Park offered neighbors a chance to discover the story of Grant Park—a story that closely reflects the growth, progress, and politics of the city itself.

During the Civil War, engineer and railroad magnate Lemen P. Grant supported the Confederacy and oversaw the construction of earthen fortifications near his home, in what is now the Grant Park area. The battlefields, built by enslaved people, encircled Atlanta, and remnants
of one, a battery that came to be named Fort Walker, is still visible in the southeast corner of the park. It is the only surviving piece of Civil War infrastructure of its kind in Atlanta.

By the early 1880s, the land around Grant’s home was becoming popular with locals as a rural, recreational getaway from the rapidly growing downtown. In 1882, Grant’s friend Sidney Root persuaded him to donate 100 acres to the city, with Grant stipulating that “the land should be used for park purposes for all Atlantans.” The park officially opened in May 1883, and Root was named the city’s first parks commissioner.

Grant’s inclusive language has been lauded for its progressive stance and effort towards racial reconciliation in the post-Civil War era. Grant Park was open to all, including African Americans and Native Americans. It was also one of the first municipal parks in the country to allow dogs, which was a significant step for the time.

As Atlanta grew and park usage increased, the Olmsted Brothers landscape architecture firm was contracted in 1903 to create a comprehensive plan for the park. John C. Olmsted drew up initial plans intended to make the park more naturalistic, including expanding Lake Abana and adding new vegetation. But a new administration soon interrupted the firm’s work.

The new park board proceeded to make many changes in the park against Olmsted’s recommendations, ignoring the pleas of the park superintendent, including the construction of a sewer line through the valley of the park which significantly dried up the six springs and brook, which had flowed into the lake.

From 1930 to the early 1960s, changes to the park continued to occur without regard to the Olmsted plan or the park’s early architectural character. As the Civil Rights Movement began to change the South in the 1960s, Grant Park, like much of Atlanta, suffered from a lack of progressive leadership. Lake Abana, and the large pool adjoining it, had long operated as a “whites only” facility, and city leaders chose to fill it in rather than integrate it. The Cherokee Avenue parking lot was built in its place, resulting in significant tree loss. The Grant Park neighborhood also declined at this time, as white flight decreased its economic vitality.

After a decade of inactivity, development returned to the park in the late 1970s with the construction of a new pool and recreation center. The neighborhood was beginning to see some resurgence as new residents began improving the old homes which had fallen into disrepair.

As the park revived, the city partnered with the neighborhood association to begin a new Grant Park Master Plan, and advocates formed the Grant Park Conservancy. Over the last 20 years, the Conservancy has led many efforts to beautify and improve the park, once more a beloved Atlanta destination.

MOZLEY PARK

Like many places in Atlanta, modern-day Mozley Park was once the site of a Civil War battle. Part of General Sherman’s Atlanta Campaign, the 1864 Battle of Ezra Church occurred in and around a small chapel in the area. Afterward, the site became known as Battle Hill, and Dr. Hiram Mozley (1844-1902) was the primary landowner. Mozley was a Confederate veteran and the inventor of a medicinal lemon elixir, which was sold in drugstores all over the country.

In 1922, years after Mozley’s death, the residents around Battle Hill solicited City Council to purchase the Mozley Estate for a recreation area. They wrote, “The Mozley estate, consisting of thirty-eight wooded acres, is convenient to several car lines and has much of the natural beauty that is necessary for an ideal park. The old Mozley home, a fine old colonial residence, in good repair, is an ideal building for a community house. There are two artificial lakes on the picturesque estate and it is full of historic interest.” The city did acquire the land for a park, and the parks director moved into Mozley’s spacious mansion.

From its opening through World War II, Mozley Park was a first-rate recreational facility that hosted many community events, from lake baptisms to boating competitions, and even a tropical pageant featuring over 200 dancers. During this time, the area around Mozley Park was strictly a white neighborhood. By 1940, however, the black neighborhood east of Mozley Park reached capacity, and black families began trying to move west. In response, white homeowners created the Mozley Park Home Owners’ Protective Association to keep them out.

