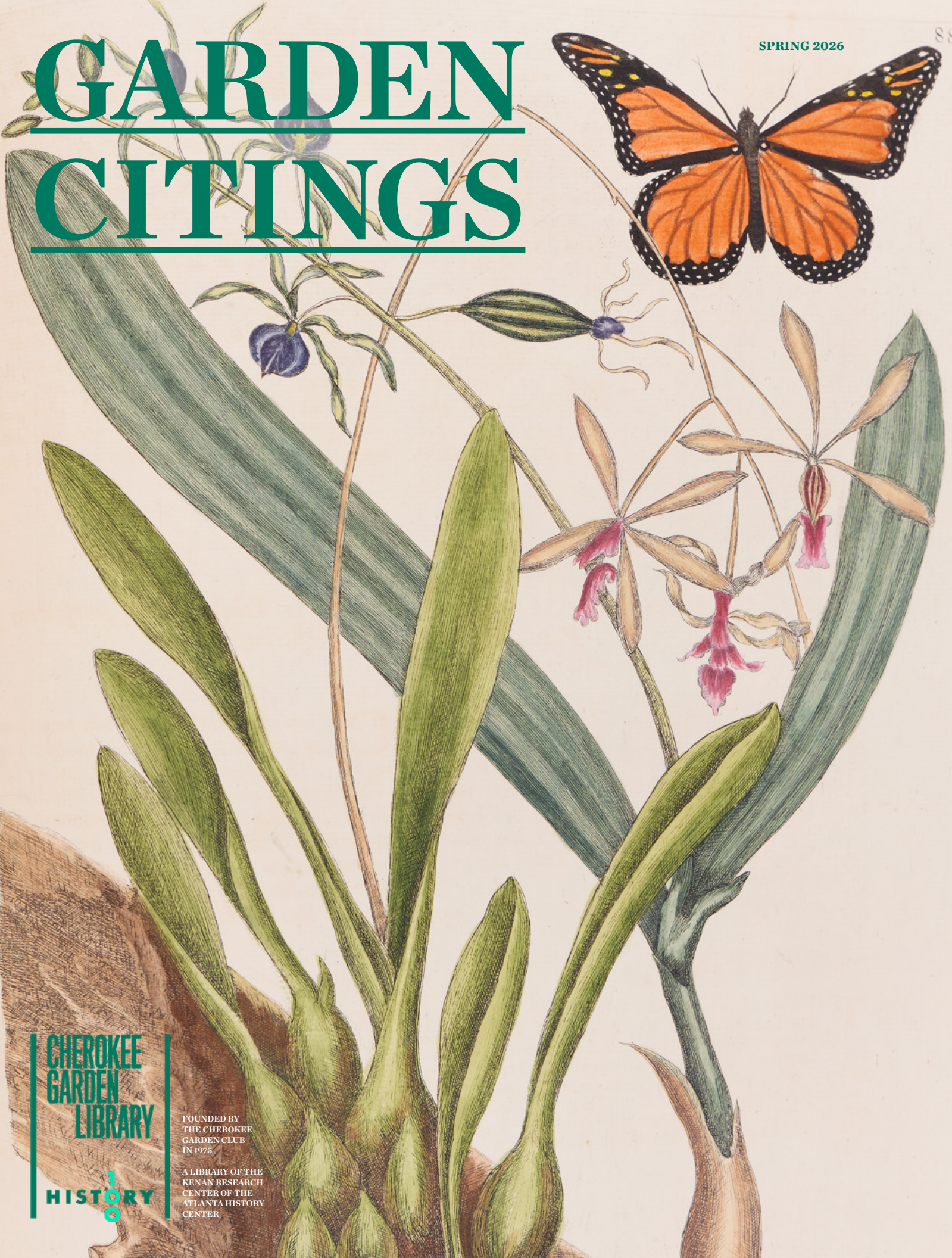


GARDEN CITINGS



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HISTORY

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THE CHEROKEE
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ON COVER Plate 88 of monarch butterfly (*Danaus plexippus*), plaited-lipped epidendrum (*Encyclia plicata*), and clamshell orchid (*Prosthechea cochleata*) from Mark Catesby's *The Natural History of Carolina, Florida, and the Bahama Islands*, Volume II, 1754, QH41 .C292 1754.

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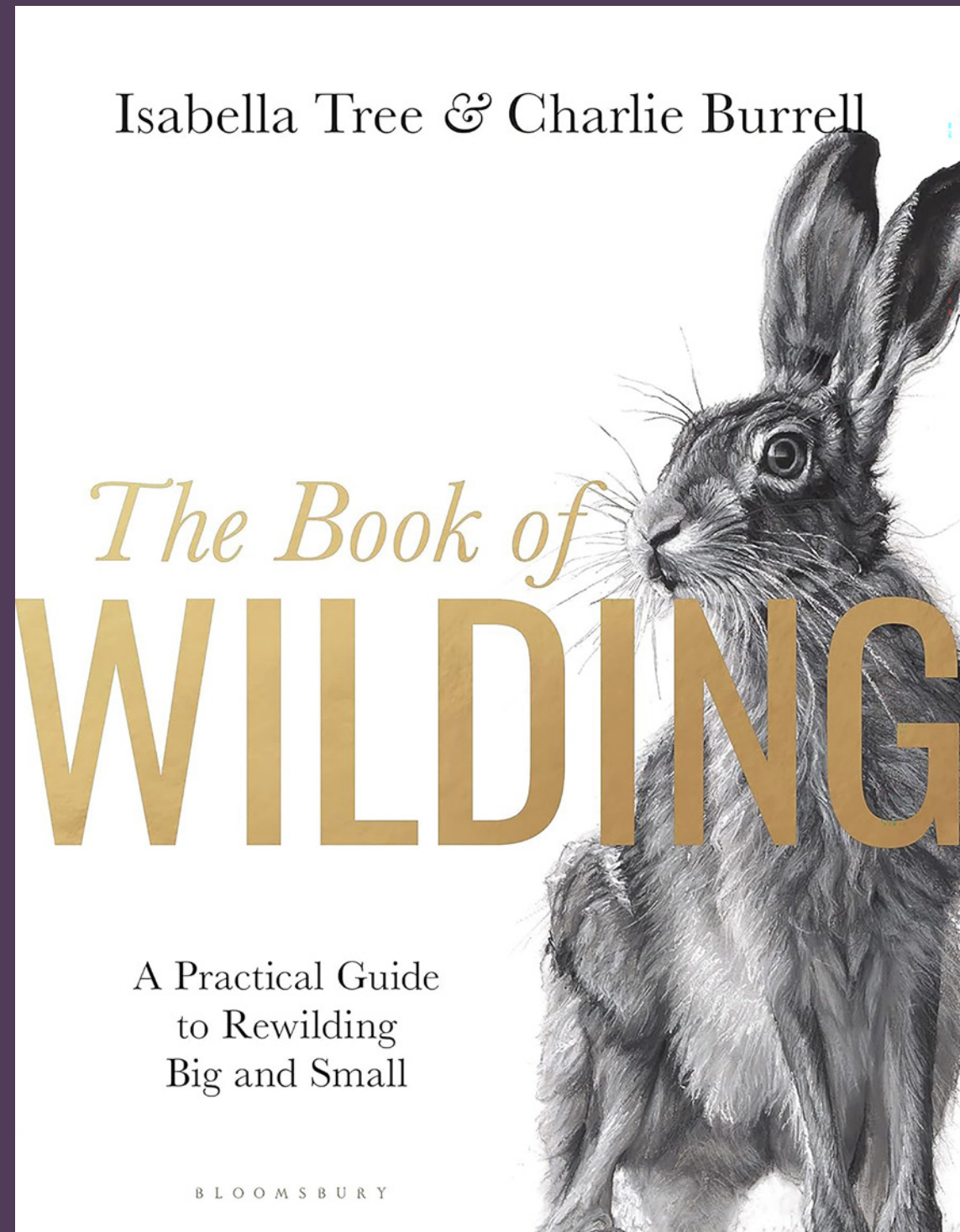
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BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS



Isabella Tree

The Book of Wilding

A blueprint for how to rewild the world around us from one of the world's pioneers of wilding

Did you know?

- The United States has 2.3 million square kilometers of residential yards. That's equivalent to three Texas, or 18 Englands.
- Since 1970, nearly 3 billion birds have been lost from the skies of the United States and Canada, with common garden birds such as sparrows, blackbirds, warblers, and finches suffering the greatest losses.
- A study in 2013 estimated that domesticated cats kill over a billion birds, up to 22 billion mammals, 800 million reptiles, and 300 million amphibians every year in the US.
- Around 3 million tons of pesticides – including those used in gardens – enter the global environment every year, and it's likely the world has lost 75% of its insects since 1970.

As part of the Cherokee Garden Library's Ashley Wright McIntyre Lecture Series, join us on **Wednesday, October 21, 2026**, for a talk by distinguished British author and conservationist Isabella Tree, who will discuss her award-winning book, *The Book of Wilding: A Practical Guide to Rewilding Big and Small* (co-authored with Charlie Burrell; Bloomsbury Publishing, 2023).

The enormity of climate change and biodiversity loss can leave us feeling overwhelmed. How can an individual ever make a difference?

Isabella Tree lives with her husband, Charlie Burrell, in the middle of a pioneering rewilding project in West Sussex, England. They know firsthand how spectacularly nature can bounce back if you give it the chance. And what comes is not just wildlife in super-abundance, but solutions to the other environmental crises we face.

The Book of Wilding is a handbook about how we can all help restore nature. Ambitious, visionary, and pragmatic, the book has grown out of Isabella and Charlie's mission to help rewild Britain, Europe, and the rest of the world. It is inspired by requests from people seeking to learn how to rewild everything from unprofitable farms and landed estates to rivers, ponds, allotments, churchyards, urban parks, gardens, window boxes, and public spaces. *The Book of Wilding* has the answers.

The Book of Wilding, described as a "handbook of hope," was a Sunday Times (UK) bestseller in 2023. The film of the book, *Wilding*, was the top documentary in UK cinemas in 2024 and will be aired on the PBS network April 22, 2026 (pbs.org/show/wilding). A children's version of *Wilding: How to Bring Wildlife Back*, illustrated by Angela Harding, won Best Children's Non-Fiction Book of the Year in the British National Book Awards 2025.



ABOVE Distinguished British author and conservationist Isabella Tree will present the McIntyre Lecture on October 21, 2026. Photograph courtesy of Francesco Guidicini.

About the Author

Isabella Tree is an award-winning journalist and author of six non-fiction books. She published her first book, *The Bird Man—A Biography of John Gould*, when she was 25. Her bestselling book *Wilding—The Return of Nature to a British Farm*, published by Picador in 2018, charts the story of the pioneering rewilding project in West Sussex, where she lives with her husband Charlie Burrell. It has sold over 300,000 copies worldwide, was one of the Smithsonian’s top ten science books for 2018, and has been translated into eight languages.

