

# GARDEN CITINGS

FALL 2016



CHEROKEE  
GARDEN  
LIBRARY

ATLANTA  
HISTORY  
CENTER

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THE CHEROKEE  
GARDEN CLUB  
IN 1975

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KENAN RESEARCH  
CENTER AT THE  
ATLANTA HISTORY  
CENTER



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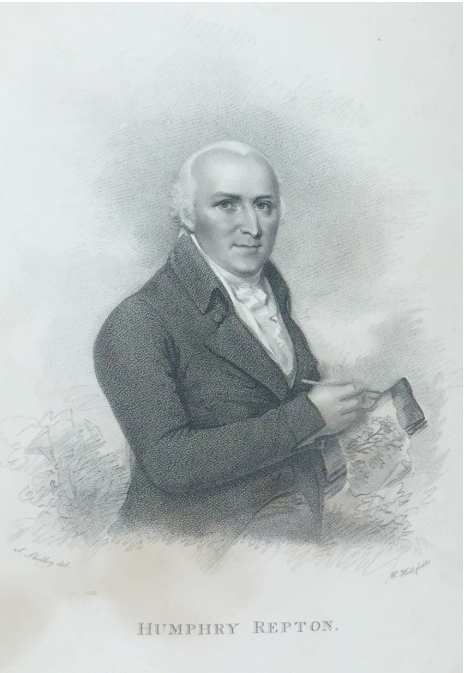
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*By Staci L. Catron, Cherokee Garden Library Director*

# WELCOME, HUMPHRY REPTON!



The Cherokee Garden Library welcomes to its rare book collection the first edition of Humphry Repton’s *Observations on the Theory and Practice of Landscape Gardening*, published in London in 1803. This exquisite book is the first volume purchased through The Carter Heyward Morris Acquisitions Fund, part of the Cherokee Garden Library Endowment.

Born into an affluent society in England in 1752, Humphry Repton tried several occupations with little success until he changed his course in 1788 and decided to make his living as a professional landscape designer. Due to his talent, determination, and marketing genius, he became the leading landscape gardener of the late eighteenth century. Often considered the successor of the famous landscape designer, Capability Brown, who died in 1783, Repton created huge landscaped parks out of old formal gardens and agricultural land for the British aristocracy.

Outlining the principles of landscape gardening, he wrote, “The perfection of landscape gardening consists in the four



following requisites. First, it must display the natural beauties and hide the defects of every situation. Secondly, it should give the appearance of extent and freedom by carefully disguising or hiding the boundary. Thirdly, it must studiously conceal every interference of art. Fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed.”

An accomplished writer and amateur artist, Repton created a clever device to show prospective clients how he could transform their grounds. He presented his landscape plans to his clients in the form of special albums dubbed “Red Books” due to their red morocco bindings. A typical work featured his observations on the current state of a client’s property and his recommendations on how it could be improved.

The album would also have numerous elaborate watercolor illustrations he painted to accompany the text. Some of them had hinged or sliding overlays so the client could see “before” and “after” views of the same

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*Repton’s book includes overlays of his “before” and “after” illustrations of landscapes designed for clients. A paper flap is used to slide the “before” illustration aside and reveal the dramatically transformed landscape.*

**THE CARTER HEYWARD MORRIS ACQUISITIONS FUND**

*This fund was established in 2015 to honor Carter Heyward Morris’s significant role in the library’s development and to recognize the heart and soul of the library—its remarkable collection.*

*Thousands of researchers and lovers of horticulture use the collection each year, taking advantage of over 400 years of gardening literature and knowledge it represents.*

*As part of the Cherokee Garden Library’s Endowment fund, the Morris Acquisitions Fund supports the library’s ongoing acquisitions program so that more books and historical documents are available to the public for research or pleasure. Individuals and organizations may make donations to this fund at any time.*

*On September 13th, we celebrated the first acquisition made possible by the Carter Heyward Morris Acquisitions Fund: the first edition of Humphry Repton’s Observations on the Theory and Practice of Landscape Gardening, published in London in 1803.*

scene. The client could lift or slide a paper flap to see the dramatically transformed landscape.