In addition to neighbors’ personal racism, black Atlantans also dealt with the structural racism of real estate practices. Banks used redlining to deny loans to prospective homeowners in black neighborhoods.
The Federal Housing Administration encouraged the use of racially restrictive covenants and even physical barriers to keep blacks from "lowering the value" of white property.

In February 1949, Reverend W. W. Weatherspool (1896-1996) succeeded in buying a house on Mozley Place despite these obstacles. His arrival precipitated a "near riot" of over 200 white residents demanding that the Reverend remove himself from the neighborhood. However, black Atlantans continued to move into the Mozley Park area, and whites rapidly sold their homes and moved away in response. The area transitioned quickly from an all-white neighborhood in 1949 to a majority black neighborhood by 1954. In 1954, Mozley City Park, originally specified for white use only, was officially designated for use by black residents instead. In 1995, the Mozley Park neighborhood was officially listed in the National Register of Historic Places, due in large part to the rapid change in neighborhood demographics due to white flight and the key role it played in the development of Atlanta's race relations.

After the switch, the park fell into disrepair, and in 1964, Dr. Mozley's estate postcard: ebay.co.uk, circa 1910.

Site analysis photo: Olmsted Brothers firm albums.

Tower image: historic postcard, AtlantaTimeMachine.com


View from tower: Lynn Harrington, 1966.


Gateway project renderings: Smith Dalia Architects and Winter Johnson Group, 2018.


The preservation of a park’s history is a collection of many stories, twisting narrative threads together to draw past and present neighbors close. Parks gather people, and a common understanding of what came before in these spaces can unify community groups as they create a shared vision for the future.
It has a nice circularity to it.

Richard Peters, one of the founders of Atlanta, was among the first to import Angora goats to America, and he worked hard to increase their numbers. This sprawling city Peters founded began as a railroad town. And railroad people soon realized that mohair, which comes from Angora goats, was the ideal material for seat cushions in train passenger cars. So, Peters helped build the city that brought the railroad that needed the hair grown on his goats to make the seats to cushion the posterior of all those riders.

Appropriately, we display Angora goats at the Atlanta History Center’s House That Jack Built.

As an example of this, consider what you see when you buy a dozen eggs at the supermarket. Each egg was laid by a different hen so they can all be packed at the same time—and yet how astonishingly alike each egg appears! That is not the case with heritage breeds. Heritage breeds often have wider genetics and thus broader dissimilarities.

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Spanish in the sixteenth century. Livestock have lived in America so long that in farm literature up to the nineteenth century they were often termed the “native” sheep, contrary to their Eurasian origins. In Thomas Jefferson’s time other breeds like the Merinos were imported to the United States, and the designation “native,” although a misnomer, was still helpful to distinguish the older types of woolscourers from the new.

All those generations of Gulf Coast sheep living in such a hot, humid climate led to a breed well adapted to our sweltering summers. Part of their suitability for the South was that they developed excellent resistance to this region’s abundant internal parasites which often infest other sheep.

Also notable in heritage breeds is their versatility. In modern times, domesticated animals have often been painstakingly bred for a specific use.

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A fine example occurs in cattle. We go to a steak restaurant and are assured by the menu or by the server that all the beef is prime Angus. Craving a sweet treat, we might notice when we grab a carton of ice cream that the label bears an image of a black and white Holstein cow, so famous in the dairy industry. In theory you could eat a steak from a Holstein or enjoy ice cream made from the milk of an Angus—but the beef just wouldn’t be as tasty nor the dessert as delicious. Like most of the animals common in modern agribusiness, the Angus and the Holstein are carefully selected for just one purpose.

Often this is not so with heritage breeds since they originated before the age of such thorough specialization. Gulf Coast sheep were used for both wool and mutton. Similarly, Plymouth Rock and Rhode Island Red chickens were a source for both meat and eggs; for this reason, they are called “dual purpose breeds.”

