

# GARDEN CITINGS

FALL 2024



CHEROKEE  
GARDEN  
LIBRARY

ATLANTA  
HISTORY  
CENTER

FOUNDED BY  
THE CHEROKEE  
GARDEN CLUB  
IN 1975

A LIBRARY OF THE  
KENAN RESEARCH  
CENTER AT THE  
ATLANTA HISTORY  
CENTER

Celebrating  
50 Years  
1975-2025



# GARDEN CITINGS

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**ON COVER** Hand-colored copperplate engraving of *Flos Solis Prolifer* [Multiflorous Sunflower] from Basilius Besler's *Hortus Eystettensis*, engraved by Heinrich Ulrich, Eichstatt near Nuremberg, 1613.  
VIS 248.002, Cherokee Garden Library Print Collection

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CHEROKEE GARDEN LIBRARY

# Celebrating 50 Years & Growing with Charlotte Moss

Please join us on Wednesday, May 7, 2025, to celebrate the Cherokee Garden Library—over 40,000 rare and contemporary works telling the diverse and meaningful stories of people and plants that have shaped the Southeastern United States and beyond.



**ABOVE** No. 4, *Rosa laevigata* (Cherokee Rose), from VIS 362, Sarah G. Towery botanical watercolors, created for Ryan Gainey's *The Gathered Garden* (2012).

Renowned interior designer Charlotte Moss will lead us on a fascinating journey as we travel the world through her eyes and explore the small intimate gestures of gardens near and far. From her home in Virginia to Italian villas, French chateaus, and through the Irish countryside, Moss will share her musings, influences, and inspirations. An author's book signing and festive reception will follow the lecture.

Charlotte Moss is a lover of beauty, gardening, flowers, history, and books. This summer, she had an opportunity to visit the Garden Library to explore historic volumes written by iconic writers and designers whom she admires—Gertrude Jekyll, Elizabeth Lawrence, and Vita Sackville-West, among others. In her book, *Charlotte Moss Flowers*, she writes: “It doesn’t matter what I am doing in the library—reading the newspaper or a book or writing a letter—there is a magnetic force imploring me to rediscover something that I have not visited in a long time. That is what libraries do.”

We are honored to welcome Charlotte Moss as a member of the Cherokee Garden Library National Council, and as our special guest, when we celebrate 50 years of collecting, conserving and presenting our resources, and serving our communities.

SAVE THE DATE

CHEROKEE  
GARDEN  
LIBRARY

WEDNESDAY

MAY 7, 2025  
7:00 PMCELEBRATING  
50 YEARS &  
GROWING  
WITH  
CHARLOTTE  
MOSSGRAND OVERLOOK AND ALLEN ATRIUM  
ATLANTA HISTORY CENTER



# WELCOME TO THE FOUNDING MEMBERS OF THE CHEROKEE GARDEN LIBRARY NATIONAL COUNCIL

The Cherokee Garden Library Advisory Board is pleased to announce the establishment of the Cherokee Garden Library National Council. The formation of the National Council comes at an exciting time for the Library as the institution prepares to celebrate its 50th anniversary in 2025.

The Advisory Board, and those who support the Library, strive to broaden the Library's reach, and expand its audience. This was the impetus behind the formation of the National Council. Each member has expertise and experience that will help the Library further achieve its core goals, which are to collect, conserve, and present our resources, serve our constituencies, and ensure a stable financial future for the Cherokee Garden Library.

Our distinguished founding members of the National Council are:



## Charles A. Birnbaum

Charles A. Birnbaum, FASLA, FAAR, is the president, CEO, and founder of The Cultural Landscape Foundation (TCLF). Prior to creating TCLF, Birnbaum spent fifteen years as the coordinator of the National Park Service Historic Landscape Initiative (HLI) and a decade in private practice in New York City, with a focus on landscape preservation and urban design.

Since taking the helm at the foundation in 2008, Birnbaum's major projects include the web-based initiative *What's Out There* (a searchable database of the nation's designed landscape heritage) and the creation of the first International Prize in Landscape Architecture named for Cornelia Hahn Oberlander. He has authored and edited numerous publications, including his most recent book, *Experiencing Olmsted: The Enduring Legacy of Frederick Law Olmsted's North American Landscapes* (2022).

In 1995, the American Society of Landscape Architects (ASLA) awarded the HLI the President's Award of Excellence. In 1996, the ASLA inducted Birnbaum as a Fellow of the Society. He served as a Loeb Fellow at Harvard's Graduate School of Design (GSD), during which time he founded TCLF. In 2004, Birnbaum was awarded the Rome Prize in Historic Preservation and Conservation and spent the spring and summer of that year at the American Academy in Rome. In 2008, he was the Visiting Glimcher Distinguished Professor at Ohio State University's Austin E. Knowlton School of Architecture. That same year, the ASLA awarded him the Alfred B. LaGasse Medal, followed by the President's Medal in 2009. In 2017, Birnbaum received the ASLA Medal, the Society's highest award. Birnbaum has served as a Visiting Professor at Columbia University's Graduate School of Architecture, a Visiting Critic at Harvard's GSD, and currently serves as a Lecturer in Landscape Architecture at Harvard's GSD. He was also a frequent contributor to the *Huffington Post* (2011–18). In 2020 Birnbaum received the *Landezine* International Landscape Honour Award as well as the Garden Club of America's Historic Preservation Medal. In 2023, the TCLF received ASLA's Olmsted Medal.



## Sir Peter Crane

Sir Peter Crane FRS is known internationally for his work on the diversity of plant life—its origin, fossil history, current status, conservation, and use. He was at the Field Museum in Chicago from 1982, and its director, from 1995 to 1999, and director of the Royal Botanic Gardens, Kew, from 1999 to 2006, before being appointed University Professor at The University of Chicago. In 2009 he was recruited as Dean of the Yale School of Forestry and Environmental Studies (now Yale School of the Environment). Since 2016 he has served as the inaugural President of the Oak Spring Garden Foundation in Upperville, Virginia, an estate of Rachel Lambert Mellon that includes an exquisite garden as well as an exceptional library focused on plants, gardens, and landscape design. Peter Crane is the author of several volumes, including *Ginkgo: The Tree That Time Forgot* (2013).

Peter Crane was elected to the Royal Society—the UK Academy of Sciences—in 1998 and was knighted in the UK for services to horticulture and conservation in 2004. He is a Fellow of the American Academy of Arts and Sciences, a Foreign Associate of the United States National Academy of Sciences, a Foreign Member of the Royal Swedish Academy of Sciences, and a member of the German National Academy of Sciences Leopoldina. He is the recipient of several honorary degrees including Honorary Doctorates of Science from the University of Connecticut and Sewanee: The University of the South as well as Cambridge University in the UK. He received the International Prize for Biology in December 2014. In 2024, The Garden Club of America conferred the prestigious Medal of Honor on Sir Peter Crane for his substantial contributions to horticulture, botany, and biology.