Her book, *The Book of Wilding – a Practical Guide to Rewilding Big and Small*, co-authored with Charlie Burrell and published by Bloomsbury in 2023, is also a bestseller and “an indispensable guide to the restoration of the living planet.” Her forthcoming book, *The Return of the White Stork*, will be published by Bloomsbury in Spring 2027. Isabella Tree writes for publications such as *National Geographic*, *Granta*, and *The Guardian*.

In 2020, Isabella was awarded a Chartered Institute of Ecology and Environmental Management (CIEEM) Medal for her contribution to ecology and environmental management, and in 2021 received the Royal Geographical Society’s Ness Award for the popularization of geography through her writing on biodiversity and the relation between humans and the environment. In 2022, Isabella served on the Mayor of London’s Rewilding London Task Force. In 2023, Isabella and Charlie received the Zoological Society of London’s Silver Medal for outstanding contributions to understanding and appreciation of zoology.

Learn More

Learn more about the rewilding project at Knepp in West Sussex, England: www.knepp.co.uk, and watch Isabella’s TED talk “3 tips to make your world beautifully wild.”

A deep, dazzling and indispensable guide to the most important task of all: the restoration of the living planet.
– George Monbiot

Rewilding is possibly the most important and empowering revolution to have evolved out of the conservation movement in the last hundred years. This book shares the knowledge and wisdom of that movement ... How we can all play our part in helping nature restore the planet.
– Benedict Cumberbatch

Isabella Tree and Charlie Burrell take us on a fabulous adventure that demonstrates how almost every single one of us can contribute to the grand project of rewilding that is so vital for the future of our country, our continent and our planet ... Get this great guide and be inspired to go wilding yourself; no matter how small the patch of our earth you call your own. – Stephen Fry

A handbook of hope ... Buy it, read it, start changing things right now. – Joanna Lumley

Wilding started a national conversation about restoring nature. The Book of Wilding offers us all the chance to get involved....Brilliantly readable, and eminently doable.
– Hugh Fearnley-Whittingstall

SAVE THE DATE

CHEROKEE GARDEN LIBRARY’S
ASHLEY WRIGHT MCINTYRE
LECTURE

ISABELLA TREE
THE BOOK OF WILDING

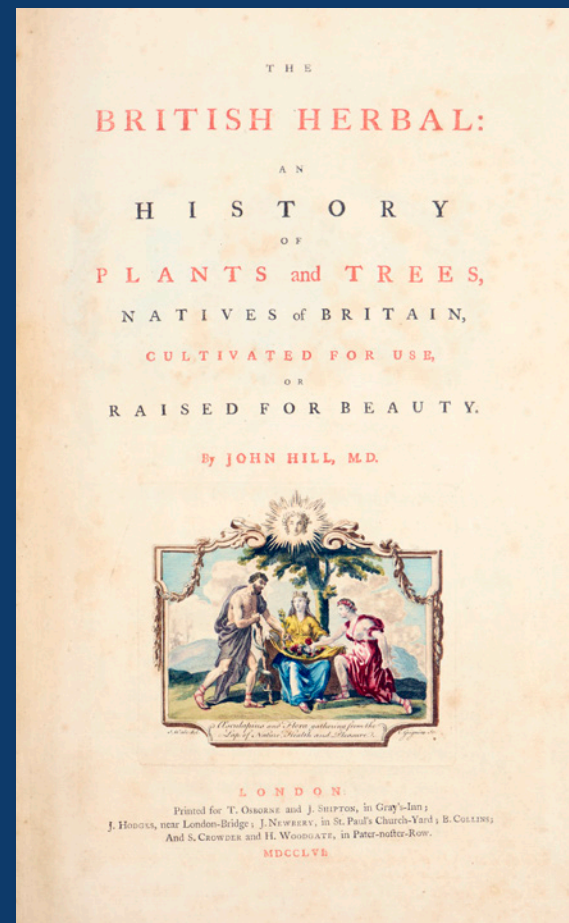
WEDNESDAY
OCTOBER 21, 2026
7:00 PM

MCELREATH HALL
ATLANTA HISTORY CENTER

THIS SPECIAL EVENT IS SUPPORTED BY THE ASHLEY WRIGHT MCINTYRE
EDUCATION AND PROGRAMMING ENDOWMENT FUND.

Honoring a Legend: A Rare 1756 Herbal Acquired in Memory of Tunkie Miller

BY STACIL CATRON
Cherokee Garden Library
Senior Director



THIS PAGE Title page from John Hill's *The British Herbal: An History of Plants and Trees, Natives of Britain, Cultivated for Use, or Raised for Beauty* (London: Printed for T. Osborne and J. Shipton, in Gray's-Inn, J. Hodges, near London-Bridge, J. Newbery, in St. Paul's Church-Yard, B. Collins, and S. Crowder and H. Woodgate, in Pater-noster-Row, 1756), QK41 .H61756.

The Cherokee Garden Library has acquired a valuable addition to its collection: a rare first edition of John Hill's *The British Herbal: An History of Plants and Trees* (1756). This acquisition honors Mary “Tunkie” Bowler Miller, a foundational figure in the library's history whose passion for botany and books spanned more than 40 years. The purchase was made possible through memorial gifts from the library community and the Carter Heyward Morris Acquisitions Fund.

Tunkie Miller was a “Legend of the Library,” serving as a founding member and a longtime guide on the Acquisitions Committee. Her influence reached well beyond the walls of the Garden Library. She was a past president of the Herb Society of America, a founding member of the Atlanta Botanical Garden, and a board member for the North Carolina Botanical Garden. Tunkie's wisdom and dedication helped shape the Cherokee Garden Library into a premier destination for horticultural study.

When physician and botanist John Hill published *The British Herbal* in 1756, he wasn't just listing plants; he was challenging the status quo. Although modern botany often sees Hill as a minor transitional figure, his work boldly opposed the “artificial” sexual system of Carl Linnaeus. Hill initially supported Linnaean naming practices but eventually became critical of the Swedish botanist's methods, famously mocking the idea of classifying plants by their sexual organs as a “lascivious arrangement” of spouses in the same bed.

This tension defines *The British Herbal*. By clinging to traditional generic names that Linnaeus had discarded, Hill inadvertently preserved genera like *Cymbalaria* (toadflax) and *Petroselinum* (parsley) for modern readers. However, the book's real brilliance was in its marketing approach. Instead of keeping scientific knowledge behind the exclusivity of the Royal Society, an institution that had twice “blackballed” him, Hill published his work in weekly installments. This made the large folio affordable for the expanding middle class, turning botany into a popular activity for both the gentry and amateur gardeners.

The book is a visual powerhouse, featuring 75 finely engraved plates that detail more than 1,500 species. Hill infused his descriptions with a mix of scientific observation and practical medicinal advice. He was a fierce advocate for local flora, arguing that homegrown British herbs were often more potent than the expensive imports favored by elite physicians.

The British Herbal is as much a monument to Hill's ego as it is to science. Known for his extravagant lifestyle and public disputes, Hill used the book to carve his own path toward respectability, culminating in his 26-volume masterpiece, *The Vegetable System*. Today, *The British Herbal* remains a fascinating paradox, as a work of high science written by a man the scientific establishment loved to hate.

As highlighted in the following spotlight article, Tunkie Miller had a curious mind and a passionate dedication to the Cherokee Garden Library. The Cherokee Garden Library Advisory Board, the Library's Acquisitions Committee, and the Cherokee Garden Club Community Foundation agree that she would be pleased with the selection of John Hill's important work to honor her leadership.



THIS PAGE Plate 6 from John Hill's *The British Herbal*, which features 75 finely engraved plates that detail more than 1,500 species.



THIS PAGE Mary "Tunkie" Bowler Miller for "Legends of the Cherokee Garden Library," 2013. Photograph by Jim Fitts.

Mary "Tunkie" Bowler Miller

Tunkie Miller loves to read and loves to learn about gardening, especially herbs, so she felt she'd died and gone to heaven when her garden club decided to start a garden library. She remembers quickly saying, "Oh, let me be on the committee to help start the library," and that was that.

It was summertime when the planning committee began meeting on Anne Carr's screened porch, drinking lemonade and iced tea as they charted their course.

At the start, Tunkie remembers they actually went to the bookstore and bought gardening books. Then they learned about book dealers who sold older books, and started playing "a whole 'nother ball game." The learning curve was steep, but bit by bit, they wrapped their arms around how to build a collection, especially with the guidance of more experienced people who, Tunkie says, were glad to help.

After the death of acclaimed North Carolina garden writer and landscape architect Elizabeth Lawrence, the Garden Library leaders determined they would seek to acquire her personal library. In 1989, Tunkie, Florence Griffin, and their husbands made arrangements to visit the niece of Ms. Lawrence at her home in Annapolis, Maryland, where the books were located. They spent a great deal of time looking at the collection, and unsure of the actual value of this library, Tunkie and Florence made an offer that was readily accepted.

When they returned from Annapolis, the transaction was completed. It was then-president Margaret Block, Tunkie says, who retrieved the books herself, driving to Maryland in her big Plymouth van and loading them up in the sturdy banker boxes she'd brought. When Margaret got back to Atlanta, Tunkie and other Garden Library volunteers were joyous to explore all the notes Ms. Lawrence had filed in the books and written in the margins.

Still serving on the Acquisitions Committee, Tunkie feels this group is the heart and soul of the Garden Library, shaping its course year after year. The basics are the same as in the beginning: the collection focuses on American horticulture, especially in the South, as well as the movements in landscape design from afar that influenced the treatment of the land. As Tunkie shares, "The Cherokee Garden Library is always changing, always growing, and we hope it always will be."

Reprinted from "Legends of the Cherokee Garden Library" publication, by Carter Heyward Morris, 2013, to honor Tunkie Miller's contributions to the Garden Library.



For years, the Cherokee Garden Library postcard collection has been of great interest to patrons researching a variety of topics, such as garden design, architecture, public spaces, land use, and neighborhood history. Now exceeding 500 items, the postcard collection includes postcards, postcard books, and postcard sets representing over 20 years of dedicated collecting and generous donations. The collection was recently digitized through a grant provided by the Cherokee Garden Club Community Fund and is available to view online on the Kenan Research Center database, Album.

Patrons can explore a century of history (circa 1890-1990), with detailed descriptions, primarily focusing on the Southeastern United States. Imagery includes gardens, landscapes, residences, street scenes, parks, and cemeteries. Postcards represent a range of styles and formats with most being in color. Of special interest for Garden Library researchers are gardens, landscapes, and street scenes that document plant material from the early 20th century.

Greetings and Salutations from the Cherokee Garden Library!

BY JENNIE OLDFIELD
Senior Technical Librarian
and Supervisory Archivist

AND GINNY VAN WINKLE
Project Archivist and
Outreach Assistant

We invite you to take a peek at this intriguing sample of our postcards:



ABOVE Samuel H. Rumph residence, Marshallville, Ga., circa 1915-1930, VIS 264.188, Cherokee Garden Library postcard collection.

While Georgia currently ranks third in national peach production, the state's legacy as a leader in the industry is preserved in archival postcards like this one.

