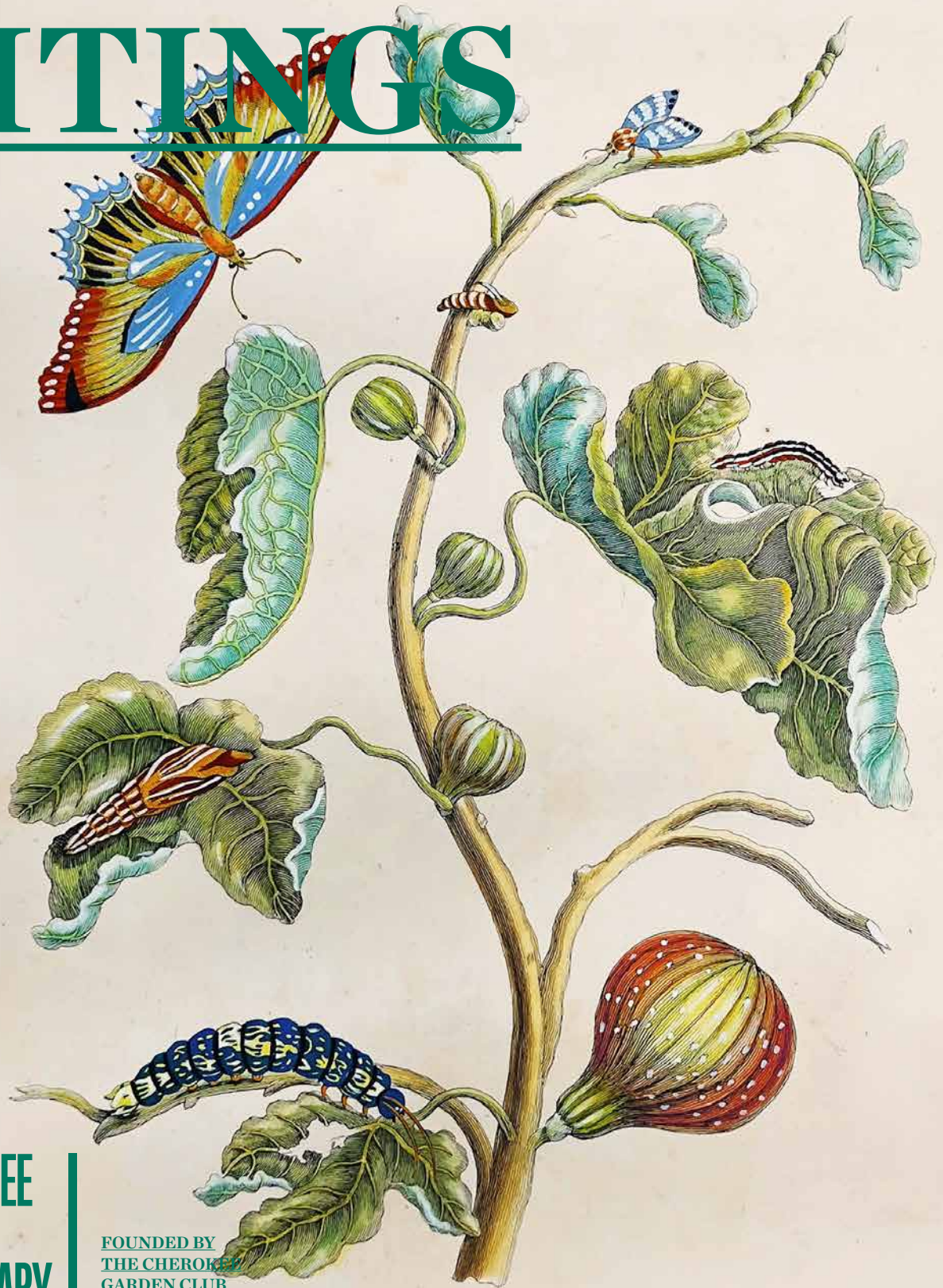


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ON COVER Plate No. 67, hand-colored engraving in watercolor and gouache of Fig Tree from Maria Sibylla Merian's *Metamorphosis Insectorum Surinamensium*, Amsterdam: 1705. This engraving was printed between 1719 and 1730. VIS 248.079, Cherokee Garden Library Print Collection.

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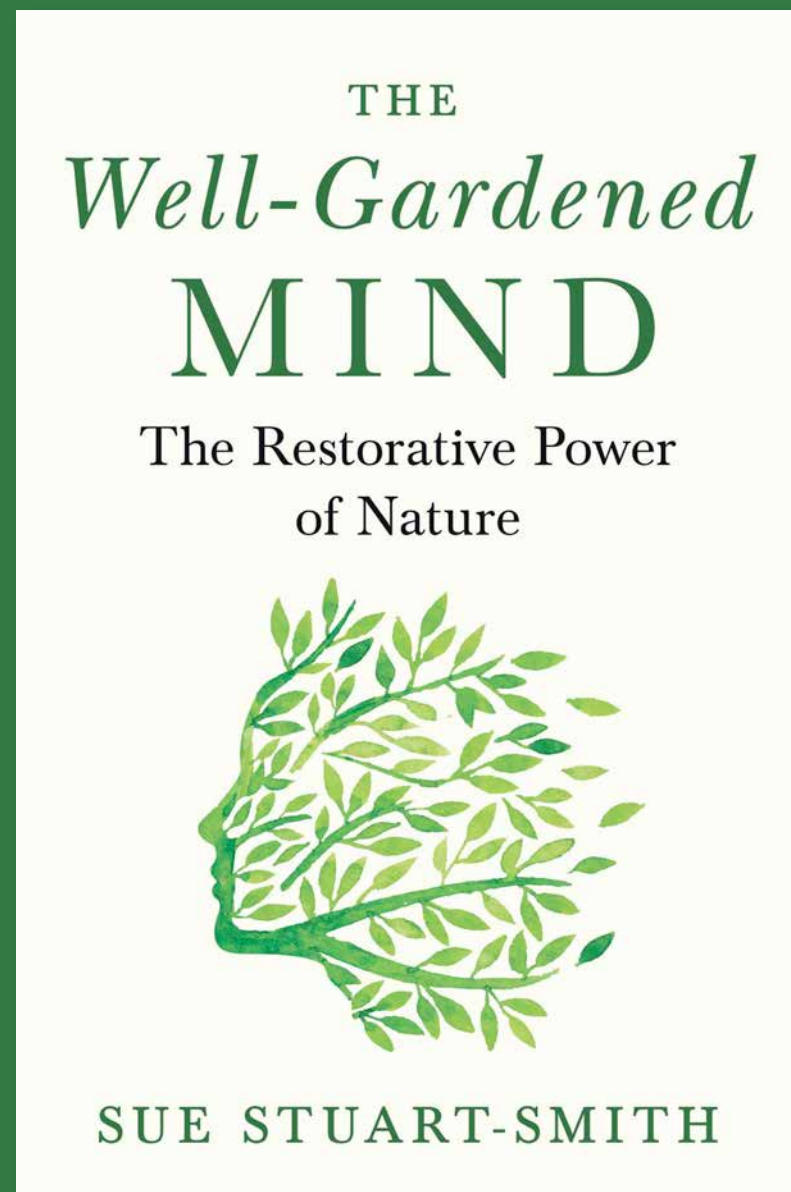
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SUE STUART-SMITH
 THE WELL-GARDENED MIND:
 THE RESTORATIVE POWER OF NATURE

Ashley Wright McIntyre Lecture, October 16, 2024



“This is a life-affirming study of the special pleasures of growing things.”

—*The Guardian*

As part of the Cherokee Garden Library’s *Ashley Wright McIntyre Lecture Series*, join us on Wednesday, October 16, 2024, for a talk by renowned psychiatrist and avid gardener Sue Stuart-Smith, who will discuss her award-winning book, *The Well-Gardened Mind: The Restorative Power of Nature* (New York: Scribner, 2020).

Her work is an inspiring and intricately researched exploration of the healing effects of gardening and the long-lasting mental health benefits that can come from immersing oneself in the natural world.

In a powerful combination of contemporary neuroscience, psychoanalysis, and storytelling, *The Well-Gardened Mind* explores the magic many gardeners have known for years—working with nature can radically transform our health and well-being. Sue Stuart-Smith shares illuminating stories of people navigating stress, depression, trauma, and addiction, from asylum seekers to veterans, and inner-city young people to retirees. This book of science, insight, and anecdote shows how our understanding of nature and its restorative powers is only just beginning to flower.

The Well-Gardened Mind was published in 2020 and became a *Sunday Times* bestseller and a *Times* and *Sunday Times* book of the year. It has since been translated into eighteen languages.