Repton used this same technique in his published work, including the volume acquired by our library, *Observations on the Theory and Practice of Landscape Gardening*. Bound in a red morocco binding, the work also embodies his theories about designing landscapes for English country estates. Repton published other works on landscape gardening, including *An Enquiry into the Change of Taste in Landscape* (1806) and *An Introduction of Indian Architecture and Gardening* (1808). After surviving a serious carriage accident in 1811, resulting in his need to use a wheelchair, he retired to tend a small garden during his remaining years and died in 1818.

The acquisition of this rare volume is a great step in expanding and refining the rare and exquisite book holdings of the Cherokee Garden Library. The library is fortunate to add this significant work on English landscape design to its collections due to The Carter Heyward Morris Acquisitions Fund.





Photograph courtesy of Robert Rausch.

By Staci L. Catron, Cherokee Garden Library Director

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# REMEMBERING RYAN GAINEY

On July 29, 2016, the world lost one of its greatest gardening talents, Ryan Gainey. An international gardening star, Ryan was a charismatic, inexhaustible, and brilliant garden designer and horticulturist. He was also a master showman, poet, visionary, and unapologetic original. Ryan changed the face of garden design in America, combining his love of the rural South with a sophisticated design aesthetic. In his four-decade career, he shared his love of plants, design, and beauty with dozens of mentees, hundreds of clients, and countless visitors to his two-acre garden in Decatur, Georgia.

Born in Hartsville, South Carolina on August 27, 1944, Jennings Ryan Gainey developed an insatiable interest in the natural world from a young age. One of five siblings, his parents were Ruth Catoe Gainey and Cecil Wilson Gainey. Family members and teachers in his rural community fostered his love of plants and nature. From 1962 to 1967, he studied horticulture and landscape design at Clemson University under Professor F. W. Thode and was awarded an honorary Doctor of Letters by Coker College in 1995. He has authored four books, *The Well-Placed Weed: The Bountiful Garden of Ryan Gainey* (1993), *The Well-Set Table* (1996), *The Weekly Weeder* (2009), and *The Gathered Garden* (2012). His work has been featured in dozens of gardening magazines and books in the United States and abroad.

Ryan moved to Atlanta in the 1970s and began the first of many garden enterprises. He brought with him a deep respect for his own roots and appreciation for the people who gardened on this land for centuries. Not content with a local or even regional perspective, he delved deeply into studying garden design from around the world and brought those lessons home to shape the gardens he would create here. Ryan designed both public and private gardens around the world from Atlanta, Georgia and Knoxville, Tennessee to East Hampton, New York to Provence, France. Varying in scale and style, his garden designs showcased his gift of integrating home and garden layered with romantic nuances of the past in balance with

twenty-first century needs. His discerning eye, unconstrained by cowardice, resulted in breathtaking designs.

Ryan generously shared his knowledge with others, mentoring dozens of young people in the gardening world for decades, many of whom have thriving gardening businesses of their own today. He was a regular speaker to gardening groups locally and nationally. He was also a voracious communicator, giving public lectures to audiences of all sizes. He also wrote and called gardening friends—old and new—from all over the United States to share plants, ideas, and, often, wickedly funny stories.

Ryan shaped the palette of our gardens. Sometimes it was as simple as sharing a plant he had saved from his own garden. Sometimes by recognizing the sterling qualities of a plant that had naturalized itself at the side of the road, he connected that plant to a grower who would make it available to the gardening world. And sometimes all he needed to do was to remind us of plants that had fallen out of favor, but still deserved a place in our gardens.

Ryan was also legendary in his ability to envision and orchestrate major events for raising monies for Atlanta charities. He fashioned luxurious and memorable parties, including the patron parties for the High Museum of Art, Swan House Ball for the Atlanta History Center, the Opera Ball for the Atlanta Opera, and the Garden of Eden Ball for the Atlanta Botanical Garden. He also designed delightful gardens for the Southeastern Flower Show for many years, reaching a broad, public audience.

