

GARDEN CITINGS

FALL 2026



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1
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GARDEN CITINGS

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ON COVER Plate 38 of the Mockernut hickory (*Carya tomentosa*), pignut hickory (*Carya glabra*), and northern cardinal (*Cardinalis cardinalis*) from Mark Catesby’s *The Natural History of Carolina, Florida, and the Bahama Islands*, Volume 1, 1754, QH41 .C292 1754.

TABLE OF CONTENTS

04

CHEROKEE GARDEN LIBRARY SPRING LECTURE: MONIKA MAECKLE, *THE MONARCH BUTTERFLY MIGRATION: ITS RISE AND FALL*

08

EDWARD DAUGHERTY, FASLA AND MENTOR AT LARGE

14

CHEROKEE GARDEN LIBRARY ACQUIRES *FLORA LONDINENSIS* IN HONOR OF EDWARD DAUGHERTY

18

BRANCHING OUT: NATIVE CRABAPPLES STEAL THE SHOW

22

A FOREST OF PINE AND FIRE

26

SOME OF OUR FAVORITE THINGS

30

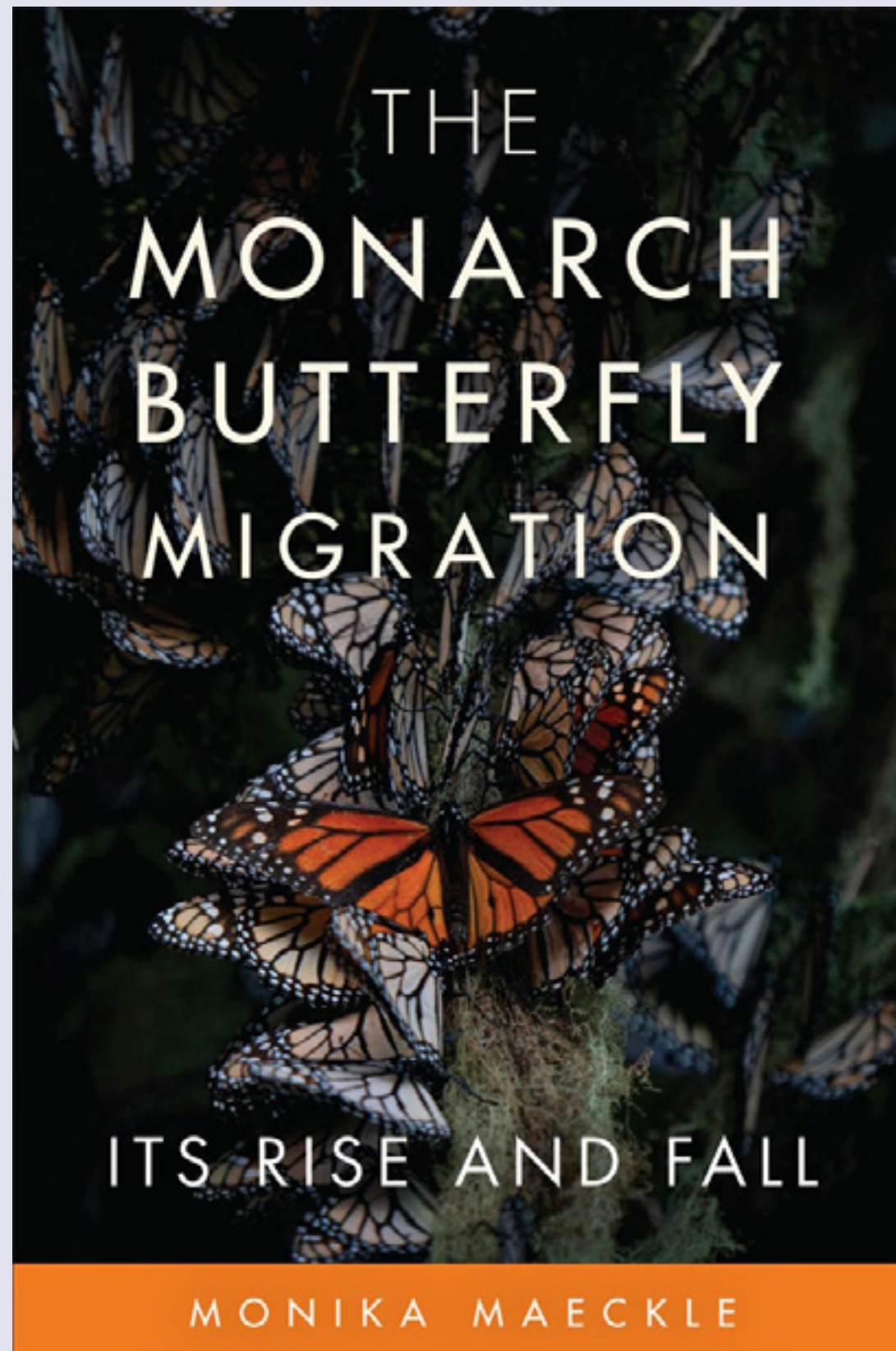
THE LAND IS FULL . . . AN EVENING OF FULL HEARTS AND MINDS

34

GIFTS & TRIBUTES TO THE CHEROKEE GARDEN LIBRARY

38

BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS



Monika Maeckle, *The Monarch Butterfly Migration: Its Rise and Fall*

Please join us on **Tuesday, April 27, 2027**, for a talk by renowned author and butterfly advocate **Monika Maeckle**, who will discuss her award-winning book, *The Monarch Butterfly Migration: Its Rise and Fall* (University of Oklahoma Press, 2024).

Each fall, millions of monarch butterflies migrate from Canada to Mexico. Their incredible journey—nearly 3,000 miles long—takes them through Oklahoma, Texas, and other U.S. states, where butterfly devotees eagerly await their arrival. The monarch migration is a brilliant demonstration of nature's ingenuity, but the delicate creatures face many perils, and the number of migrating monarchs is declining sharply. This compelling book weaves natural history, science, and personal experience to explore the rise and fall of one of nature's most spectacular phenomena.



ABOVE Author **Monika Maeckle** next to a passionflower vine on her screened porch. *Photograph courtesy of Julia Robinson.*

While monarch butterflies have been migrating for centuries, they seized public attention in 1976 when a *National Geographic* magazine cover story featured the “discovery” of their roosting sites in Mexico. The article rocked the world of lepidoptery, solved a scientific mystery, and opened the door to human meddling. The new revelations put a spotlight on the insects and inspired the creation of butterfly sanctuaries in Mexico as well as myriad efforts to protect them. Almost 40 years later, many believe that monarch butterflies are in danger of extinction. How real is that danger?

Journalist, nature writer, and butterfly advocate Monika Maeckle addresses this question and more as she delves into the rich history and current plight of the monarch butterfly. Through meticulous reporting, Maeckle offers unique insights on the butterflies as well as a nuanced portrait of the shifting and sometimes contentious community of scientists, enthusiasts, and “flutterati” who have emerged to support the monarchs’ cause.

A highly engaging book, *The Monarch Butterfly Migration* also focuses a wider lens on the effects of climate change and the tensions between advocacy and scientific accuracy. In addition to calling for environmental sustainability, this book reminds each of us to notice—and never take for granted—the natural wonders in our own backyards.

About the Author

Monika Maeckle is a longtime journalist and nature writer based in San Antonio, Texas. Her books include: *The Monarch Migration: Its Rise and Fall* (University of Oklahoma Press, 2024), and *Plants with Purpose: Twenty-five Ecosystem Multitaskers* (Texas A & M University Press, May 2025).

Maeckle graduated from the University of Texas at Austin with a degree in American Studies and applies a holistic lens to all her endeavors. For years, she has worked to raise awareness of monarch butterflies, pollinators, native plants, and the ecosystems that sustain us all. She’s a Master Gardener, monarch butterfly tagger (10,000 and counting!), recovering beekeeper, and curious student of nature.

She worked closely with the National Wildlife Federation to convince the city of San Antonio to sign the Mayor’s Monarch Pledge in 2015, resulting in San Antonio becoming the nation’s first Monarch Butterfly Champion City.

