GARDENS AND CULTURAL LANDSCAPES OF BLACK AMERICA VISUAL ARTS MATERIALS

FERGUS GARRETT OF GREAT DIXTER IS COMING TO ATLANTA!

FLORA AND FOOD: NEW BOOKS FROM BLACK VOICES

EXPANDING THE COLLECTION: NEW ACQUISITIONS OF RARE BOOKS AND PRINTS

OLGUITA'S GARDEN—SUMMER'S SEASONAL HIGHLIGHTS

GIFTS & TRIBUTES TO THE CHEROKEE GARDEN LIBRARY ANNUAL FUND

BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS
GARDENS AND CULTURAL LANDSCAPES OF BLACK AMERICA
VISUAL ARTS MATERIALS: A NEW DIGITAL COLLECTION AT THE CHEROKEE GARDEN LIBRARY

BY DR. D.L. HENDERSON
Historian, Genealogist
Preservationist, Author, and
Cherokee Garden Library
Advisory Board Member and
Acquisitions Committee Co-Chair

ABOVE: Two men and two women, formally dressed, possibly for a wedding, with women holding floral bouquets in a garden area with lawn, large shrubs, chairs, and a house behind. VIS 400.006.026, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.
S

crolling through the images in the Cherokee Garden Library's newest collection is like paging through my own family's cherished photo albums. The southern yards and gardens of my childhood, the crops on my grandparents' farm, and the segregated parks, beaches, and landscapes we visited for recreation, are all represented in the Gardens and Cultural Landscapes of Black America visual arts materials collection.

The collection contains 390 black-and-white and color photographic prints, postcards, stereographs, and glass slides, dating from the 1880s to the 1990s. Many of the images depict ornamental bulbs, shrubs, flowers, and trees; others contain various types of garden and lawn fixtures such as fences and trellises, planters, brick or stone-lined planting beds, and outbuildings; some images feature farms and fields. The images in this collection connect me to my past and to a particular part of history populated by faces that look like mine. In viewing those faces, the design of the gardens and lawns, the swept yards, and the fields of cotton, I am impressed and inspired by the demonstrable connection between people and places and history that can be gleaned from these images. Beyond gardens and landscapes, the images in this collection illustrate the use of floral design in a variety of indoor settings—from family photos snapped at home to professional portraits produced in photography studios. Moreover, this collection illustrates the connection between people and landscapes by documenting the historical use of the land within the changing dynamic between people and place as it has occurred over time. The diversity of settings in these images covers rural, urban, suburban, institutional, residential, recreational, and commercial environments.

Though the collection is geographically broad, echoes of southern landscapes resonate through images representing various regions of the United States. As family members like mine migrated north and west, they carried along our southern family traditions and expressed them in the way they related to the land. In the choice of plants that they grew in their fields and gardens, and in the planted pots and baskets they cultivated on their front porches and in their sunrooms, they demonstrated the persistence and continuity of southern gardening culture. Our collection process began with the search for images that had been collected from family albums, but we also found commercial images such as postcards and a few newspaper photos. We began adding images of posed studio portraits to the collection when we realized those images revealed information about the selection and use of flowers and plants by professional photographers and their subjects. We collected photos of houseplants—though they often appeared only in the background—but these images provided glimpses into the personal lives of the home's residents during casual family gatherings, on special occasions, holiday meals, etc. Likewise, we selected wedding photos of brides and grooms and church interiors to document the various flowers that were chosen for wedding bouquets and decorations.

Predictably perhaps, questions arose regarding the appropriateness and value of the content of some images. The collection committee discussed the possible usefulness and integrity of each image and considered the historical accuracy and cultural importance of each item proposed for the collection. We focused on images that appeared to lead from less “staged” or manipulated by creators who were likely not Black Americans. At times, we contemplated the possible relationships between the subjects in certain images. We also wondered about the relationship between the photographer(s) and their subject(s). We debated the merit of collecting images that seemed expressly created by outsiders seeking to represent a nostalgic past that existed only in the imagination. We feared that some of those images might signify an unlikely “history” that could not be documented through factual sources.