“The wisest book I’ve read in many years. You don’t have to be a gardener or own a garden to take immense solace and pleasure from this remarkable book. Dr. Stuart-Smith doesn’t presume to make absurd and extravagant claims, but everything she says about the mind (and I’ve learned so much in the way of the history of psychiatry and psychology, as well as practical tips for both mind and garden) has the ring of authenticity and truth. Hugely recommended.”

—Stephen Fry

“Must be the most original gardening book ever.”

—John Carey, *The Sunday Times, UK*

“This is a book so wise and comfortable that it merits a place alongside Christopher Lloyd’s *The Well-Tempered Garden* by the side of every bed... Her deep understanding of the human psyche makes this a perfect source text as well as an engrossing read.”

—Marian Boswall, *Gardens Illustrated, UK*

“Combines observation, horticulture, literature, and history... it is a book that builds, chapter by chapter... As a reference and an inspiration... There is much here to feed the soul.”

—Ann Treneman, *The Times, UK*

“An important and timely book ... Sue Stuart-Smith’s book is beautifully written drawing on a lifetime’s experience as both as a clinician and a gardener, and I urge everyone to read it.”

—Monty Don, BBC’s “Gardeners’ World”



ABOVE The Barn Garden in Hertfordshire, England. *Photograph by Andrew Lawson.*



Sue Stuart-Smith

ABOUT THE AUTHOR

Dr. Sue Stuart-Smith, a prominent psychiatrist and psychotherapist, graduated with a degree in English literature from Cambridge University before going on to train as a doctor. She worked in the National Health Service for many years, becoming the lead clinician for psychotherapy in Hertfordshire. Dr. Stuart-Smith currently works for DocHealth, a not-for-profit service that helps doctors suffering from stress and burnout. She is married to Tom Stuart-Smith, the celebrated garden designer. For over thirty years together, they have created the wonderful Barn Garden in Hertfordshire.

LEARN MORE

Learn more about Sue Stuart-Smith, *The Well-Gardened Mind*, and the Barn Garden: www.suestuartsmith.com

2024

SAVE THE DATE

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ASHLEY WRIGHT MCINTYRE LECTURE

WEDNESDAY

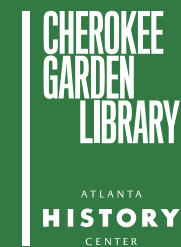
OCTOBER 16, 2024, 7:00 PM

SUE STUART-SMITH
*THE WELL-GARDENED MIND:
THE RESTORATIVE POWER OF NATURE*

MCELREATH HALL
ATLANTA HISTORY CENTER

DETAILS FORTHCOMING

This special event is supported by the
Ashley Wright McIntyre Education and Programming Endowment Fund.



Renowned Landscape Historian Judith B. Tankard Donates A Significant Book Collection to the Cherokee Garden Library

BY TERESA BURK

Cataloger, Cherokee Garden Library
& Kenan Research Center

The Cherokee Garden Library is pleased to announce that the Judith B. Tankard book collection has been cataloged and is now available for researcher access. This expands the Library's holdings by over 500 volumes. In addition to the books, the Tankard donations also contain an extensive collection of late nineteenth to mid-twentieth-century periodicals, manuscripts, visual arts materials, and research files which are being cataloged and processed for public use. The Tankard book collection is housed in dedicated historic book cabinets in the Cherokee Garden Library reading room.



ABOVE Launcelot Cross, *The Book of Old Sundials & Their Mottoes*, with illustrations and drawings by Alfred Rawlings and Warrington Hogg, 1922, Judith B. Tankard collection, Cherokee Garden Library, Kenan Research Center, Atlanta History Center.

“Throughout my life I have found out that one of the things most worth doing was to cultivate the habit of close observation. Like all else, the more it is exercised, the easier it becomes, till it is so much a part of oneself that one may observe almost critically and hardly be aware of it. A habit so acquired stands one in good stead in all garden matters...”

—Gertrude Jekyll, *Home and Garden: Notes and Thoughts, Practical and Critical, of a Worker in Both*, 1900, Judith B. Tankard collection, Cherokee Garden Library, Kenan Research Center, Atlanta History Center.



A Significant Donation from a Renowned American Landscape Historian and Author

Judith B. Tankard is a prolific author, lecturer, preservation consultant, and independent scholar specializing in American and British garden history. She is the author and co-author of twelve illustrated books on landscape history, including *Beatrix Farrand: Garden Artist, Landscape Architect* (2022); *Gardens of the Arts and Crafts Movement* (2018); *Ellen Shipman and the American Garden* (2018); *Gertrude Jekyll and the Country House Garden: From the Archives of Country Life* (2011); and *Gertrude Jekyll at Munstead Wood* (2015), among others. Tankard’s articles have been published in *Antiques*, *Apollo*, *Country Life*, *Horticulture*, *Hortus*, *Landscape Architecture*, *Old-House Interiors*, *Old-House Journal*, *Pacific Horticulture*, and other publications. For ten years she served as editor of the *Journal of the New England Garden History Society*.

Tankard has a Bachelor of Arts degree in art history from the University of North Carolina in Greensboro and a Master of Arts degree in art history from the Institute of Fine Arts of New York University. Tankard taught at the Landscape Institute of Harvard University from 1988 to 2007. She also served as president and long-time board member of the Beatrix Farrand Society.

The Massachusetts Horticultural Society awarded her a Gold Medal for her work in the promotion of historic New England gardens. She is a 2022 Honorary Member of the Garden Club of America. Tankard is a frequent lecturer on topics such as the preservation of historic landscapes and women landscape architects.

Tankard’s longstanding relationship with the Cherokee Garden Library began in 2003 when she visited the Library during the Southern Garden History Society Annual Meeting. In March of 2012, she returned to deliver a lecture on her widely

praised book, *Gertrude Jekyll and the Country House Garden* (Aurum Press/Rizzoli, 2011). Starting in 2015, Tankard began making significant and sustained donations of personal papers, visual materials, research files, and publications. In 2022, she gave a large portion of her library to the Cherokee Garden Library. It is this recent donation of her book collection that has been cataloged and is now available for researcher use in the Kenan Research Center.

ABOVE W. Robinson (William), *The English Flower Garden: Style, Position & Arrangement*, 1893; *Alpine Flowers for Gardens: Rock, Wall, Marsh Plants, and Mountain Shrubs*, 1910; and *Alpine Flowers for English Gardens*, 1870. Judith B. Tankard collection, Cherokee Garden Library, Kenan Research Center, Atlanta History Center.

Notable Books

Spanning the years 1823 to 2022, the 504 titles in the Tankard book collection are notable for their excellent condition and original book jackets and are predominantly first editions. In many instances, the Garden Library is one of the few libraries in the United States to hold a copy. Among the larger themes of garden design and landscape architecture, subjects range from alpine to seascape gardening, from industrial landscapes to ancient dovecotes and poetically inscribed sundials, and from public park planning to historic restoration of private manor estates. Formats include oversized folios and portfolios, lushly illustrated with color plates, photographs, drawings, sketches, and paintings. Decorated bindings, fold-out maps and plans, and the inclusion of both U.K. and U.S. editions make for a stimulating research experience.