With a long career in media and marketing, including stints in Central America and New York City, Maeckle has a national following for her website, the Texas Butterfly Ranch (<https://texasbutterflyranch.com>). She founded San Antonio’s Monarch Butterfly and Pollinator Festival in 2016 and, with her husband Robert Rivard, co-founded San Antonio’s independent nonprofit news site, the Rivard Report, in 2012. The site became the San Antonio Report in 2018, and Maeckle continues to serve as a contributor. Her pollinator habitat initiative, launched in 2018, currently boasts more than 1,200 habitats.

She maintains a thriving wildscape/pollinator garden filled with plants with purpose at her home near the River Walk in downtown San Antonio. Many of the selections were harvested from her family’s Llano River Texas ranch.

2027

SAVE THE DATE

CHEROKEE GARDEN LIBRARY SPRING LECTURE

MONIKA MAECKLE *THE MONARCH MIGRATION: ITS RISE AND FALL*

TUESDAY
APRIL 27, 2027
7:00 PM

MCELREATH HALL
ATLANTA HISTORY CENTER



ABOVE Edward Daugherty is pictured with his dog Frolic, circa 1970. Daugherty maintained his long-term professional drafting room and office at #5 North Rhodes Center, Atlanta, Georgia. The image of the French chateau Chambord had been used in a billboard advertising carpet. Daugherty rescued the image, and it formed the backdrop for his drafting room. *Photograph courtesy of Spencer Tunnell.*

BY SPENCER
TUNNELL,
ASLA

Edward Daugherty, FASLA and Mentor at Large

October 20, 2026, will mark the 100th anniversary of the birth of Edward L. Daugherty, who died in August 2025. In recognition of both his death and the centenary of his birth, I was asked to write about one aspect of Edward’s career: his role as a mentor. Edward mentored in many ways, but the most vital and pervasive was his insistence that each employee learn as many aspects of the profession as possible while in his employ. That pedagogical approach did not end with employees, either. It extended to contractors, clients, architecture students at Georgia Tech, city bureaucrats, politicians, presidents, and the clergy. The means of transmission were as varied as those who received the information: by drawing, by writing, by speaking, and always by the example of how he lived his life.

Spending time with Edward invariably left you knowing more than you did when you sat down with him; if you were lucky, you came away a better person.

Throughout his career, he showed a deep dedication to the profession, to his community, to the environment, and to educating the generations that came after him.

To illustrate Edward’s role as a mentor, I’ll describe some of those who worked with him over nearly 70 years and then turn to my own experience. Only a New Yorker would suggest that six degrees of separation connects us all; in the American South, isn’t three degrees more likely?

The oldest living alumnus of Edward’s office is Allen Stovall of Athens, Georgia, who grew up in the Sautee-Nacoochee Valley in north Georgia. After graduating from the University of Georgia with a degree in landscape architecture in 1959, Allen served in the Vietnam War and later applied for a job with Edward, whose office was then in the Henry Grady Hotel, now the site of Portman’s Peachtree Plaza. Allen arrived expecting an interview but instead found a deadline maelstrom. He was asked, “Can you draw?” then handed a pencil, given part of a drawing to complete, and put to work. No doubt Ed could be heard muttering, “The ox is in the ditch.” The deadline was met, Allen got the job, and he worked with Daugherty for several years before attending the University of Pennsylvania, where he received his master’s degree in landscape architecture in 1968.

The biggest project they worked on together was the Avon corporate headquarters in Dunwoody, Georgia, just outside the newly constructed Perimeter highway, I-285. The planting plan, drawn fully in Allen’s hand, was enormous, measuring

some 42 inches tall and 48 inches wide. Drawings this size, which we called “bed sheets,” were done either in pencil or sometimes in ink. For a site of about 75 acres, the plan included thousands of plants and hundreds of plant types. There were no computers to create the tallies, only laborious checks and cross-checks, with Edward looking over Allen’s shoulder. Planting plans had to follow a formal layout, including Latin and common names, all correctly spelled without spell check, and alphabetized without a computer. Avon is gone, but the site remains, now First Baptist Atlanta. This masterful drawing of Allen’s was on the studio wall at the architecture school at the University of Virginia where I studied. Daugherty’s reach was extensive.

Allen is Professor Emeritus of Landscape Architecture at the University of Georgia’s College of Environment and Design (CED) and retired in 2004. He is a Fellow in the American Society of Landscape Architects and was the recipient of the CED’s Distinguished Alumni Medal in 1989.

Following closely behind Allen was Tess Canfield. Tess entered Edward’s employ in 1967 and remained there for some 10 years. It was Tess who convinced Edward that it was “okay” for a woman to wear trousers to a place of business. What a shame there is no Zoom AI transcript of those proceedings.



ABOVE Avon Products, Inc., Southeastern Branch Facility, Atlanta, Georgia, 1971, photograph by Edward L. Daugherty. *Photograph courtesy of Spencer Tunnell.*

The Albert Kahn Associates designed Avon’s Southeastern Branch Facility and commissioned Daugherty to develop a master plan for the seventy-five-acre site along I-285. His design protected native trees, incorporated a pond from a dry ravine, and enhanced the landscape while reducing environmental impact. Daugherty preserved pine stands to screen parking and created scenic views, including a pond visible from the cafeteria, and planted huge sweeps of daffodils along the entrance. The building featured large glass spaces connecting indoors and outdoors, with the pond addressing stormwater runoff ahead of regulations.

Tess had entered the University of Georgia’s landscape architecture program but, for lack of funds, had to withdraw. Edward hired her as a drafts person with next to no experience, which was not as uncommon then as it might sound now. During her time with Edward, Tess learned every aspect of the business: drafting, design, construction document preparation, planting plans, and, as she remembers quite specifically, going to a job site to count plants and verify that the plants shown on the plan had actually been installed. That job site happened to be the Georgia Governor’s Mansion, and the workers installing the plants were all in matching uniforms—matching *striped* uniforms. Convict laborers were completing some of the work on that particular job. So complete was Tess’s education in Ed’s office that she was able to take and pass the rigorous three-day Landscape Architecture National Registration Exam with no degree in the field and on her first attempt. Many graduates of landscape architecture programs make several tries before they pass this exam, our professional equivalent of passing the bar. With her license in hand, Tess was admitted to Harvard’s

Graduate School of Design with Advanced Standing in 1977 and has since remained an educator in England, Scotland, and the United States, following closely in the footsteps Edward laid down as a teacher.

The recession of 1973–1975 changed much in Daugherty’s practice. Large projects underway for Paul Duke, founder of Peachtree Corners, came to an end, as did James Cushman’s Estuaries project on the Gulf Coast of Florida. Cushman was the visionary behind the Colony Square complex. Between significant residential commissions and these two large projects, which together covered thousands of acres and required a staff approaching 20, Edward had to let go of many employees. It was a painful time, and afterward his approach to his practice changed. What mattered? Where did he want to direct his creative energies and talents? One thing he made clear to me was that he never again wanted to feel the responsibility of letting so many employees go. He simply did not want to be in that position again, so his career and his goals changed.

In the post-recession period of Edward’s career, his activity as a mentor came into sharp focus. He was now the age of the parents of students graduating from landscape architecture programs and was himself the parent of four children. Managing a peer of roughly the same age can have its challenges; managing employees the age of your children is different. Still, Edward maintained a collegial atmosphere in the office. In that large open studio, we heard everything, or nearly everything. Another part of mentoring was learning how to handle collections, sometimes with humor and sometimes with none at all. If you worked in Edward’s office, you were going to be asked to do everything: design, draw, measure on site, type (whether you knew how to or not), and try your best to keep up with Edward’s boundless energy and enthusiasm.