Ryan had the unique gift of opening new worlds to others through his deep knowledge of and intense passion for horticulture, gardening, and design through the expansive lens of garden history and literature. He reveled in following in William Bartram's footsteps, exploring the botanical art of Basilius Besler, studying the landscape designs of Gertrude Jekyll, reading the words of Russell Page, dissecting the history

of arcane words, and tracing the layers of a plant's past. It is no surprise that his interests and encyclopedic knowledge of garden history led him to the exquisite collections of the Cherokee Garden Library. He devoted his time and talent to the library for many years, serving on the library's board, creating romantic floral experiences for the library's events, being a renowned keynote speaker, and donating beloved books, botanical prints, and papers to the library's collections.

In the last years of his life, Ryan expressed his creative genius not only through projects with his clients, the charitable organizations he supported, his writing, and his own garden in Decatur, but also his rural home in Lexington, Georgia near the nursery, Goodness Grows. He had an uncompromising devotion to his friends—including his beloved dogs—his clients, his mentees, and the gardening community at large. His generosity was boundless and could come quietly through the sharing of a seedling or wildly through a floral design of epic scale. His exuberance, genius, and remarkable work ethic led him to become one of the best gardeners of our time.

In his last book, *The Gathered Garden*, Ryan included a poem he had penned after reflecting on the great garden of life.

Life is a picture puzzle

Each day of our lives is a piece  
of that puzzle

Death is the final piece that  
completes the picture

Eternity is putting those pieces  
together again

Heaven is that puzzle  
becoming complete

The picture is a garden we  
call Eden.

Ryan Gainey



# INDIA HICKS & AMAZING!

Where can you learn from British and design royalty, travel through a maze, view artistic floral design inspired by some of Georgia’s greatest landscape architects, and learn about a variety of native Georgia plants and their age-old and new medicinal values— all while also enjoying award-winning horticulture and photography? At the Cherokee Garden Club’s presentation of “*Amazing!*,” a Garden Club of America flower show held in conjunction with the India Hicks Lecture Series on April 20, 2017.

India Hicks was born in London, England. Her father was famed interior decorator David Hicks, and her mother is Lady Pamela Hicks, daughter of the Earl and Countess Mountbatten of Burma. Her grandfather was the last viceroy of India, hence her name. Her godfather is the Prince of Wales, and India was a bridesmaid at his wedding to Lady Diana. After graduation, India moved to New York, where Ralph Lauren hired her for her first modeling job, leading to a career on the other side of the camera throughout the 1980s and 1990s.

This model-turned-mogul moved to Harbour Island in the Bahamas, where she and her partner raise their five children. She has published three lifestyle books, *Island Life*, *Island Beauty*, and *Island Style*. In 2015, she gave up a successful career designing collections of bath and beauty products, bedding, and jewelry to launch her own lifestyle brand: *India Hicks, an Entrepreneurial Retail Experience*. You can learn much more about her on her website and blog, [indiahicks.com](http://indiahicks.com).

Unencumbered by tradition, India has made bold life choices that inspire women to join her in the pursuit of an extraordinary life. We invite you to hear this dynamic and inspirational speaker.

Between her lectures, India will be signing her books at the Piedmont Driving Club, the location of the GCA flower show, “*Amazing!*” The flower show will be open to the public free of charge. The Club is a short two-block walk from SCADshow, and there will be plenty of parking at both sites.

The purpose of a GCA flower show is to set standards of artistic and horticultural excellence, to broaden knowledge, and to share beauty. “*Amazing!*” aims to do all of this and more while celebrating the universal hope that where we come from helps to shape us but should never dictate where we can go. Life can be “a maze,” but nature is simply “a-mazing.” The show celebrates nature’s influence on our path with competitive classes of floral design, horticulture, and photography, along with conservation and garden design exhibits. Our hope when you depart is that you will have learned something new, seen something from a different perspective, gained some inspiration, and most of all—enjoyed your time. As our featured speaker, India Hicks, so beautifully illustrates, it is neither the beginning nor the end, but rather the journey itself that is *AMAZING!*