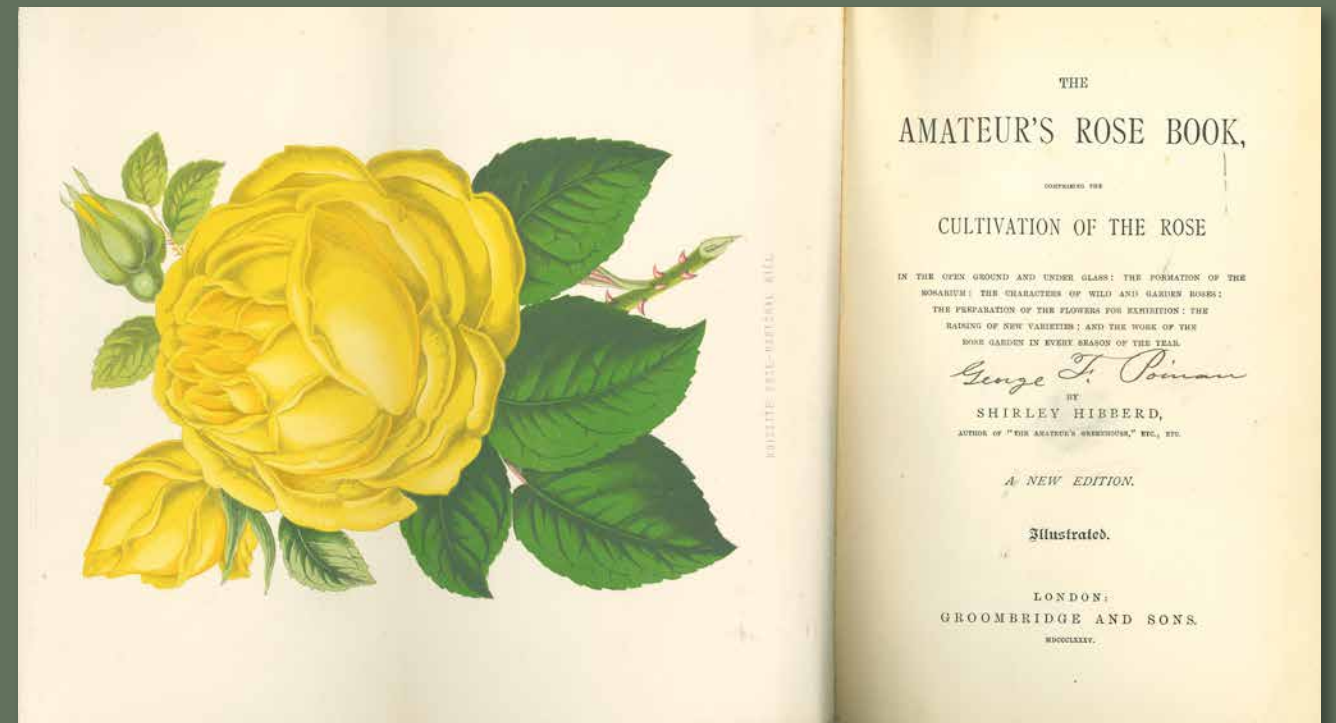
Specific examples of visually rich publications include *Icones Farlowianae: Illustrations of the Larger Fungi of Eastern North America* (1929), and *Vegetation and Scenery in the Metropolitan Reservation of Boston* (1898) which has moveable panels illustrating changes in the landscape. Both of these are rare holdings, and the Cherokee Garden Library has the only copy of these two books in the Southeast. Also scarce across Southeast library holdings are several unique books on sundials. *Ye Sundial Booke* (1914), *The Book of Old Sundials & Their Mottoes* (1922), and *Sundials: How to Know, Use and Make Them* (1938) contain illustrations, photographs, diagrams, and poetic musings on the passage of time. *The Amateur's Rose Book: Comprising the Cultivation of the Rose in the Open Ground and Under Glass* (1885) has exquisite fold-out colored plates and is very rare; only five libraries in the U.S. hold this title according to WorldCat.

Influential gardener and author William Robinson is well-represented in the Tankard book collection. Notable first editions include *The Parks, Promenades & Gardens of Paris Described and Considered in Relation to the Wants of Our Own Cities, and the Public and Private Gardens* (1869); *Alpine Flowers for English Gardens* (1870); *The English Flower Garden* (1883); a limited edition bound in vellum, stamped in gold of *Gravetye Manor: Or, Twenty Years' Work Round an Old Manor House,*



Being an Abstract from the Tree and Garden Book of Gravetye Manor, Sussex (1911); and *My Wood Fires and Their Story, Showing the Beauty and Use of the Wood Fire: of the Way to Secure Good Draught and Combustion: of the Native Woods Best for Fuel: of the Abolition of the Fender: and of the Economy and Value of Wood as Fuel* (1917). These important first editions are particularly valuable since they are scarce across Southeastern libraries.

ABOVE Judith B. Tankard at the Tregaron Conservancy Soiree on May 3, 2019. Photograph by Jennifer Packard.



ABOVE Shirley Hibberd, *The Amateur's Rose Book: Comprising the Cultivation of the Rose in the Open Ground and Under Glass ...*, 1885, Judith B. Tankard collection, Cherokee Garden Library, Kenan Research Center, Atlanta History Center.

Among other Tankard book collection treasures, there is a strong representation of women garden designers, gardeners, and writers such as Gertrude Jekyll, Beatrix Farrand, Marion Cran, Margery Fish, Penelope Hobhouse, Ellen Shipman, and Edith Wharton just to name a few. Of significance are the signed editions by Gertrude Jekyll from 1900: *Home and Garden: Notes and Thoughts, Practical and Critical, of a Worker in Both* and from 1901: *Lilies for English Gardens: A Guide for Amateurs. Compiled from Information Published Lately in "The Garden", with the Addition of some Original Chapters*. Additionally, editions from both the U.K. and U.S. authored by Tankard and signed for the Garden Library are also included.

Much like Tankard's manuscript (MSS 1081 Judith B. Tankard papers) and visual arts collections (VIS 410 Judith B. Tankard visual arts materials), the book collection was a mainstay of her expansive work as a leading American landscape historian and writer. Researchers will benefit from being able to consult the material of her scholarship in both published and unpublished sources in the Cherokee Garden Library.

An Invitation to Visit

The Judith B. Tankard book collection is a substantive addition to the Library and a treasured resource for the public interested in garden history, design, and landscape architecture. The Cherokee Garden Library is privileged to have these significant volumes and extends our deep gratitude to Judith B. Tankard for her generosity.

Additionally, online searching for all the valuable research resources held in the Cherokee Garden Library and Kenan Research Center may be conducted via the "Search Our Collections" webpage from the Atlanta History Center's homepage. For those interested in using the Tankard book collection in the Cherokee Garden Library, appointments may be made Tuesday-Saturday, 10am-5pm by contacting the Kenan Research Center at reference@atlantahistorycenter.com or by calling 404.814.4040.

THE GREY GHOST: THE BEAUTY OF FRINGE TREES

BY LOUISE WRINKLE

After my parents died and we moved back to what had become my property on Beechwood Road, I began to determine which trees on our two-and-a-half acres should merit attention. Naturally, I thought of our native Fringe Tree. Some call it Grancy Greybeard or Old Man's Beard, both names easier to remember than its official name, *Chionanthus virginicus*.

LEFT Due to the similarities of Southeastern U.S. plants and those of China, Japan, and Korea, Louise Wrinkle finds it interesting to showcase those parallels in her garden, planting the species together, such as the native Fringe tree or Grancy Graybeard (*Chionanthus virginicus*) [pictured to the left] near the Chinese Fringe Tree (*Chionanthus retusus*) [pictured on page 17].

It is a small deciduous native tree, slow growing up to 25 feet—perhaps 6 to 10 inches a year. Considered long-lived, its life span is about 50 years. The amount of sun it receives generally determines its shape: if growing in the shade it will probably be open and free-form, or if it enjoys full sun its shape will be dense and shrub-like. Growing naturally along the eastern section of our country from southern New Jersey to South Carolina to Texas, it is particularly well known and loved in the American South, yet examples of successful specimens can be found even as far north as New Hampshire and Maine.

The outstanding quality of this lovely specimen tree is probably the bloom that occurs on old wood. Drooping, white fleecy panicles, 4 to 8 inches long, are presented at the ends of branches. It is this attractive, unusual flower that gives it the name Fringe Tree. To experience it in bloom in May is enough to make you catch your breath. Its leaves are large, opposite, dark green, and coarse. In the cool fall weather, the leaves offer a pleasing range of yellow and gold.

We miss the mark for not using this tree in many situations; whether for specimen landscape enjoyment, mixed hedging, or even street planting, it suffers from much fewer complaints than most other trees, and even tolerates city air pollution. There can be some susceptibility to scale and borers, but it is basically pest-free. A bonus: it is deer-resistant.