As modern agriculture has become more and more standardized, a number of heritage breeds have disappeared or become rare. The Livestock Conservancy, an organization founded in 1977, strives to ensure that all the breeds are not lost. Why is it important that we preserve this pre-industrial livestock and poultry? This is where the genetic diversity noted earlier is so valuable. When there is very little variation in the genes, a whole population can be vulnerable to attack by a pathogen that might have been resisted by stock whose DNA was more of a medley.

For example, a recent article in the journal Poultry Science described research testing several varieties of chickens to determine differences in their eggs to penetration by Salmonella bacteria. The study concluded that the Plymouth Rock lays eggs with the lowest bacteria penetration, significantly lower than the industrial-type chicken whose eggs were also examined. Since Plymouth Rocks have a characteristic as desirable as this, obviously it is beneficial to have a healthy population of these birds.

The authors of the article put it this way: “This study highlights the value in maintaining heritage chicken breeds as a genetic resource for the future.”

With the alteration of just a few words, that quote from the poultry researchers could describe what we do at the Atlanta History Center, where we believe that knowing the past can help us better understand our present and prepare for the days and years still to come. How fitting, how agreeable, that even our chickens, turkeys, sheep, and goats can contribute to this worthy goal.
Think of the most prized physical book you possess—what is its history? How did you come to have it? The pages of a book offer an authentic privacy and candid sort of intimacy that is not often found in the digital age.

The Things They Left Behind: The Investigation of the Meguiar Sisters

BY SERENA MCCracken

The Cherokee Garden Library tells two stories; one told by words and one told by damage, wear, annotations, and even items left between the pages. Archivists use the provenance of a book to piece together its journey to the present. The two narratives give a glimpse into the past in a way that holds a mirror up to the condition of society, in two completely different ways. The intended narrative yields an authentic image of culture while the history of the book gives a sincere snapshot.

You may have never considered getting to know your books, but you would be amazed at how little you need to begin an investigation. My investigation began with a small collection of letters, dried flowers, essays and other ephemera found in between the pages of a Cherokee Garden Library historic book that was previously owned by two sisters named Jimmie “Sweetie” Meguiar and Mary Lizzie Meguiar. As archivist and part-time investigator, I examine what people keep, while also keeping in mind what they do not keep in order to understand our past. Ephemera serves as a time capsule for our past. What compels you to hold something in between the pages of a book? Is it a bookmark? Hiding spot? Reminder? The pages of a book offer an authentic privacy and candid sort of intimacy that is not often found in the digital age.

Each historic book in the Cherokee Garden Library tells two stories; one told by words and one told by damage, wear, annotations, and even items left between the pages. Archivists use the provenance of a book to piece together its journey to the present. The two narratives give a glimpse into the past in a way that holds a mirror up to the condition of society, in two completely different ways. The intended narrative yields an authentic image of culture while the history of the book gives a sincere snapshot.

What is its story? What does its story tell about you? What does it tell about your family or community? What do your books say about you? They may reveal something about your past, present, and future. What would they say about you if you no longer had them? What if you lost them? What would you miss about them?

Is there any evidence of them? Is there any information that the Meguiar copy provided, used alongside the databases provided at Kenan Research Center? I was able to put together the puzzle of the Meguiar women and their book of flowers.

Jimmie “Sweetie” Meguiar (1860-1914) and her sister Mary Lizzie Meguiar (1858-1940) were born in Springfield, Tennessee, in Robertson County, to James Jimmie M. Meguiar (1822-1862) and Sally M. Coats (1832-1913). In 1878, Meguiar married Walter Wood Eckles, and they had two daughters: Georgia Hooper and Bessie M. Eckles. In 1879, Mary Lizzie Meguiar married Daniel Latimer Durvet, who was a tobacco dealer. Together they raised Daniel’s four children from his two previous marriages: Minnie, Sallie, Ola, and Thomas. After two years of marriage, Lizzie and Daniel had a son, James Meguiar Durvet, in 1880. Curiously, the Meguiar sisters married on the same day, November 26, 1878, perhaps in a joint wedding.