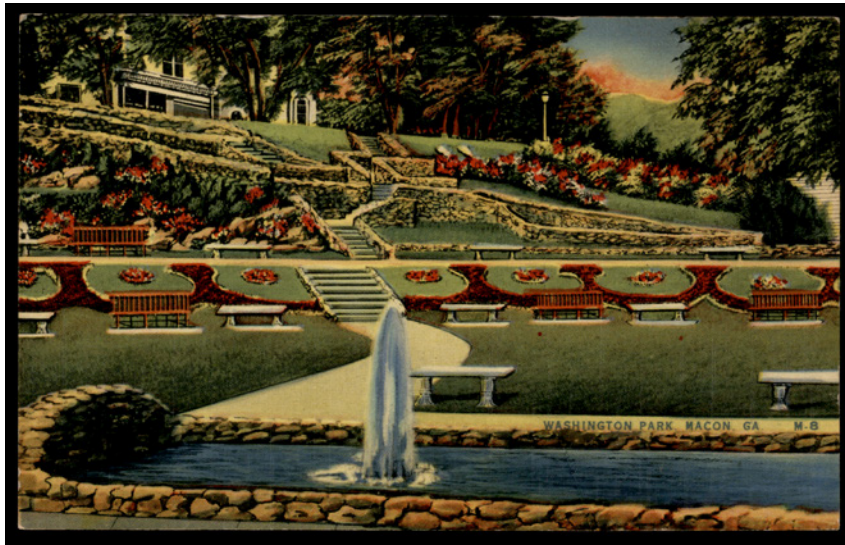
Pioneering pomologist Samuel Henry Rumph, considered the "father of Georgia's commercial peach industry," moved into this Neo-classical mansion in 1904 with his second wife, Pearlie Willis Reece. Built after Rumph achieved significant success with the Elberta peach, the residence featured Doric columns, symmetrical porches, and prominent chimneys. Named in honor of his first wife, Clara Elberta Moore, the Elberta peach was a horticultural breakthrough as the first variety with flesh firm enough to withstand long-distance shipping without the need for ice. Rumph developed the Elberta at his Willow Lake Nursery after crossing a Chinese Cling peach with an undetermined freestone variety, likely Early Crawford, Late Crawford, or Oldmixon. Elberta was so widely successful it prompted the creation of Peach County in 1924 from parts of Macon and Houston counties and propelled Georgia to lead the commercial peach production and shipping industry.



ABOVE Colonial Park Cemetery, Savannah, Ga., circa 1915-1930, VIS 264.075, Cherokee Garden Library postcard collection.

Historically, cemeteries offered public spaces with landscaped grounds and paths for strolling.

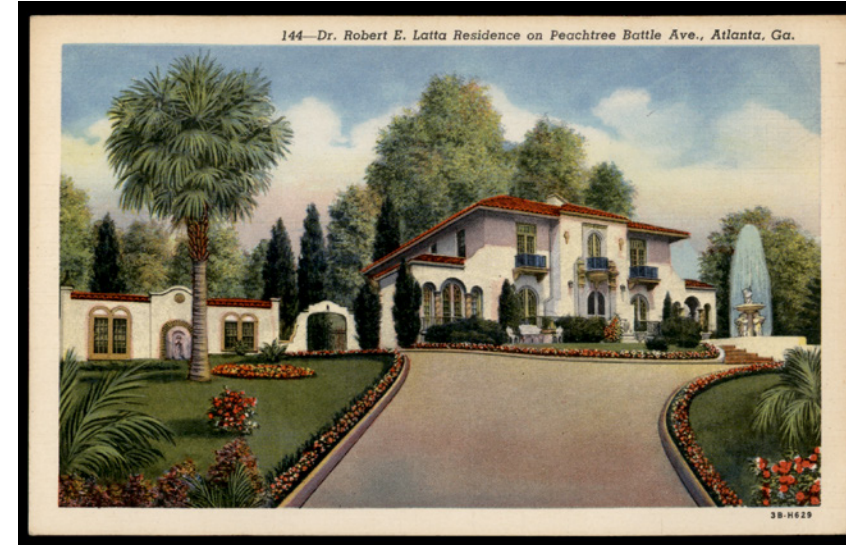
Established in 1750 as the burial ground for Christ Church, Colonial Park is Savannah’s oldest remaining cemetery. It encompasses approximately six acres in the Historic District at the corner of Oglethorpe Avenue and Abercorn Street. Due to lack of space for interments by 1853, lots were no longer sold, prompting the cemetery to become a city park. By circa 1895, the City of Savannah Park and Tree Commission assumed management and hired the Augusta firm of horticulturist and nurseryman P. J. Berckmans to lay out and landscape the grounds. The park included an avenue of palmetos popular for strolling, as well as magnolias and live oaks with Spanish moss. Cemeteries like this continue to be valued as urban sanctuaries for quiet solitude.



ABOVE Washington Park, Macon, Ga., circa 1930-1945, VIS 264.147, Cherokee Garden Library postcard collection.

Postcards depicting parks provide a record of how public land was used over time.

A park with humble beginnings, Washington Park was first conceived by Macon Mayor James H. R. Washington in 1851. This park has a distinctive bowl shape caused by the extraction of earth for construction projects. Formally named in 1891 and terraced in 1894, the park was reimagined in 1930, under Mayor Glover “Glen” Toole, who envisioned a new bold design making use of the terraced landscape. Employing Works Progress Administration labor, Toole’s new park featured a fountain, waterfalls, streams, and cobblestone bridges with elaborate stonework and plantings of salvia, petunias, nasturtiums, camellias, gardenias, and native azaleas, bringing exciting color to the landscape. The children’s wading pool was a popular gathering place for families seeking relief from the hot Macon summers. Today, the park’s distinctive terracing and stonework remain evident, and it continues to offer a place for recreation and relaxation.



ABOVE Latta residence, Valencia, 365 Peachtree Battle Ave, Atlanta, Ga., circa 1930-1945, VIS 264.019, Cherokee Garden Library postcard collection.

Just around the corner from the Atlanta History Center sits a grand residence depicted in this postcard: Valencia.

Built in 1929, this spectacular example of Spanish Revival architecture is complete with an inspired landscape featuring a grotto, fountain, and palm trees. Dr. Robert E. Latta and Mary Hewlett Latta moved to the estate in 1933. Dr. Latta served in the Dental Corps during World War I and practiced dentistry in Atlanta for 40 years. The Lattas were avid gardeners and active members of local garden clubs. Robert belonged to the Dahlia Society of Georgia and Men’s Garden Club of Atlanta, where he served as secretary and specialized in roses. Mary held numerous leadership roles in the Forsythia Garden Club, frequently hosting meetings and flower shows at Valencia. This postcard provides fascinating details about Buckhead’s history, highlighting period architecture, garden design, and the civic life of an Atlanta family. Additional information can be found in the Dr. Robert and Mary Latta visual arts collection, VIS 545, at the Kenan Research Center.



ABOVE Flowerland Florist, Inc., 2775 Peachtree Rd, Atlanta, Ga., 1945, VIS 264.161, Cherokee Garden Library postcard collection.

Often, collections within the Kenan Research Center are interrelated and highlight Atlanta’s business history through artifacts like this engaging postcard.

Flowerland Florist, owned by Atlanta physician Dr. Luther Fischer and designed by Philip Trammell Shutze, opened in 1937 at 2775 Peachtree Road. The florist shop provided flowers for Crawford Long Hospital, an institution co-founded by Dr. Fischer. The Kenan Research Center preserves Hentz, Adler, & Shutze’s architectural drawings for both the shop and Dr. Fischer’s 1930 Chamblee mansion, which was also named Flowerland. Dr. Fischer was an active lecturer for local garden clubs, frequently opening his Flowerland estate gardens for public tours during the spring and summer. Although the florist shop closed in 1991 and the building was later demolished, the property site sits today between the Gallery Condominiums and The Carlyle on Peachtree Road.

We hope we’ve piqued your interest in what postcards can offer, for both the curious patron and the horticultural researcher. We invite you to view this collection online through our digitized database, Album, or in person in the Cherokee Garden Library of the Kenan Research Center, open by appointment Wednesday-Saturday, 10am to 4pm. Contact us to set up your next visit at reference@atlantahistorycenter.com or by calling 404.814.4040.

Welcoming Cherokee Garden Library Leadership

Compiled by STACIL, CATRON, Cherokee Garden Library Senior Director

The Cherokee Garden Library Advisory Board includes community members who collaborate year-round with the professional Library staff to achieve the Library's primary goals—serving, collecting, conserving, presenting, and securing its future through solid financial support.

The Library sincerely thanks our retiring members of the Cherokee Garden Library Advisory Board. We value their expertise and will continue to seek their guidance as cherished members of our community. We warmly thank **Betty Balentine, Jim Landon, Anne Mori, Blair Robbins, Alex Smith, Melissa Stahel, and Martha Tate** for their service on the Advisory Board. In keeping with our tradition, we honor their important contributions by adding a book in each person's name to the Library collection.

Beginning May 7, 2026, we welcome the new Cherokee Garden Library Advisory Board members' incoming class and Executive Committee.

Cherokee Garden Library Advisory Board Executive Committee:

Elise Drake, Chair
 Claire Reid, Vice-Chair
 Mary Moore, Secretary
 Sharon Cole, Development and Finance Chair
 Blair Robbins, Immediate Past Chair

Cherokee Garden Library Incoming Advisory Board Members



Kathleen Carr

Kathleen Carr has long loved the outdoors and is committed to preserving it for future generations, including her three sons. From farming in her youth to later pursuits such as polo, competitive crew, glacier skiing, and trips like retracing the Oregon Trail with her family, she has always found inspiration outside—most recently by transforming her yard into a small orchard. She has channeled this passion into environmental education and advocacy, founding an education company focused on water issues, sustainability, and resource stewardship. Drawing on her background as a lawyer and former political risk underwriter at AIG, Kathleen has led community efforts to resolve neighborhood runoff challenges and, as HOA president, convened a task force that worked with residents, City of Atlanta engineers, and Atlanta's Department of Watershed Management to restore and preserve a neighborhood lake that filters into the Chattahoochee River. Through her involvement with the Cherokee Garden Club and the Garden Club of America, Kathleen now enjoys highlighting conservation issues through photography.



Cari Goetcheus

Cari L. Goetcheus is a professor at the University of Georgia's College of Environment and Design, where she leverages over 30 years of experience to teach in the graduate Historic Preservation Program. A licensed landscape architect in Massachusetts and Georgia, she has expertise in cultural landscape research, documentation, and management across the public, private, and academic sectors. Her distinguished career includes serving as a Historical Landscape Architect for the National Park Service and playing a pivotal role in establishing the Historic American Landscape Survey (HALS) program. Engaged internationally as the United States representative of the International Council on Monuments and Sites (ICOMOS) Scientific Committee on cultural landscapes, Cari also currently directs the University of Georgia Cultural Landscape Laboratory, teaching students about cultural landscape processes and methods through a variety of project work.