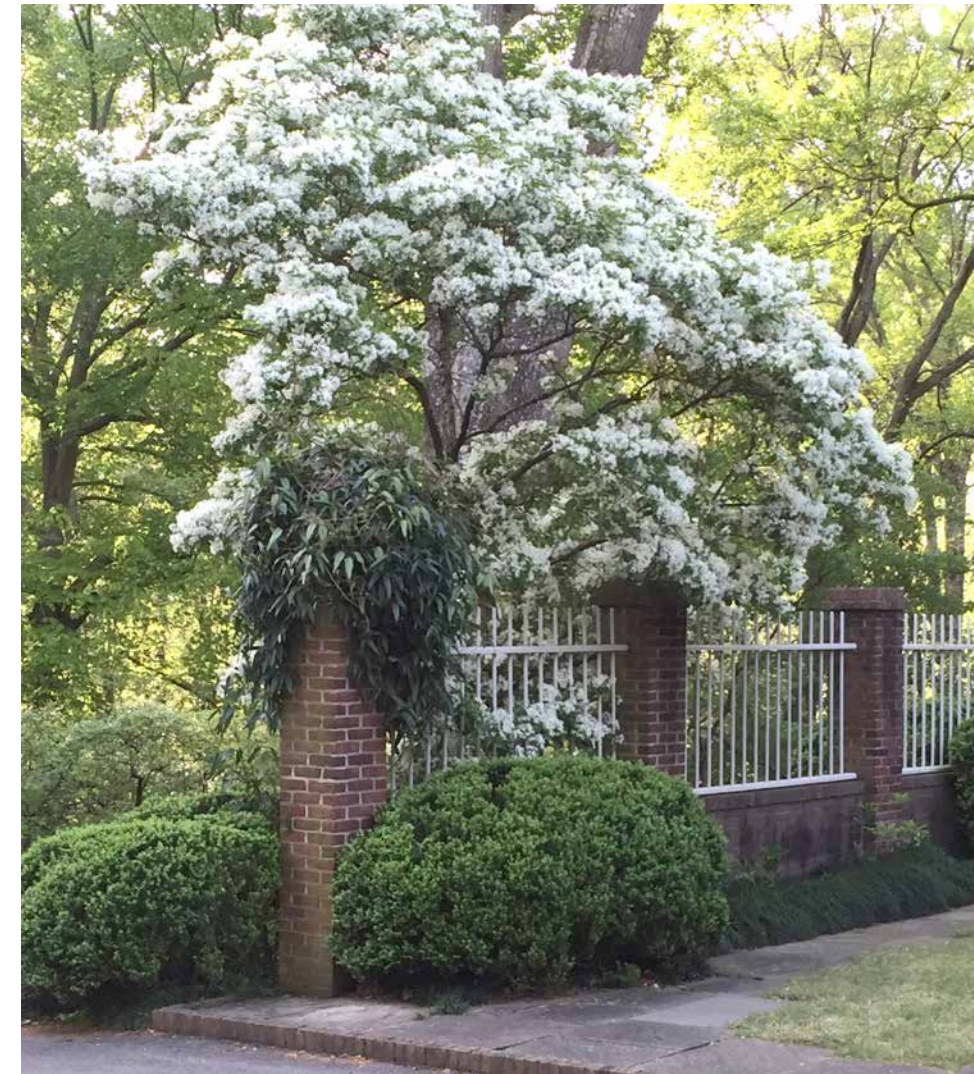
To propagate, Fringe Tree is reputed to be difficult from cuttings, and trying to get seed to sprout is not anyone's idea of fun. Seeds possess a double dormancy (they need two seasons to cold germinate) so rather than registering cold and warm temperatures for two years, it is easier to leave them alone and look for seedlings that sprout on their second season on the ground outside.

Details are worth knowing. It is dioecious (plants are male and female). The inflorescences (flowers) on male trees are longer and more fragrant than on female trees, but females bear dark blue, fleshy fruits in grape-like clusters that are available in the late fall and are an attraction to birds and other wildlife.

As far as I know, there are no cultivars available, but the miniature *Chionanthus pygmaeus*, growing from 3 to 6 feet, is a rare, critically endangered species found in certain areas of north Florida. (Until I wrote this article, I thought they were easily available but they're not.)

When I started developing my curatorial lens for the horticultural process here, I thought I wanted only native U.S. plants. But before I went totally native, I luckily thought of the close relationship of many U.S. natives to their cousins from China and Japan. I realized that I would be making a mistake if I relied completely on native plants and ignored the interesting comparison with their Asian counterparts.

LEFT "As far as I know, there are no cultivars available, but the miniature *Chionanthus pygmaeus*, growing from 3 to 6 feet, is a rare, critically endangered species found in certain areas of north Florida. (Until I wrote this article, I thought they were easily available but they're not.)"



It was then that I discovered one of the finest selections of ornamental trees: *Chionanthus retusus*, or Chinese Fringe Tree. It boasts the same immunity to most of the common arboreal ailments, such as insects or fungus, as its U.S. cousin, asking only that it be located in rich, well-drained, organic soil with adequate sun and moisture. It is still a small to middling deciduous tree. On mature specimens, the bark may be peeling, the flowers at the ends of branches are erect (rather than drooping, like in *C. virginicus*), 2 to 3 inches in size, and the leaves are smaller.

Again, only females produce fruit, which, if left in place away from squirrels and chipmunks, germinate and sprout under the mother tree in the second spring. My observation is that the details of the pygmy are more similar to those of *C. retusus* than to *C. virginica*.

On a personal whim, I enjoy planting native and non-native specimens of the same genus within sight of each other for easy comparison. The similarities and distinctions are thus revealed and are fun to see.

All of us who pay attention to our plants remember the devastating freeze of Christmas 2022, which did drastic damage. I count myself extremely fortunate that each of the *Chionanthus* here sailed through with no damage. Now, we'll have to see how they fare in the drought of summer/fall 2023.

No wonder they say that farmers are the most religious of men. I might add gardeners to that opinion.

LOUISE WRINKLE

Louise Wrinkle was born in Birmingham, Alabama, in 1931 in the midst of The Great Depression. Like many young girls, she was born with a strong interest in horses but did not acquire a horse until she was over 35 years old. Equestrian play and competitions were an important part of her and her daughters' activities during their growing-up years.

Later a sharp turnaround changed her outlook from horses to horticulture. By force of pure nepotism, she was invited to join her mother's garden club, The Little Garden Club of Birmingham, the local affiliate of The Garden Club of America. Soon enough, she found herself engaged with regional and later national responsibilities to the GCA. Through the years her interest was reflected by her Chairmanship of the Horticulture Committee, followed by service on the Executive Committee. In 2001 she received the GCA National Achievement Medal. In 2019 she received the Placemaker Award from the Foundation for Landscape Studies.

In 2017, at the age of 87, she published a book, *Listen to the Land*, reflecting her thirty years of experience in developing her 2 1/2 acre inherited woodland property into a notable natural garden. Here she shares her successes and failures and *emphasizes* her admonition of letting the land speak for itself rather than having some style of landscape design imposed upon it.

All images are courtesy of Louise Wrinkle, *Listen to the Land: Creating a Southern Woodland Garden*. Birmingham, AL: PMT Publishing, 2017.

Welcoming Cherokee Garden Library Leadership

BY STACIL CATRON
Cherokee Garden Library Director

AND MELISSA WRIGHT
Nominating Committee Chair
Past Advisory Board Chair

The Cherokee Garden Library Advisory Board is comprised of thirty community members who work year-round with the professional Library staff to fulfill the Library’s core goals—to serve, collect, conserve, present, and provide a sound financial basis. Essential components of our work are to foster equity, inclusion, and diversity and to be a relevant educational resource for the public.

The Library thanks our retiring Cherokee Garden Library Advisory Board members. We value their expertise and will continue to call on them for guidance as part of the Cherokee Garden Library family. We are sincerely grateful to **Laura Draper, Caye Oglesby, Betsy Robinson, Blake Segars, Margaret Stickney, and Melissa Wright**, who have completed their terms of service as Advisory Board Members. As is our tradition, we honor them and their significant contributions to the Library by acquiring a book in each person’s name for the collection.

Beginning May 1, 2024, we welcome the Cherokee Garden Library Advisory Board members’ incoming class.



ELAINE BOLTON

Elaine Bolton is a Virginian who moved to Atlanta when she married and then to Griffin, her husband’s hometown, where they raised their family. A former intelligence analyst, a classroom teacher for over twenty years, and an executive director of Macon Heritage, she has extensive volunteer service and board participation. A member of the Garden Club of Griffin, Elaine is also a member of the Garden Club of Georgia Board as Cherokee Garden Library Chair. She is a member of the Georgia Daffodil Society, Georgia Perennial Plant Association, Georgia Trust for Historic Preservation, Historic Oakland Foundation, and Southern Garden History Society. Elaine is a graduate of the University of Puget Sound, Tacoma, Washington, and the University of Georgia, where she earned her Master of Education. She received her Specialist degree and completed Ph.D. coursework in curriculum and historic preservation at Georgia State University. She returned to Atlanta to be near her family which includes two children and five grandchildren, ages 8 to 21. She is pleased to return to the Cherokee Garden Library Advisory Board.



ELISE DRAKE

A native of Georgia, Elise appreciates many landscapes of her life: the red clay and tall pines of Winder, Georgia; the rolling hills of “God’s Acre” in Winston-Salem, North Carolina; the curated trails of the Sarah P. Duke Gardens in Durham, North Carolina; the prolific rhododendron in Cashiers, North Carolina; and the canopy of crepe myrtles in her backyard in Atlanta. Elise cultivates her love of gardens and gardening through the Cherokee Garden Club and the Cherokee Garden Library where she is excited to return to the Advisory Board. Elise also values education. She previously worked in college admissions at Emory University and currently serves on the Board of Trustees of The Lovett School which her children attended. As a docent at the High Museum, Elise continues learning about art and art history (BA, Duke University, ’89; MA, University of Georgia ’95). Elise and her husband Carl are active members of Peachtree Road United Methodist Church. They have two adult daughters who provide the best inspiration to visit the landscapes of Dallas, TX, and Washington, D.C.