Our collecting vision expanded as we looked at and discussed the images we were finding. Questions about racial identification and historical race relations often prompted more questions and more discussion. We continually revisited our collection subject parameters to clarify and amend them as we began to understand the challenges of determining which images represented content that we deemed appropriate for the collection. For example, we determined that we needed to include at least a representative sampling of workers in cotton fields, even though we acknowledged that these images might resonate negatively with some users. Likewise, we considered the sensitive nature of including images of the deceased in their caskets, but we reasoned that these postmortem photos and the use of floral arrangements at wakes and funerals might be culturally relevant. We began adding images of posed studio portraits to the collection when we realized those images revealed information about the selection and use of flowers and plants by professional photographers and their subjects. We collected photos of houseplants—though they often appeared only in the background—but these images provided glimpses into the personal lives of the home's residents during casual family gatherings, on special occasions, holiday meals, etc. Likewise, we selected wedding photos of brides and grooms and church interiors to document the various flowers that were chosen for wedding bouquets and decorations.

What can be found in the images of this collection depends upon the viewer. The perspective and experience of the individuals, researchers, scholars, etc. who access the images in this collection will shape how the images are received. The significance of this collection is in part based on its special approach to the subjects and the subject matter—no garden literature, generally, has failed to recognize the participation and contributions of Black gardeners. While the main collecting emphasis is on the gardens and landscapes, the people shown in the images intrigue me, and I hope viewers also see this collection as an opportunity to learn about the range and diversity of Black life in America. Upon close examination, many images in the collection may seem to reveal as much about the people and their relationships as they do about gardens and cultural landscapes. Ultimately, we can only anticipate that themes and concepts we have not yet even imagined will be generated by users viewing and creating their own interpretations of the images in this collection.

To search the collection, visit the Kenan Research Center's Album album atlantahistorycenter.com/digital/collection/p17222coll23 Phase One of this project was funded by the Carter Heyward Morris Acquisitions Endowment Fund.
Fergus Garrett of Great Dixter is Coming to Atlanta!

RIGHT Fergus Garrett, the extraordinary CEO and Head Gardener for the internationally acclaimed Great Dixter House and Gardens, will present the Ashley Wright McIntyre Lecture on April 12, 2023.
Join us on Wednesday, April 12, 2023, for a rare opportunity to hear the internationally acclaimed gardener and speaker, Fergus Garrett, discuss the world-class, inspiring, and daring gardens at Great Dixter in Northiam, England.

Great Dixter was the home of artistic gardener and prolific writer, Christopher “Christo” Hamilton Lloyd (1921-2006), who developed the site into a hub of ideas and connections that spread out across the world. Great Dixter was the focus of Lloyd’s energy and enthusiasm from childhood until his death and inspired almost fifty years of witty, knowledgeable writing.

Christopher Lloyd was one of the most celebrated gardeners in the world, informing and inspiring a generation of gardeners. Fortunately, in 2003, he had the foresight to set up the Great Dixter Charitable Trust, which has directed the management of the estate since his death in 2006.

Now under the stewardship of the Trust and Christopher Lloyd’s friend, Head Gardener, and CEO, Fergus Garrett, Great Dixter is a historic house, gardens, a center for education, and a place of pilgrimage for horticulturists from across the world. The Friends of Great Dixter helps the Trust keep this remarkable place open to the public, develop educational programs for all age groups, and make more people aware of the richness and significance of the biodiversity of Great Dixter’s gardens, meadows, and woodland.

Considered one of the world’s most influential gardeners and horticultural educators, Fergus Garrett is propelling Great Dixter forward as one of the world’s most iconic gardens. Raised in the United Kingdom and Turkey, he studied horticulture at Wye College, graduating in 1989. From the creative working relationship with Christopher Lloyd that began in 1992, Garrett learned to keep the gardens of Great Dixter constantly changing throughout the seasons and to be adventurous in trying out new plants and plant combinations.