## INDIA HICKS LECTURE SERIES

April 20, 2017  
10:00 am & 2:00 pm

SCADshow  
173 14th Street NE  
Atlanta, GA 30309

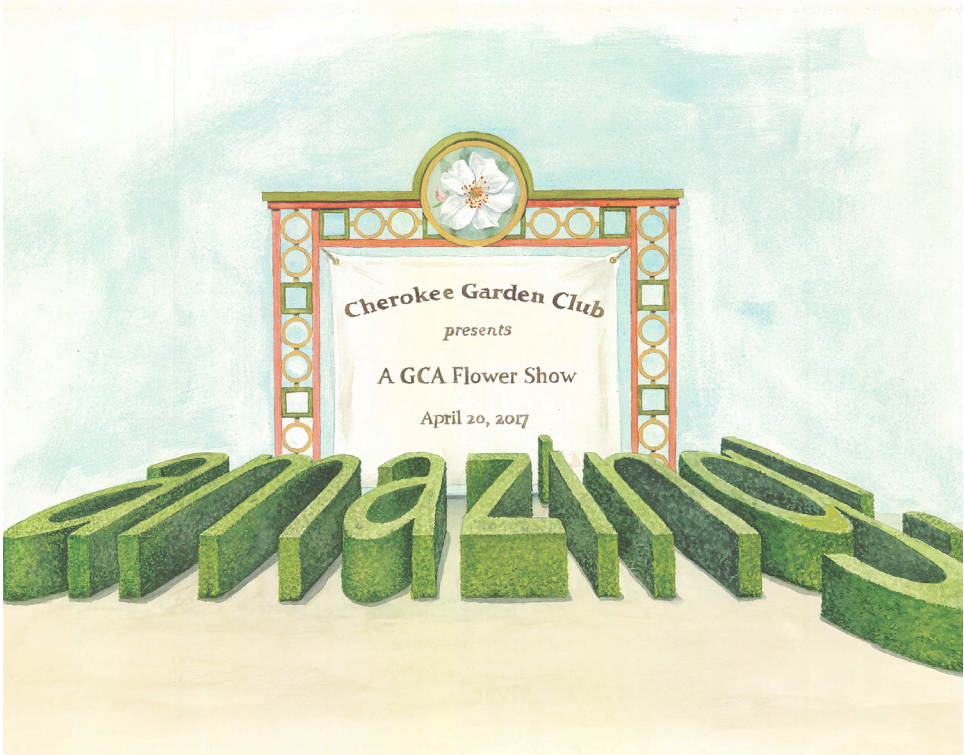
Tickets will be available online on November 1, 2016 at [scadshow.com](http://scadshow.com)

## AMAZING!

A GCA Flower Show  
April 20, 2017  
9:00 am –5:00 pm

Piedmont Driving Club  
1215 Piedmont Avenue NE  
Atlanta, GA 30309

Open to the Public | Free of Charge



The GCA Flower Show, *Amazing!* will draw inspiration from the collections of the Kenan Research Center, including treasures of the Cherokee Garden Library.