DEBBIE EDWARDS

Debbie Edwards is a native Floridian and retired after careers as a banker, strategic planner, and executive coach. She earned a BBA from the University of Georgia and then settled in Atlanta where she met her husband, John. She currently serves on the executive committee of the Board of Trustees of the Atlanta Botanical Garden and the University of Georgia Press Advisory Council. She is a member of Peachtree Garden Club and a former president of The Garden Club of America. She has also served on the boards of the New Haven Preservation Trust, the Woman’s Seamen’s Friend Society of Connecticut, and the Garden Club of New Haven. Debbie and John are happy to be back in Atlanta after a nineteen-year “visit” to New Haven. They spend at least half of their time at Lake Burton, enjoying the natural beauty and entertaining family and friends.



MAY B. HOLLIS

Born in Atlanta, May B. Hollis graduated from The Westminster Schools and Wellesley College. After a stint working in London, England, she returned home and worked for The Coca-Cola Export Corporation. May B. married Howell Hollis III of Columbus, Georgia, in 1976 and was thankfully saved from her financial career by the births of their four children. When the four gained their “on again, off again” independence, she began doing community volunteer work, serving on the boards of the Georgia Trust for Historic Preservation, Park Pride, Trust for Public Land, The Park at St. Luke’s, and Ansley Park Civic Association. May B. has worked with the Historic Oakland Foundation for many years, serving as chair of the board during the tornado of 2008. She is an active member of the Peachtree Garden Club, 19th Century History Class, National Society of the Colonial Dames, Jamestown Society, and the Steering Committee of The Event, a fundraising group that provides support to numerous nonprofits in Atlanta. May B. has also held several positions in the Peachtree Garden Club and has led its members on trips to Dordogne in southwest France; New Orleans, Louisiana; Georgetown, Washington, D.C.; Boston, Massachusetts; and the Okefenokee Swamp in Georgia.



MAUDIE HUFF

Maudie was raised in Ansley Park and graduated from The Lovett School in 1972. She attended Mary Baldwin College where she received her BA in Art History in 1976. She spent her junior year in Perugia, Italy, studying art and Italian and enjoying her travels around the region. Maudie met Bill Huff, of the design firm Collins and Huff of Columbus, while managing a large showroom at the Atlanta Decorative Arts Center. The couple were married in 1987. After settling into Columbus, Maudie quickly became involved in the community, joining several garden clubs and serving at St. Luke Church. She also began to pursue her love of gardening and painting. Maudie attributes these two passions to the influence of her mother, Julia O. Martin, who was a landscape designer in Atlanta and the surrounding areas. Upon Julia's death in 1999, Maudie and her sister, Julie McClelland of Mobile, donated their mother's entire garden library, papers, and plans to the Cherokee Garden Library where she had served on the board. Maudie is currently serving on the Board of Advisors of the State Botanical Garden of Georgia and the Bascom Center for the Visual Arts in Highlands, NC. She is also a member of the Wild Azalea Garden Club in Highlands, where she and Bill enjoy spending a lot of their time.



HARRIET KIRKPATRICK

Harriet Kirkpatrick grew up in Cairo, Georgia, with a love of nature and always preferred to be outdoors. She graduated from Emory University with a math degree and then worked as a systems engineer with IBM. She married her husband, Kip, and retired from IBM to raise their three boys and spend her time in the garden. This love of gardening slowly evolved into landscape design, collaborating with her dear friend, Sylvia Attkisson, in the garden at Egleston Children's Hospital for many years, as well as other projects. She is obsessed with hydrangeas and was blessed to work with Penny McHenry on the American Hydrangea Society Board. Kip and Harriet have taken numerous trips to England to hike the coast of Dorset and love to have tea with their friend, Patricia, a radar operator in World War II who still tends her garden at age 96! Harriet is actively working with THREADS at All Saints' Episcopal Church and Sarahs' Garden at Respite Care. She also serves on the board of A Million Matters and the Winship Fashion Show. Her favorite pastime is playing with her six grandchildren and teaching them to love gardening. Their favorite project has been a charming fairy garden for all the neighborhood children to enjoy.



ADAM MARTIN

Adam Martin resides in Atlanta and maintains a garden in Monroe, Georgia. He is also designing and planning to install a garden in Cleveland, Georgia, this year. He earned a Master's degree in Historic Preservation from the University of Georgia. Course studies identifying and documenting landscapes led him to research the preservation of plant materials, specifically heirloom bulbous plants. This research culminated in his thesis, "Heirloom Bulbs: Horticultural Rarities, 'Passalong' Plants, & Biotic Cultural Resources." Adam continues research focused on historic plant materials and their cultural significance. Perpetual wanderlust and interests in nature, history, architecture, and culture drive him to travel abroad and domestically as much as possible. He hopes this year to visit Alaska, which is the last of the fifty states he has not visited. He has also set a goal to visit all seven continents and all of the United States National Parks. He is a member of the Georgia Perennial Plant Association and Historic Oakland Foundation. He also serves on the Board of Directors of the Southern Garden History Society and as the organization's Digital Media Director.



ALVIN MOORE

Born and raised in Columbus, Georgia, Alvin Moore has been subconsciously creative all his life. After graduating from Emory University and earning an MBA from Georgia State University, he decided that neither medical school nor law school was right, so he bounced around for a season. During the Atlanta Olympics, Alvin was the Operations Director for the caterer to the International Olympic Committee, followed by years as Vice President of Design for a national design firm where he created high-end Christmas décor for properties such as the Venetian Hotel in Las Vegas, The Gardens Mall in Palm Beach, Florida, and the Plaza Las Americas in San Juan, Puerto Rico, to name a few. In 1997, Alvin started Alvin Moore & Company, a design group that specializes in corporate and social events, including comprehensive design projects for the International Market Center/America's Mart in Atlanta. He was the Design Director for the Southeastern Flower Show for over ten years. Alvin has been a member of All Saints' Episcopal Church in Atlanta for over 28 years, where, among other ministries, he has had the honor of serving as Chair of the Flower Guild for many years. As a result of that position, Alvin designed several flower festivals for the Cathedral of St. Philip and St. James in Clayton and has given numerous seminars to Flower Guilds and garden clubs throughout Atlanta and the Southeastern region.



MARY MOORE

A fifth-generation Atlantan, Mary Morrison Moore graduated from Pace Academy and received a Bachelor of Arts in English and Art History from Vanderbilt University. She later earned a Master's degree in Modern and Contemporary Art from the Sotheby's Institute of Art, London. Professionally, Mary worked in fundraising and event planning for the High Museum of Art and as an account executive for a public relations and arts marketing firm in New York City. She and her husband Tim have three school-aged sons. Since having children, Mary has dedicated many hours to volunteering at their schools, the Atlanta Speech School and St. Martin's Episcopal School. Mary is an active member of the Cherokee Garden Club. A lover of the natural world, she is happiest outside, skiing, hiking, boating, or exploring with her husband, children, and dogs. Both her mother, Mary Reynolds Morrison, and great-aunt, Jacqueline Reynolds Kennedy, were active volunteers at the Cherokee Garden Library, and she is honored to be carrying on that legacy.



CHARLIE SEARS

Charlie Sears is a native Atlantan, practicing landscape architect, and a Managing Principal with the award-winning landscape architecture firm Land Plus Associates, Ltd. He studied landscape architecture at the University of Georgia, graduating with a bachelor's degree from the College of Environment and Design. His passion for gardens and design started as a young boy working alongside his dad and younger brother on the weekends at their suburban home. Charlie is the recipient of the Edith Henderson Award for Service to the Georgia Chapter of the American Society of Landscape Architects. He is active in the Southeast Chapter of the Institute of Classical Architecture & Art. He and his wife live in Roswell, Georgia, with their two daughters, who happen to be excellent helpers in their modest garden.