Hank Harris

Hank Harris is a retired banker who spent most of his career at Truist Securities. Before working in banking, Hank was both an attorney and an accountant in Atlanta, having graduated from the University of Georgia School of Law and the University of Virginia McIntire School of Commerce many years ago. Hank has been happily married to Linda for a long time, and they have three children: Helen (married to Emery Waddell), Carolyn (married to Henry Portwood), and Henry (engaged to Mackenzie Shannon). Hank and Linda also have four very cute and smart grandchildren. Hank has been an avid gardener for many years, proudly showing off his work at both of his Brookwood Hills homes. He knew when Ryan Gainey walked into his backyard and said, "Well, we have some work to do here," that he had a lot to learn.



Abra Lee

Abra Lee is the Director of Horticulture at Oakland Cemetery in Atlanta. She is a graduate of Auburn University, an alumna of the Longwood Gardens Society of Fellows, and a past Creative Resident at Frank Lloyd Wright’s Martin House. Her work has been featured in *The New York Times*, *NPR*, *USA Today*, *Fine Gardening*, and *Veranda Magazine*. Lee is the author of the forthcoming book, *Conquer The Soil: Black America and the Untold Stories of Our Country’s Gardeners, Farmers, and Growers*.



Mary Delia Poynter

Mary Delia Poynter’s love of flowers began at a young age in the garden with her mother. This affection grew as she became old enough to work at Boxwoods, Gardens & Gifts in high school, and at Sea Island Company for her mother during her summers in college. After graduating from the University of Georgia, she returned to her roots and, with her sister, Anne Bolling Rainer, founded Container Gardening of Atlanta in 2009, providing seasonal container flowers and holiday decor to clients. She honed her craft freelancing with some of Atlanta’s best floral event companies. When the pandemic put all events on hold in 2020, she was approached by Lucy’s Market, owned by Kim Wilson, for a part-time position as a floral designer. Mary Delia and Kim agreed on floral design and the need for high-quality daily florals and detailed party design. Their partnership blossomed in this niche market and has grown into a new location down the street from Lucy’s Market. M. Delia Designs for Lucy’s Market provides grab-and-go, delivery, and custom florals, orchids, planted arrangements, and gifts. At home, Mary Delia and her husband, John (an avid vegetable gardener and forager), enjoy working in their garden and raising chickens alongside their children, Malcolm and Mary Boone.



Elizabeth Ralls

Elizabeth Ralls is the president of Buckhead Crown Media and publisher of *Atlanta Homes & Lifestyles* magazine. The media brand also organizes and executes events in the residential design space, several of which have benefited the Atlanta History Center. A graduate of Boston College, Elizabeth moved South in 2003 and has called Atlanta home since 2006 after cutting her publishing teeth with *Southern Accents* magazine in Birmingham, Alabama. Elizabeth is married to John Ralls, an Atlanta native, and they have four children. Elizabeth is currently a board member for the Young Men’s Service League’s North Atlanta chapter; Parent Support Group Co-Chair at The Lovett School; and an active member at Christ the King. She is honored to serve on the Cherokee Garden Library Advisory Board and looks forward to celebrating and preserving its rich history.



Hart Roberts

Hart Roberts was raised in Jacksonville, Florida, and graduated from Vanderbilt University with a degree in Human and Organizational Development. She lived in Washington, D.C., and Atlanta before moving to Athens with her husband, Shooter, in 1999. Hart worked for Andersen Consulting/Accenture in consulting and Human Resources before starting a family. Hart and Shooter have three children. Hart is an active member of the Junior Ladies Garden Club and served as president from 2018 to 2020. She currently serves on the State Botanical Garden of Georgia Board of Advisors. She served on the Vestry at Emmanuel Episcopal Church as well as the Board of Trustees at Athens Academy. Hart looks forward to serving on the Cherokee Garden Library Advisory Board.



Monica Smith

Monica Smith moved to Atlanta in 1999 after attending the University of South Carolina’s International MBA program. She holds her CPA and has worked in finance and strategy roles in Corporate America for 25 years. She enjoyed an international career at The Coca-Cola Company for the majority of that time, and later led strategy, digital operations, and Americans with Disabilities Act accessibility teams at Truist Bank. Monica also served in the United States Air Force and Air National Guard for 34 years, retiring in March 2025 as a “full-bird” Colonel. She is a founding board member of the Young Men’s Service League (Buckhead Chapter), served on the board of C5 Georgia, is a former member of Ribbons of Hope, and volunteered with Junior Achievement for 15 years. She currently serves on the Lovett Parent Association Board. Monica is an avid gardener who enjoys growing and gifting Sarah Bernhardt peonies. She is a proud member of the Cherokee Garden Club. She and her husband, Randy, have four children: Randolph, Daniel, Maxine, and Louis. She is honored to begin serving on the Cherokee Garden Library Advisory Board.

Camellia: Garden Royalty, Southern Style

BY LOUISE WRINKLE

Little Garden Club of Birmingham,
Garden Club of America Zone VIII

One of the familiar treasures in our Southern gardens is the evergreen shrub or small tree, the camellia.

By 1819, United States growers recognized the ornamental landscape qualities of these Asian plants, leading to their importation into New Orleans, Charleston, and other areas where the warm climate suited their growth. The remarkable variety of bloom colors, types, and sizes promoted their popularity; consequently, they are now a common occurrence in the Southeastern landscape.

Regarding their blooms, camellias produce a myriad of flower colors, spanning from white through pink and red, even yellow. Some petals display a solid color with prominent yellow anthers, while others are splotched, streaked, or spotted with contrasting hues of white to red on the reverse side. The blooms themselves vary in structure, consisting of different assortments of petals, grouped into single, semi-double, and double forms of flowers.

Considering the future size of growth, gardeners can find specimens ranging from small to medium plants to tree-like varieties. When selecting camellia specimens for purchase, therefore, it is wise to observe them in bloom and research the specific future size and precise details about growth and bloom color.

Here in the Southeastern United States, we mainly cultivate two species as ornamental landscape plants: *Camellia japonica* (originating in Japan), which blooms in late winter, and the less common, smaller *Camellia sasanqua*, which flowers in the fall and into winter. More unusual still is *Camellia reticulata*. This species produces large, blousy flowers but is more sensitive to cold than the others and must often be grown under glass.

Another camellia species, unfamiliar to many of us, is *Camellia sinensis*, commonly known as the tea plant. This evergreen shrub features an unassuming white single flower growing wild in tropical areas of Asia and India. Centuries ago, the Chinese learned to make a stimulating drink by adding hot water to dried leaves of the tea plant, a pleasant discovery they shared with Japan via Korea around 800 CE and with the British later in the seventeenth century.

As a result, it was grown and appreciated for centuries in certain regions of China and India as a commercial crop, with the evergreen leaves and terminal twigs processed into the drink we know as tea. The harvest is taken in spring, summer, and fall, each producing a different finished tea product. The terminal leaves are pinched between thumb and forefinger. At first, they were treated only with hot water to produce a calming potion. Later, however, it was discovered that fermentation of these dried leaves added unexpected interest and flavor, thus producing some of the various types of tea we drink today.

It is unusual to see *Camellia sinensis* used as a landscape plant in the United States. Still, I am familiar with it as a relatively small-leaved evergreen shrub, because I had one at the entrance to my first house, previously planted well before I lived there. Its healthy and robust growth had to be vigorously clipped to enable us to enter the front door. It was only well after my interest in plants arose that I realized what a treasure I had.

When it comes to cultivation, camellias universally prefer an acid or neutral pH soil that is both well-drained and sited under mixed sun and shade. To determine the pH of your specific soil, you might take samples from your planting area. Small testing boxes, often available from a botanical garden or a local extension office, allow you to mail these samples to your state's agriculture college for analysis. They will, in turn, provide the results and recommendations for soil improvement if needed.

THIS PAGE
Camellia japonica.
Photograph courtesy of
Louise Wrinkle.



THIS PAGE Camellia Show, Birmingham Botanical Gardens. **OPPOSITE PAGE** *Camellia japonica*. Photographs courtesy of Louise Wrinkle.

In terms of cultivation needs, camellias require minimal care: plant in rich, well-drained, acid soil, with a mix of sun and shade, though several pests are worth noting. Scale and aphids can be controlled with dormant oil spray. Camellia petal disease can occur when “spent” blossoms are left on the ground. It produces disfiguring dark splotches on the blooms, which should be collected and disposed of carefully.

Beyond individual gardening, many Southern cities host a one-day camellia show in February, featuring various classes. A visit to this exhibit of beautiful blooms from various classifications is a pleasant and educational experience.

For those eager to deepen their knowledge, the American Camellia Society in Fort Valley, Georgia, welcomes new members and offers extensive resources for growing camellias. Whether you’re drawn to the elegant blooms of *Camellia japonica* or intrigued by the tea-producing *Camellia sinensis*, camellias reward gardeners with year-round beauty and a rich horticultural heritage.



About the Author

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. Over the years, her interest was reflected by her leadership 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 87, she published a book, *Listen to the Land*, reflecting her thirty years of experience developing her two 1/2 acre inherited woodland property into a notable natural garden. Here, she shares her successes and failures, emphasizing 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. In 2024, The Garden Conservancy celebrated Birmingham Gardens and premiered *A Garden in Conversation: Louise Agee Wrinkle’s Southern Woodland Sanctuary*. The documentary film explores the rich story of Wrinkle’s Southern Woodland Garden in Mountain Brook, Alabama. To view the film, visit: gardenconservancy.org/films/garden-in-conversation.



Resources

For more information, consult these helpful resources, among others, in the Cherokee Garden Library:

Galle, Fred C., and Derek Fell. *All About Azaleas, Camellias & Rhododendrons*. San Francisco, CA: Ortho Books, 1985.

Hume, Harold. *Camellias in America*. Harrisburg, PA: J. Horace McFarland Company, 1946.

Macoboy, Stirling, and Roger Mann. *The Illustrated Encyclopedia of Camellias*. Portland, Or.: Timber Press, 1998.

Stromeyer, F. Wayne, Trenton L. James, John L. DiLeo, Suzanne Turner, and Chanler Holden Mittendorf. *Early Camellias in Louisiana 1825-1860: Long-Lost Treasures Rediscovered*. First edition. New Orleans, Louisiana: Vellichor Press, 2022.

BY CURT JACKSON
PLA, ASLA, LEED AP

Forward by Design: Landscape Architecture at a Larger Scale

Rewind the clock to October 2025. I am sitting in a ballroom in New Orleans at the kickoff of the National American Society of Landscape Architects (ASLA) Conference, listening to Kona Gray, President of ASLA. Alongside me is Staci Catron, Senior Director of the Cherokee Garden Library, as Kona introduces her to the audience. The moment marks Staci's induction as one of ASLA's newest Honorary Members.

An important note here. The Georgia Chapter of ASLA has only a small number of Honorary Members, including the late President Jimmy Carter and Rosalynn Carter. That alone signals the significance of the distinction. Honorary Membership is one of ASLA's highest recognitions, reserved for individuals whose impact has shaped the profession. Since its founding in 1899, ASLA has inducted only 267 honorary members. Staci's induction places Georgia firmly in that national context.