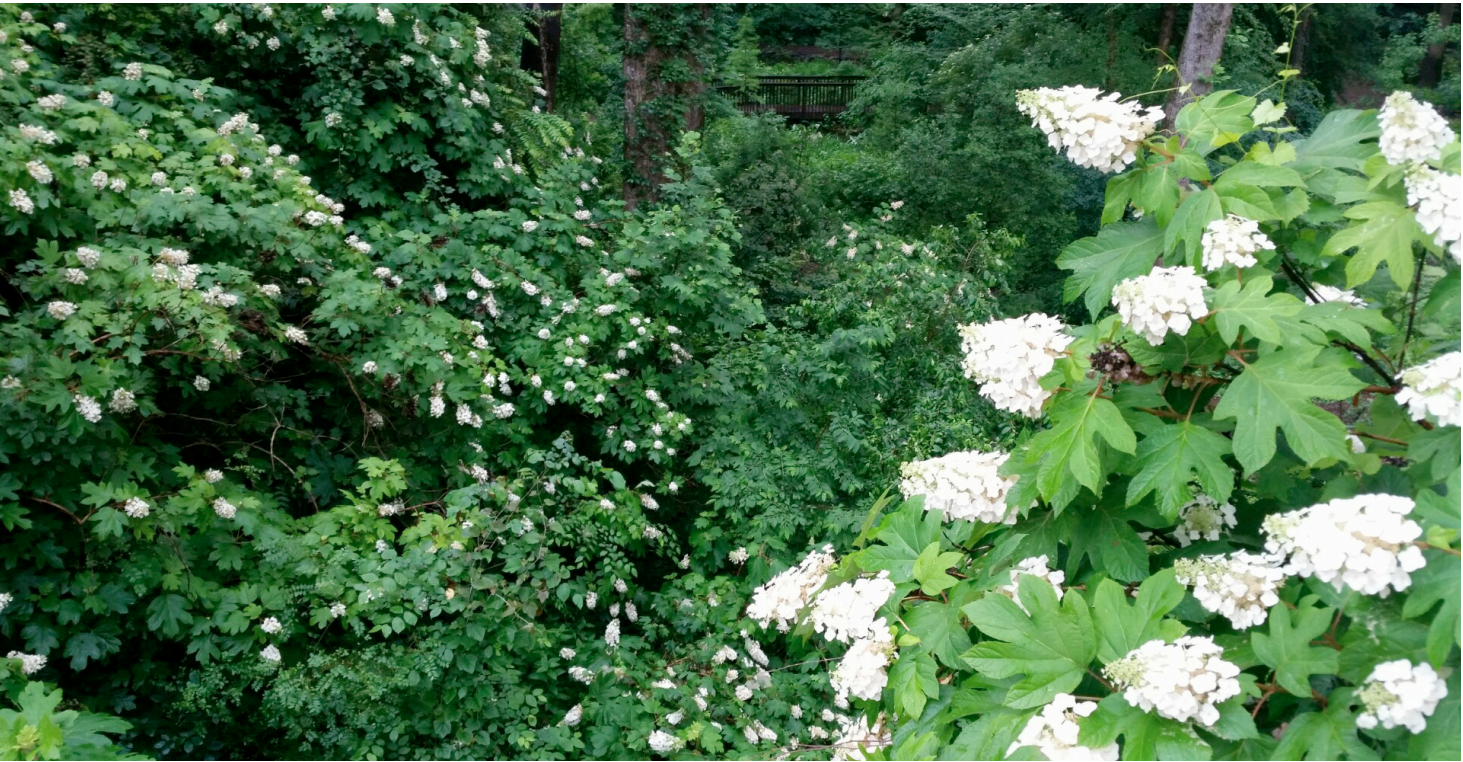
India Hicks will speak in Atlanta on April 20, 2017



# NEWS FROM THE GOIZUETA GARDENS

*In late August, the towering eight-foot tall Hibiscus coccineus ‘Alba’, a pure white form of the scarlet rosemallow, blooms profusely – a welcome sight in the dog days of summer. It beckons from the elevated Quarry Bridge, enticing visitors to descend the ramp where mules once hauled wagons full of biotite gneiss out of the Mary Howard Gilbert Memorial Quarry Garden. As you get closer to the pond banks where the hibiscus lives, you’ll hear the frogs plop in and see the ripples spill over into the boggy area where the pitcher plants grow. The buzz of cicadas is rhythmic, swelling, and loud, then dissipating again; bumblebees buzz the tubular flowers of spotted beebalm, shaking pollen grains loose from the anthers — foraging for their brood.*

*While the Quarry Garden remains a tranquil oasis, other areas at the History Center are buzzing — a hive of activity surrounds the Cyclorama construction site in particular. The History Center is becoming more alive and active everywhere you look. The Goizueta Gardens are no exception.*



## CAPITAL IMPROVEMENTS

During the past few months, the staff of Goizueta Gardens and AHC Properties has been heavily involved in the permit and construction-bid process for the next wave of grant-funded capital improvements. Those efforts, consisting of continuous discussions, meetings, and negotiations with the city and state agencies, and other stakeholders, have now realized substantive progress.

With permits in hand, we are now selecting contractors for the careful construction of the first section of the Swan Woods Trail Boardwalk, the stabilization of the Buckhead Branch streambank, and the structural support for the Swan House driveway. Upcoming work will also include the expansion of the parking lot for school busses with sustainable porous paving, additional lighting, and hardscape improvements around McElreath Hall.