In his Garden Design article, “The Great Great Dixter,” Noel Kingsbury shares that the transition from Lloyd to Garrett in the management of these gardens appears almost seamless with the site welcoming and inspiring over 50,000 visitors annually. Kingsbury describes this unique place as “a high-energy garden. Its visual impact depends on achieving strong contrasts, of sparking color against color and shape against shape. Much of the pleasure of walking around the gardens is the chance to appreciate plant combinations.”

Fergus Garrett is enthusiastic about ecology and how ornamental gardens and biodiversity interact. Great Dixter proves gardens can be abundant in plants, plant combinations, remarkable color, and inspiring ideas, but also rich in biodiversity. As a hands-on gardener and plantsman, Garrett is interested in working practices and passing on knowledge through the national and international student and volunteer programs at Great Dixter as well as the many talks he gives worldwide each year.

Learn more about Fergus Garrett, Christopher Lloyd, and Great Dixter House and Gardens: greatdixter.co.uk

All images are courtesy of Great Dixter House and Gardens.

ABOVE: The house seen from the High Garden at Great Dixter.

LEFT: The Peacock Garden at Great Dixter in the early morning.
FLORA AND FOOD: NEW BOOKS FROM BLACK VOICES

Cherokee Garden Library Acquisitions Committee continues to add books as part of Atlanta History Center’s collecting plan and mission to connect people, culture, and history, to cultivate understanding of our shared history, and to serve, collect, preserve, and engage for inclusive, diverse, and historically underrepresented communities, including Black Americans.


Black Food Matters brings together scholarly essays on issues of food justice, nutrition, and food equity from a Black perspective of agency and empowerment. From food equality efforts by the Black Panthers to Black women leaders in urban agriculture, Black Food Matters explores the struggle to support and meet the needs of Black communities. Professors Hanna and Reese bring new light to the interconnectedness of Black culture and food sustenance, privilege, access, and racial justice.


Christopher Griffin (he/she/they) aka Plant Kween (@plantkween) shares plant lessons, adventures, and joys in You Grow, Gurl! Not just a houseplant guidebook, You Grow Gurl! gives the reader self-care tips through positive affirmations (“Plant care is self-care”) and so much more. Griffin explores creative and accessible ways to encourage conversations around Black resilience, LGBTQ+ advocacy, and increased representation and empowerment of QTPOC (Queer and Trans People of Color) through horticulture. Additionally, Phoebe Cheong provides captivating imagery that is bound to inspire any reader. Griffin reminds us to have fun with our plants and learn from their bountiful lessons!

*Black Flora* is a fascinating collection of uplifting interviews and essays about Black floral farmers and florists from coast to coast in the United States. Filled with stories of diverse journeys and experiences as well as beautiful imagery, garden writer Speight highlights the contributions and passions of those dedicated and creative individuals. Georgia horticulturist and author Abra Lee’s foreword invites readers to consider the important tradition of passing down plants to inspire flower lovers of today and the significant intersection of flowers and community. *Black Flora* encourages us to recognize the power of flowers. Black stories, Black farmers, and the Black businesswomen behind this thriving industry. Speight also curates the Cottage in the Court gardening podcast.


If you are looking for more than just traditional reading, consider *Black in the Garden*, a fun way to explore Black culture and horticulture through activity. With inspiring quotes and imagery, Tawkins invites the reader to color, enjoy, and celebrate the Black gardening experience. *Black in the Garden*, a multi-media effort by Tawkins, includes an engaging podcast of the same name where interviews with a broad variety of Black horticulturists, botanists, and environmentalists help amplify Black culture, gardening, and much more.

We invite you to explore these books and others in the Cherokee Garden Library of the Kenan Research Center, open by appointment Tuesday through Saturday, 10am to 5pm. Contact us to set up your next visit at reference@atlantahistorycenter.com or by calling 404.814.4040. We look forward to seeing you soon!
Expanding the Collection: New Acquisitions of Rare Books and Prints

By Staci L. Catron
Cherokee Garden Library
Director

The Cherokee Garden Library has a smart, enthusiastic, and discerning group of volunteers who comprise its Acquisitions Committee. Cochaired by Ced Dolder and Dr. D L Henderson, the committee works year-round to find photographs (see the lead article by Dr. D L Henderson), postcards, seed catalogs, rare books, botanical prints, contemporary books, and other items to enhance the collection, bringing more resources to the public for in-depth study or general research and enjoyment.