When I entered Edward’s office after my undergraduate years at Virginia, three men were working for Ed at North Rhodes Center: Don Hooten, Richard Anderson, and Steven Cantor. Don and Rick had known each other at the University of Georgia. Steven had gone to Amherst College after studying music at Columbia University. Ed was trying to rebuild the practice, with an acknowledgment that the post-recession years were different. He had hoped to be selected as landscape architect for the ambitious new plan for the Atlanta airport, but with new hiring practices, the job went to Roy Ashley. It was something of a turning point for Edward, and he was not one to foster regrets but to refocus and recommit with the knowledge of what mattered to him.

Don and Ed could stand side by side at a table, each drawing with a pencil in his dominant hand, Don with his right and Ed with his left, and work on a design at the same time, seamlessly. Ed had brought Don in on jobs that required public process, hearings, and meetings. This was an environment where Ed thrived; Don, not so much. Don’s strength lay in his ability to communicate with a pencil, while Ed could communicate through the spoken word, the written word, drawings, movement, and yes, dance. Watching the two of them “talk” about a design often involved no words. There might be a grunt or two, but Don’s pencil line weight communicated so much about design hierarchy and movement that further words just weren’t needed. He was generally quiet, and Ed was so eloquent that Don’s drawings matched Ed’s verbal fluency. They could stand reviewing a



ABOVE Canterbury Court, Atlanta, Georgia, 1978, photograph by Edward L. Daugherty. *Photograph courtesy of Spencer Tunnell.*

Canterbury Court, established in 1965 as a retirement community, features the original North Tower on two adjacent lots along Peachtree Road. The land behind the building slopes into a slight valley. Daugherty’s design embraced these natural features, managing stormwater while creating walkways and spaces that offer residents visual interest from inside, on the terrace, or on foot.

drawing without speaking for minutes at a time. Don had already drawn what Ed had thought; Ed had thought it and told Don, who grabbed it and ran with it. Don’s practice continues to thrive 40 years later, with his two sons now in the office.

Richard Anderson became a named partner of Edward’s in 1986. While Don was working on nonprofit projects, Rick was responsible for more corporate work and large-scale residential commissions. Trust Company Bank, now Truist, was a major client of Ed’s, and Rick was the person on the job. Once Ed introduced Rick to the right people at Jova, Daniels, and Busby, Rick knew just what to do and did it beautifully. He became friends with Curtis Cheshire of the Cheshire Bridge family and, importantly, Trust Company. He developed lasting friendships with Ben Darmer and Henri Jova of Jova, Daniels, and Busby. Rick’s drawings communicated clearly, and after years of close supervision, he stepped into the role of named partner, helping build both the business and the brand while maintaining close relationships with the architects who collaborated with the office.

Several women were part of the office in the early 1980s, including Mary Visscher, Paige Shaw, and Lynn Saussy. Tess had done the tough groundwork, and trousers for women were never mentioned again. Edward treated these women as he treated us all: he required excellence and expected performance. Did he treat women differently? As a man born in 1926 with three daughters, it would have been almost impossible for him not to, but still, he would send them into the 93-degree heat of a job site with sweaty, difficult contractors or clients and be expected to perform, advocate, communicate, and, if you did not, explain why. Mary’s working drawings were things of beauty, organized and expressive. Paige, though we gave her grief for the peach suit she wore to her interview, quickly became one of our best pals and an exceptional practitioner both for Ed and then in her own practice. Lynn began as an intern charting gravestones at Oakland Cemetery and joined Tess in being the second woman in Georgia to pass the National Registration Exam without the benefit of formal training beyond working for Edward. Hubert Owens, founder of the College of Environment and Design at the University of Georgia, said of Edward, “he’s my finishing school.” Finishing school indeed: at least nine employees from the last 40 years of Edward’s nearly 70-year career currently maintain, or have maintained, private practices, all based on what Ed taught us so naturally, side by side.

I do not know whether, in April 1974, I had heard the word mentor, but I knew the feeling behind it. My high school had adopted an Interim Term that allowed seniors to explore unpaid off-campus “work.” I spent a few weeks at the architectural office of FABRAP (Finch, Alexander, Barnes, Rothchild, and Pascal). One of the firm principals and friend of Edward’s, Bill Finch (1914–2003), spent about an hour every couple of days with a classmate and me, opening our eyes to a kind of visual analysis of our living environment that I sensed but could not yet articulate. Through the hours we spent poring over complex commercial architectural plans, I became convinced that architecture was not the direction for my further study.



ABOVE Edward Daugherty (Fulbright 1951) and **Loïc Massias** (Fulbright 2024) discussing Daugherty’s design at Canterbury Court, March 2024. *Photograph courtesy of Spencer Tunnell.*

I spent another week shadowing a scientist at Fernbank Science Center. Another dead end: I was not meant for a lab or a lab coat. My academic advisor suggested that landscape architecture might offer a good blend of these interests, and through a family friend I was referred to Edward Daugherty. Edward was always open to talking with just about anyone about the field of landscape architecture, and an interview was arranged.

Lost to memory is exactly how this meeting came about, but I remember the meeting well: the gently managed chaos at the now-demolished 5 N. Rhodes Center and the projects “on the boards”: a residential project on Arden Road, still standing; Mooregate Square, a townhouse community in Buckhead, still standing; and Westchester Square, another townhouse community in Ansley Park, still standing. For each project, Edward, assisted by Tess, patiently explained the program of need and his response to it. Some drawings were complex topographic grading and drainage drawings; others were the more familiar planting plans. Perhaps because of the clarity of Edward’s explanations, or the picture he painted with words, I understood what I was seeing. In an afternoon, I came away with a sense of direction, if not destiny. I would attend a college where landscape architecture was offered, and if I continued to lean in that direction, I would find my way to the study of landscape architecture. Such was the quality and care of being mentored by Edward: he had a way of connecting you to the person he knew, or sensed, you might become.

The decision to leave Ed’s office to start my own practice was a very difficult decision; one of the most difficult decisions of my life. I didn’t understand it and fought the feeling for at least a year but came to the conclusion that I had to.

I loved working for and with Ed and the incredibly talented and creative team he had assembled during the late 1970s and 1980s. When I told him of my decision, was there a hint of a smile I saw? A sense that he had seen it coming and knew all along; he had always fostered in all of us a sense of self-discovery, exploration, and independence. He was, at heart, a gardener, and planting seeds, watching them grow and mature, is, in part, what gardeners do. Seeing me in a place where I felt like I could go out on my own meant, in a way, that he had done what Hubert Owens had suggested; he had helped me finish a job begun in April of 1974, a journey of self-discovery that continues to this day.

And isn’t that what a mentor is really all about?