### Fergus Garrett

Fergus Garrett is the CEO of Great Dixter Charitable Trust and Head Gardener of Great Dixter, 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.

Now under the stewardship of the Trust and 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.

Raised in the United Kingdom and Turkey, Fergus Garrett 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.

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.



### Benjamin F. Lenhardt, Jr.

Benjamin “Ben” F. Lenhardt began gardening in the Carolinas when he was young, a passion he pursued for more than thirty years in the disparate climates of Winnetka, Illinois, and Charleston, South Carolina. In 2003, he retired from his professional career as Chairman and CEO of Americas-UBS Asset Management and member of the UBS AG Group Managing Board.

Lenhardt is a board member of the Chicago Botanic Garden (which includes the famous Lenhardt Library), Shedd Aquarium, and Peggy Notebaert Nature Museum. In Charleston, he serves on the boards of the Gibbes Museum of Art, Preservation Society of Charleston, and Drayton Hall Preservation Trust. He was instrumental in the establishment and design of the Lenhardt Garden at the Gibbes Museum and the Lenhardt Garden at the Sally Reahard Visitor Center at Drayton Hall. Completed in 2018, this garden features flowers mentioned in the Drayton Diaries.

A board member of the Garden Conservancy for more than fifteen years, Lenhardt served as chair from 2011 to 2018 and is currently involved in his role as Chairman Emeritus. The Garden Conservancy educational programs are made possible in part by the Lenhardt Education Fund, among others. He is the author of *Gardens of the North Shore of Chicago* (2020). *Veranda* magazine named his Charleston garden one of the 2023 World’s Most Beautiful Gardens. It has been featured in many books and magazines.



### Charlotte Moss

With a career spanning over three decades, Charlotte Moss is considered one of the most celebrated and respected interior designers in the industry. Since launching her eponymous firm in 1985, Charlotte Moss’s name has become identified with Southern warmth and hospitality. She has designed private residences and executive suites across the United States and abroad, and her retail stores have achieved wide acclaim.

Moss’s designs are heavily influenced by her travels and her love of history. She has used her experience culled throughout her career to design licensed collections with Century Furniture, Fabricut, Stark Carpet, Pickard, P.E. Guerin, Soicher-Marin, IBU Clothing, Artemis Design Company, and more.

Known for her timeless aesthetic, layered interiors, and keen eye, her work is celebrated in eleven volumes, the most recent titles with Rizzoli publications: *Charlotte Moss Flowers* (2021) and *Home: A Celebration: Notable Voices Reflect on the Meaning of Home* (2021), which benefits the non-profit, No Kid Hungry.

Charlotte Moss supports a variety of causes and sits on several boards; she is Emerita Trustee of the Thomas Jefferson Foundation at Monticello, on the board of The Bone Marrow Foundation, The Madoo Conservancy, and the International Council of Hillwood Estate, Museum and Gardens.

Her designs have been featured in many major publications. Accolades include the New York School of Interior Design’s Centennial Medal, The Royal Oak Foundation’s Timeless Design award, and Elle Décor’s Grand Master’s List of Designers. Charlotte Moss holds an Honorary Doctorate Degree from The New York School of Interior Design as well as Virginia Commonwealth University, her alma mater.



### Frances Schultz

Author, speaker, and artist Frances Schultz has built a career from her love of houses, gardens, entertaining, teaching, and travel. She is the author or co-author of ten books, including *California Cooking and Southern Style* (2019) and *The Bee Cottage Story—How I Made a Muddle of Things and Decorated My Way Back to Happiness* (2015), now in its eighth printing. She is editor-at-large for *Veranda* magazine and a contributing editor for *Flower* magazine. She has also written for *House Beautiful*, *The Wall Street Journal*, *Town & Country*, and other publications. For six years, Schultz was on-air host of the award-winning cable television show *Southern Living Presents*, and in 2019, she was named one of the *Salonniere* 100 top party hosts in the country.

In 2020 and 2021 Schultz studied life-coaching under Martha Beck and today leads workshops and retreats around the world in creative and personal development, including annual walks along the Camino de Santiago in Spain. She is also at work on a project titled “Around the World in 80 Paintings,” to be exhibited at a future date.

Born and raised in Tarboro, North Carolina, Frances Schultz graduated from St. Mary’s School in Raleigh, NC, and the University of Virginia. She serves on the board of the St. Paul’s Cathedral Trust in America and the advisory boards of the Horticultural Society of New York and the Empowers Africa Foundation. Schultz divides her time between New York City, the English Cotswolds, and the world.





## Margot Shaw

A native of Birmingham, Alabama, Margot Shaw studied art history at Hollins College in Virginia and interior design at the University of Texas. Once a self-confessed “call and order flowers girl,” Shaw reached a watershed moment when planning her daughter’s wedding. Working alongside the floral and event designer, she recognized the artistry and inspiration involved in floral design and soon began an apprenticeship with the same designer. Unable to locate a publication that spoke to her passion, she set about creating one and launched *Flower* magazine.

Now in its seventeenth year, the magazine has grown to include features on homes, gardens, entertaining, and lifestyle. Shaw is a sought-after speaker at antique and garden shows, museums, botanical gardens, interior design centers, and more. Her book, *Living Floral*, was published in 2019. Margot considers philanthropy some of her most important work. She is on the National Advisory Committee of the Antiques and Garden Show of Nashville, the Lauritzen Gardens Antique Show in Omaha, and is a long-time board member of the Antiques at the Gardens in Birmingham. She is also on the Community Advisory Board of the Center for Depression and Suicide at The University of Alabama at Birmingham and a member of the Red Mountain Garden Club. Margot Shaw has three daughters, three sons-in-law, three grandchildren, and numerous dogs and horses.



## 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 (GCA). 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 ½ 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. Louise Wrinkle continues to nurture and enjoy her garden.

# SAVE THE DATE



## CHEROKEE GARDEN CLUB GARDEN TOUR

WEDNESDAY  
APRIL 16, 2025  
10:00 AM TO 3:00 PM

*GARDEN TOUR \$75*  
*GARDEN TOUR WITH BOXED LUNCH \$100*

THE 2025 CHEROKEE GARDEN CLUB GARDEN TOUR WILL  
FEATURE A ONE-TIME OPPORTUNITY TO VISIT FIVE BEAUTIFUL  
PRIVATELY OWNED GARDENS IN BUCKHEAD. MAKE A DAY OF IT  
BY ENJOYING A DELICIOUS BOXED LUNCH, POP-UP BOUTIQUE,  
AND EN PLEIN AIR PAINTING IN THE GARDENS.