The Floral Keepsake is a 19th century gift book enhanced with beautiful color engravings. Gift books, such as this one, were gilded in decor and given as a token of love, often appreciated more for their beauty and artwork than their contents. The Meguiar copy of The Floral Keepsake has two inscriptions that tell the story of the Meguiar sisters and their parents. The first inscription reads “Presented to Miss Sallie M. Coats By Jimmie M. Meguiar. Jany 9th, 1856.” The sisters’ parents were married on December 23rd, 1856, so the book was probably given as an engagement present, wedding present, or New Year’s present to Sallie. Sallie most likely gave the book to her daughters. Her inscription is very ornately drawn, imitating a presentation plate normally featured in more expensive and lavish gift books. The inscription reads “Mary Lizzie and Sweetie Meguiar, Robinson County, Tenn.” The ephemera is signed by and addressed to several of the Meguiar women including Sallie, Sweetie, and Mary Lizzie.

Prospects for women in education were extremely limited in the late 1800s and early 1900s. Female colleges and seminaries provided higher education to women and ultimately the first steps for equal opportunity. Although a step in the right direction, female colleges focused on the “cultivation of a new woman,” concentrating on discipline and domesticity rather than higher learning.

We invite you to enjoy this special collection with us: Meguiar ephemera, MSS 920f, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center. As archivist and part-time investigator, I examine what people keep, while also keeping in mind what they do not keep in order to understand our past. Ephemera serves as a time capsule for our past. What compels you to hold something in between the pages of a book? Is it a bookmark? Hiding spot? Reminder? The pages of a book offer an authentic privacy and candid sort of intimacy that is not often found in the digital age.

Imagine 100 years in the future: your favorite book ends up in the hands of an archivist who is trying to sleuth out your story. What would they be able to understand about your life? Is there a to-do list or receipt that would give a glimpse into a day of you?

The Things They Left Behind: The Investigation of the Meguiar Sisters

BY SERENA MCCracken

The Cherokee Garden Library Project Archivist
In 1866 the City of Atlanta began its long-needed expansion of the City Grave Yard. The block of land purchased in 1850, now called the “Original Six Acres,” and its two additional parcels of another six acres, were essentially full. As city leaders’ efforts to establish a new, larger cemetery proved unsuccessful, they agreed to acquire adjacent lands, resulting in Oakland Cemetery’s current boundaries of 48 acres. While the design we know today was laid out in early 1867, the roots of its design reach back to the preceding decade.

During the 1850s many growing towns established new cemeteries or expanded their existing municipal burial grounds. As befitting these towns’ rising importance as population centers, professional landscape gardeners were hired to implement the fashionable “rural cemetery” aesthetic — wide vistas, gently curving drives, and formal, restrained landscaping. However, as these cemeteries were municipal facilities with important functions overseen by pragmatic officials, many a town maintained an old-fashioned grid overlay for facilitating regular lot sales and orderly interments.

Atlanta in its first decades was no different; one of the earliest maps depicting the cemetery, Vincent’s Subdivision Map of the City of Atlanta DeKalb County Showing all the Lots, Blocks, Sections &c, dating to around 1855, shows an uninspired, utilitarian rectangle bordered by city streets, graced by the only trees drawn on the entire map. Not illustrated within the cemetery were its segregated sections — the area for all African-Americans (enslaved and free) referred to as “Slave Square” located in the back northeast corner of the cemetery, the “Public Ground” for poor and indigent white residents near the front gate, and a Jewish section later set aside in 1866 in the back southeast corner.

### ALPHONSE LAMBERT AND THE RURAL DESIGN

Alphonse Lambert, the person responsible for Oakland’s rural design, immigrated to America from Belgium in 1855. Alphonse made Rome, Georgia, his destination, while his older brother settled in Atlanta. Thus, “a young Alphonse witnessed the creation of Rome’s rural cemetery in 1856. Sited atop a hill at the confluence of the Etowah and Oostanaula Rivers, Myrtle Hill Cemetery is comprised of a concentric pattern of drives with a central cross-axis, creating the primary burial spaces. The roads provided sweeping vistas, gentle inclines for wagon and carriage access, and a means of terracing the steep slopes to create more usable land.