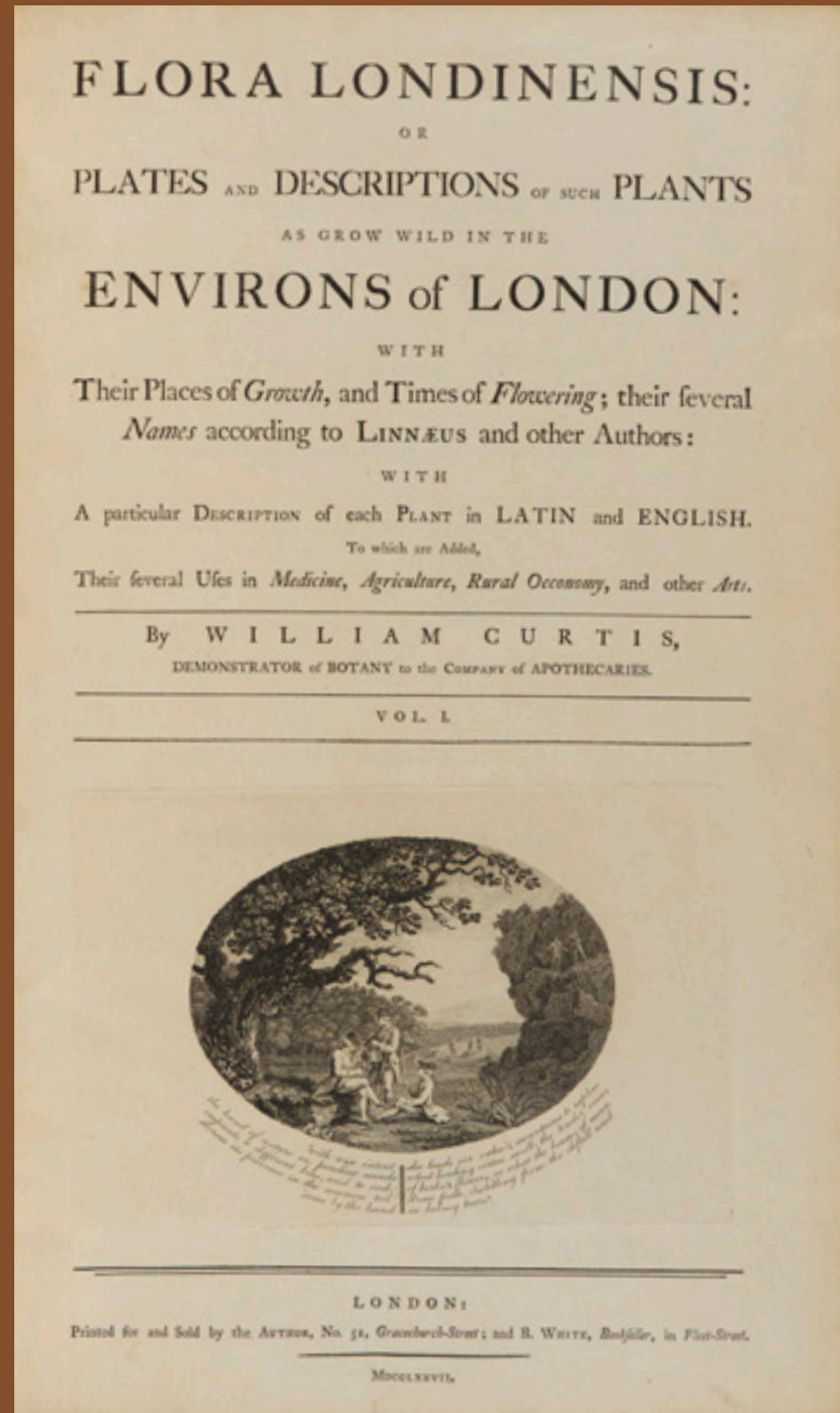
About the Author

Spencer Tunnell established his landscape architecture practice in 1988, developing expertise in contemporary design and historic landscape restoration. Notable projects include the Nathaniel Russell House in Charleston, SCAD’s Peters House in Atlanta, the Boxwood Garden at Swan House, Edward Daugherty’s 1959 modernist landscape for architect Cecil Alexander, and the Goodrum House landscape for the Watson-Brown Foundation.

From 1998 to 2002, his firm created a master plan and oversaw three implementation phases for the Atlanta Botanical Garden. Since 1998, he has helped rehabilitate Olmsted Linear Park in Druid Hills, a project that received the Georgia Trust for Historic Preservation’s Marguerite Williams Award in 2012.

Tunnell is a past chair of the Atlanta Urban Design Commission, has taught at the University of Georgia and Georgia State University, and serves on the board of Olmsted Linear Park. He holds degrees in Landscape Architecture and Architectural History from the University of Virginia.

His publications include a chapter on Georgia’s historic gardens and the co-authored book *Olmsted’s Linear Park* with Jennie Richardson. He is also writing a book on Edward Daugherty (1926–2025), expected to be published by 2030.



THIS PAGE Title page from Volume 1 of William Curtis's *Flora Londinensis, or, Plates and Descriptions of Such Plants as Grow Wild in the Environs of London*, 1777, QK306 .C98 1777.

Cherokee Garden Library Acquires *Flora Londinensis* in Honor of Edward Daugherty

BY STACIL CATRON
Senior Director of the
Cherokee Garden Library

The Cherokee Garden Library has enriched its historic collection with a six-volume set of William Curtis's *Flora Londinensis; or, Plates and Descriptions of Such Plants as Grow in the Wilds in the Environs of London* (1777–1798). This significant acquisition serves as a tribute to **Edward Lawton Daugherty, Sr., FASLA**, in recognition of his decades-long leadership on the Library's Board and Acquisitions Committee, beginning in 1975, and his enduring legacy as a landscape architect of national standing. Daugherty's visionary work has profoundly shaped the landscapes and cultural fabric of Atlanta and the nation. The acquisition was made possible through memorial contributions from the Library community and the Carter Heyward Morris Acquisitions Endowment Fund.

Edward Lawton Daugherty, Sr. (1926–2025), was an influential figure in American landscape architecture whose work extended well beyond Atlanta. During a career of almost 70 years, he shaped the landscapes of cities and institutions while contributing to the intellectual and ethical foundations of his profession. His approach combined international perspectives—developed at Harvard University and during a Fulbright scholarship in England—with close attention to regional ecosystems and Southern garden traditions. Throughout his career, he emphasized environmental stewardship, civic improvement, and the capacity of thoughtfully designed public spaces to enrich individual lives and strengthen communities.

Daugherty’s portfolio encompassed private gardens, civic spaces, corporate campuses, academic institutions, and major urban developments. His notable projects included the grounds of the Atlanta Botanical Garden, the Atlanta History Center grounds, Avon’s corporate headquarters, the Georgia Governor’s Mansion, and the Georgia Institute of Technology. He also supported neighborhood revitalization and mentored emerging landscape architects. His role in founding and guiding organizations including the Atlanta Botanical Garden, the Atlanta Arts Festival, and Trees Atlanta reflected his commitment to conservation, education, and public service.

Daugherty’s distinguished achievements garnered widespread recognition. He was named a Fellow of the American Society of Landscape Architects in 1971; in 1987, he received the Atlanta Urban Design Commission’s Award of Excellence for Lifelong Contributions to Landscape Architecture; and in 2010, he was honored with the ASLA Medal, the American Society of Landscape Architects’ highest accolade, celebrating a lifetime of leadership and innovation.

Flora Londinensis occupies an important place in botanical literature and publishing history. Conceived and compiled by William Curtis between 1777 and 1798, it was the first comprehensive, extensively illustrated survey of wild



ABOVE Edward Lawton Daugherty, Sr., FASLA, in 2008. *Photograph courtesy of Andreas Yankopolus.*

plants in and around London. At a time when botanical study was largely confined to academics and members of the social elite, Curtis made knowledge of native plants more accessible to gardeners, naturalists, and amateur enthusiasts.

The hand-colored, copper plate engravings combine scientific detail with accomplished botanical art and reflect the collaboration of Curtis, his artists, engravers, and botanical colleagues. The illustrations helped establish standards for botanical publishing and encouraged closer attention to plants in their native habitats. Entries recorded habitat, flowering season, medicinal and culinary uses, and vernacular names, connecting botanical observation with daily life in eighteenth-century England.

The influence of *Flora Londinensis* reverberated well beyond its era, shaping the evolution of botanical publishing for generations. Its groundbreaking synthesis inspired a flourishing of similar works throughout the nineteenth century and laid the foundation for the modern field guide about regional flora. Through its inspired union of science, art, and education, *Flora Londinensis* endures as a masterpiece—an indispensable resource for historians, botanists, and all who cherish the natural world. The Cherokee Garden Library houses Daugherty’s invaluable collections—MSS 997, Edward L. Daugherty papers, and VIS 207, Edward L. Daugherty visual arts material. From fall 2008 to fall 2009, the Library presented a retrospective of Daugherty’s career through the exhibition *Edward L. Daugherty, A Southern Landscape Architect: Exploring New Forms*. The exhibition featured an array of his seminal projects, as well as The Cultural Landscape Foundation’s oral history module featuring Edward Daugherty (www.tclf.org).

The Cherokee Garden Library Advisory Board and Acquisitions Committee see the inclusion of William Curtis’s renowned *Flora Londinensis* as a fitting tribute that honors Daugherty’s visionary leadership, his distinguished career as a landscape architect, his enthusiasm for botanical literature, and his early experiences as a Fulbright scholar in London and Liverpool in 1952.