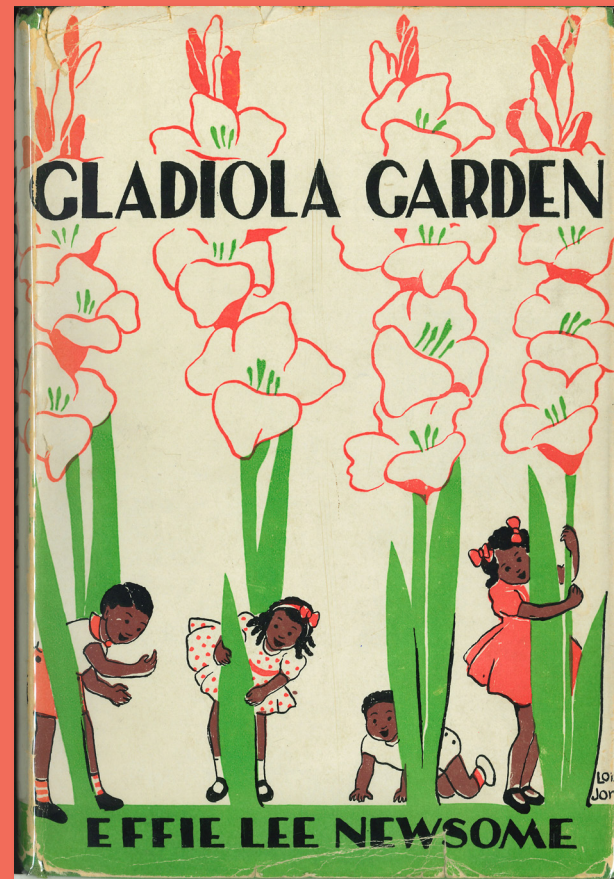
FOR TICKETS, DETAILS, AND SPONSORSHIPS: [CHEROKEEGARDENCLUB.COM](https://www.cherokeegardenclub.com)



# Many Shades, Much Joy in Effie Lee Newsome's *Gladiola Garden*

BY DR. DL HENDERSON

Historian, Genealogist,  
Preservationist, Author,  
and Cherokee Garden Library  
Advisory Board Member and  
Acquisitions Committee Co-Chair



**THIS PAGE** Effie Lee Newsome's *Gladiola Garden: Poems of Outdoors and Indoors for Second Grade Readers*. Illustrated by Lois Mailou Jones. (Washington, DC: Associated Publishers, 1944), Historic Collection, Cherokee Garden Library, Kenan Research Center, Atlanta History Center. Funding from an anonymous donor and the Carter Heyward Morris Acquisitions Endowment Fund.

The Cherokee Garden Library recently acquired a literary gem—a scarce edition of the cherished 1940s children's book *Gladiola Garden: Poems of Outdoors and Indoors for Second Grade Readers*. This rare find was authored by Effie Lee Newsome (born Mary Effie Lee) (1885–1979), a Harlem Renaissance author, editor, illustrator, naturalist, and garden lover.

As one of the pioneering Black authors who concentrated on children's literature, Newsome's work celebrates the wonders of nature in poems that evoke a sense of joyful recognition in her young readers.

*Gladiola Garden's* release garnered high praise. The *Atlanta Constitution* described Newsome's poems as “gay, quiet, friendly, rollicking, and picturesque . . . written with understanding and spirit, these poems have a charm.” According to the *Phylon Journal* of Atlanta University, Newsome's work was “always delicately and clearly done . . . bits of beauty which all children will appreciate.” A review by poet Esther Popel Shaw in *The Journal of Negro Education* recommended *Gladiola Garden* as an instructive example “of good form and charm of expression” and praised the “delightful whimsy” of Newsome's poetry.

The suggestion to acquire *Gladiola Garden* was made by Abra Lee, a Cherokee Garden Library Advisory Board member and Director of Horticulture at Oakland Cemetery. Her mother, Vivian Fox Lee, an Atlanta educator and historian, introduced her to the works of Effie Lee Newsome, Anne Spencer, and W.E.B. Du Bois, which led her to study Black garden history and the contributions of other gardeners like Bessie Weaver and Annie Mae Vann Reed. Abra says, “She just started showing me that there were unlimited resources, inspiration, and affirmation for me in the world of ornamental horticulture. They look just like me, the little Black girl from the South.” In the collection's title poem, Newsome draws upon nature to illustrate the beautiful diversity of the world through these lines: “O little girl, O little boy/In gardens of mixed shades, much joy/One has to think of you/For you are many colors too.” When Abra Lee introduced *Gladiola Garden* to her graduate students in Auburn University's Landscape Architecture program, the book sparked the idea for their award-winning design entry in the 2022 Philadelphia Flower Show. Their garden, “Mixed Shades, Much Joy,” won awards in five categories, including the Philadelphia Trophy for best use of color in a landscape with flowering plants and a Pennsylvania Horticultural Society Gold Medal.



**ABOVE** Illustration of children with flowers by Lois Mailou Jones from Effie Lee Newsome's *Gladiola Garden*.

Although none of the poems in *Gladiola Garden* are explicitly about race, a review of the collection in *The Negro History Bulletin* in 1940 noted that Newsome's writing allowed Black children to “see a world in which [they] figure [as] a natural factor in influencing the environment.” *Gladiola Garden* features seventy-seven exquisite pen-and-ink illustrations by Lois Mailou Jones, a distinguished artist of the Harlem Renaissance. Through her depictions of Black children at play and in the garden, Jones enhances the aesthetic charm of *Gladiola Garden* while also giving the book a distinctive cultural identity. Jones's paintings and drawings have been collected by the Smithsonian, the Metropolitan Museum of New York, the Museum of Fine Arts in Boston, and The Phillips Collection. Limited publishing opportunities existed for Black writers and artists like Newsome and Jones. To meet this need, Carter G. Woodson, a historian and author who initiated Black History Month, established Associated Publishers. Jones was the primary illustrator for Associated Publishers, which produced more than twelve volumes during the 1940s. Several of these works, such as *Gladiola Garden*, were intended for schoolchildren but also gained popularity among adult readers. The manuscripts were published in small runs, which makes finding any of the existing books an unlikely occurrence.