Recognition is an interesting thing. Some honors are easy to spot. They attach themselves to projects that naturally get attention. Others are quieter. Honorary Membership in the ASLA falls into that second category. It is not just about physical design, like a high-profile park. It is more complex. It is about supporting an important idea. Like *The Wizard of Oz*, the machinery behind the curtain matters as much as what appears on stage. It recognizes its responsibility to support the landscape architecture profession as a whole and to steward values that extend beyond the construction site.

This kind of recognition asks us to slow down and notice the people and institutions that shape how we understand the landscapes we inherit. It honors leadership grounded in care for the profession over time. Much of that work happens quietly. It is not always easy to celebrate, but it lasts.

LEFT Curt Jackson and Staci Catron at the National Leaders, Outstanding Awards, and Honorary Members Luncheon, American Society of Landscape Architects national meeting, New Orleans, Louisiana, October 9, 2025.



Staci Catron's Honorary Membership in ASLA reflects this clearly. It recognizes a career devoted to protecting what might otherwise fade from view. Anyone who has spent time at the Cherokee Garden Library of the Atlanta History Center understands this. The work there sparks curiosity and helps people connect to the history. This is leadership that protects what matters.

Leadership like this only works because there are institutions willing to think beyond the moment. It is supported by institutions willing to take the long view. Places like the Cherokee Garden Library carry the profession forward through steady, thoughtful work. The Cherokee Garden Library also now serves as the official repository for the Georgia Chapter of ASLA's records, reinforcing its role in preserving the history and evolution of the profession in the state.

ASLA is usually associated with design. But it does much more than that, helping shape how the profession shows up in the world. Landscape architecture reaches beyond front and back yards into how communities function and how decisions are made. ASLA helps define that broader responsibility and the role landscape architects play in the world.

Communities today are under growing pressure from many directions. The challenges are real and persistent. Extreme conditions are becoming more common. Infrastructure is aging. Access to shared space is uneven. Pick your poison. All of this is unfolding in a political climate in Georgia where long-term thinking is often pushed aside for short-term wins. In this environment what supports the profession matters as much as what gets built. That perspective has guided the Georgia Chapter of ASLA for years, with an emphasis on strengthening whole communities.

The Georgia Chapter of ASLA and its community of landscape architects offer clear examples of this broader role. Urban tree canopy preservation is shaping how cities respond to extreme heat, while stormwater management and resilient public space are visible at Atlanta's Rodney Cook Sr. Park and Old Fourth Ward Park. Access to parkland continues to expand through the effort to establish Ocmulgee Mounds as Georgia's first site with National Park designation.

The Atlanta BeltLine shows how ambitious civic projects grow from an understanding of landscape as infrastructure. Advanced under the leadership of landscape architects Kevin Burke and Meghan Injaychock, and supported by firms across the state, it reflects a larger pattern. The regional preservation work of the late landscape architect Dale Jaeger along the Blue Ridge Parkway reinforces that same idea. Together, this work helps shape how Georgia's landscapes evolve.

I have seen this broader role play out firsthand through ASLA's advocacy work, including time spent meeting directly with our state senators and representatives on issues ranging from clean water to park space and transportation. Most people would not immediately connect those conversations to landscape architecture.

That role becomes even clearer in moments of stress. Hurricanes in recent years have caused serious damage to orchards.



ABOVE ASLA Georgia – Day at the Capitol, Atlanta, Georgia, February 10, 2026. Pictured: Front row, starting from the left, Mia Bomar, Kristen L'Esperance, Sarah Boyer, Kristen Koehnmann, and Quynh Pham. Second row, starting from the left, Christina Smith, Jay Gehler, and Todd Hill. *Photograph courtesy of GA ASLA.*

The impact has been felt by farmers across much of the state. These are working landscapes shaped over generations and exposed to forces that ignore boundaries. Landscape architects help communities develop master plans and projects that support long-term recovery and adaptation, especially in towns and cities that do not always receive the same attention as larger places.

Together, organizations like the Cherokee Garden Library of the Atlanta History Center and American Society of Landscape Architects are best understood through a wider lens. They offer a look behind the curtain at what landscape architecture really does. It reaches beyond individual projects and helps care for places over the long term. With this perspective, the Georgia Chapter of ASLA has long embraced the broader view. It supports landscape architects not just as designers, but as leaders carrying public trust. It reflects leadership that looks ahead and protects what matters.



ABOUT THE AUTHOR
Curt Jackson, PLA, ASLA, LEED AP is a landscape architect based in Atlanta, where he has been practicing for more than 15 years. He is the Director of Landscape Architecture at Bohler's Atlanta office, working across the Southeast on projects that range from public parks and trails to large-scale civic and mixed-use developments. Curt is actively involved with the Georgia Chapter of the American Society of Landscape Architects and is committed to strengthening the profession through mentorship and environmental stewardship.

OF REPOSE AND BEAUTY

BY MICHAEL ROSE
Harvey Mosely Smith
Curator of Decorative Arts
and Special Collections



THIS PAGE Monticello Garden Club, Monticello, Georgia, unidentified photographer, circa 1900.

Miriam Louise Pope was Ruby's younger sister, married to the successful engraver Harry Cimino. Writing on the back of the image mount, Miriam identifies two individuals in this photograph, her mother, Mrs. William Ross Pope, first on the left in the back row in a hat, dark dress, and holding paper, and her sister, Ruby Ross Pope, second row from the bottom, third from the right.

The date of the photograph is unknown. Ruby moved to New York in 1904. According to the April 1, 1905, *Atlanta Constitution* – "Miss Ruby Ross Pope has returned to Monticello, Ga." – and subsequent newspaper notifications, she spent time back in Georgia that summer. At the right of the image, the photographer inscribed on the negative (seen in reverse on the positive image), "club garden," as well as the numbers 899. The number might indicate the year 1899.

He knows that until his house fits comfortably into its site, until his trees and gardens and vistas hang together in a harmonious series of pictures, until his place offers his family a maximum of privacy and repose and beauty, he has not made the best of his entourage.

Ruby Ross Goodnow *
The Honest House, 1914

The daughter of the soil, who five years ago concentrated her longings on music and art, is awakening to the fascinating importance of the home.

Ruby Ross Goodnow
The Delineator, May 1910

Ruby Ross Goodnow's premiere article as a journalist for the national magazine *The Delineator* begins by suggesting the Georgia native's bond to her rural roots. The author was born Ruby Ross Pope in Monticello, Georgia, in 1881. Her father, William Ross Pope, and mother, Mary Lee Green, known as Minnie, had nine children. No doubt Ruby found beauty in the architecture of the old homes and in the rustic countryside around her.

Within that opening sentence, Goodnow provides a prophetic summation of her life and career – a daughter of the soil whose father was engaged in agriculture as a one-time farmer and as the twenty-year manager of the local cotton warehouse. Her young life was filled with music and art – creative talent was appreciated in her family, as her grandfather Lewis A. Green was a self-described artistic photographer (a "Degarian") and her aunt Ella was a storyteller and writer. A few years after the article, Ruby became one of the nation's leading experts in the emerging women's profession of interior decorating – awakening others to the "fascinating importance of the home."

Ruby's mother, Minnie, was a woman of the soil as well. In the early 1900s, she served as the president of the Monticello Garden Club. Founded in May 1896 with 23 charter members, the group is thought to be the nation's second-oldest garden club, following the nearby Ladies' Garden Club of Athens, established five years earlier.

The first meeting of the club was held at the circa 1830 home of Mrs. Milton S. Benton as president. A subsequent meeting was recorded as "... one of the best meetings the club had ever had, and real good was derived as there always is when a gathering of brainy women meet."

Later, the club bought the majority of stock in the local West View Cemetery and reorganized it as a non-profit entity with proceeds dedicated to the cemetery's beautification. In the late 1930s, the club planted redbud and dogwood trees along the city's downtown streets. In commemoration of the town's 175th anniversary in 1984, the club added and replaced some of these trees. In 1944, the club planted cedar trees along Madison Road in memory of all veterans of Jasper County.

Shortly after establishing the Monticello Garden Club, the group assembled before a local house for a member photograph. The image once belonged to Miriam Pope Cimino, who identified only two women in the photograph: her mother, Minnie, and sister, Ruby Ross Pope. Though the exact date of the photograph is unknown, it is likely before Ruby's departure for New York.

In 1904, Ruby chose to end a short-lived teaching career and, in a bold move for the time, left her family in Monticello and moved to New York to pursue a career as a journalist. It is unclear if she previously worked for a single publisher or if – most likely – she wrote and sold articles by the piece. Either way, she became confident enough in her skills to make a life-changing decision. Not long after, she became an editor at the Sunday magazine of the *New York American* newspaper. According to the *Atlanta Journal*, "with a salary that would turn the head of an Atlanta newspaper woman dizzy with wonder and envy."

In August 1907, Ruby Pope married Wallace Field Goodnow, an engineer from Cambridge, Massachusetts. As the engagement announcement noted in a March issue of the newspaper *Atlanta Georgian and News*: "Miss Pope has many friends throughout Georgia who will be interested in the announcement. She is one of the most talented young Southern girls who has gone to New York and entered journalism." The paper also noted that Mr. Goodnow was a graduate of Georgia Tech. Ruby continued to write personality articles and short stories for magazines, such as *Ladies' Home Journal*, *Southern Women*, and others. Although she was not a celebrity, her name became familiar to readers around the nation.

Ruby Ross Goodnow began writing for *The Delineator* in early 1911, with monthly articles covering entertaining as well as various series, such as "Is Your House Honest?" – a clear tie-in with her later book, *The Honest House*. She also offered individual advice for "your home-making problems," replying with the latest developments in Household Arts ... as long as you provided a self-addressed, stamped envelope.

The Delineator was one of the foremost women's magazines of the late 19th and early 20th centuries. Between 1873 and 1937, it devoted itself to style and culture, with the latest fashion, illustrated short stories, and articles on homemaking, the arts, and social issues. Fashion patterns available for purchase were an important component of the magazine, which was published by Butterick, a well-known supplier of sewing patterns.

In addition, *The Delineator* supported women's rights and advocated for suffrage. Key to the magazine's success was its focus on the changing roles of women, moving from home and hearth to colleges, professions, and social reform. While championing women's involvement in a variety of social movements, the magazine nevertheless evoked their important role as protectors of the traditional family in a rapidly changing America.

Writing for the magazine marked a turning point in Ruby's career when she was asked to write a series of articles based on the work of the famous decorator Elsie de Wolfe, titled in the articles as *Our Lady of the Decorations*, and published under de Wolfe's name. The series on home decorating was incredibly popular. Soon after, Century Company released a book in 1913 based on the articles, titled *The House in Good Taste*. Although the book was published under Elsie de Wolfe's name, it is Ruby's voice that we hear.