THIS PAGE Plate 197 of *Iris pseudacorus* (yellow iris) from Volume 3 of William Curtis’s *Flora Londinensis*, QK306 .C98 1778.



Branching Out: Native Crabapples Steal the Show

BY LOUISE WRINKLE
Little Garden Club of Birmingham,
Garden Club of America Zone VIII

There are few other trees or shrubs which approach the beauty of a crabapple tree in full flower.

—Michael Dirr

In spring, the beauty of nature is sometimes overwhelming. First the bulbs announce the beginning of a new season; then blooming fruit trees burst forth in a succession—apricot, almond, apple, and peach—followed by a myriad of opening flowers and shrubs of every sort. One of these flowering trees is the crabapple, and of the named varieties, there are hundreds. Thankfully, not all of these are available in the trade to confuse the enthusiastic gardener. The great number of selections offers any shape or form of ornamental small tree, with variations of leaf color and fruit. The tree may take the shape of round, flat, weeping, cascade, or full-branched—almost anything. The genus *Malus*, or apple, offers spring beauty seemingly unmatched in other flowering trees, and the color of foliage and fruit is practically limitless, but the jewel in the crown for me is the native Southern crabapple, or *Malus angustifolia*.

The Southern crabapple is my favorite. It is a rare gem of a plant that is hard to find, sporting a dramatic, irregular small tree shape with dark grey pebbly bark that offers four seasons of visual treats in spring, summer, fall, and winter. When you can find it, either alone or as it sometimes grows naturally in thickets in the Southeastern United States, or at the very occasional nursery, you should jump at the opportunity to acquire this uncommon beauty. The specimens I have seen growing wild usually appear to occur randomly, and how well they develop generally depends on how much sun they receive. This treasure can be used as a specimen plant or in a mixed hedge, and careful trimming can enhance its impactful shape.

The Southern crabapple is a deciduous, twiggy, sometimes thorny, small tree that often grows into a rounded crown, bearing intensely fragrant pink flowers in spring that open to paler pink and later develop in late summer to produce small, round, red-to-yellow-green fruits.

Summer brings the development of tart, yellow-green apples. While too bitter for humans to eat raw, they are excellent for cider, jellies, and jams, and wildlife relishes the fruit. Like so many botanical treasures, crabapples grow best in full sun for optimal flowering and fruiting. They are adaptable to many soil conditions, but prefer a well-drained, moist, and acidic environment (pH 5.0 to 6.5). The winter appearance features a striking shape of grey, twiggy bark with occasional long thorns. Close inspection reveals next year's flower buds nestled among the twigs.

It should be known that these trees are susceptible to a bevy of ailments. Hazards include insects such as Japanese beetles, alongside fungal or bacterial enemies such as apple scab, rust, fire blight, leaf spot, and powdery mildew. Fortunately, research makes it easy for the gardener to learn which cultivars are highly resistant to these problems. Careful site selection, diligent maintenance, and proper use of established chemical controls—such as insecticides, bactericides, or fungicides—will prevent plants from suffering and will ensure healthy growth.



THIS PAGE Sunken garden and native Southern crabapple Belgian fence. **PREVIOUS PAGE** Native Southern crabapple (*Malus angustifolia*) appears pink in bud and opens to white. *Photographs courtesy of Louise Wrinkle.*

One illustration of the use of this prized specimen is to relate my own experience here at Beechwood Road in the late 1980s, when I was turning my parents’ place into my own. When they built their house here in 1938, it was only the second house on the street. They saw nothing but unspoiled nature in every direction. Then, shortly after World War II, at the lower side of our lot, developers created Woodhill Road, which formed a corner with Beechwood. New houses in the surrounding woods soon followed.

My mother had been comfortable and familiar with seeing nothing but nature, and she now wanted something to stop the eye—to protect her and others from this seeming encroachment by new houses. She and a local landscape designer created a small boxwood parterre garden surrounded by a brick wall as the land dropped off down to a brook in the rear. This sunken garden forms a conclusion to the driveway, giving the eye something to block out the development behind. It borders one edge of the parking court, and it is, itself, surrounded by trees.

Opposite our garage, on the adjoining side of the parking court, is a brick wall measuring 32 feet long. Four cars can park comfortably here, especially since each gravel parking space is outlined in brick on the ground and seems to say “Park Here.” Ironically, not all my visitors are literate in these instructions. *Trachelospermum jasminoides* or star jasmine, is trained on the wall to form four X’s. This evergreen vine is planted in the ground and grown along an extension of hidden, non-stretch weed-eater line, attached to the wall by metal screws.

My redesign of this sunken garden is three steps down from driveway level, and behind it the land falls away precipitously to the brook. The garden measures roughly 40 feet by 30 feet and features a boxwood-edged design filled seasonally with white tulips in spring and green-and-white caladium lilies in summer and fall. The long side borders the parking court, and nearby there is a planting strip about four feet wide, in which I have tried planting *Vinca minor* and *Vinca major* and ultimately ended up with black mondo grass, or *Ophiopogon planiscapus* ‘Nigrescens’. This strip stops at the end of the driveway/parking court, and it was into this earth we planted ten juvenile crabapples, with each pair of the two youngsters forming an X-shape to echo the botanical criss-crosses on the other wall of the parking court.

Construction of the stone bench in the garden was interesting. Sometimes simplicity can be a hard concept for people to accept. I said all I wanted was three slabs of rock: back, seat, and base. I left, and when I returned, I found what looked like a monument to Frank Lloyd Wright’s Taliesin West, a jumble of rocks to sit upon. Patience and reiteration finally achieved the simple look desired.

This parterre garden is the only formal part of my garden. Otherwise, it is primarily as nature determined. Of course we wanted to keep it, but I wanted to make it my own. I have always genuflected at native crabapple and wanted to use it here. When I told my friend Beaty Hanna, renowned horticulturist and owner of Landscape Services and the source of all plants, what I wanted, he told me that they were not available. I told him that I wanted them

anyway, so he set about locating some stock. His crew later returned with two large specimens, which I will refer to here as “bookends,” and several smaller ones I designate as “juveniles.”

We determined to plant the two larger ones as bookends at each of the near corners of the sunken garden and engage the youngsters in a criss-cross pattern between the larger ones, thus forming a Belgian Fence. Using the old gardening method of espalier, a Belgian Fence is an openwork fence made up of a row of identical plants, pruned to a V and attached to a wire strung behind for stability. In my garden, this lattice pattern was created by planting identical-sized small crabapple trees in a row, pruning them into a V-shape, and attaching them to a cable strung between end supports (the two seniors) behind them, forming a living fence. The ten youngsters, planted at 45-degree angles into the dirt strip between the asphalt parking court and the garden, formed five criss-crosses. The two seniors, or parents, at the corners provided weight and stability, while the juniors added details. I followed this intended design for more than the first thirty years. Most landscape designs are set for fifteen years, but this was a long stretch. I was lucky enough to have generous time.

Alongside the garage and in front of the left-hand crabapple senior, I had planted a white redbud, or *Cercis canadensis* (white form from Texas), and it was happy. So, we had blooms from the white redbud on the garage and from multiple crabapples in the parking court. In fact, it was so happy that its flourishing branches were beginning to shade out the left-hand crabapple, so the white redbud had to be removed. Now the crabapple received enough sun to keep up and equal its growth to its mate at the opposite corner of the sunken garden.

Through the years, the seniors on each end progressed well, but the juniors in the middle did not thrive. Replacements for them had to be made almost every other year. Knowing their scarcity, it was always a question whether I could find their successors.

Recently I was forced to make a major decision. I learned that the center section where the juniors had resided (or died) was fated to constant shade from the surrounding large ancient trees and would never enjoy adequate sunlight vital for good growth. I realized the lack of good sunlight was “doomsville” for prosperity and gave in. I grudgingly decided to eliminate the juniors entirely. It turns out, they are not missed, and our garden visitors have an uninterrupted view of the sunken boxwood parterre garden. It is easier to see the background when you are not looking through crossed trunks of juvenile crabapples.