JANE WHITAKER

Jane Whitaker's education and professional life have focused on linguistics and foreign languages. She taught German and French in North Carolina before moving to Atlanta, where she became involved in the Atlanta Organizing Committee's efforts to win the 1996 Olympic Games. During the Games, she served as the liaison between Atlanta and the International Olympics' President's office. Jane served on the Juvenile Diabetes Research Foundation Board for many years as the government relations coordinator. After serving as the president of the Cherokee Garden Club, Jane was appointed to the Garden Club of America's national Conservation Committee, where her passion for environmental issues flourished. She subsequently served on the Georgia Water Coalition and the Georgia Roadside Enhancement and Beautification Council. Jane has served as president of the Cherokee Garden Library Advisory Board and continues to stay involved on several of its committees. She currently serves on the Garden Club of America's Library Committee. Jane and her husband Bill have two grown daughters and seven grandchildren, including two sets of twins. She enjoys sharing her love of gardening with them.

THE CHANGING LANDSCAPE OF LANGUAGE: REPARATIVE EFFORTS AT THE KENAN RESEARCH CENTER

BY **LEAH LEFKOWITZ**
Manuscript Archivist

AND **JENNIE OLDFIELD**
Senior Technical Librarian &
Supervisory Archivist for
Cherokee Garden Library

Every day, archivists and librarians use words to describe collections, books, and items such as photographs and manuscripts. These words can have a tremendous impact in numerous ways. Furthermore, words and language are always evolving and can convey respect, inclusion, and equity but can also exclude, marginalize, and be inaccurate or misleading.

Throughout the Kenan Research Center's catalog records, there are descriptions and controlled vocabulary that might be outdated and inaccurate or negatively affect our patrons. Additionally, all archivists hold biases from their perspectives and backgrounds which influence their choices when it comes to descriptive notes and subject headings. These factors drive both our reparative efforts and the growing effort in archival repositories across North America to minimize these biases and remediate potential harm our descriptive metadata and controlled vocabulary might incur. Reparative work at the Center is multilayered and present in almost all of our work from collecting and presenting to cataloging books and processing archival collections, and this important endeavor supports our mission to connect people and history.

Reparative Description Manual & Training

Because communication and education are an integral part of our reparative efforts, Kenan Research Center has created a guiding Reparative Description manual that includes local practices, resources, and training to help team members understand and utilize reparative approaches in our work. This document supports our efforts to convey identity more accurately, use respectful and inclusive language, assign effective subject headings, and keep track of our changes and progress. Along with our manual, attending webinars and training offered by organizations such as the Society of Georgia Archivists and Digital Library of Georgia helps us put into practice the growing body of knowledge developing within archival institutions across North America. The Center's staff is committed to staying informed about the progress that these groups achieve; for example, the Library of Congress Program for Cooperative Cataloging Subject Authority Cooperative Program (SACO) African American Subject Funnel's work with African American subject headings and the Invisible Histories Project to preserve LGBTQ history in the southeastern United States.

Metadata & Description

Archivists are responsible for using respectful and accurate terminology throughout finding aids and catalog records, which can be one of the more difficult and nebulous aspects of reparative description because archivists must make decisions outside of the prescribed structure of pre-written notes and controlled vocabulary. This includes deciding when to use new terminology and when to preserve possibly outdated terms from original records and/or information written by previous archivists.

To help Kenan Research Center staff write inclusive descriptions, the Reparative Description manual offers guidance on language. It summarizes broader concepts such as audience and identity as well as more specific considerations such as how to describe African Americans, Indigenous peoples, LGBTQ+ community members, immigrants, and other minorities. This section includes links to outside resources with more detailed information, often supplied by members of the minority group. For example, the manual explains that "Gender is not binary and not everyone identifies as he or she, and instead may use they, ze, or others" and lists the NLGJA: The Association of LGBTQ Journalists and Gender-Inclusive / Non-Sexist Language Guidelines and Resources as helpful resources with more information.

Public Notes & Feedback

Kenan Research Center has further tackled reparative description by writing a *Bias in Description* note and a *Content Advisory* note; the former is included on all catalog records and finding aids, and the latter is included as needed. The *Bias in Description* note provides transparency around our work and our role as information professionals, stating that “we choose how individuals and organizations are represented and described in our archives. We are not neutral, and bias is reflected in our descriptions, which may not accurately convey the racist or offensive aspects of collection materials.” Part of reparative description is being open to feedback, so the note also encourages “feedback and questions regarding our archival descriptions,” especially regarding “harmful, offensive, or insensitive terminology or descriptions.”

We include the *Content Advisory* note when we find (or researchers alert us to) such potentially offensive material. It explains: “This collection contains original unedited versions of all content. Some material may contain depictions of violence, offensive language, or negative stereotypes reflecting the culture or language of a particular period or place. ... These items are presented as part of the historical record for the purpose of education and research.” Like the *Bias in Description* note, it adds a layer of transparency; in addition, we hope that it makes the research experience more inclusive and welcoming to patrons from a variety of backgrounds.

Controlled Access Headings

Controlled access headings, or subject headings, are also examined in our reparative work because they are another area of potential bias or harm. Archivists and librarians assign headings to books, manuscripts, or visual items during the descriptive process, called cataloging or processing. These subject and name headings help researchers discover items in our catalog, *Terminus*, or our new Federated Search by using agreed-upon language for topics, places, and names. The most commonly used database of subject and name headings is maintained by the Library of Congress. Created in 1898, the Library of Congress Authorities has been continuously updating and expanding headings, but it still contains outdated language and omissions due to the rapid pace of our ever-changing world. To help keep up with these changes, the Library of Congress Authorities is supported by the Program for Cooperative Cataloging Subject Authority Cooperative Program (SACO) Funnels, groups that provide input and guidance about problematic headings by submitting proposals for updated and new headings. For example, the African American Subject Funnel proposed the subject heading “Slaves” be updated to “Enslaved Persons” and “Blacks” to “Black persons,” and recommended the addition of the headings, “Atlanta Race Massacre, Atlanta, Ga., 1916,” “Historically Black colleges and universities,” and “Racism against Black people.”

Part of Kenan Research Center’s reparative effort is reviewing controlled access subject headings for potentially outdated language and replacing them as needed. We have also opted to use controlled language vocabulary thesauri from other groups that have a vested interest in creating accurate headings. An example of an alternate thesaurus is Homosaurus, which the Digital Transgender Archive maintains to address inaccurate and insufficient Library of Congress headings for the LGBTQ community. Whereas the Library of Congress uses broad subject headings such as “Sexual minorities,” Homosaurus offers more specific options such as “Black LGBTQ+ people” and “Queer people.”

Collecting & Outreach Efforts

The Kenan Research Center’s reparative efforts also include outreach to a diverse range of Atlanta communities. As of summer 2022, Dr. La’Neice Littleton has led our community outreach program to connect and engage with groups. Dr. Littleton offers educational programs, presentations, and workshops to collaborate with churches, schools, neighborhoods, and other community groups on preserving their history through oral history, digitization, and documentation.

The Center collects with inclusive goals in mind and the Cherokee Garden Library Acquisitions Committee continues to add books as part of the 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 Indigenous peoples. As part of our reparative efforts, the Acquisitions Committee seeks to build a collection that examines land use and gardening traditions of Native American, African American, and Latinx communities in the Southeastern United States. [Please see our latest sampling of new books that support this mission at the end of this article.]

Future Efforts—Landing Page & Pop-up Note

To further ensure transparency, we are planning to implement a pop-up note on our “Search the Collections” page with a shortened version of the *Content Advisory* note. We decided to make this a pop-up to make sure that all researchers see our alert that “some content within our collections contains graphic images, offensive language, or materials.” For those who want to know more, the pop-up will point to a lengthier Landing Page that provides an overview of Atlanta History Center’s Reparative Description work and policies.

This Landing Page starts by referencing Atlanta History Center’s Rules of Civility and Kenan Research Center’s commitment to “fostering an environment of mutual respect to ensure a safe and inclusive experience for all” and dedication to “ongoing reparative efforts to address harmful, offensive, and outdated language in our collection descriptions.” Next are modified versions of the *Content Advisory* and *Bias in Description* notes, followed by a summary of how the Center’s staff is implementing reparative practices, including developing guidelines, addressing legacy collections, reviewing Library of Congress subject headings, including notes, utilizing quotation marks to note original language, and participating in ongoing professional development and other professional reparative efforts.

Reparative efforts, like language, are constantly evolving. As responsible archivists, our goal is to recognize and acknowledge biases, address harmful language and exclusive collecting practices used in the past, and be transparent and open to change as description and access practices continue to change. Examining descriptive metadata in our finding aids, catalog records, and subject headings, as well as building relationships and collecting efforts to expand our holdings about underrepresented groups, are just some of the ways we are working to achieve these goals. As we continue our efforts towards a more inclusive collection and respectful metadata, we invite your feedback at reference@atlantahistorycenter.com.

New Books

The following titles are new books added to our collection that support our reparative collecting efforts:

Dungy, Camille T. *Soil: The Story of a Black Mother’s Garden*. New York: Simon & Schuster, 2023.