In an associated development, the History Center has designed and received approval to construct a new formal entrance for the Sims Asian Garden, crossing the stream from the Swan House driveway. This independent project is outside of the current construction scope of work but is permitted and will be ready to build once funding is attained. Nevertheless, this plan brings this distinct interpretive garden into a comprehensive visitor experience within Goizueta Gardens.

## OLGUITA’S GARDEN

A very exciting development in the Goizueta Gardens is the new signature garden that has been designed by Alex Smith for the History Center in honor of Mrs. Olga C. de Goizueta. It shall be located immediately adjacent to the Museum Building, encompassing the entire garden façade, surrounding and enhancing the Mable Dorn Reeder Amphitheater as well. This garden was inspired by Mrs. Goizueta’s appreciation for the romantic gardens of England and France, and will have a formal nature, with a central axis flanked by large double borders planted for continuous bloom throughout the seasons, backed by clipped evergreen hedges. The focal point at the formal path’s end is an arrangement of the four Neel Reid columns in the AHC collections, set within and around a water feature. The surrounding landscape will ease into informality with perennials, shrubs, and trees selected for year-round interest, fragrance, and performance in the Atlanta area. A seating area will provide a welcome respite from Atlanta’s hurried pace, with pots and urns of perfumed seasonal plantings.

Construction on Olguita’s Garden is expected to begin in January 2017 and will be completed in late spring. We will also be hiring a highly experienced Horticulturist to plant and maintain this intricate garden.

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### SMITH FAMILY FARM EROSION CONTROL

Phase II of the erosion control plan is nearly complete. The plan was established by Goizueta Gardens consultant, Solidago Design Solutions. This recent work has already begun to control water runoff and puddling in the vegetable garden and central Smith Family Farm site. Vegetation was planted in early summer to aid in absorbing the storm water. We will continue to sow seed and plant plugs this fall to further slow erosion and add to the ambience of the Smith Family Farm setting with native grasses, wildflowers, blackberries, and strawberries.

### FILMING

The Swan House and Gardens are the featured set for the debut of the new MacGyver television program, a remake of the popular 1980s series. There are a number of action scenes taking place in the formal front garden terraces. The new CBS program premiered September 23, 2016.

With all that is going on within the Atlanta History Center and surrounding Goizueta Gardens, we hope you will notice our beautiful new branding, with the image of the white hibiscus from the Quarry Garden as an invitation to come explore the gardens!





# GOIZUETA GARDENS PARTNERSHIPS

## ATLANTA AUDUBON SOCIETY

Goizueta Gardens was the site for another successful Atlanta Audubon Society bird walk on Sunday, July 10th. We have catalogued the number of birds we have seen or heard on these walks, and realized a tally of 65 different species of 1,033 birds seen or heard on-site in the seven early morning walks over the past two years. Two highlights from the most recent walk in July were sightings of a Cerulean Warbler and a Swainson's Thrush.

## AMERICAN HYDRANGEA SOCIETY

We are now hosting the American Hydrangea Society – founded at the Atlanta History Center in 1994 – for their three annual lectures; the first bringing over one hundred people. All Hydrangea Society lectures are available to History Center visitors. The fall lecture will be on Monday, October 24, with Elizabeth Dean, co-founder of Wilkerson Mill Gardens (of hydrangea fame), as speaker. As part of our new partnership, Hydrangea Society members will begin volunteering to care for the expanding hydrangea collection of the Goizueta Gardens. Future educational workshops for the public are in planning stages.

## GEORGIA PERENNIAL PLANT ASSOCIATION

The History Center continues its partnership with the Georgia Perennial Plant Association. As a component of the partnership, GPPA provides expert volunteer support for Goizueta Gardens every first and third Tuesday of the month from February to December. There are eleven lectures each year, all free to History Center visitors. The October lecture will be on the 18th, featuring Allan Armitage, Ph.D., Professor Emeritus of the University of Georgia, author of thirteen horticultural books and worldwide lecturer.