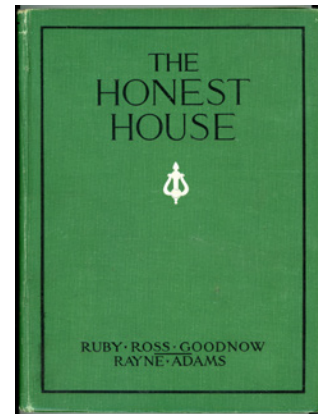
The publication was intended for female consumers. The book presented de Wolfe as an amateur designer with the gift of exceptional taste. Example interiors showcased de Wolfe's own home instead of the interiors of famous manors and castles. Her simple illustrations emboldened readers to imagine the possibilities of decorating their own homes.

At a time when women could not vote and their roles were restricted to the home, *The House in Good Taste* challenged readers to create their own home lifestyle and in turn take charge of their own lives. It remains one of the most popular and influential interior decorating books ever published.

In 1914, Goodnow followed with a book under her own name, *The Honest House*, from the same publisher, Century Company. Completely different in concept, the new book – according to a reviewer – held the promise of something worthwhile in its very title. A handsome book, it presented examples of the usual problems that face the homebuilder, together with an exposition of the simple architectural principles that underlie them and arranged specifically in reference to small house design. “This is the book of books,” the publisher noted, “for everyone who wishes to create a house ... containing throughout the elements of good design. It deals practically and constructively, with the problems of the average American home-builder.” The book successfully handles a broad range of topics related to building a house, not only decoration. It touches on the quest of the ideal house, proportion and balance, the useful and the beautiful, surroundings, porches, and – significantly for this daughter of the soil – the entourage.

That one chapter is dedicated to the placement of a house that “fits serenely into its setting” and notes that for the homeowner (always rendered as male) there is “... a really genuine pleasure in living out doors, which must inevitably bring about a desire for the same repose and privacy in his garden that he demands to-day of his house.”

Ruby begins with her observation that “It is no longer necessary to preach the joys of country life to the right-minded American.” Yet, with her usual no-nonsense (and often pithy) approach, she bemoans the fact that “Nothing is more extraordinary than the indifference of the home builder of the average suburban town to the planting about his home.”



LEFT *The Honest House* by Ruby Ross Goodnow in collaboration with Rayne Adams, New York: The Century Company, 1914

Ruby's revolutionary book, *The Honest House*, espoused the importance of architects and interior decorators working together to create a coherent finished project. She also included the role of “that expensive new-comer, the landscape gardener.” The result is a house and entourage that function as a single, uninterrupted flow of landscape, architecture, and living space. “You should consider the entourage,” she instructed, “before you begin to build your house.”

Goodnow advises the do's and don'ts of garden walls, hedges (a godsend), trees (there is no excuse for barrenness), flower gardens, walks and paths (so that the eye can follow the walk to the picture that lies at its end), brooks or pools (we yearn for the sight of water, but fountains are a dangerous thing), garden furniture, and of gateways that provide glimpses into the pleasure that lies within our walls – “It always has a beckoning quality that allures.”

Prior to publishing *The Honest House*, the Goodnows moved to Forest Hills Gardens in central Queens, a Tudor and Colonial-style planned village dating to 1909. They lived in an Arts & Crafts cottage designed by architect Wilson Eyre, a leader of the utopian Country Life Movement. In response to industrialization and urban congestion, the movement sought to create idealized, cooperative communities, focusing on preserving traditional rural lifestyles while addressing poor living conditions and social problems. Eyre was one of the founders and editors of *House & Garden*, for which Ruby became a contributor.

As noted later in *Architectural Digest*, Ruby had crafted a “comfortable and vaguely English manor house.” Nevertheless, she outfitted it with many of the departures from the norm that became the signature of Ruby's work. “The living room had gunmetal-gray walls and a voluptuous sofa of orange velvet, while her upstairs study boasted *japonaiserie* wallpaper and a jet-black carpet – a garish wedding present that she dyed into obsidian submission.” Going forward, Ruby was known for her dedication to bold colors and patterns.

Ruby wrote for a 1915 promotional brochure, *Why We Have Chosen Forest Hills Gardens for Our Home*, noting the appeal of its rural atmosphere:

Because it offered us so many amusing and substantial things – a well-built house, intelligently planned; an enchanting garden and dogwood trees all our own. ... And these make excuse for great pride of ownership. What more could one wish?



Photograph by Alice Boughton

ELLEN TERRY'S COTTAGE, KENT, ENGLAND

THIS PAGE *Ellen Terry's Cottage, Kent, England*, Alice Boughton, photographer, circa 1910 “The Entourage of the Country House,” *The Century*, New York: The Century Company, October 1914.

The leading American monthly periodical of the late 19th century, *The Century* magazine, published the works of H.G. Wells, Jack London, Mark Twain, Henry James, as well as Woodrow Wilson when he was a professor at Princeton University. Ruby's article contains reduced text from *The Honest House*, as well as new photographs incorporating the relationship of architecture to its gardens – “The house should fit as serenely into its greenery as if it had grown there.”

The cottage was the home of the Shakespearian actress Dame Ellen Terry, who lived there from 1899 until her death in 1928. The photograph was taken by Alice Boughton, a prominent American photographer known for portraits of literary and theatrical figures. All the photographs illustrating Ruby's article in *The Century* were executed by women photographers.

THE DELINEATOR FOR AUGUST 1912 PAGE 27

WHERE HOUSE AND GARDEN MEET BY RUBY ROSS GOODNOW

OUR houses must have some relation to their surroundings, and we Americans are at last learning it. We are learning to make the house a part of the garden with flowers, trees and shrubbery. One of the surest ways to make your house look as if it were built for your great-grandchildren is to have a wall prolonging the line of the house and gradually dropping to the level of the garden. The first illustration on this page shows a house where the piazza drops to a brick paved terrace, and the terrace in turn is connected with the garden by a flight of stone steps. This makes an outdoor sitting-room that is very inviting. The second illustration is an example of the excellent placing of a Colonial house on a smooth lawn. The shrubbery looks as if it had grown there always. You step directly from the French window on to a terrace on the level of the green. Can you imagine a pleasanter place for tea and talk? The third illustration shows a corner of a stucco house which has been prolonged into a wall that seems really a part of the house. The stone wall suggests hidden mysteries and delights, and makes possible the outdoor life that we know so little here in America.

The fourth illustration is remarkable in that the piazza drops to a beautiful garden, and this garden in turn drops to a terraced garden, and the terrace drops to the sea. The house and garden in the fifth illustration have many points of interest for the garden lover. The formal row of flat cushions on the floor of the piazza, the row of orange-colored lanterns overhead, the suggestion of portable partitions that make piazza and interior one, and the quaint little dwarf trees and the Japanese stone lantern of the garden proper—all of these things are alluring, and representative of the Japanese art of making landscapes with their garden vistas. The next illustration shows a simple piazza overlooking trees and shrubs and far-away hills. The trees and shrubs seem a part of the frame of the piazza, which is really an outdoor sitting-room. It is practical in every detail—willow furniture, broad awnings, grass rug and all; and it is beautiful because it is so inviting and informal. The last illustration shows a pergola built on a curving line, leading from a stately house to a formal garden. The pergola is paved with brick, and the wall of white stone which connects the two pillars is just the proper height for one to sit and rest awhile, and just the proper breadth for books or tea-things.

THIS PAGE “Where House and Garden Meet,” *The Delineator*, New York: Butterick Publishing Company, August 1912.

“We are learning to make the house a part of the garden with flowers, trees, and shrubbery.” Describing the essential garden components within a series of illustrations, Ruby asserts the importance of the entourage to the quality of home life. The relationship to our surroundings should include garden spaces that provide a variety of experiences, including an inviting outdoor sitting room, a pleasant place for tea and talk, a place of hidden mysteries and delights, alluring garden vistas, and above all, inviting and informal situations for rest and beauty – practiced as the “art of making landscapes.”

In the 1920s, Ruby’s life underwent tremendous change. She was one of the first celebrity designers, but her home life was in disarray. All four of her younger sisters moved to New York, and with both parents deceased, she was the family’s support. Sadly, two of her sisters died in less than two years. She had previously lost her only child, Philip, as an infant in 1910.

Bold in work and her private life, Ruby Ross Goodnow divorced her husband in 1923 and married New York stockbroker Chalmers Wood at the end of the following year. Not long after, she opened her own firm, Ruby Ross Wood Inc. From that time forward, she personally decorated homes in New York, Atlanta, Palm Beach, Hollywood, Chicago, and elsewhere. The couple chose Oyster Bay on Long Island for their permanent home. Delano & Aldrich, New York-based architects to some of the wealthiest and most powerful families in the region, designed the neoclassical house completed in 1928.

Ruby was known to many in Atlanta and Georgia. She was a colleague of celebrated Atlanta architect Neel Reid, met with Philip Shutze on his return from his *Prix de Rome* studies in Italy, and was a friend of Mr. and Mrs. Edward H. Inman. As such, she decorated the two Atlanta homes of the Inmans. As Ruby Ross Goodnow, she decorated a renovation of their 1909 Ansley Park residence while working as the head of the New York Wanamaker department store’s antiques and interior decorating departments, Au Quatrieme and Belmaison. A few years later as Ruby Ross Wood Inc., she notably decorated the Inman’s Buckhead home, Swan House.

It is significant that as taste alters and home ownership changes over time, Swan House remains the only Wood-decorated residence available today. The Inman house endures near exactly as Emily Inman, Philip Shutze, and Ruby Ross Wood opened it in 1928.

Interestingly, Ruby designed the interior of her own home at the same time as she designed interiors for Swan House. Called Little Ipswich, her house was also abounding with swans – painted swans on the foyer’s dome, rugs and textiles containing swan motifs, a swan weathervane on the exterior dome, and real swans gliding across the property’s pool – as she wrote, “A pool with a simple rim of stone or cement or marble set deep into the grass will give great joy.”

Ultimately, for Ruby it was about the relationship between the client and the home (and the garden). Matching the client with the décor was essential – relaxation (or as she writes, “Repose is the beginning and end of a garden.”), a sense of ease, and above all beauty were fundamental elements to creating a Ruby setting inside and out – ... a welcoming – honest – space that obeys “the logic of the eye.”

As she offered advice on the home interior – “Decorating,” she affirmed, “is the art of arranging beautiful things comfortably,” she also extended guidance on gardens, primarily in the relationship of gardens to the house. As when speaking of the (male) homebuilder: “The disposition of the houses and gardens that surround his place, his own hedges and walls and walks and gardens – everything that is a part of the landscape immediately surrounding his house becomes as important as the house itself.”

This is especially true in her book, *The Honest House*, writing about the entourage of the country house: “The humblest house,” she writes, “with a little careful planting, will take on dignity and charm.”

Ruby Ross Wood died at her swan-bounded home in 1950, her headstone carved with the bloom of a single rose, a fitting memorial to this daughter of the soil.

When the house has finally grown into its surroundings, and ivy has softened the newness of its lines into mellowness, when trees and shrubs have been planted where dark shadows are needed, and flowers massed where they will be most effective, then will come to pass an intimacy of house and garden that will make the perfect whole.