Mary Effie Lee's literary journey started early and was significantly shaped by her parents' rich academic and literary backgrounds. Her father, Benjamin Franklin Lee (1841–1926), who graduated from Wilberforce University, was a minister in the African Methodist Episcopal (AME) Church. He held various positions throughout his career, including President of Wilberforce University from 1879–1884, editor of *The Christian Recorder* from 1884–1892, and Bishop of the AME Church from 1892–1921. Her mother, Mary Elizabeth Ashe (1848–1932), was a Wilberforce University graduate and a teacher.



Mary E. Ashe Lee was a celebrated poet, essayist, and short fiction writer of her era, widely recognized for her poem “Afmerica” (1885). From 1891 to 1896, she was the editor of *Ringwood’s Afro-American Journal of Fashion*. The journal published fashion news and featured articles written by and about Black women’s organizations, literature, and race relations. In 1892, she represented *Ringwood’s Journal* at the sparsely attended Afro-American Press Association conference, where she was elected vice president. She might have been a more prolific writer if not for the responsibilities of marriage and motherhood. Mary E. Ashe Lee gave birth to nine children. Effie Lee was one of the five who survived. Effie Lee loved her mother’s stories, especially tales about the natural world, and her mother taught her to draw the flowers, birds, and insects she saw outside their home.

At age sixteen, Effie Lee entered her parents’ alma mater, Wilberforce University (1901–1904). When the Lee family moved to Ohio, she attended Oberlin College (1904–1905). Subsequently, she continued her liberal and fine arts education at the Philadelphia Academy of Fine Arts (1907–1908) and the University of Pennsylvania (1911–1914), despite not completing a college degree. The following year, in June 1915, W.E.B. Du Bois, the editor of *The Crisis*, the official magazine of the NAACP, published Effie Lee’s first contribution to the magazine. Her earliest pieces are published under “Mary Effie Lee.” In this first-person photo essay, “Birds and Manuscripts,” by May [sic] Effie Lee, she shares her struggles to write authentically before discovering nature as her primary subject. Over the next two decades, she would contribute more than one hundred poems to *The Crisis*. Starting in 1912, *The Crisis* began publishing an annual children’s issue; however, in January 1920, Du Bois debuted a children’s magazine, *The Brownies Book*. He designed the magazine for all children “but especially for *ours*,” he wrote, to familiarize them with Black history and to teach them that being Black was a “normal beautiful thing.” Effie Lee’s poetry was well suited for the new publication. *The Brownies Book* was in circulation for only two years, but eleven of her pieces were featured in the magazine.

At age thirty-five, Effie Lee married Rev. Henry N. Newsome, an AME minister. The couple moved to Alabama, where she began working as a teacher and children’s librarian. In October 1922, *The Crisis* published one of her most memorable poems, “The Bronze Legacy (To a Brown Boy).” The opening lines reflect the recurring theme in her work—the celebration of nature’s beauty and the innate worth of her young readers: “Tis a noble gift to be brown, all brown/Like the strongest things that make up this earth.” Her writing also appeared in *Opportunity: A Journal of Negro Life*, published by the National Urban League. Her poetry was featured in various anthologies, including Robert T. Kerlin’s *Negro Poets and Their Poems* (1923), Countee Cullen’s *Caroling Dusk* (1927), and Arna Bontemps’s *Golden Slippers* (1941). “Morning Light: The Dew-drier,” a poem often featured in adult anthologies, won her critical acclaim for emphasizing the significance of Black heritage. Published in 1918, the vivid natural imagery of the poem and its depiction of the plight of African children provided an early impetus for the Harlem Renaissance. While not typically associated with social or political activism, she voiced her concern over the underrepresentation of Black images in literature and accompanied her poems with drawings depicting Black identity and values.

In 1924, when Du Bois created a new semi-monthly column for *The Crisis*, “The Little Page,” he asked Effie Lee Newsome to be the editor. The column broadened the literary range of the magazine

by presenting poems, illustrations, and short prose tailored for young readers. Newsome’s contributions included nature poems, drawings, nonsense verse, and parables.

Her parables were history lessons meant to instill pride in Black children facing the challenges of racial discrimination. Newsome edited “The Little Page” during its entire run, from March 1925 to November 1930. She recognized the importance of children’s writing and her responsibility to honor the intellect of her young audience. Thus, much of her work has crossover appeal for adult readers. After the death of her husband in 1937, Newsome returned to Ohio. There, she worked as the children’s librarian at Central State University and taught in the education department at Wilberforce University. She stayed in Ohio for the remainder of her life. She died at age ninety-four. Effie Lee Newsome is remembered for her talent in communicating the world’s beauty to children through a positive and joyful message emphasizing their self-worth.

The poems of *Gladiola Garden* continue to inspire and delight children and adults, while modern critical commentary highlights the book’s lasting influence. This exceptional acquisition advances the Cherokee Garden Library’s mission to achieve greater inclusivity in the content of its collection. The Library holds two related children’s books—a reprint of *Gladiola Garden* (2020) and *Wonders: The Best Children’s Poems of Effie Lee Newsome* (1999), and the Kenan Research Center holds *The New Brownies Book: A Love Letter to Black Families* (2023).



**ABOVE** The suggestion to acquire *Gladiola Garden* was made by Abra Lee, pictured here with her copy of Effie Lee Newsome’s seminal work. Photograph by Dr. D L Henderson.



## TULIP UMBRELLAS

Tulip umbrellas, gold and red,  
Close tight when there’s a shower.  
That’s just when people lift theirs up—  
It’s different with a flower.

**THIS PAGE** “Tulip Umbrellas” from Effie Lee Newsome’s *Gladiola Garden*.





# Helleborus: Evergreen Perennials for the Shade Garden

BY LOUISE WRINKLE

One of my favorite groups of plants is the Ranunculus family, which contains such treasures as Anemone, Clematis, Columbine, Delphinium, and Thalictrum. Mainly because of our heat, we have trouble growing some others, such as Eranthis, Adonis, Trollius, Aconitum, and Cimicifuga.

I hate to pick favorites in this family, but one that comes to mind immediately is Helleborus. Just when we need a lift from the winter doldrums, the treasured groups of Helleborus are coming to life. This ancient hardy evergreen perennial ground cover from European and near-Asian regions offers a wide selection of colors and types.

Everyone wants plants that need little attention, and Hellebores certainly fit that bill. They reach from 11–18” tall with dark, glossy green leathery textured leaves to 12–15.” They are all suited to neutral soil and shady locations, rich in humus. They might be classified as “grandmother plants” because they make a permanent addition to most gardens if they receive what they want: light shade, and neutral, well-drained rich soil. They resent root disturbance, so they don’t like to be moved. It is best to plant them where you want them to stay.