After four years in Rome, Alphonse left for the bustling town of Atlanta to join his brother. Joseph Lambert, who was involved with the horticulture trade in town. The brothers even married sisters in the Irish Catholic community. Joseph and Alphonse were not the only nurserymen in Atlanta during the war years.

By Sara L. Van Beck, a leading daffodil authority, author of Daffodils in American Gardens: 1733-1940, and Cherokee Garden Library Acquisitions Committee member

While George Kidd’s name has faded, his legacy may not have. By January of 1867, Alphonse had risen to a junior partner in his brother’s Fulton Nursery. Joseph’s announcement of the new venture prompted a stock of “fruit trees, evergreens, grape vines, roses, etc.” In early February 1867, the City Council’s Committee on Cemetery selected Alphonse as the “landscape gardener” to lay out the new cemetery. His association with George Kidd, coupled with Kidd’s visit to Spring Grove Cemetery, likely contributed to Alphonse’s training in the art of landscape gardening.

At Oakland, Alphonse adapted the design strategies and features of the rural cemetery movement. Yet Oakland’s pre-existing configuration of a very large rectangle dominated by straight, wide roads constrained his vision almost as much as the new cemetery’s rolling topography and irregular boundaries.

Alphonse’s design by necessity launched from the extant 12-acre block (Original Six Acres, Confederate Memorial Grounds, Bobby Jones area) and its straight, wide utilitarian streets. A central drive from the main gate bisected the grounds (now Hunter Drive). A cross-drive on the west side cut north-south along the Public Ground (the original Puffer’s Field for white interments, now North Public Grounds) Holcombe Street (now Monument Drive) bounded the cemetery on the north side, as shown in an 1857 map in the City Council Minutes. In the middle of the 12 acres remained the wide, unnamed road that bounded the cemetery’s original east end, providing back access from Fair Street to Slave Square and later the Confederate Memorial Grounds, and dividing the cemetery from James Scary’s original property. This road is shown in Vincent’s Subdivision Map of the City of Atlanta DeKalb County Showing all the Lots, Blocks, Sections &c. Finally, there were the small alleys servicing the newly purchased parcels along the railroad tracks.

The topography of the new 36 acres posed its own set of issues. While the old, pre-war cemetery land was relatively flat, the new land was not. The northeast area was a marshy floodplain, bounded by a spring-fed creek, a tributary of the Yellow River that is now channeled under Boulevard. To the south of the floodplain rises a steep hill that created an abrupt drop down to Fair Street (now Memorial Drive). To the west of the floodplain rises another steep hill but with a less severe grade. A small dry creek bed ran from Fair Street down along the east end of the Confederate section to the marshy area. Conversely, the center, north and west areas lie atop a gently rolling ridgeline, bounded by railroad tracks to the north and city lots to the west.

### EXPANSION AND A NEW AESTHETIC

Alphonse’s challenge became how to create graceful curves on a swath of land with steep hills and a floodplain ending in a creek, all around a large rectangle complete with wide rectilinear drives, none of which could be altered. These drives pre-determined his ingress and egress points between the old and new areas. The challenge became then how to showcase the vistas inherent in the high ground and hillsides.

One of the earliest renderings of Alphonse’s original design comes from the 1878 City Atlas of Atlanta, Georgia. The map illustrates the original drives as laid out along the topography of the new land, and short cross drives no longer much used by vehicular traffic or lost to replatting for additional burial lots.
The center, north and northwest areas of soft rolling terrain and wide vistas of the town were the most amenable to the new aesthetic. The drives had gentle inclines that are easy on horses and not susceptible to rutting and washouts. A wide, inviting entrance was created at the railroad tracks, allowing visitors, interments, and deliveries to pass readily. This entrance area generally aligned with the original Red Head Street roadbed, which ran along the ridgeline. The wide loop from the ridgeline and the new cemetery gate through the northwest area again provided scenic views of town and smooth approach, swinging wide to allow access to one of the most desirable areas of the new cemetery. A picturesque island in the center later proved an ideal spot for a lovely mausoleum.