## OLMSTED PLEIN AIR INVITATIONAL

Last April, the History Center partnered with the Olmsted Plein Air Invitational for a very successful public program throughout the Goizueta Gardens. AHC staff recently met with organizers of the event to plan the 2017 Invitational. Wednesday, April 5, was selected as the day that artists will appear at sites of their own selection within the Gardens for executing plein air paintings. Plans also include an evening event to display the day's work by the artists, an AHC artist's award, and an awards dinner.

## UNIVERSITY OF GEORGIA EXTENSION AND 4-H

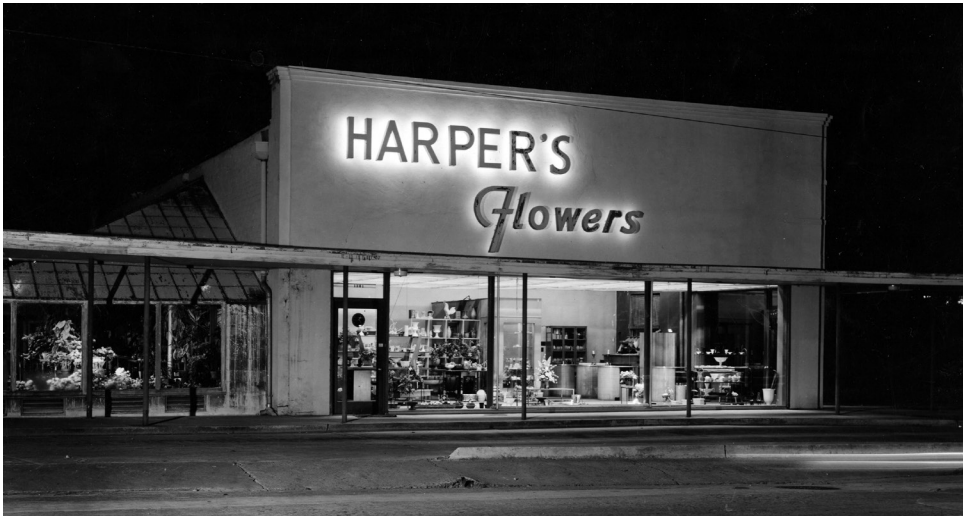
As part of our efforts to reach out into the community, and bring agriculture back into the city, the History Center began a 4-H Club for Fulton County nearly a year ago. The club meets monthly and offers community service activities, public speaking competitions, animal judging events, archery club, and many other activities. In July we hosted our first inaugural 4-H Day, which drew an attendance of 90 children from 12 counties, most of which were visiting the Goizueta Gardens for the first time. Attendees told staff that the Gardens were the favorite location of all their summer field trips. They especially enjoyed Smith Family Farm with educational and interactive games. We intend to expand the program as an annual event offered to all of Georgia's 4-H clubs.

In a major development, the Atlanta History Center has partnered with the UGA Extension office to hire an Extension Agent for 4-H who will have an office on-site in McElreath Hall. The agent will serve as the liaison between the History Center and 4-H, manage the 4-H club headquartered at the History Center, act for outreach to schools in the community, organize adult education opportunities to be offered on-site, assist the public with soil and plant concerns, and assist with AHC family programs. The successful candidate began on October 3rd.

Artist at Smith Family Farm, floweryard, Olmsted Plein Air Invitational, April 2016. Photograph courtesy of Sarah Roberts.



# ADELLE B. HARPER & HARPER’S FLOWERS



Atlanta’s history includes many influential and entrepreneurial women, including Adelle Bartlett Harper, proprietor of the floral shop, Harper’s Flowers. Harper was born in 1885 in Dudleyville, Alabama, and moved to Atlanta at the age of three. She taught school in Fulton County and married John Lampkin Harper in 1905. Among her many talents, she was an expert sidesaddle horseback rider who rode her horse to work, as well as to church for her wedding. Her husband, a successful realtor, had studied law and was a member of the Atlanta Historical Society. Together they had four children, John L. Harper Jr., William B. Harper, Auverne Harper Woods, and Doyal Alexander Harper. In the years to come, her husband John and three of her children joined her to help run the floral shop. Her eldest son operated the Harper family cattle farm outside of Decatur on the site of Flakes Mill on the South River.