Known and treasured for centuries, horticultural interest began in Germany in the 18th century and spread to the U.K. during the 19th century. Since the beginning, there have been mainly five species available. My old books Liberty Hyde Bailey’s *Encyclopedia of Horticulture*, both the 1917 and 1929 editions, mention Corsican Hellebore (*H. argutifolius*), Bearsfoot hellebore (*H. foetidus*), Christmas rose (*H. niger*), Lenten rose (*H. orientalis*), and Green hellebore (*H. viridis*).

German planters worked with *H. orientalis* in the mid-19th century with introductions from the Caucasus via the St. Petersburg Botanical Garden. Interest traveled to England at the end of the 20th Century but did not last until horticulturist Helen Ballard (1908-1995) bred new varieties in her English garden.

For years these five species seemed to dominate what was available from nurseries, but recently there has been a mind-blowing explosion of hybrids of *H. x hybridus* (formerly known as *H. x orientalis*), offering a wide range of colors and sepal arrangements.

LEFT This *Helleborus x orientalis* I propagated in the slow process from British seed. At the time, it was one of the few reds.

Current popular catalogues such as those of Plant Delights (plantdelights.com) or Bluestone Perennials (bluestoneperennials.com), offer up to as many as eighteen of these amazing *H. x hybridus* new hybrid specimens, showing flowers of a range of color selections: of course, green, all white to red, pink and speckled, with single and double sepals, and even black. The original flowers tend to drop their faces and look at the ground; now we can even find upward or forward-facing ones.

The pendant, cup-shaped flowers (2 ½ to 3” across) are produced on stems 15-18’ tall, and what we might consider at first glance are petals are actually sepals. The real petals are small and tubular and fill the center along with many yellow stamens.

BELOW Stinking hellebore (*Helleborus foetidus*) is less common and shorter lived than *Helleborus x orientalis*, but it seeds itself easily. Sturdy stalks hold clusters of greenish flowers.







One of the few attentions required of these plants comes in late winter: the removal of last year’s leaves as those of the present year are beginning to emerge. Their growth is mostly carefree, but leaving these worn-out leaves to remain may allow a fungus known as Black Spot (*Coniothyrium hellebori*) to attack and kill foliage, stems, and flowers. Moist conditions suit this fungus, so it helps to avoid over-damp situations after rain or overhead sprinklers. Infected plant material should be removed and carefully discarded (but not composted), and the remaining plants sprayed with fungicide. Positive hint: to maintain the neutrality of soil, it might be helpful to scatter a scant handful of lime lightly around your plants on an annual basis.

Most of the Ranunculus family bear some irritant qualities, so caution should be used when handling them. Sap on the skin often produces contact dermatitis. Ingestion is more serious. Ancient Romans, like Pliny the Elder, knew of the toxicity of Helleborus. In the Middle Ages, the seed of Delphinium, another in the Ranunculus family, was used in the hair to control lice. As in medical situations, the dose is crucial: ingestion with a full dose can be fatal. But a bonus: the toxicity creates a taste unpalatable to deer and other marauders, so you don’t have to worry about unwelcome visitors.

Mature plants produce generous amounts of seed from the center of the flower while the bloom is still attractive. If left alone to mature and drop to the ground, authorities say that fresh seed will germinate in that first winter. If you want to produce new plants of a particular parent, use fresh seeds, but if open pollinated, they may not emerge as the exact duplicate of the parent because of the possibility of cross-pollination.

Hellebores can be enjoyed both as garden flowers in the ground and cut flowers for the house. Conditioning hints include slitting the bottom ½” of the stem and placing it into water, immersing the whole stem and bloom in tepid water overnight, or dipping the bottom of the stem in nearly boiling water for a moment after cutting and then submerging the bottom 4” of the stem in tepid water. The English sometimes force Helleborus plants by potting them up in the fall and bringing them inside, gradually increasing heat and light to produce blooms for Christmas.

So, if you are looking for a carefree, permanent evergreen addition to fit into those shady places in your garden, you should try one of the Hellebore selections.

# Good luck, and good growing!

FOR FURTHER INFORMATION, CONSULT THE FOLLOWING BOOKS AVAILABLE AT THE CHEROKEE GARDEN LIBRARY:

Ballard, Helen, Josh Westrich, and Gisela Schmiemann. *Helen Ballard, The Hellebore Queen*. Koln: Edition art and Nature, 1997.

Burrell, C. Colston and Judith Knott Tyler. *Hellebores: A Comprehensive Guide*. Portland, OR: Timber Press, 2006.

Rice, Graham: *Hellebores*. London: Cassell Illustrated with the Royal Horticulture Society, 2002

Rice, Graham and Elizabeth Strangman. *The Gardener’s Guide to Growing Hellebores*. Portland, OR: Timber Press, 1993.

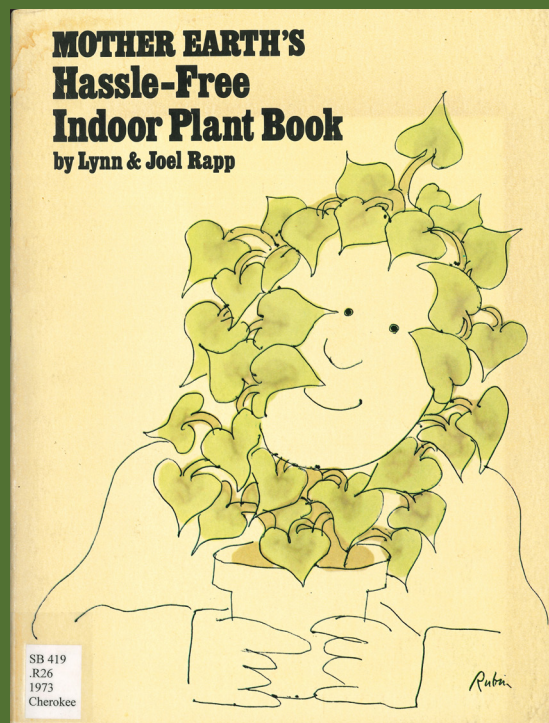
All images and captions are courtesy of Louise Wrinkle, *Listen to the Land: Creating a Southern Woodland Garden*. Birmingham, AL: PMT Publishing, 2017.

LEFT Christmas rose (*Helleborus niger*) is a handsome evergreen ground cover with white blooms, one per stem, developing earlier than the other Hellebores, usually in January.