Ruby Ross Goodnow
The Century, October 1914

Author’s Notes

The Ruby Ross Wood Collection of Kenan Research Center at Atlanta History Center consists of primary source material regarding Ruby’s career, including *The Honest House* and dozens of publications containing articles written by her or about her, such as *Vogue*, *The Delineator*, *Good Housekeeping*, *House Beautiful*, *House & Garden*, *McCall’s*, and other publications. The collection holds rare books and secondary source material about the early years of the profession of interior decoration, biographies of its early practitioners, and related subjects. The Harvey M. Smith decorative arts endowment supports continuing acquisitions for the Ruby Ross Wood Collection. *Note: The Ruby Ross Wood Collection is unprocessed at this time.*

*I dislike the habit of referring to women in print by their given name, as the standard for men is to use their surname. With the changes in her name within this article, I think it wise to refer generally to Ruby Ross Pope Goodnow Wood as “Ruby.” No offense intended – it is a mark of affection.

Note: In architecture, entourage is a term for the trees, shrubs, flowers, and other environmental features that surround a house or building to give it a sense of place and scale. Originating from the French *entourer* (to surround), it refers to the setting or environment around a home.



THIS PAGE The boxwood garden after invasive species removals and new plantings.
 Photograph courtesy of Staci L. Catron.

From *Hedera* to *Heuchera*: Stewardship and Renewal at Swan House Gardens

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

The Swan House and its Italianate formal landscape were designed in the late 1920s by renowned architect Philip Trammell Shutze. It is a remarkable landscape in both its sophisticated application of design and the fact that it has been preserved intact by the Atlanta History Center. The terraces unfold from the house in measured proportion, featuring sculptural fountains; structured axial vistas are framed by hedges, and an intimate boxwood garden bears the hallmark geometry and religious symbolism of a monastic cloister garden. This masterful Country Place Era composition expresses the original owner's affluence and understanding of European gardens.

It has been nearly a century since the gardens were created, and the framework of Shutze's design remains intact. However, the plant palette, once considered both fashionable and appropriate, now presents a stewardship challenge. As our understanding of ecological systems has deepened, plant selections and their continued presence in the landscape require greater scrutiny.

Like many homeowners of their time, and today, the Inmans wished to have a quickly established landscape, lending a sense of age to the new construction. Fast-growing species were selected by Shutze, and they did the work admirably. What he could not have known then was how some of those choices would behave in Georgia over the following decades. The problematic species are obvious now, all of which are included on state and federal invasive species lists.

They include:

- *Hedera helix* – English ivy
- *Albizia julibrissin* – mimosa tree
- *Liriope muscari* – big blue lilyturf
- *Phyllostachys sp.* – running bamboo
- *Wisteria sinensis var. sinensis f. alba* – white Chinese wisteria
- *Elaeagnus umbellata* – thorny olive

Each was once valued for rapid growth, vigor, and ornamental qualities. One of the most used plants in Shutze's repertoire was English ivy. It was used extensively in the Swan House landscape and in other residences he designed. He likely observed it on Italian estates during his time abroad, a period that was highly influential in his career. Ivy has also been described poetically and horticulturally for centuries, appearing in works by Shakespeare, Keats, Dickens, Tennyson, and even the Bible. Prominent Victorian writer James Shirley Hibberd authored *The Ivy: A Monograph* in 1872, describing ivy as "one of the grandest adornments of the landscape in which it happens to constitute a distinguishing feature." With such ancient history and recognition, it's no surprise to find the plant in abundant use where the landscape calls for an air of establishment and Old World romanticism.

As stewards of a historic landscape open to the public, we faced a pivotal question: How do we respect the integrity of Shutze's design while also fulfilling our responsibility to ecological health?

Our approach has been deliberate and collaborative. Before making any changes, we consulted landscape historians and scholars, peer institutions managing historic landscapes, and other caretakers of Shutze properties. We also drew on the resources of the Cherokee Garden Library and the Kenan Research Center to ground our decisions in primary source research. Historic photographs were studied to better understand Shutze's original design intent, and the blueprint of the boxwood garden was reviewed to confirm the species identified in the planting plan. As this work is ongoing, we continue to draw insights from nursery catalogues of the 1920s to determine which plants were commercially available in the region at the time. Across the board, there was consensus that preserving the design intent—the scale, structure, spatial relationships, and the feeling the plantings evoke—did not require preserving specific species that threaten the surrounding ecosystem.

The guiding principle is to protect the spirit and overall appearance of the landscape while adapting plant choices to reflect current environmental awareness.

Conservationist and ecologist Aldo Leopold communicated this ethical shift in *A Sand County Almanac* (1949):

A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise.

Nearly a century after Swan House was designed, this question guides our stewardship. What is right today is not simply preserving historic plant choices based solely on ornamentation but supporting the broader biotic community in which this landscape exists.

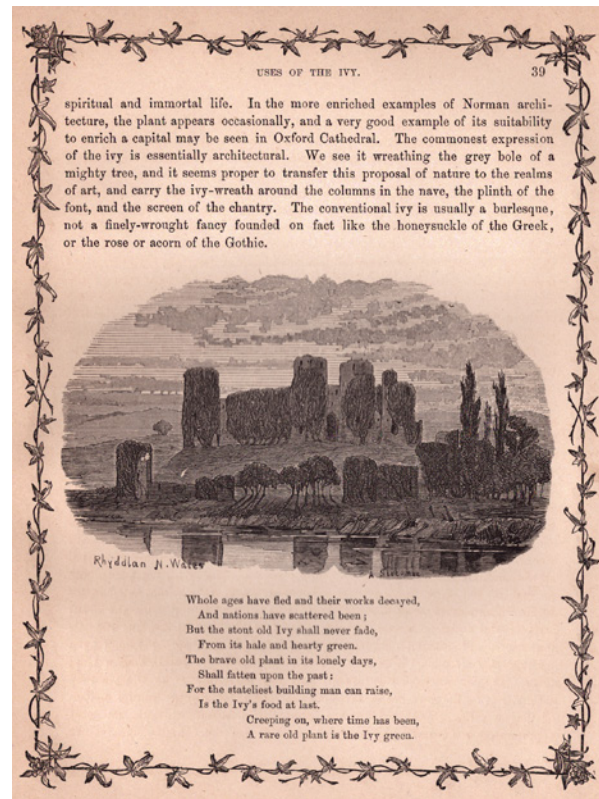
Boxwood Garden Replacement Plantings

In 2025, the Goizueta Gardens team completely removed all plant material by hand from the four quadrant beds within the boxwood garden on the southwestern façade of Swan House. These plants included English ivy, big blue lilyturf, and Chinese wisteria specimens trained as small trees. A storm over winter had already eliminated one of the wisteria trees, and the English ivy filling one of the niches on the column side of the house had collapsed the previous year. The hints from nature were received, and we began in earnest.

After the plants were removed, the soil in the quadrant beds was amended and restored to the appropriate height. English ivy was replaced with native coral bells, *Heuchera americana* ‘Dale’s Strain.’ This seed-grown variety has marbled silver and green foliage and was discovered in the mountains of North Carolina. Coral bells have evergreen foliage in our climate, fulfilling the role the ivy had played. Unlike the ivy, it does not need to be reined in or kept clipped into the bed. Airy panicles of tiny flowers in spring attract a small, specialist native bee, *Colletes aestivalis*, known as the summer cellophane bee. It feeds exclusively on native coral bells and is of conservation concern in many states.

The liriop edge of the four quadrant beds was replaced with native *Carex plantaginea*, seersucker sedge. It also has strappy, evergreen foliage—though it features broader, puckered leaves that resemble seersucker fabric. The wind-pollinated flowers produce seeds that are eaten by birds and small mammals, and the foliage provides cover for them.

The wisteria was the most difficult to replace. Records indicate the original wisteria had white blooms, and we were able to find a white-flowered cultivar of American wisteria, *Wisteria frutescens* var. *macrostachya* ‘Clara Mack.’ This variety is far more polite in its growth habit than the Asian species and is currently being trained up custom-made poles in the center of each quadrant. Horizontal rods were made to slide through the poles as the vine climbs higher, so that whips may be



THIS PAGE “Uses of Ivy,” from Shirley Hibberd’s *The Ivy, a Monograph* (London: Groombridge & Sons, 1872), SB413.I84 H5 1872.

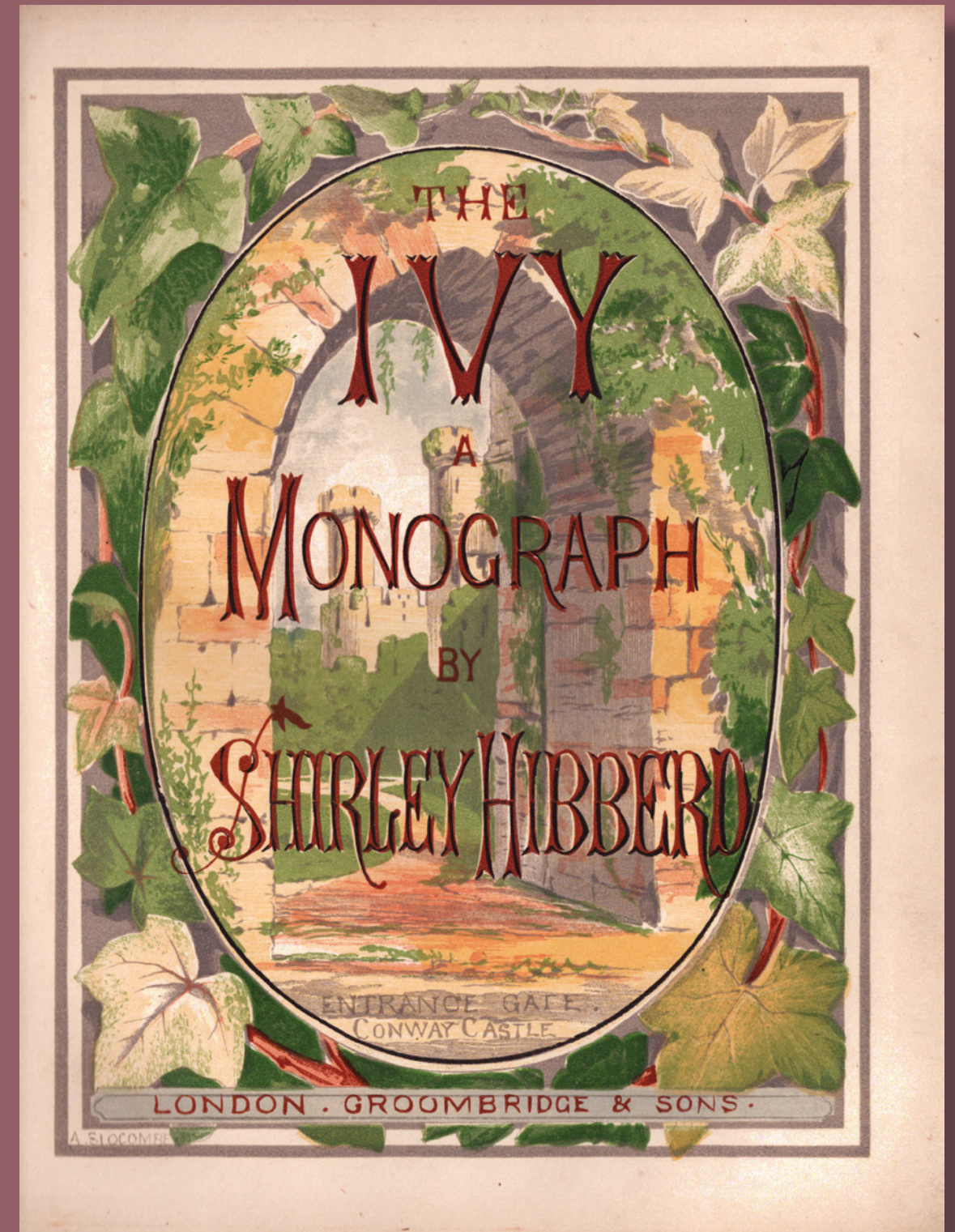
trained along them to become the shape of a small tree. Eventually, the supporting structure will be removed once the woody stem can support the weight of the lateral branches.