The Garden Library is also fortunate that generous individuals and organizations continue to donate or fund the acquisition of rare books, botanical prints, and other significant items. The Cherokee Garden Library is not just a collection of books, manuscripts, and visual arts materials; it is a vibrant place of countless significant stories connected to them, including an item’s provenance. Some stories are shared often, while others have yet to be uncovered, told, and heard.

The Vegetable System or The Internal Structure, and The Life of Plants in Memory of David R. Coker

Early in 2021, Ione Coker Lee, stalwart library leader, and John E. Lee, MD, generously donated two significant rare volumes from their personal library to the Garden Library. The first is Marie Low and Maud West's work Through Woodland and Meadow & Other Poems (London: E. Nister, New York: E.P. Dutton, 1891). In this illustrated book, the poem by Helen J. Wood provides an inspiring reason to continue to explore its pages and all the gems in the Garden Library:

Ah, Friend! turn the pages,
And wander awhile
Where Nature assuages
All cares with her smile.
Where never a shadow
Hangs over Life’s stream,
Through woodland and meadow
Come linger and dream!

The second is Volume V of the monumental work by British apothecary and botanist John Hill, M.D., *The Vegetable System or The Internal Structure, and The Life of Plants*. This twenty-six-volume work was printed between 1761 and 1775. Historians consider this work groundbreaking for its time as “it gave for the first time in the vernacular a comprehensive treatment of the plant kingdom, on a lavish scale … adopting the Linnaean generic names and introducing binary nomenclature.” (F. A. Stafleu, *Linnaeus and the Linnaeans*, Utrecht, 1971, p. 210). This book was in the Library of David R. Coker of Hartsville, South Carolina, and later given to his grandson-in-law, John E. Lee, MD.

David R. Coker built the first commercial seed breeding company in the South. Beginning with the aim of improving the yield and hardiness of cottonseed, Coker's Pedigreed Seed Company expanded into breeding and improving a wide variety of Southern farm crops. As highlighted in Ione Lee's article “The ‘Red Heart Legacy,’” published in the Fall/Winter 2007/2008 issue of Garden Citings: “The Coker Experimental Farms was designated a National Historic Landmark in 1964, recognizing one of America's agricultural treasures and its role in the agricultural revolution in this country.”

Members of Planters Garden Club, under the leadership of club president Catherine Cage (2020-2022), funded the acquisition of a rare work by Ann Eliza May and William May entitled *Choice Flowers: A Collection of Drawings of Favorite Flowers, from Garden and Conservatory (London: Ackermann and Co., 1849)* to honor the club’s 90th anniversary in 2021. Florence King Nisbet Marye founded the Planters Garden Club in 1931 to pursue “the study and culture of flowers, the study of landscape gardening, and to assist in beautifying civic surroundings.” Early club projects include the beautification of the Peachtree Brookwood Station of the Southern Railroad and the initiation of the Lelia Dangerfield Wild Flower Contest in Atlanta’s public schools from 1932 to 1943. A member of the Garden Club of Georgia, the club's numerous civic projects have helped to support organizations such as the Atlanta Speech School Garden, Atlanta Art Association, Atlanta Botanical Garden, Fernbank Forest Association, Shepherd Spinal Center, and Northside Branch of the Atlanta Fulton Public Library. Planters Garden Club continues to promote the study of horticulture, civic beautification, environmentalism, and the objectives of the Garden Club of Georgia. The Garden Library is the repository for the club’s records.

This unique flower book has text by English nurseryman William May, with hand-colored lithographs after drawings by his daughter Ann Eliza May. It is bound in red Moroccan leather with elaborate gilt work on the cover. The book contains thirty-one hand-colored lithographed plates as well as a hand-colored lithographed title page. In the mid-nineteenth century, William May operated Hope Nurseries at Bedale in Yorkshire, England. Ann Eliza May depicts both single flowers and mixed bouquets for the study of botany and enjoyment for lovers of flowers.