# HOLY MACRAMÉ! HOUSEPLANTS OF THE 1970s

BY JENNIE OLDFIELD  
Cherokee Garden Library  
Senior Technical Librarian/  
Supervisory Archivist



Houseplants have been increasing in popularity, proving to be an easy, accessible way to enjoy nature indoors. The 1970s have been an inspiration for many trends including houseplants which are key for creating that distinct bohemian interior style!



ABOVE “A Green Thumb is Simply a Positive State of Mind,” illustration from Lynn Rapp and Joel Rapp’s *Mother Earth’s Hassle-Free Indoors Plant Book* (1973).

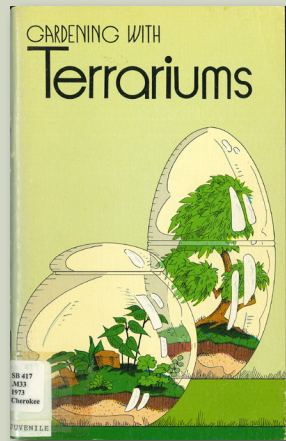
Fascination with houseplants of the 1970s includes ones that need minimal care, and unruly, soft, or architectural plants. Plants such as rubber tree (*Ficus elastica*), yucca plant, Cast Iron plant (*Aspidistra*), spider plant (*Chlorophytum comosum*), Snake plant (*sanseveria*), pothos (*Epipremnum aureum*), and Swiss Cheese plant (*Monstera deliciosa*) all offer that cool ‘70s vibe.

Popular 1970s gardening fads such as hanging plants using macramé hangers, growing plants from kitchen scraps, using containers such as terrariums, and creating bottle gardens are also enjoying a resurgence.

The Cherokee Garden Library’s vast book collection offers insight into the trends of indoor gardening over time. Enjoy these gems from the Library’s collection to inspire your 1970s indoor jungle.

LEFT Lynn Rapp and Joel Rapp’s *Mother Earth’s Hassle-Free Indoors Plant Book* (Los Angeles: J. P. Tarcher; New York: distributed by Hawthorn Books, 1973).



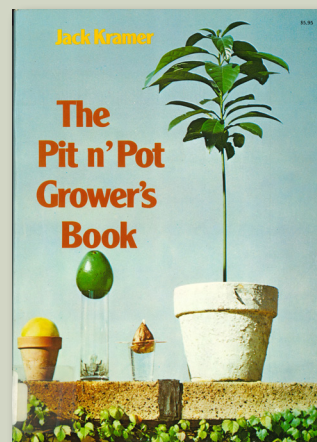


Rex E. Mabe's  
*Gardening with Terrariums*  
(Greensboro, N.C.: Potpourri Press, 1973).

G. Kromdijk's  
*200 House Plants in Color*  
(New York: Herder and Herder, 1974).



Jack Kramer's  
*The Pit n' Pot Grower's Book*  
(New York: Crowell, 1975).



# Ginny Van Winkle Joins the Cherokee Garden Library Professional Team

BY STACI L. CATRON  
Cherokee Garden Library Director



The Cherokee Garden Library Advisory Board is pleased to welcome Ginny Van Winkle to the Library's professional team. In her role as the Cherokee Garden Library Part-Time Project Archivist and Outreach Assistant, Ginny supports the Director Staci Catron and the Senior Technical Librarian and Supervisory Archivist Jennie Oldfield by performing archival and communication duties that assist with the goals of the Library. Ginny's background, education, and expertise will help further advance the work of the Library.

Born in Fairbanks, Alaska, Ginny and her family moved to Cumming, Georgia, as a young child. Guided by parents enthusiastic about the outdoors, she grew up exploring the woods, developing a keen interest in nature, particularly fauna. In 2004, Ginny earned her Bachelor of Science in Forest Resources, with an emphasis on Wildlife Sciences, from the University of Georgia. Upon graduation, she began her work as an environmental educator and animal caretaker at the Rock Eagle 4-H Center in Eatonton, Georgia, where she instructed kids about the wonders of nature, including frogs, turtles, snakes, and even hissing cockroaches! She then served as a guest ambassador at the Georgia Aquarium, followed by working as a Large Mammal Keeper (including the care and study of giraffes, gazelles, rhinoceros, warthogs, and zebras) for Zoo Atlanta.

In 2007, Ginny moved to Brooklyn, New York, and soon landed a position as an environmental educator for the Brooklyn Center for the Urban Environment. Two years later, she pivoted her focus. Inspired by her love of books, her role as an educator, and her mother's passion as a school librarian, Ginny enrolled in Queens College to pursue a Master of Library Science, which she completed in 2012, along with a Certificate in Archives and Preservation of Cultural Heritage Materials. During her graduate work, she interned in special archival collections at the American Museum of Natural History and the Wildlife Conservation Society. She later worked as a library assistant at Ralph Lauren, working with photograph and textile collections, and then at MDRC Library.

The summer of 2013 brought Ginny back to Atlanta, where she secured an archives internship at The Coca-Cola Company, which led to future roles there as a project archivist, then a cataloging archivist and exhibits manager. At the opening of 2023, Ginny became a contract archivist for the Kenan Research Center at AHC working on numerous large archival collections, including the Horace T. Ward papers. She joined the CGL professional team in July 2024, bringing together her love of libraries, archival collections, gardens, and the natural world.

Ginny resides in Grant Park with her spouse, Nick, and their son, Milo. She enjoys exploring new libraries, spending time outdoors, and going on adventures with her family.

ABOVE Ginny Van Winkle, Cherokee Garden Library Part-Time Project Archivist and Outreach Assistant, enjoying the Quarry Garden—Georgia's largest native plant collection in one place and one of the nine distinct gardens that comprise the Goizueta Gardens of the Atlanta History Center. *Photograph by Staci L. Catron.*





# WOOLY LAWN MOWERS

BY BRETT BANNOR  
Manager of Animal Collections

On June 2nd, 1918, the *Washington Post* ran an article entitled “Will the U-Boats Come to America This Summer?” World War I had been raging for nearly four years and the Germans, the author of the piece argued, were growing increasingly desperate. This would cause them to take even more risks, and thus even an irrelevant and largely symbolic attack would be celebrated by the enemy as a matter of pride. And so, the article speculated, if an enemy submarine captain was able to maneuver his vessel far enough up the Potomac River to shoot at the White House, and if this action did no more damage than to kill a few sheep on the lawn, that captain “undoubtedly would win...the Royal Order of the German Crown.” Maybe, but shepherds in both America and Germany might well object.

But wait a minute.

Wasn't 1918 a little late in the game for the White House to still use sheep to cut the grass? Weren't there lawn mowers yet? A look at the history of sheep for turf maintenance is in order.