In *Soil*, poet, scholar, professor, and author Camille T. Dungy uses the seven-year project of diversifying her previously restricted Fort Collins, Colorado, garden as a point of reference for a discussion of topics including environmental issues, biodiversity, and diversity of communities, both human and non-human. *Soil* examines the importance of diversity not only in our gardens but also in environmental writing and conversations and how homogeneity threatens the livelihood of both. Using plants to reflect on her heritage, Dungy creates a pollinators’ paradise, calling her backyard the “prairie project.” As a Black woman and mother, Dungy ponders her relationship to the land and the legacy of enslaved Black labor as well as Indigenous peoples who were forced from their land. As she reflects, “I dig up a lot of awful history when I kneel in my garden,” she writes. “But, my god, a lot of beauty grows out of this soil as well.”



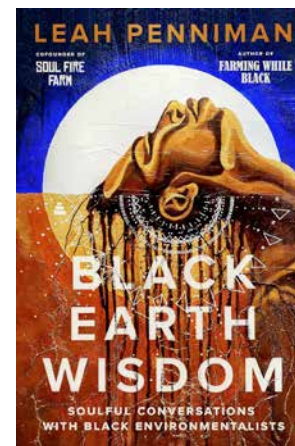
Hernandez, Jessica. *Fresh Banana Leaves: Healing Indigenous Landscapes through Indigenous Science*. Huichin, unceded Ohlone land aka Berkeley, California: North Atlantic Books, 2022.

Fresh Banana Leaves, by author and environmental scientist Dr. Jessica Hernandez, examines the important role of Indigenous peoples in the efforts to protect and save land in an era of climate change. Dr. Hernandez contends that lived experience and multigenerational knowledge of Indigenous peoples’ wisdom, although ignored or slow to be recognized, is vital to the conversations about environmental issues. Through case studies and personal stories, Dr. Hernandez gives voice to Latin American women and their contributions to Indigenous science. Titled after an incident of her father who as a child soldier sought protection under a banana tree whose leaves halted the igniting of a bomb, *Fresh Banana Leaves* reminds us of the reciprocal relationship of protecting nature so that nature can protect us.



Penniman, Leah. *Black Earth Wisdom: Soulful Conversations with Black Environmentalists*. New York, NY: Amistad, an imprint of HarperCollins Publishers, 2023.

Leah Penniman, author of *Farming While Black*, and co-founder of Soul Fire Farm, celebrates the thought-provoking relationship between Black cultural heritage and our sacred Earth in her latest book, *Black Earth Wisdom*. Through conversations with Black environmentalists, Penniman examines spiritual and scientific connections with nature, emphasizing the importance of the land being our ultimate teacher. Contributions include award-winning author Alice Walker; Queen Quet, official spokesperson for the Gullah/Geechee Nation; Dr. Ayana Elizabeth Johnson, marine biologist, policy expert, and co-founder of Urban Ocean Lab; and Savi Horne, the Executive Director of the North Carolina Association of Black Lawyers Land Loss Prevention Project. Penniman’s inspiring collection makes clear the connection between nature and our survival as well as the fight for racial and environmental justice that requires us to put our planet first.



The Entrance Gardens: A New Perennial Movement Garden for the South

BY SARAH CARTER
Olga C. de Goizueta Vice President,
Goizueta Gardens and Living Collections

Five years ago, the Lloyd and Mary Ann Whitaker Cyclorama Building was completed, and the surrounding land that had staged this construction was ready to be reimagined as the newest garden on our 33-acre campus. This location, at the very front of the Atlanta History Center, once included houses along West Paces Ferry Road. The last resident along this strip of road frontage was Mr. Alton O. May, and his pear tree purposefully remains as a reminder of this once-residential landscape history.

LEFT Inspired by the New Perennial movement and a desire to create a sustainable, ecologically beneficial urban landscape, this series of unique garden spaces feature sweeps of perennials with emphasis on pollinator-supporting plants. Pictured here: pale purple coneflower, *Echinacea pallida*.

Several landscape master plans for the Atlanta History Center have been drawn up and built out to varying degrees of completion over the past fifty years. Fragments of these designs were evident in pockets around the museum building complex, Kenan Research Center, and the parking deck—becoming disjointed as the History Center expanded. With the opportunity to reimagine the landscape, it became a goal to reunite the entire space in a cohesive design style that reflected the forward-thinking momentum that fueled this period of growth for the History Center.

As I surveyed each of the small parcels of land in these areas and their myriad conditions—bare subsoil, a pocket of remnant forest, parking lot islands, a rainwater detention basin, and so on—it was clear that the style of garden needed to be flexible enough to exist in all soil and light conditions, and not damage any of the remaining forest. This entire space also surrounded all the main pedestrian and vehicular entrances to the History Center and provided an opportunity to provide a new first impression, emphasizing Goizueta Gardens as a destination public garden.

Goizueta Gardens is unique as a botanical and public garden due to the variety of cultivated landscapes and preserved woodland that tell the stories of this region and the people who left an impression on the land. After contemplating the site's multi-faceted history, the protagonist of climate change, threats to biodiversity, and the public's 21st-century needs, I decided that a Southern spin on a New Perennial movement garden was the best way to unify the space and provide a demonstration of a different way to garden in this region. Tony Spencer, author of the New Perennialist blog, describes the style succinctly: "At its roots, the New Perennial movement in naturalistic planting design is about making gardens in symbiosis with nature. It calls for a wilder aesthetic, attuned to ecology, and informed by horticulture."

HISTORIC CONTEXT

There is nothing particularly "new" about this movement, but the name stuck about thirty to forty years ago. It was previously known as the Dutch Wave, with Wilhelmina (Mien) Ruys (1904-1999) pioneering this modern garden style that combined clean lines, bold geometric form, and loose,

naturalistic plantings of perennials. Her father was a great nurseryman with ties to international gardeners, including England's Gertrude Jekyll (1843-1932) whom Ruys met and considered influential on her planting style.

Piet Oudolf (born 1944) is a world-famous Dutch garden designer and nurseryman who has helped this style spread around the world, with the planting design of New York City's Highline and Chicago's Lurie Garden to his credit. His style has evolved as well. The gardens continue to have a painterly quality, but over time have incorporated a more ecological approach. He opened people's eyes to the beauty of perennial plants in all their seasons—especially for their architectural winter shape and the structural forms of flowers and seedheads. His gardens artfully embrace the natural plant cycle of death and decay, followed by rebirth in spring. His eye for beautiful plants and the lack of diversity in the marketplace led him to open his nursery at Hummelo. This nursery popularized the use of many native American perennial plants such as coneflowers—iconic to this style of design now. To his credit, Oudolf is known to say, "It all started with Mien."

It would be a huge omission not to mention Ireland's William Robinson (1838-1935) in this context of the origins of the New Perennial movement. He predates the Dutch Wave and was (and still is) highly influential on all who practice a more naturalistic style of gardening. His book, *The Wild Garden*, has been in print for 154 years! At the time of its initial publication, Victorian carpet bedding was the preferred style of the newly industrialized nation of Great Britain, and his 180-degree turn away from that and towards mixing hardy plants—perennials and shrubs—with half-hardy plants into borders was revolutionary. He advocated having no bare soil showing, but rather a complete density of plants like you would see in a meadow—a suggestion still present in both traditional English and New Perennial garden design. Jekyll was a close friend and contemporary (horticulture is a small world) and credits him with the death of "the innate futilities of the 'bedding' system, with its wearisome repetitions and garish colouring." Robinson even advocated for some native plants to be included in drifts and woodland edges where they blended the lines of nature and garden, a sharp deviation from the norm. He was still making gardens for the human

experience, but the idea that gardens were also refuges for wildlife began to take hold. There are many other gardeners, designers, nurserymen, philosophers, artists and writers past and present whose contributions have driven a tidal shift in global consciousness towards ecologically sensitive planting styles like the New Perennial movement and its cousin the New American Garden—Henk Gerritsen, Karl Foerster, Beth Chatto, Rob Leopold, Wolfgang Oehme and James van Sweden, Noel Kingsbury, Dan Pearson, Roy Diblik, Tom Stuart-Smith, Sarah Price, Nigel Dunnett, Cassian Schmidt, Andy Sturgeon, Laura Ekasetya, and many more. There are many volumes written by or about these landscape luminaries in the Cherokee Garden Library.