Educational Impact

It has now been a full year since the replacement plantings were installed in the boxwood garden. The new selections are settling in beautifully—filling their spaces and supporting wildlife. Just as importantly, these changes also serve an educational purpose. Visitors are often inspired by the beauty of the Swan House gardens, and the plants they see here influence what they choose for their own homes. By modeling ecologically responsible selections, we help ensure that what is replicated beyond our gates contributes to the health of the local ecosystem rather than diminishing it.

Today, we model a different path by demonstrating how a nationally significant historic landscape can transition away from invasive species while retaining its inherent elegance and design intent. We hope to encourage responsible planting choices through these changes and those yet to come, as we continue to seek funding to sustain this important work at Swan House. The landscape continues to tell its 1920s story, but it now also speaks to the twenty-first century—a reminder that preservation and progress can grow together.

Special thanks to the Inman Family Fund for its generous support.



THIS PAGE Shirley Hibberd’s *The Ivy, a Monograph* (London: Groombridge & Sons, 1872), SB413.I84 H5 1872.

NO SHUCKING REQUIRED: AN EVENING OF ALL THINGS OYSTERS

BY ELISE DRAKE
Cherokee Garden Library
Advisory Board Chair

In October 2025, the Cherokee Garden Library welcomed Dr. Bill Walton, Professor of Marine Science and Coordinator of the Shellfish Aquaculture Program at the Virginia Institute of Marine Science. Dr. Walton's lifelong passion for oyster aquaculture was contagious, even to a crowd that traditionally is more curious about landscapes above sea level. The audience connected the dots between cultivating the perfect oyster and growing the ideal plant. Just like high-end horticulture, producing top-tier oysters demands the same meticulous focus on variety, environment, and carefully controlled "nursery" conditions for them to truly thrive.

With over 200 friends of the Library in attendance, Dr. Walton illuminated the nutritional, culinary, environmental, and economic impact of oysters. More than a tasty seafood delicacy, oysters are a rich nutritional source of zinc, healthy fats, and protein. Perhaps even greater than the personal health benefits, these little mollusks contribute greatly to our collective environment by cleaning fresh water. One little oyster filters 50 gallons of water daily to reduce excess nitrogen, algae, and pollution.

As an industry, oyster farming provides meaningful jobs from the coast to the table. The revolutionary method of off-bottom farming has promoted the oyster industry in the warmer waters of the South by producing a cleaner, more consistent quality of oyster, thus impacting the seafood trade deficit in the United States, not to mention instilling southern pride from the Chesapeake Bay to the Texas Gulf.

We can thank Dr. Walton and the impact of Oyster South, a non-profit organization, for supporting oyster farmers, coastal communities, clean waters, and ultimately bringing mouth-watering Southern oysters to a menu near you. The next time you order a dozen Wellfleets from Massachusetts, consider keeping it regional with creamy Isle Dauphines of Alabama.

Speaking of menu choices, freshly shucked oysters were the highlight of the oyster roast following the lecture. The upbeat low country atmosphere was just the ticket to bring seasoned savants and new friends of the Library together for a fun and educational evening made possible by the Ashley Wright McIntyre Lecture Series.



1. This evening of gathering and learning was made possible by the Ashley Wright McIntyre Education and Programming Endowment Fund. Pictured from left to right: Virginia Wright, Raymond McIntyre IV, Ashford McIntyre, Raymond McIntyre III, and speaker Dr. Bill Walton.
2. The festive oyster roast following the lecture drew a crowd from young professionals to seasoned leaders of the Library Advisory Board. Pictured from left to right: Bradley Jones, Page Burdette, Brendan Burdette, Adelaide Beeler, Douglas Beeler, Anne Collier Wood, and Skip Wood.
3. Gordon and Kinsey Harper were delighted to have a lesson in shucking oysters with Dr. Bill Walton.
4. Skip Wood, Panos Midis, Alexander Carr Bean, and Carter Haydon appreciated the event and camaraderie.
5. The Cherokee Garden Library Advisory Board Executive Committee—Elise Drake, Jim Landon, Mary Moore, and Claire Reid—enjoyed the lovely evening.
6. Event Co-Chairs Claire Reid and Adelaide Burton set the bar high on the Low Country fare.

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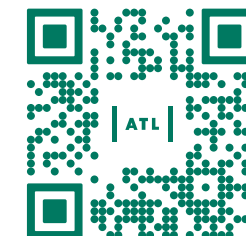
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The Cherokee Rose Society of the Franklin Miller Garrett Society celebrates those honored donors who have chosen to make a planned gift to the Cherokee Garden Library of the Atlanta History Center. Although charitable gifts may be made to the Library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

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Beyond year-round acquisitions, the Cherokee Garden Library thrives as a result of the generosity of individuals and organizations that donate books, periodicals, manuscripts, and visual arts. We are sincerely grateful to those who entrust us with their treasured records to help grow our permanent collections.

For more information on donating materials, please contact Senior Director, Staci Catron, at scatron@atlantahistorycenter.com or 404.814.4046.

We would like to thank the donors who gave between September 16, 2025, and February 23, 2026. This list features those who have formally signed a Deed of Gift during this period. Your contributions make our mission possible.

- A. Donation from **Elaine H. Bolton**: Garden Club of Georgia 97th annual convention program, 2025, to be added to the existing collection, *MSS 1117, Southeastern Garden Clubs collection*, and brochure and newsletter about Bath Gardens, Augusta, Georgia.
- B. Donation from **Cherokee Garden Club in honor of Kathleen Cosgriff Carr**: one contemporary book.
- C. Donation from **Cherokee Garden Club in honor of Parker Spratley Jones**: one contemporary book.
- D. Donation from **Cherokee Garden Club in honor of Muriel Foster Schelke**: one contemporary book.
- E. Donation from **Cherokee Garden Club in honor of Monica Navarro Smith**: one contemporary book.
- F. Donation from **Lucile Best McKee Clarkson and Marguerite McPheeters McKee Moss**: records about the design and development of the residential gardens of Mr. and Mrs. William Benjamin Aycock and Mr. and Mrs. James McKee, of Raleigh, North Carolina. The gardens were designed in collaboration with Elizabeth Lawrence. *A new collection will be created and named the Lucile Harrison Best Aycock collection.*
- G. Donation from **Marcia R. Cohen**: one brochure, one proceeding of the International Carnivorous Plant Society, and 93 issues of the *Carnivorous Plant Newsletter*, the latter to be added to the existing collection, *Periodicals (Cherokee Garden Library)*.
- H. Donation from **Dr. Laura W. Dorsey and Nancy Wood**: books, and manuscript and visual arts records pertaining to Gardens for Peace and Swan Woods.
- I. Donation from **The Garden Club of Georgia, Inc. (GCG)**: 11 scrapbooks of The Garden Center of Atlanta, one scrapbook of GCG, one scrapbook of Magnolia District, and one scrapbook of Terrace Garden Club.
- J. Donation from **Sheffield Hale**: two contemporary books and one historic book.
- K. Donation from **Dr. D L Henderson**: three historic images, to be added to the existing collection, *VIS 400, Gardens and Cultural Landscapes of Black America visual arts materials*.
- L. Donation from **Davyd Foard Hood**: 14 guidebooks and five brochures about Historic Garden Week in Virginia; and 43 seed packets printed by the Schmidt Litho Company for the Lone Star Seed Company (ca. 1940s), the latter to be added to the existing collection, *MSS 988, Seed and Nursery catalog collection*. **[Correction: We are updating the donor records from our Fall 2025 issue to correctly reflect a gift from Mr. Hood. Our apologies to Mr. Hood for the oversight.]**
- M. Donation from **Deborah Hunter**: one historic periodical, to be added to the existing collection, *Periodicals (Cherokee Garden Library)*.
- N. Donation from **Ivy Garden Club**: three scrapbooks, to be added to the existing collection, *MSS 670, Ivy Garden Club records*.
- O. Donation from **Forrest Latta**: 50 issues of *Home Gardening for the South*, to be added to the existing collection, *Periodicals (Cherokee Garden Library)*.
- P. Donation from **A. Jefferson Lewis III**: one contemporary book and a custom-made, one-of-a-kind sculpture by Frabel Studios, modeled after the Yellow Trillium, in honor of A. Jefferson Lewis III, Director Emeritus for The State Botanical Garden of Georgia, Athens, Georgia.
- Q. Donation from **Lisa Ligo**: one historic postcard to be added to the existing collection, *VIS 264, Cherokee Garden Library postcard collection*.
- R. Donation from **Fred Lindquist**: two Garden Club of Georgia annual meeting programs, one flower show program, and three yearbooks of the Peachtree Heights Garden Club.
- S. Donation from **Northwood Garden Club**: one scrapbook, to be added to the existing collection, *MSS 674, Northwood Garden Club records*.
- T. Donation from **Margaret Meriwether Ottley**: records pertaining to establishment and development of the Fulton County Botanical Garden, and the contributions of Elizabeth Little Meriwether and Roberta Perryman Little to this effort, to be added to the existing collections, *MSS 1049, Elizabeth Meriwether records of the Fulton County Botanical Garden Commission and VIS 426, Elizabeth Meriwether landscape plans for the Botanical Gardens Park, Fulton County, Georgia*.
- U. Donation from **Pine Tree Garden Club**: one club newsletter and butterfly garden interpretive guide, to be added to the existing collection, *MSS 726, Pine Tree Garden Club records*.
- V. Donation from **Jeff Potter**: records about Atlanta and Georgia-based plant societies and southern seed and nursery catalogs, pertaining to his research and career as a horticulturist and his long-term involvement in the Georgia horticultural community.
- W. Donation from **Michael Rose**: one contemporary book.
- X. Donation from **Sandra J. Sandefur**: one contemporary book, one paper, 19 booklets, 10 issues of *Native Notes . . . A Newsletter Devoted to Landscaping with Native Plants*, six issues of *Notes from Cullowhee*, Cullowhee Native Plant Conference programs, and correspondence.
- Y. Donation from **Arty Gordon Schronce**: 38 books, and manuscript and visual arts records pertaining to his research and career as a horticulturist, writer, and photographer studying and documenting gardening in the South.

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