LEFT After being ovine-free for decades, President Woodrow Wilson brought sheep back to the White House lawn in 1918.  
*Image courtesy of Library of Congress.*





ABOVE Sheep grazing in New York’s Central Park in 1897. By this time, lawn mowers were readily available, so using sheep to keep the grass trimmed was an aesthetic decision, not a technological one. *Image courtesy of Library of Congress.*

Wherever Thomas Jefferson traveled, he took notes. Given his passion for designing his Virginia home of Monticello—and its extensive surroundings—he especially enjoyed noting what was done to maintain the grounds at other large estates. Thus in 1786 when he visited Blenheim Palace in England, Jefferson dutifully jotted down in his memorandum book that the palace had a landscape crew of 200 people. Jefferson also specified that one of the crew’s duties in the summer was to mow the grass, which they did with scythes. Blenheim was the home of the Duke of Marlborough, who could afford such a large workforce, but what to do if you were a lesser aristocrat with a smaller country estate but without funds to employ so large a grounds crew? How could you enjoy a clipped lawn?

One answer was sheep, but that solution came with a problem. How could the four-legged grass cutters be prevented from eating plants they weren’t supposed to—like young trees or prized shrubs—and thereby becoming a nuisance? This would especially be an issue if the sheep could meander right up to the spaces just outside the home and nibble on valuable plants at the dooryard. Fences could keep the animals confined, but what self-respecting owner of a country estate would want to look out from his window and view an unsightly manmade barrier marring his pastoral setting?

Sometime around 1714, English landscape designer Charles Bridgeman devised a widely copied answer to this quandary while working on a layout for the grounds of the Stowe House in England. Bridgeman knew of the military defensive practice of digging ditches with a line of sharpened pickets at the bottom. Ditches so furnished, he reasoned, could be as effective barring the advancement of foraging sheep as the advancement of enemy troops. He thus restrained Stowe’s wandering sheep by using a dry, shallow moat, unobtrusive to the panorama because it was invisible unless the onlooker stood within a few feet of it. Bridgeman’s innovation came to be called the *ha-ha*.

A little over a century after Bridgeman’s innovation, another Englishman, the inventor Edwin Beard Budding, was busy dealing with a different problem related to sheep, the design and maintenance of machines that would effectively cut wool. At some point, Budding had a great thought: if a machine could be used to cut wool inside a factory, why couldn’t a machine be designed to cut grass in the field? With the help of a little financial backing, Budding built the first lawn mower, patenting it in 1830. (Curiously, there was not a patented American lawn mower until nearly forty years later.)

Those early mowers were manually operated devices pushed by human hands or pulled by draft animals, a far cry from the engine-powered ones developed in the twentieth century. But by the mid-nineteenth century, a new era of landscaping had begun. Henceforth no one would need to use sheep to keep the grass short.

Unless they wanted to. This brings us to the famed American landscape architect Frederick Law Olmsted. In 1886, perhaps to the surprise of the Boston Park Commissioners, Olmsted included these instructions in his proposed plan for Franklin Park:

To sustain the designed character of the Country Park, the urban elegance generally desired in a small public or private pleasure ground is to be methodically guarded against. Turf, for example, is to be in most parts preferred as kept short by sheep, rather than by lawn mowers...

Curiously, nearly three decades earlier when Olmsted planned Central Park in New York City, he didn’t argue against lawn mowers, which were available at that time. As it turned out, both sheep and mowers would see use in that vast Manhattan greenspace, with sheep coming in especially handy during the Civil War when labor shortages necessitated limiting the work done by human hands to a bare minimum. To this day a part of Central Park is called the Sheep Meadow.

The lawn around the White House in Washington also featured sheep until the end of the Civil War when the ovines were dismissed from their duties. Still, cutting the grass there continued to have an animal connection; the large mower used on the White House grounds during Ulysses Grant’s presidency was pulled by a mule.

And then in April 1918—eighty-eight years after Edwin Budding patented the first lawn mower—President Woodrow Wilson went on a drive in the country with his physician, Cary T. Grayson. They saw some sheep, leading Wilson to muse that he and the First Lady would like to have a flock at the White House. As luck would have it, Grayson knew someone who had sheep to sell, and a purchase was quickly arranged. Sixteen sheep—twelve adults and four lambs—took up residence at the Executive Mansion.

Over the next two years, the press occasionally covered the White House sheep as a human-interest story—when they weren’t speculating about German submarines using the animals for target practice, that is. Not long after Wilson’s sheep arrived, a newspaper reported that one of them was ailing and suggested that the cause was exposure to the noise of passing automobiles, which it was not accustomed to. Another time, the *Washington Post* noted with amusement that a White House conference of a legislative foreign relations committee was interrupted when sheep gathered just outside the room housing the meeting. Their bleats and baas were so distracting that a member of the White House staff had to be instructed to go outside and chase them away.

There was, however, a serious aspect of having a flock of sheep on the lawn. Just as in Central Park during the first half of the 1860s, using sheep to cut the grass rather than men would help alleviate wartime labor shortages.

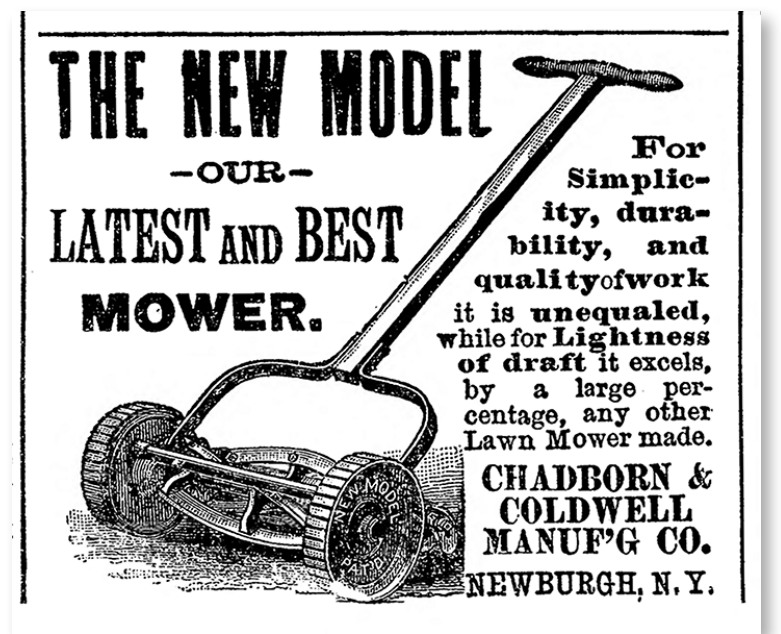
As the Wilson Administration entered its final days, Warren G. Harding appeared to be the man most likely to be elected the next president. In the summer of 1920, with the election still months away, Harding was first approached by someone seeking a patronage job. It was Frank Reece, a former sheep farmer and

Civil War veteran who had the nickname “Klondike” presumably because he had prospected for gold during the Klondike Gold Rush. Reece sought the position of White House shepherd. By this time even one who served in the Civil War, while quite young, would be over seventy, so this was an elderly man asking for work. It isn’t reported whether Harding made Reece an offer or turned him away, but it would soon be irrelevant. Less than two weeks later the Wilson Administration announced that the flock, now grown to 48 animals, would be sold, ending the tenure of sheep on the White House lawn. We can only hope Mr. Reece found another flock to tend in his golden years.