Interestingly, there were only seventy-two subscribers to this work, with seventy-five copies published. Today, only five are in public repositories throughout the world, including the Victoria and Albert Museum, University of Birmingham, England, University of Leeds, England, Holden Arboretum (Kirkland, Ohio), and Art Institute of Chicago Ryerson & Burnham Libraries.
Rare Botanical Engraving in Memory of
Harriet Owen Boger

In late spring of 2022, funds from the Boger-Owen Foundation, coupled with resources from the Garden Library’s Carter Heyward Morris Acquisitions Endowment Fund, provided for the acquisition of a late eighteenth-century, hand-colored and color-printed mezzotint engraving of the Superb Lily \textit{(Lilium superbum L.)}, engraved by Earlom from a painting by Philip Reinagle for Dr. Robert John Thornton, in memory of Cherokee Garden Club member and library supporter, Harriet Owen Boger. The family of Harriet Boger has generously donated contemporary books as well as funds to acquire rare books and prints in her memory since 2012.

\textit{Lilium superbum}, commonly called Turk’s cap lily or American tiger lily, is native to eastern North America where it occurs in wet meadows and moist woods from New Hampshire south to Georgia and Alabama. It is the tallest of the native American lilies, typically growing 4 to 6 feet tall. The Eastern tiger swallowtail butterfly (\textit{Papilio glaucus}) pollinates this remarkable lily.

The English physician and botanical writer Dr. Robert John Thornton (1768-1837) produced the \textit{New Illustration of the Sexual System of Carolus von Linnaeus}, in three parts, between 1799 and 1810. Part I is a dissertation on the sexual reproductive cycle of plants, and Part II explains Linnaeus’s plant system, illustrated with botanical plates and portraits of botanists. Part III, called the \textit{Temple of Flora}, includes seventy strikingly beautiful plates of plant species including \textit{Lilium superbum}.

Thornton employed prominent artists such as Philip Reinagle, Peter Henderson, and Abraham Pether to create paintings for the plates. Distinguished firms engraved the plates, which were often finished by hand. Thornton described the illustrations as “picturesque,” with each plant depicted in a version of its natural setting.

This monumental work was under-subscribed, according to Thornton, due to war taxes that kept collectors from buying books. The original paintings for the \textit{Temple of Flora}, as well as bound books and loose plates, were sold in a lottery in 1811. Fortunately, some of these engravings are available on the market today for libraries to acquire and make available to the public for study and enjoyment.

To pursue a complete (and impressive) list of the latest donations, please refer to the collection donation section in this issue of \textit{Garden Citings}. 

\textbf{RIGHT} Philip Reinagle, hand-colored and color-printed mezzotint engraving, \textit{The Superb Lily (Lilium Superbum L.)}, engraved by Earlom, from \textit{The Temple of Flora}, Part III of \textit{New Illustration of the Sexual System of Carolus Von Linnaeus} by Dr. Robert John Thornton, London, 1794. This rare engraving was acquired in memory of Cherokee Garden Club member and library supporter, Harriet Owen Boger. Funds were provided by the Boger-Owen Foundation on behalf of the Boger Family and the Carter Heyward Morris Acquisitions Endowment Fund. VIS 248.075, Cherokee Garden Library Print Collection, Kenan Research Center at the Atlanta History Center.
Coral zinnias, peach and pink dahlias, wine-red salvia, and soft lavender-blue hyssop are highlights of late summer in the double border.

**OLGUITA’S GARDEN—SUMMER’S SEASONAL HIGHLIGHTS**

By Goizueta Gardens Staff:

Sarah Roberts  
Olga C. de Goizueta  
Vice President of Goizueta Gardens and Living Collections

Tiffany Jones  
Director of Horticulture

Madison Love  
Horticulturist

Olguita’s Garden is in bloom throughout the year, with a rich tapestry of flowering and foliage plants selected for color, fragrance, texture, and an English garden aesthetic. The garden spans the entire rear façade of the Atlanta History Museum, encompassing an amphitheater for seating. Double borders lead to Neel Reid-designed columns, encircling a reflective water feature. This garden celebrates the life of Goizueta Gardens honoree Olga “Olguita” C. de Goizueta.