NEW PERENNIAL STYLE—EVER EVOLVING

One of the reasons this movement is strong to this day is its adaptability to every region. It is a movement, after all, a philosophy more than a set of rules to follow. It is a visually striking style of garden that reaches people on an emotional level. At first, many plants utilized were not native to the region where they were planted, but they achieved the romantic effect of a glorified meadow, tapping into an innate human desire to be connected to nature. With time and different practitioners and designers adopting the style, the planting palette has become more regionally native, to support local pollinators and to provide a sense of place that fits in with the surroundings. Since these gardens are inspired by natural plant communities, wild species of plants and those with a similar grace in appearance are preferred.

At Goizueta Gardens, this planting style has been adapted to our unique soil and climate. In selecting the plants for the space, we prioritize Georgia natives that thrive in the conditions available and support the local ecosystem but also include non-native (but non-invasive) plants that perform well, provide pollen and nectar to a variety of insects, and have aesthetic qualities that suit the design. Approximately 80% of the more than 14,000 perennials, shrubs, and trees throughout the Entrance Gardens are native to Georgia. We hope showcasing these native plants will increase their recognition and more people will seek them out in plant nurseries.

AN AGRICULTURAL START

The Entrance Garden soil needed significant work before planting plans could be drafted. The largest planting area was where construction crews had to drive their equipment, and grading took off the topsoil layer. To create a successful garden, we needed to breathe life back into the inert soil. Healthy soil is the foundation of successful gardens.

To achieve this, we used cover crops—plants grown for how they benefit the soil, rather than for harvesting. Each crop has unique properties to improve the soil. Some, like tillage radishes, hammer through difficult compacted soil, and when they rot, they leave channels that the next plants will utilize to reach water, and organisms will travel through. Other plants with long, fibrous roots scavenge nutrients deep underground

and bring them to the surface. Plants in the pea family capture atmospheric nitrogen and use it for their growth, then release it into the soil when they decompose. All of these cover crops prevent erosion, suppress weeds, improve soil texture, and get cut down before they go to seed. That biomass is nutrient-dense organic matter and gets tilled into the earth. Fungal and bacterial microorganisms in the soil function as a stomach for plants, breaking down organic matter into a usable form for plants. After two years of cover cropping, we had vastly improved the soil and were ready to start designing and planting.

DESIGN

The first part of designing this landscape was deciding on the structural components—the bones of the garden which include trees, hedges, and topiaried shrubs that would unify the fragmented landscape. The way they are planted shapes the view, directs the visitor, blocks other views, and serves as a backdrop to the frothy perennial masses to come. Some of these components include the pleached hornbeam hedge in

BELOW Several groups of robust, structural perennials fill this large planting bed—the purple-flowered ironweed (*Vernonia* 'Southern Cross'), tall switchgrass in the background (*Panicum virgatum* 'Northwind') and a "dwarf" Joe-pye weed reaching six feet (*Eutrochium maculatum* 'Gateway').



front of McElreath Hall, the serpentine holly hedges that surround the Tree Table, and the series of undulating tea olive and yaupon holly hedges at the entrance to the History Center. Groups of yaupon hollies clipped as sculptural spheres fill in smaller garden spaces where their evergreen presence helps direct foot traffic and provides structure under deciduous trees. The spherical, topiaried hollies also make a beautiful contrast in color, form, and presence when they are dropped into drifts of perennials. Topiaried hollies were used to end a long rectilinear hedge where no hardscape feature served as a stopping point, decreasing in size as they drift away from the hedge and blended back into the plantings. In New Perennial gardens, perennials are also used as structural plants. Knowing there would be tens of thousands of perennials to maintain, I needed to repeat some workhorses throughout the landscape that met a list of requirements: low maintenance, have a good shape and presence throughout the year, have the scale to serve as anchors in a landscape this large, improve the ecology of the site by providing food and habitat for pollinators, and enhance the beauty of the site. Those plants include selections of baptisia (*Baptisia*), bluestar (*Amsonia*), ironweed (*Vernonia*), Joe pye weed (*Eutrochium*), and switchgrass (*Panicum virgatum*).

With these larger plants penciled in, the next layer was the perennials that would fill in between each season with blooms on strong stems that could hold up in winter, attractive seedheads and the ability to feed birds, perhaps fall color or rosettes of winter foliage, and varieties of floral shapes that evolved to fit a diversity of pollinator mouthparts. Some plants were selected to fill in a gap in the bloom sequence, ensuring a constant pollinator buffet. Coneflowers (*Echinacea*) were of particular interest to incorporate since there are many native species and hybrids, they self-sow readily, feed a wide variety of insects, provide beauty, and their seed attracts flocks of goldfinches. Coneflower seed heads turn into small black orbs on strong stems in the winter landscape and contrast particularly well against the hazy clouds of switchgrass.

Contrasting floral shapes are elements of this style of design that were fun to work with. A favorite native that needs more use in gardens is hyssopleaf thoroughwort (*Eupatorium hyssopifolium*). It is a very narrow plant with a wide flat-topped cluster of tiny white blooms that make a striking horizontal bloom and landing platform for droves of pollinators. At only three feet tall, it takes little room for what it has to offer, thrives on dry sites, and reseeds gently. A future *Garden Citings* article will discuss floral shapes and partner pollinators in more detail.

The remaining spaces in this garden are filled with lower-growing species that serve as a matrix. A matrix is simply a mix of a few perennials that grow well together and create a self-sustaining groundcover layer, interplanted with the larger and deeper-rooted perennials. Matrix plants we select from for each space include several species of sedges (*Carex*), nodding onion (*Allium cernuum*), Mexican feather grass (*Stipa tenuissima*), purple lovegrass (*Eragrostis spectabilis*), Bradbury's beebalm (*Monarda bradburiana*), blue-eyed grass (*Sisyrinchium*), Stoke's aster (*Stokesia*), and several kinds of ferns.

A final layer of planting has been progressing over the past three years—the inclusion of over 22,000 perennial bulbs. These include heirloom daffodils (*Narcissus*), Tommy crocus (*Crocus tommasinianus*), species tulips (*Tulipa*), grape hyacinths (*Muscari*), spring star flower (*Ipheion uniflorum*), summer snowflake (*Leucojum aestivum*), and many more. They add an early splash of color to the garden from late February to late March, feeding our souls as well as the early season pollinators.

BIODIVERSITY AND RESILIENCE

The broad diversity of plants in this garden can spread and reseed themselves around—creating a living, shifting tapestry that the two Entrance Garden Horticulturists, Cameron Wethern and Lexly Evans, skillfully manage. Each year we observe the resilience or eradication of plants weathering huge fluctuations in rainfall and temperatures. We remove plants that require too much maintenance or have problems with pests or diseases. Fortunately, there have not been many of these. It is largely a chemical-free garden and only fed with organic inputs such as our compost. Trialing a broad range of species and cultivars will help determine which will become the resilient plants of the future.

The plants attract an incredible assortment of beneficial insects, which need careful stewardship to thrive, and they in turn attract insectivorous birds. The entire landscape, from soil to treetops, is now thriving with life—even eating the fruit off of Mr. May's pear tree.

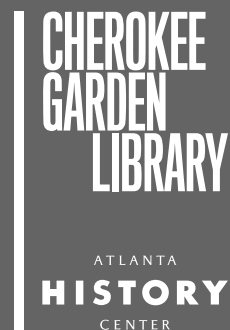
For a behind-the-scenes tour of the Entrance Gardens, Cherokee Garden Library, or other Curated Experiences, please visit our website: atlantahistorycenter.com/visit/group-tours/curated-experiences/



RIGHT A native bee on *Liatris spicata*.



CHEROKEE GARDEN LIBRARY FALL 2023 PROGRAM: FILM & PANEL DISCUSSION LANDSCAPES OF EXCLUSION: STATE PARKS AND JIM CROW IN THE AMERICAN SOUTH



Thank you to our partner organization, the Library of American Landscape History (LALH); our distinguished panelists, Arthur J. Clement, William E. O'Brien, and Ian Forster; our renowned panel moderator, Abra Lee; and our audience members for an important discussion about the documentary film, *Landscapes of Exclusion: State Parks and Jim Crow in the American South*, and the book of the same title by Dr. O'Brien, on October 18, 2023.

A special thank-you to our event co-chairs, Blair Robbins and Melissa Wright; our floral design team led by Elise Drake and Mary Moore with Anna Blitch, Mary Morrison, and Michele Nichols; and to Barbara Sparkes for the beautiful dahlias from her garden.

The Cherokee Garden Library thanks its generous sponsors and patrons of the event.

Watch the film by visiting the LALH website:
lalh.org/films/landscapes-of-exclusion/

Watch the panel discussion on the Atlanta History Center's YouTube channel:
atlantahistorycenter.com/event/cherokee-garden-library-program-film-panel-discussion/#recording

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