“So that’s how you keep the grass cut here?” a visitor asks. I’m walking Buster, one of our four wonderful Gulf Coast sheep, who share a barn with two Angora goats at Smith Farm, on the other side of campus. I’m letting him graze for a bit by the Civil War cannon beside the sidewalk leading from the parking deck to the main entrance of the Atlanta History Center. No, I explain, this is just for Buster’s enjoyment—and for the delight of our visitors. The bulk of our grass cutting is handled by a landscape contractor.

But sometimes it’s pleasant to think back to the bygone days of American lawns dotted with gentle sheep, living lawn mowers.

**Brett Bannor** is the Manager of Animal Collections at the Atlanta History Center, and the author of *American Sheep: A Cultural History* published by the University of Georgia Press in October 2024.



ABOVE This advertisement from an 1888 garden magazine shows a typical late nineteenth-century lawn mower. *Garden and Forest*, February 29, 1888, Cherokee Garden Library Periodicals, Kenan Research Center, Atlanta History Center.





# CHEROKEE GARDEN LIBRARY SPRING LECTURE AND LUNCHEON Words of Gratitude

On April 3, 2024, over 200 attendees gathered at the Piedmont Driving Club for the Cherokee Garden Library Spring Lecture and Luncheon featuring Sir Peter Crane, President of Oak Spring Garden Foundation, who inspired the audience with his illustrated lecture, “The Garden and Library: The Botanical Legacy of Rachel Lambert ‘Bunny’ Mellon.”

Thank you to our generous sponsors of the event. We are sincerely grateful for their support. We extend our appreciation to our event co-chairs, **Adelaide Burton** and **Laura Draper**, for going “above and beyond” to create an elegant, memorable experience.

A special thank-you to Rosa and Neal Sumter for giving a delightful speaker’s party, Jim Landon for hosting Sir Peter Crane to his various destinations, and the Library Advisory Board members who managed the registration and topiary sales for the event—Helen Bost, Harriet Kirkpatrick, Anne Mori, Blair Robbins, Claire Schwahn, Margaret Stickney, and Melissa Wright. Thank you also to the Cherokee Garden Club members-elect Caroline Crawford, Kathleen Carr, Parker Jones, Michele Nichols, and Monica Smith for assisting with the floral designs and to Cherokee Garden Club member Molly Lanier for coordinating this team. And, many thanks to all those who attended and supported this special event.

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If you have any questions, please contact Staci Catron at 404.814.4046 or [SCatron@AtlantaHistoryCenter.com](mailto:SCatron@AtlantaHistoryCenter.com).

You may also make your gift online via the QR Code at left or [atlantahistorycenter.com/buildings-and-grounds/cherokee-garden-library/support-the-cherokee-garden-library/](https://atlantahistorycenter.com/buildings-and-grounds/cherokee-garden-library/support-the-cherokee-garden-library/).

Please call Staci to share the specifics regarding your contribution.







## BOOK, MANUSCRIPT & VISUAL ARTS DONATIONS

In addition to making purchases throughout the year, the Cherokee Garden Library relies on the kindness of book, periodical, manuscript, and visual arts donors to strengthen its collections. It is a generous deed for a donor, whether an individual or an organization, to part with beloved books and other records to enhance the quality of the Cherokee Garden Library's holdings. We extend our sincere appreciation to these donors.

For more information on donating materials, please contact the Director, Staci Catron, at [scatron@atlantahistorycenter.com](mailto:scatron@atlantahistorycenter.com) or 404.814.4046. *This listing includes collection donors who gave between February 2, 2024, and September 16, 2024, and signed a formal Deed of Gift. Thank you for your generosity.*

## BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS

- A. Donation from **Elaine Hazelton Bolton**: one directory, one periodical, and three programs, as well as two yearbooks, to be added to the existing collection, *MSS 1075, Garden Club of Griffin records*.
- B. Donation from **The DeKalb County Federation of Garden Clubs, Inc.**: awards (2019–2024), board meeting minutes (2021–2024), general meeting minutes (2021–2024), and three yearbooks (2019–2025), to be added to the existing collection, *MSS 1192, The DeKalb County Federation of Garden Clubs, Inc. records*.
- C. Donation from **Tom and Donna Fullilove**: one contemporary book.
- D. Donation from **ICAA Southeast Chapter**: two ICAA Southeast Chapter Garden Symposium programs.
- E. Donation from **Mountain Mums Garden Club, Stone Mountain, Georgia**: awards (2023), minutes (2020–2024), and thirteen yearbooks (2004–2017).
- F. Donation from **Northwood Garden Club, Atlanta, Georgia**: one club scrapbook, to be added to the existing collection, *MSS 674, Northwood Garden Club records*.
- G. Donation from **The Redbud District, The Garden Club of Georgia, Inc.**: awards (2023–2024) and board meeting minutes (2023–2024), to be added to the existing collection, *MSS 1192, The DeKalb County Federation of Garden Clubs, Inc. records*.
- H. Donation from **Penny and John Scarpucci**: Atlanta Camellia show programs, 2007, 2018, and 2024, to be added to the existing collection, *MSS 971, Flower Show ephemera*.
- I. Donation from **Louis Schweizer**: documents about Marie Mellinger and the discovery of paper plant (*Edgeworthia chrysantha*) in Rabun County, Georgia, to be added to the existing collection, *MSS 979, Georgia Botanical Society records*.



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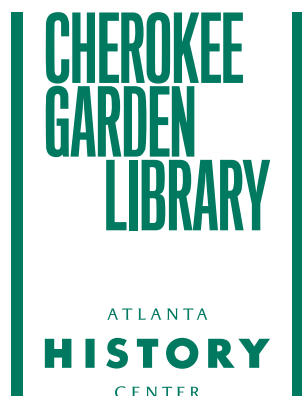
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