To achieve year-round bloom, Goizueta Gardens staff carefully choose seasonal plantings—annuals, biennials, and temporary plants—for Olguita’s Garden many months in advance. The fall plant selections were finalized in June, and include a variety of tulips, alliums, violas, snapdragons, wallflowers, foxgloves, and Icelandic poppies as cool-season companions to the permanent collections. The summer seasonal plantings will be removed in early October to make room for the 3,729 new plants that will bring an abundance of blooms from fall through spring.

Olguita’s Garden was beautifully enhanced by annuals over the summer, which generated countless questions from visitors. The plant selections chosen to evoke the English garden aesthetic include those that must be started from seed, since they are not available as plants in garden centers or wholesale nurseries. Gardens staff sow and tend these selections in the greenhouse until planting. The most asked about plant of the season was love-lies-bleeding, which rises to four or five feet tall, and has dramatic cascades of flowers. The coral color of these unusual blooms is echoed in salmon zinnias and contrasts with the long lasting, soft lavender-blue of floss flowers.

Dahlias with flowers ranging from the size of tennis balls to dinner plates were ordered as tubers (starchy storage roots like potatoes) in fall, potted in late March, and grown in the nursery to give them a jump start. The varieties selected create a blend of cream, coral, peach, and pink antique shades. These colors are paired with the deep plum flowering dombes and dramatic foliage of biennial Angelica gigas (Korean angelica).

In addition to the custom grown annuals, some plants are sourced from local nurseries. Graceful spurge has clouds of tiny white flowers, fills the void between clumps of irises, and serves as a delicate foil to large angelwing begonias in pots. Angelonia has wands of small blue flowers all summer, a good front-of-border or flowerpot filler. Peach-colored verbena spills out of pots, and dwarf Argentinian vervain creates a haze of airy lavender flowers. A deep reddish-purple Alternanthera preciosa color with foliage, weaving between plants and providing contrast. Bacopa, Egyptian starcluster, wiretweed flower, and asparagus fern are a few others that accentuate the garden this summer.

LEFT: Coral zinnias, peach and pink dahlias, wine-red salvia, and soft lavender-blue hyssop are highlights of late summer in the double border.
There are many pots, urns, and planters in Olguita’s Garden, and after a while, the shrubs or trees in those planters outgrow their container. The six urn planters within the double border were refreshed with specimen topiaries of icy blue Juniperus ‘Blue Star’ that sharply contrast with the dark green tea olive hedge backdrop.

Fragrance was enjoyed by Olga C. de Goizueta and is a key component of Olguita’s Garden; this year white heliotrope was added to the collection. The sweet, vanilla fragrance can be discovered in the large amphitheater pots just outside the back door of the museum. The David Austin rose ‘Lady of Shalott’ continues to show off its striking apricot-yellow blooms. As the sun warms the flowers, they emit a warm tea fragrance with hints of spiced apples and cloves. A permanent resident, Cotinus ‘Grace’ (smokebush), provides a backdrop to the roses and brings color to the garden with foliage that emerges wine-red and fades to blue-green.

Some fragrances are derived from foliage rather than flowers, as in the case of ornamental oregano. It is a semi-evergreen perennial, currently spilling over the edges of patio pots and the urns atop the patio walls, with cream, pink, and chartreuse coloration of flowers shaped like hope. Agastache ‘Blue Fortune’ (giant hyssop) is another fragrant perennial that displays an abundance of lavender-blue flowers over licorice-scented foliage. Not only is this plant eye-catching and aromatic, but it is also a pollinator favorite and will be found bustling with bees and butterflies daily.

There is always something new to discover in this garden of flowers and fragrance, just behind the Museum.