To the east of the railroad entrance gate ran two main loops. One ran the edge of the ridgeline, dividing the choice lots on the flat high ground with the great views to the north and east from the lower lots clinging to the hillside on the east. With a bit of a wiggle, Alphonse joined it to the center area’s loop to then join the original eastern end street and thus on to Fair Street. The second asymmetrical eastern loop was laid much larger so as to avoid the steep hillside down to what is now called Greenhouse Valley. This loop then gently swung around toward south, dropping down along the top of the floodplain slope. In this manner, it created bucolic views of the rolling grassy terrain, stayed away from the creek beds, gave sweeping vistas of the Confederate Memorial Grounds, created bucolic views of the rolling grassy terrain, stayed away from the creek beds, gave sweeping vistas of the Confederate Memorial Grounds, and provided vehicle access for ease of walking and carriage access. However, a grid allowed for a de facto class hierarchy to be imposed via economics. A system of lot size and walkway width was instituted. The choicest, first-class lots with the best land and views were $50. The lots of this largest class measured 20 feet by 30 feet, with 10-foot walkways. At the other end of the spectrum, freedmen were permitted $10 lots with no mention of walkways. [A new Jewish section was sold to Hebrew Benevolent Congregation in 1870; these were mid-sized lots in the then-undesirable eastern end of the cemetery.]

Unsurprisingly, the areas of slightly rolling land and sweeping vistas were deemed prime real estate. The City sexton’s office was placed here, ensuring the sexton could oversee the lots of the wealthy, who in turn were assured of ready access to the city official. It was centrally located for the workmen (the office had a tool room in the back) and was readily accessible to coming and going by train. Hillside locations were deemed less desirable, and so wereplotted as second and third tier lots. One of the greatest visual changes from the old cemetery to the new was the decision to “cut in” the new walkways. Before the Civil War, in the old areas, the walkways were laid to primarily rise and fall with the original ground surface. In the new areas of the cemetery, the walkways were regularly cut down below the original surface, varying from one to two feet to upwards of three to four feet. Presumably, the intention was to create walks with as little change in grade as possible for ease of walking and carriage access. However, its consequence was the accentuation of the old “grid” style of the cemetery and is one of the stark design contrasts to the pure “cemetery park” or “cemetary lawn” design as seen at Westview Cemetery in Atlanta and other large, rural design cemeteries.

Around the turn of the 20th century, demand for additional burial space led to the development of land outside of, or even within, Alphonse Lambert’s original plan. This is very apparent in the north area adjacent to the railroad tracks, between the old railroad gate and Potter’s Field. Not only is the angular walkway design awkward, its discontinuous lot numbering system stands in contrast to the rest of the new cemetery. Other, smaller areas pressed into service include the narrow strip along the Boulevard rock wall, the upper drive through the African American Grounds and its short connecting south drive, walkways in the 1892 Jewish Flats section, and the large lots along the east border of South Public Grounds. Other drives were added to facilitate vehicular access, particularly along the west wall (along today’s MARTA parking lot), and along the eastern section of Memorial Drive.

While not of high-style design, and somewhat cluttered and obscure by the years, Alphonse Lambert’s curving roads and carefully considered vistas continue to shape our enjoyment of the land we know today as Oakland Cemetery.

This article was originally published at oaklandcemetery.com on July 5, 2018. It has been revised and printed here with permission.
On a lovely spring evening in April, the library presented the sixth Ashley Wright McIntyre Lecture to over 200 attendees who enjoyed Victoria Johnson’s engaging and informative talk about the life and contributions of David Hosack and his role in the Early Republic, based on her award-winning book, American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic. The library is grateful to Raymond McIntyre and his family for establishing this fund in memory of Ashley McIntyre and her love of the natural world. This fund brings outstanding programs, lectures, and exhibitions to the public.