Crabapples seldom need pruning, but if it needs doing, it should be done before June 1. Most crabapples begin to set next season’s flower buds in mid-June to early July. Pruning later than this date will minimize flowering for the next year. Remember: The pruner should remove only the three D’s: dead, diseased, or damaged wood.

If you are fortunate enough to locate a native Southern crabapple, count yourself quite lucky. You will be the envy of the neighborhood.

Reference:

Dirr, Michael. *Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses*. Sixth edition, revised. Champaign, Illinois: Stipes Publishing, L.L.C., 2009, available at the Cherokee Garden Library.

Notes of Interest:

- Some favorite crabapples: *Malus* ‘Callaway,’ *Malus* ‘Donald Wyman,’ *Malus hupehensis*, and *Malus sargentii*.
- Nickel knowledge: an apple measuring more than 2 inches is an apple; less than 2 inches is a crabapple.
- Another common enemy is cedar apple rust, a fungal disease requiring two hosts—1) Eastern red cedar or juniper and 2) apple/crabapple trees—to survive. Spores blow on the wind from one host to infect the other. Planting them far apart stops the cycle.



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, a 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.



THIS PAGE Tab. 42 of *Pinus palustris* (longleaf pine) from John Abbot's *The Natural History of the Rarer Lepidopterous Insects of Georgia: Including Their Systematic Characters, the Particulars of Their Several Metamorphoses, and the Plants on Which They Feed*, Volume 1, 1797, QL551.G4 S64 1797.

A Forest of Pine and Fire

BY LAUREN EBERTH

Quarry Garden and Swan Woods Horticulturist
Goizueta Gardens and Living Collections

The longleaf pine (*Pinus palustris*) once dominated the Coastal Plain, covering approximately 90 million acres across the Southeast. These forests were one of the largest and most biodiverse ecosystems in North America, home to thousands of species across the tree of life. While the canopy was often quite homogeneous, primarily composed of longleaf pine, the understory was incredibly diverse.

About 900 species of plants are endemic to longleaf pine forests, meaning they occur naturally only in these communities. Many animals are also almost entirely dependent on this special habitat, such as the red-cockaded woodpecker (*Leuconotopicus borealis*), Bachman's sparrow (*Peucaea aestivalis*), and the gopher tortoise (*Gopherus polyphemus*). The red-cockaded woodpecker only nests in old, mature longleaf pine. For Bachman's sparrow, longleaf pine forests provide a unique nesting and foraging habitat, with a tall open canopy over a short, thick grassy understory. The gopher tortoise also requires a low, grassy understory with an open canopy, along with the sandy, well-drained soils typically found beneath. Notice the emphasis on an open canopy and low understory. Healthy longleaf pine forests look very different from what may come to mind for most people when they think of a forest. In fact, the structure of most longleaf pine forests would best be described as savanna. This was a product of the region's unique environmental conditions.

The southeastern United States receives abundant rainfall, promoting vigorous plant growth. Accompanying this is a very high incidence of lightning strikes, with the highest frequency usually occurring during the early-summer dry period. As a result, the natural fire frequency in the region can be quite high, especially in the Coastal Plain and Piedmont regions. In these regions, a given area would naturally burn every two to four years. These fires were rarely as severe as we see in the wildfires of the western United States and Canada today. Rather, they were typically low-severity, surface fires that burned the grasses, shrubs, and young fire-sensitive saplings, with healthy adult trees and older saplings often left unharmed. Longleaf pines are specially adapted to frequent fire, to the point that they are almost entirely dependent on it to persist. They spend their first years, sometimes up to ten or more, in what is called the "grass stage." They don't invest much into their aboveground stem, instead

building a stockpile of resources in a deep taproot. During this period, their stems remain short, often taking many years to grow even a foot tall, and are protected by the needles that give them their namesake: longleaf. Their needles are typically 12 inches long or more, with one population in North Carolina known for needles up to 24 inches long. The extreme length of the needles is a protective mechanism, shielding the stem’s sensitive growing tip from fire. Once the saplings have built up enough reserves, they enter the “bolt stage,” during which they shift to incredibly rapid vertical growth. During this period, the growing tip is exposed, and their bark is thin, making them vulnerable to fire; the saplings must quickly grow above the fire line before the next fire comes through. If the saplings can survive this stage, it will take them another 30 years to begin producing cones, and perhaps another century after that to reach full size, then thriving for hundreds of years more. As they mature, longleaf pines build thick fire-resistant bark alongside dense wood and massive root systems that help them withstand hurricane-force winds that would snap or uproot other large pines.

Frequent fires shaped the longleaf pine forests; without them, the understory would grow thick and tall, and the longleaf pines would be outcompeted by faster-growing, more fire-sensitive canopy trees. Even the animals that make these forests home rely on this fire cycle to maintain their food sources and nesting habitats. Today, longleaf pine forests cover less than five percent of their historical range, with only 0.01 percent of uncut old-growth

forest thought to remain. Longleaf pine suffered intense, rapid industrial extraction from the mid-1800s to mid-1900s. The wood was strong and highly rot-resistant, with tall, straight trunks good for shipbuilding and construction, and the resin could be distilled into turpentine and rosin. The longleaf pine was so ubiquitous and vast that, for a time, the resource seemed inexhaustible. Early extraction strategies were wasteful of timber and inefficient, but the destruction was concentrated around settlements and waterways that could be used to transport logs and power the sawmills. Longleaf pine extraction accelerated rapidly once railroad loggers began moving south after exhausting northern timber supplies. Most naval stores used longleaf pine resources until the 1920s, and longleaf pine lumber production peaked in 1909.

By the Great Depression, most virgin longleaf pine had been logged. Secondary regeneration of those forests was struggling due to the growing population of introduced feral hogs. The hogs destabilized the soil, uprooted young saplings for their carbohydrate-rich roots, and stripped older saplings of their bark, resulting in significant destruction of the understory. Some regeneration occurred through the intervention of the Civilian Conservation Corps and changes in management practices by some turpentine producers. However, these stands were a far cry from their predecessor forests, largely due to fire suppression and other poor management practices. With the development of truck logging and company foresters shifting their preferences to faster-growing species for



LEFT Traveling to see plants growing in their native environment is informative for growing the same species in garden conditions elsewhere. *Photograph courtesy of Sarah Carter.*



ABOVE Longleaf pine stand in Floyd County, Georgia. *Photograph courtesy of Sarah Carter.*

wood pulp production, most of the secondary-growth longleaf was clearcut and replaced with species such as loblolly pine (*Pinus taeda*). Much of what remained succumbed to overgrowth from fire suppression.

Military operations accidentally maintained some of the largest tracts of remnant longleaf pine forest. The open understory created by frequent prescribed burns was preferred for military training and armament testing. Some other remnants are maintained by hunting plantations, being managed for wild game. As more people come to understand and care about the species and ecosystems we are losing, efforts to restore longleaf pine forests have grown quickly. Across the Southeast, there are countless restoration projects both private and public, from non-profits, government agencies, regular landowners, and even corporations. You don’t have to venture far out into the countryside to see these efforts, either. Even in urban Atlanta, there are pockets of restoration. Here at the Goizueta Gardens of the Atlanta History Center, the Quarry Garden—which holds our Georgia native plant collection—hosts a young longleaf pine, nestled among hundreds of plant species from across the state. We are assembling a collection of species that would have been found among the towering longleaf canopies to accompany our specimen tree, allowing visitors a glimpse of one of North America’s greatest and most endangered ecosystems. While a single tree cannot recreate the ancient forest, it can tell its story.

About the Author

Hailing from Versailles, KY, **Lauren Eberth** stepped into her role as the Quarry Garden and Swan Woods Horticulturist with the Atlanta History Center’s Goizueta Gardens team in January 2026. With a Bachelor of Science in Biology from Furman University focused on ecology and conservation biology, a Master of Science in Horticulture from the University of Georgia focused on ornamental plant breeding, and multiple authored research publications, her education and experience support both the horticultural and the conservation goals of the Quarry Garden and Swan Woods. Beyond the general maintenance of the gardens, her work also includes plant records and taxonomy, as well as the propagation and procurement of new species. In her free time, she likes long hikes, art projects, reading, maintaining her personal plant collection and aquariums, and botanizing wherever she goes!