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GARDEN CITINGS 2022

**GIFTS TO THE CHEROKEE GARDEN LIBRARY**

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- Odum Garden Club, Odum, Georgia
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- Peachtree Battle Garden Club, Atlanta, Georgia
- Piedmont Garden Club, Atlanta, Georgia
- Pine Center Garden Club, Atlanta, Georgia
- Pine Needle Garden Club, Augusta, Georgia
- Pine Tree Garden Club, Atlanta, Georgia
- Pine Tree Garden Club, Hartwell, Georgia
- Planters Garden Club, Atlanta, Georgia
- Primrose Garden Club, Atlanta, Georgia
- Rambler Rose Garden Club, Thomauville, Georgia
- Rose & Dahlia Garden Club, Athens, Georgia
- Rosewood Garden Club, Roswell, Georgia
- Sandy Springs Garden Club, Sandy Springs, Georgia
- Sea Oak Garden Club, Brunswick, Georgia
- Seven Hills Garden Club, Rome, Georgia
- Smoke Rise Garden Club, Stone Mountain, Georgia
- Spade & Trowel Garden Club, Thomaston, Georgia
- Spalding Garden Club, Dummero, Georgia
- Sparta Garden Club, Townsend, Georgia
- Stonehedge Garden Club, Buford, Georgia
- Vinnea Garden Club, Vinnea, Georgia
- Village Green Garden Club, Byon, Georgia
- Vinsee Garden Club, Macon, Georgia
- Waterfall Garden Club, Watkinsville, Georgia
- Watkinsville Garden Club, Watkinsville, Georgia
- Waynes County Garden Club Council, Waynes County, Georgia
- Wisteria Garden Club, LaGranges, Georgia

**PERGOLA ($500 to $999)**

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- Martha M. Pentecost
- Claire Stork and Kirk Elifson
- Cuppa and Bob Woodward

*Deceased*
IN HONOR OF

Rosemary Bathurst
Rose Garden Club, Atlanta, Georgia

Duncan Beard
Cherokee Garden Club, Atlanta, Georgia

Staci L. Catron
Andy’s Garden Club, Art of Landscaping, Inc., Fayetteville, Georgia

Athena Town Committee—NSCDA
Mary Wayne Dixon
Forysth County Public Library

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Sandy Springs Garden Club, Sandy Springs, Georgia

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Marion Smith
Cherokee Garden Club, Atlanta, Georgia

William T. “Bill” Smith
Bellmere Garden Club, Johns Creek, Georgia

Peacotree Battle Garden Club, Atlanta, Georgia

Shoop Laurel Garden Club Cashiers, North Carolina

IN MEMORY OF

Barbara H. Battle
Gift designated to the Anne Coppedge Carr Research and Director’s Endowment Fund.
Penny and John Coppedge

Nina Bugg
Gift designated to the Anne Coppedge Carr Research and Director’s Endowment Fund.
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Gifts designated to the Ashley Wright McIntyre Education and Programming Endowment Fund.
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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 of the Atlanta History Center. Although charitable gifts may be made to the Library through a variety of means, significant support in future years will come from those who include the Library in their total 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 Staci Catron, at 404.814.4046 or SCatron@AtlantaHistoryCenter.com.

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To make a gift to any of the funds, please make your check payable to “Atlanta History Center,” and send with a note indicating which fund you have selected (Anne Coppedge Carr Research and Director’s Endowment Fund, Louise Staton Gunn Conservation Endowment Fund, Ashley Wright McIntyre Education and Programming Endowment Fund, or Carter Heyward Morris Acquisitions Endowment Fund). Please mail checks to Cherokee Garden Library, Atlanta History Center, PO Box 117478, Atlanta, GA 30368-7478. Every gift in any amount will make a tremendous difference in the future of the Cherokee Garden Library. Your gift may be made in honor or in memory of a beloved family member or friend. Acknowledgements will be sent promptly. If you have any questions, please contact Staci Catron at 404.814.4046 or SCatron@AtlantaHistoryCenter.com. You may also make your gift online at atlantahistorycenter.com/Support-CGL, and call Staci to share the specifics regarding your contribution.
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For more information on how to donate materials, please contact the Director, Staci Catron, at 404-831-4046. This listing includes collection donors who give between March 1, 2022, and September 9, 2022, and signed a formal Deed of Gift. Thank you for your generosity.