Many thanks to event co-chairs Jeanne Bowden and Blake Segars for creating a successful and special event. We also share a gracious thank-you to the event committee members, Sharon Cole, Linda Copeland, Elise Drake, Ashford McIntyre, and Jane Whitaker, for their important work in making this event a great success. Special thanks to the floral design team, Elise Drake, Linda Copeland, Felton Norwood, and Nan Estellin. Thank you to Randy Jones for working with photographer Paula Gould to capture images of the evening. Thanks to all who joined us for this inspiring event.
Sally and McKee Nunally
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Mr. and Mrs. Alex Graham Jr.
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Additional support for the Louise Staton Gunn Conservation Fund
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Jane and Bill Whitaker
*In memoriam
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Anasp Park Garden Club, Atlanta, Georgia
Avondale Estates Garden Club, Avondale Estates, Georgia
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IN MEMORY OF
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2019 FALL GARDEN CITINGS

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The Cherokee Rose Society of the Franklin Miller Garrett Society celebrates those honored donors who have chosen to make a planned gift to the Cherokee Garden Library at the Atlanta History Center. Although charitable gifts may be made to the Garden Library through a variety of means, significant support in future years will come from those who include the Garden Library in their estate plans. By creating a personal legacy, the Cherokee Rose Society will also create a lasting legacy for the Cherokee Garden Library. Please join us in this important endeavor. To join the Cherokee Rose Society or to learn more about this opportunity, please contact Garden Library Director Staci Catron, at 404.814.4046 or SCatron@AtlantaHistoryCenter.com.

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For more information on how to donate materials, please contact the Director, Staci Catron, at 404-814-4046.


B. Donation from the American Daffodil Society: 1. 37 daffodil and nursery catalogs from around the world, ranging in date from 1920 to 2010.

C. Donation from the American Dahlia Society: To be added to the Eugene Boeke Dahlia Archive.

D. Donation from the Camellia Garden Club, Atlanta, Georgia: To be added to existing MSS 649.

E. Donation from the Dargan Landscape Architects: Dargan Landscape Architects Planting Plan for Louise G. Howard Park, 471 Collier Road, Atlanta, GA 30318, October 10, 2017.


H. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 29 Periodicals: The Garden Club of Georgia, Inc. Garden Gateways, ranging in date from Fall 1994 to Spring 2012 [to fill gaps in the existing collection].

I. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 49 Yearbooks of The DeKalb County Federation of Garden Clubs, Inc., ranging in date from 1959 to 2019.

J. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 126 Books of Evidence: Awards of The DeKalb County Federation of Garden Clubs, Inc., ranging in date from 1972 to 2014.

K. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 5. The DeKalb County Federation of Garden Clubs, Inc. Histories, various versions, various dates.

L. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 6. The DeKalb County Federation of Garden Clubs, Inc. Regular Meeting Minutes and Board Meeting Minutes, 1959 to April 2019.


O. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 9. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1974-1975.


U. Donation from The DeKalb County Federation of Garden Clubs, Inc.: 1. 15. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1995-1996.


Book, Manuscript, and Visual Arts Donations
I. Donation from Friends of the Sandy Springs Library

II. Donation from...

3.2. SPING GARDEN CITINGS

Association's event, Academy Awards of Native Plants.

No. 28-29 (Spring-Summer 1970); No. 35-37 (October 1972-July 1973); Index No. 1-37 (1974); No. 55 (1975).

No. 37-38 (Spring-Summer 1971); No. 42-43 (Spring-Summer 1972); No. 47-50 (Spring-Summer 1973); No. 55 (1975).

No. 35-37 (October 1972-July 1973); Index No. 1-37 (1974); No. 55 (1975).

No. 37-38 (Spring-Summer 1971); No. 42-43 (Spring-Summer 1972); No. 47-50 (Spring-Summer 1973); No. 55 (1975).

No. 38-39 (October 1973-October 1974); includes special issue for 1974 is April 1974-August 1974; No. 77; No. 96 (August 1997-February 1998).

1. A notebook containing material regarding the organization and management of The Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, and the Snowman Festival Flower Show.

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