Some of Our Favorite Things

From the Goizueta Gardens Team

Favorite Tree

Brett Bannor, Manager of Animal Collections

My favorite tree at the Atlanta History Center is the magnificent **Willow Oak** (*Quercus phellos*) that grows in the barnyard at the Smith Farm. Of course, it's my favorite tree because it provides shade for our sheep and goats! But it would be an impressive tree even if it didn't help shield our animals from the sun's rays. Willow Oaks are commonly used in this town as street trees, but you would be hard-pressed to find one growing alongside any avenue in Atlanta with as much height and spread as our barnyard tree has.

All our trees on campus bear metal identification tags. When our Curator and Senior Horticulturist, Travis Fisher, installs one of these, he tries to place it on the side of the tree least conspicuous to visitors. But for the tag placed on the barnyard Willow Oak, there was a further consideration—the tag had to be affixed high enough to be out of the reach of our mischievous Angora goats, Claud and Dorothy, who might otherwise chew the markers!

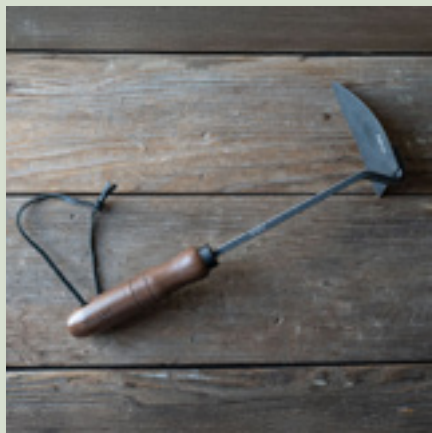


Favorite Bulb Combination to Plant this Fall

Sarah Carter, Olga C. de Goizueta Vice President,
Goizueta Gardens & Living Collections

Fall is the proper time to plant bulbs, and I prefer to plant those that come back as reliable perennials every year. *Narcissus* ‘**Sweetness**’ is an heirloom jonquil—a type of daffodil that has narrow dark green foliage, multiple flowers per stem, and a famously sweet fragrance from its golden flowers. We pair it with *Ipheion uniflorum* ‘**Alberto Castillo**,’ a pure-white selection of spring starflower that lightly reseeds. This petite onion relative grows only six inches tall, with narrow foliage and crisp, six-petaled, star-shaped flowers. Both species bloom when little else is in flower and provide pollen and nectar for bees and other beneficial insects. Both are also unpalatable to deer.

We planted hundreds of both in the Entrance Gardens, in the island in front of the Atlanta History Center, and they make quite an impact every March. Bulbs are an excellent way to add early-season floral interest between perennials that are still dormant. When the later-emerging perennials rise, they help cover the bulbs’ fading foliage. Resist the temptation to tidy too soon: leave bulb foliage loose so it can photosynthesize the sugars and starches to store for the next year’s bloom.



Favorite Garden Tool

Michael Del Valle, Senior Horticulturist

There are a lot of gadgets and tools out there marketed toward gardeners, but many of them are just reinventing the wheel, serve a niche purpose, or just aren’t built to last. A good gardening tool is one you feel makes a considerable enough impact on your work that you wouldn’t ever want to carry out the task without it. For me, that tool is the **Japanese-style hand-hoe**. It’s good for a variety of purposes, ranging from tidying up small, raised beds to making nice crisp, clean edges on larger garden beds. Its double-edged blade and slender form allow for quick and easy removal of mats of smaller weeds by simply scraping them up from underneath up to two inches of soil or mulch. For larger weeds or ones that are a bit harder to remove, its pointed tip can be used to gain leverage and pry them out. Measuring at about twelve inches in length with a sleek, ergonomic wooden grip, it’s also easy to handle and carry around.

A good example of a place where this comes in handy in my work at Goizueta Gardens is the “lawn” in Olguita’s Garden, composed entirely of mondo grass. This tool allows me to easily weave between the tightly planted plugs and target only the weeds without disturbing anything else, and I can easily remove the weeds’ root systems every time. I wouldn’t be exaggerating if I said I could not keep that area looking good without my Japanese hand-hoe.



Favorite Fall Pollinator

Jace DoVale, Horticulturist

As autumn begins, the **mournful sphinx moth** (*Enyo lugubris*) laments around our gardens. *Enyo* is the name of a war-goddess who often accompanied Ares, and *lugubris* comes from the Latin word *lūgeō* meaning ‘to lament.’ They live in the neotropics year-round, but when the weather is warm, some especially lugubrious moths will travel all the way up to the Piedmont region of Georgia in late summer and fall. These moths have a haunting, drooping silhouette. Smooth, finely cut wings shroud it from sight with a deceptive pattern of browns and blacks reminiscent of dead leaves falling or the bark of a shady tree. Concealed as best it can, hoping not to be recognized.

Their wings make a whirring sound while they fly and hover, looking for nectar. Like the sound of a hummingbird, or maybe that of a wartime horn, or just a penitent hum. Mournful sphinxes are most active during twilight and dawn. They cannot resist bright white and fragrant flowers and residential lights, but any floriferous garden with an abundant flow of nectar will attract these pollinators.

Mournful sphinx moths will lay eggs many times a year before it gets too cold. Their larvae host on the leaves of plants in the grape (*Vitaceae*) family, such as *Vitus* spp., *Cissus* spp., *Nekemias arborea*, and *Parthenocissus quinquefolia*. Pupation happens over winter in a shell underground, beneath a warm blanket of leaf litter. Spring brings them a new form, and their mourning begins again.



Favorite Clothing for Gardening

Tiffany Jones, Director of Horticulture

After gardening professionally for nearly 30 years, I have had a chance to evaluate (and ruin!) many sets of clothes. My criteria are durable, lightweight, quick-drying, rip-stop fabrics that stretch and work with you as you move- nothing binding, nothing heavy.

My favorite shirt is the **Duluth Armachillo button-down long-sleeve** version. I wear an older version that is quite light (almost the weight of silk) and composed of 53% polyester and 47% nylon. I love the reach gussets on the sides that allow total range of motion and add extra ventilation. Another handy feature is the convertible sleeves, because sometimes the day starts out cool and as I warm up, I can just roll them up; or if I am working with something like poison ivy or roses, I can roll them back down to protect my arms. The collar flips up to keep the sun off your neck and at the base of the shirt there is a chamois to clean your sunglasses. The newer style of this shirt is apparently a little thicker, so be advised! I purchased my first Armachillo shirt for around \$70 over 10 years ago. It has never lost a button or ripped, only faded slightly after all this time! I can still find the older models with used clothing retailers online for around \$15-\$20.

The Land is Full... An Evening of Full Hearts and Minds

BY MARY MOORE

Cherokee Garden Library
Advisory Board Secretary

In April, the Cherokee Garden Library welcomed renowned landscape architect Thomas Woltz, who discussed his new book, *The Land is Full: Nelson Byrd Woltz Landscape Architects*. An almost sold-out auditorium of Library supporters, including nature lovers, landscape professionals, and park enthusiasts, was captivated by Woltz's presentation, as well as the depth and breadth of the firm's projects.

As the cover of the book reads:

“All land, urban or rural, wild or toxic, comes with a deep history. The land precedes us and will survive us. It holds eons in layered and complex mysteries. The land is full. It has no end of stories to tell us if we are patient enough to listen.”

This thoughtful approach was brought to life in the four park projects that Woltz highlighted in his talk.

Woltz began with an insider's look at Nelson Byrd Woltz's master plan for a reimagined Piedmont Park, focused on expansion, ecological restoration, and new amenities and trails. The excitement from the audience was palpable as the potential transformation of this important Atlanta landscape came to life.