A. Donation from Harry A. Bissett for the American Dahlia Society: Note: The Cherokee Garden Library is the official national repository of the American Dahlia Society. Eugene Rothe Dahlia Archive.

   To add to the existing collection:
   1. Article, bulletin, correspondence, and research files pertaining to American Dahlia Society officer and member, author, and gardener, Henrietta Maria Schroeder Stout (1875-1942), who kept a prize-winning garden at “Charleco,” in Short Hills, New Jersey. She was the author of *The Amateur’s Book of the Dahlia* (1922).
   2. Dahlia, Their History, Classification, Culture, Insects and Diseases. Special Bulletin No. 264, Agricultural Experiment Station, Michigan State College of Agriculture and Applied Science, December 1925.

B. Donation from Jan Kelley Anderson:


C. Donation from Elaine Hadefson Bolton:


D. Donation from Eleanor “Nina” S. Burke:

   8. Trees Atlanta flyer about English Ivy threat to trees.* 2021.

E. Donation from Cherokees Garden Club, Atlanta, Georgia, in honor of Scott W. Offen:


F. Donation from Edward L. Daugherty, FASLA:


To add to existing MSS 1001, Southern Garden History Society records:

To add to subject files:
1. Donation from

2. "Interpreting Colonial Revival Gardens in Changing Times," #5, Atlanta, GA, 1996. Note: Daugherty’s office was located at this address from 1971 to 1996.

3. One 10 X 19 ¾ black and white photograph of the Convention of the American Society of Landscape Architects Conference, Atlanta, Georgia, 1952.

4. Inman, Jack. Floral Art in the Church.


J. Donation from Raymond McIntyre:

K. Donation from Marvina Northcutt of the Norcross Garden Club, Norcross, Georgia:


N. Donation from Dorothy Ransome:
To add to existing MSS 980, Edith Henderson papers:

1. Handwritten copy of a letter from Melba Edwards Mitcham (Mrs. Agustin Bolivar Mitcham, 1905-1979), who was a master flower show judge and very active in the Garden Club of Hampton, Georgia.

2. Her home club was Sweet Briar Garden Club in Hampton, Henry County, Georgia.

P. Donation from Edie H. Small:
1. Records pertaining to the Atlanta Flower Show and Southeastern Flower Show.

Q. Donation from Sope Creek Garden Club, Marietta, Georgia:
To add to existing MSS 707, Rose Garden club records:


R. Donation from Judith R. Tankard, Landscape Historian:
To add to existing MSS 707, Judith Tankard papers:
1. Correvon, Henry. Art Colony; American Women Writers and Photographers; Designers and Writers.


10. Passage about Henry Correvon from Audrey Li’s lectures, William and Mary Libraries, Williamsburg, Virginia, 1999 (photocopy).

To add to existing MSS 709, Judith Tankard papers, and VIS 405, Judith Tankard Visual Arts records:
1. First record: letter from Mr. Franko Tankard’s grandmother, Melba Edwards Mitcham (Mrs. Agustin Bolivar Mitcham, 1905-1979), who was a master flower show judge and very active in the Garden Club of Hampton, Georgia.
To add to existing VIS 410, Judith B. Tankard visual arts material:

1. Ten record center boxes of Judith B. Tankard, Landscape Historian, Professional Archives - Slide Collection.
   b. Box 2: United Kingdom Houses and Gardens: Ireland, Scotland, and Wales.
   c. Box 3: United Kingdom Houses and Gardens: Lutyens and Jekyll.
   d. Box 4: United Kingdom Houses and Gardens: Lutyens and Jekyll.
   g. Box 7: United Kingdom Houses and Gardens: England.

2. Donation from Frances H. Westbrook:
   1. "Columbus Gardens" by Frances Fullerton Hopkins (1905-1996), presentation to garden clubs in Columbus, Georgia, in the 1960s.