The approximately twelve-acre Aga Khan Garden in Alberta, Canada, a contemporary interpretation of Islamic landscape architecture, was also discussed. Woltz traveled to many of the world's foremost Islamic landscapes and cultural sites to both research and find inspiration for this project. The resulting Garden features “secluded forest paths, granite and limestone terraces, still pools that reflect the prairie sky and a waterfall that tumbles over textured stone.”

Another local project featured in Woltz's presentation was the EcoCommons at Georgia Institute of Technology. A key element of Georgia Tech's Living Campus plan, the EcoCommons not only provides a green and shady place for students to take a study break, swing in a hammock, or slip down a slide; it also houses over 20 data sensors that measure everything from soil filtration to air quality as well as reducing stormwater runoff. A true sense of Nelson Byrd Woltz's commitment to listening to the land by both studying and incorporating the history and meaning of a landscape into the design was also evident.

The area includes the former site of the Pickrick Restaurant owned by Lester Maddox. After the passage of the 1964 Civil Rights Act, three Black students attempted to be served on multiple occasions at the restaurant but were forced out by Maddox and patrons. The resulting lawsuit filed on behalf of these students was the first federal lawsuit upheld

by the Civil Rights Act. In the park today, the site consists of a hardscape granite wall with three openings as well as three longleaf pines representing the students and their perseverance. The space offers a place for reflection and conversation about racial equality and our city's history.

The final project highlighted was the 1,500-acre Memorial Park in Houston. Originally a World War I training camp, the park includes extensive trails, green spaces, multiple recreational facilities as well as a native prairie, wetlands, and forests. The magnitude of this park's transformation as well as details about massive infrastructure modifications, including a land bridge over an existing highway, gave attendees an understanding of the scale, ambition, and generous funding support needed for a project of this scale.

At the conclusion of his talk, the audience was left full of hope and inspiration at the profound and thoughtful way Nelson Byrd Woltz approaches landscape design. A festive reception followed, during which Thomas Woltz signed copies of his book while guests enjoyed elevated picnic fare and drinks amongst the natural, park-inspired floral designs. Patrons were abuzz with excitement, engaged in conversation, and eager to deepen connections. It was an evening of full hearts and minds.



1. Against the backdrop of a spring evening, sponsors and event committee members Caroline Crawford and Nancy Smith gather with Cherokee Garden Library Advisory Board member Debbie Edwards before the lecture.

2. Event co-chairs Newell Harbin and Mary Moore celebrate with Thomas Woltz following his inspiring presentation.

3. Cherokee Garden Library Advisory Board Chair Elise Drake shares a moment with guest speaker Thomas Woltz.

4. Alexander Bean, John Hardman, Dr. John Hardman, Thomas Woltz, and Hill Hardman share good company and conversation during the evening.

5. Adelaide Burton, Claire Reid, Lucy Fugate, and Annie Offen join friends and event floral designers Nancy Jamison and Ellen Beard amid the evening's lively gathering.

6. Gill Autrey, Lee Ann Thompson, Kim Smith, and event sponsor Alex Smith arrive ready to enjoy the evening's festivities.

All photographs courtesy of Kimberly Evans.

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To make a gift to any of the funds, please make your check payable to “Atlanta History Center,” and send it with a note indicating which fund you have selected (Anne Coppedge Carr Research and Director’s Endowment Fund, Ashley Wright McIntyre Education and Programming Endowment Fund, Carter Heyward Morris Acquisitions Endowment Fund, Lamar Ellis Oglesby Community Outreach and Research Fund, or Louise Staton Gunn Conservation Endowment Fund). Please mail checks to Cherokee Garden Library, Atlanta History Center, PO Box 117478, Atlanta, GA 30368-7478. Every gift in any amount will make a tremendous difference in the future of the Cherokee Garden Library. Your gift may be in honor or memory of a beloved family member or friend. Acknowledgments will be sent promptly.



If you have any questions, please contact Staci Catron at 404.814.4046 or SCatron@AtlantaHistoryCenter.com.

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

Please contact Staci to share the specifics regarding your contribution.





BOOK, MANUSCRIPT & VISUAL ARTS DONATIONS

Beyond year-round acquisitions, the Cherokee Garden Library flourishes through the generosity of individuals and organizations who donate books, periodicals, manuscripts, and visual arts. We are deeply grateful to those who entrust us with their cherished records, helping enhance our permanent collections.

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

We would like to thank the donors who gave between February 19, 2026, and August 31, 2026. This list features those who have formally signed a Deed of Gift during this period. Your contributions make our mission possible.

BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS	
A. Donation from Avondale Estates Garden Club, Avondale Estates, Georgia : one scrapbook and two yearbooks, to be added to the existing collection, <i>MSS 1019, Avondale Estates Garden Club records</i> .	O. Donation from The Redbud District of The Garden Club of Georgia, Inc. : awards, flower show programs, and minutes, to be added to the existing collection, <i>MSS 1192, The DeKalb County Federation of Garden Clubs, Inc. records</i> .
B. Donation from Marcia D. Bansley : notice about and photos of Jones Bridge Park, to be added to the existing collection, <i>MSS 1269, Saving the Chattahoochee collection</i> and <i>VIS 536, Saving the Chattahoochee visual arts materials</i> .	P. Donation from Douglas H. Yarn in memory of Jane Hurt Yarn : manuscript and visual arts collections pertaining to the life and work of Georgia conservationist and environmentalist, Jane Hurt Yarn (1924-1995), to be added to a future collection.
C. Donation from Birds Georgia : scrapbook documenting the history of Birds Georgia over the past 100 years, to be added to a future collection.	
D. Donation from Elaine H. Bolton : peach crate label, to be added to a future collection; Redbud District annual program, 2025, to be added to the existing collection, <i>MSS 1117, Southeastern garden clubs collection</i> ; Baker Creek Heirloom Seeds catalog, 2026, to be added to the existing collection, <i>MSS 988, Seed and Nursery Catalog collection</i> ; and a historic tree postcard, to be added to the existing collection, <i>VIS 264, Cherokee Garden Library postcard collection</i> .	
E. Donation from The DeKalb County Federation of Garden Clubs, Inc. : attendance book, awards, minutes, and yearbook, to be added to the existing collection, <i>MSS 1192, The DeKalb County Federation of Garden Clubs, Inc. records</i> , as well as nineteen contemporary books.	
F. Donation from Druid Hills Garden Club, Atlanta, Georgia : one history and one scrapbook, to be added to the existing collection, <i>MSS 1021, Druid Hills Garden Club records</i> .	
G. Donation from The Garden Club of Virginia : fellowship report about the Falling Gardens in Surry County, Virginia, 2025, to be added to the existing collection, <i>MSS 1025, Garden Club of Virginia Research Fellowship reports</i> .	
H. Donation from Leafmore Hills Garden Club, Decatur, Georgia : two scrapbooks, to be added to the existing collection, <i>MSS 1192, The DeKalb County Federation of Garden Clubs, Inc. records</i> .	
I. Donation from Jean Lipscomb : two Brooke Bond Picture Card wildflower albums, added to the Cherokee Garden Library historic book collection.	
J. Donation from Vernona “Fluffy” McDuffie in memory of Nancy Bunker Ward : two contemporary books.	
K. Donation from Carter Morris : one historic garden book.	
L. Donation from Mountain Mums Garden Club, Stone Mountain, Georgia : minutes and ten scrapbooks, to be added to the existing collection, <i>MSS 1296, Mountain Mums Garden Club records</i> .	
M. Donation from Park Pride : vision plans and public program engagement feedback cards, to be added to the existing collection, <i>MSS 1158, Park Pride records</i> , and landscape architectural drawings, to be added to the existing collection, <i>VIS 348, Park Pride landscape architectural drawings</i> .	
N. Donation from Pine Tree Garden Club, Atlanta, Georgia : articles, awards, books of evidence, minutes, president’s notebooks, president’s reports, scrapbook, treasurer’s reports, and yearbooks, to be added to the existing collection, <i>MSS 726, Pine Tree Garden Club records</i> .	

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