When Harper found herself in poor health in 1920, her doctor advised outdoor exercise as a remedy so she planted a garden. A neighbor offered to buy some of her blooming sweet peas and soon after, her hobby turned into a business. She first opened Hillcrest Flowers on Virginia Avenue in 1921. Harper was the first woman to own and operate a florist shop in Atlanta. She continued to broaden her knowledge with floriculture coursework. She began giving lectures for local garden

clubs and also taught high school art classes. Harper organized flower study classes at the High Museum of Art. In 1928, she opened a new shop at the corner of 1094 Peachtree Street and 12th Street under the name Colonial Flower Shop, which was later Harper’s Colonial Flower Shop.

In 1938, Harper organized Harper’s School of Floral Design, approved by the State Board of Education, and held floral arranging classes in her shop. In 1949, Harper relocated her shop again to 1201 West Peachtree Street, calling it Harper’s Flowers. There, Harper had space to maintain several greenhouses for her growing floral arrangement business. In 1951, Harper was named Atlanta Woman of the Year in Business by WOTY (Women of the Year). After Harper’s death in 1974, Harper’s Flowers moved again to 1300 Spring Street in 1978 and was sold by the family in 1987.

While Harper was a successful businesswoman, she pursued many other interests including genealogy research. For twelve years she wrote a column for the *Georgia Magazine* titled, “What’s Your Family Line?” Harper also wrote *Adelle Bartlett Harper’s Family Lines*, published in 1973, and was honored with a book reception at the Swan House at the Atlanta Historical Society in August of that year.

*Adelle Bartlett Harper in her garden in 1928. Magnolia Garden Club records, MSS 917, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.*

*Harper’s Flowers building, ca. 1950. Harper’s Flowers photographs, VIS 239, Kenan Research Center at the Atlanta History Center.*

Harper was a member of numerous historical and genealogical organizations such as the Atlanta Chapter of the United Daughters of the Confederacy, the Huguenot Society, the Oglethorpe Chapter of the American Colonists, the DeKalb Chapter of the Daughters of the American Revolution, and the Daughters of 1812. She also served president and treasurer of Atlanta Ladies Memorial Association.

In addition, Harper was active in other women’s groups and community organizations including the Board of the Georgia Children’s Home Society Auxiliary, the Women’s Division of the Atlanta Chamber of Commerce, Atlanta Women’s Club (life member), the Decatur Women’s Club, the Atlanta Branch of the Pen Women of America, the Atlanta Historical Society, Druid Hills Methodist Church, Atlanta Quota Club (president), and Magnolia Garden Club (president).

We invite you to explore more about this remarkable woman highlighted in the Kenan Research Center collections including, Magnolia Garden Club, MSS 917; Harper’s Flowers Photographs, VIS 239; Harper’s Flowers Business file; and the Adelle Bartlett Harper Personality file.







By Staci L. Catron, Cherokee Garden Library Director

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John Guille Millais' *Rhododendrons and the Various Hybrids. Second Series*. New York and London: Longman, Green and Co., 1924. Number 116 of 550 copies. Cherokee Garden Library Oversize Collection, Kenan Research Center at the Atlanta History Center.

# RHODIES COME TO THE LIBRARY

The Cherokee Garden Library recently acquired a rare two-volume set entitled *Rhododendrons in which is set forth an Account of All Species of the Genus Rhododendron (Including Azaleas) and the Various Hybrids* (1917) and *Rhododendrons and the Various Hybrids, Second Series* (1924), both written by John Guille Millais. This important acquisition was due to the generosity of the Cherokee Garden Club Community Fund and significantly enhances the library's rare book collection in this subject area. It also honors the Cherokee Garden Club members and their dedication to the Cherokee Garden Library. Due to the dedication and leadership of Cherokee Garden Club members over the past four decades, the Cherokee Garden Library is now the premiere botanical library in the Southeast—a great legacy of the Cherokee Garden Club and an important gift to the public.

British artist, naturalist, and writer John Guille Millais (1865–1931), traveled the world in the late Victorian period. His journeys took him throughout Europe, Africa, and North America. In the 1880s and 1890s, he explored Canada and Newfoundland.

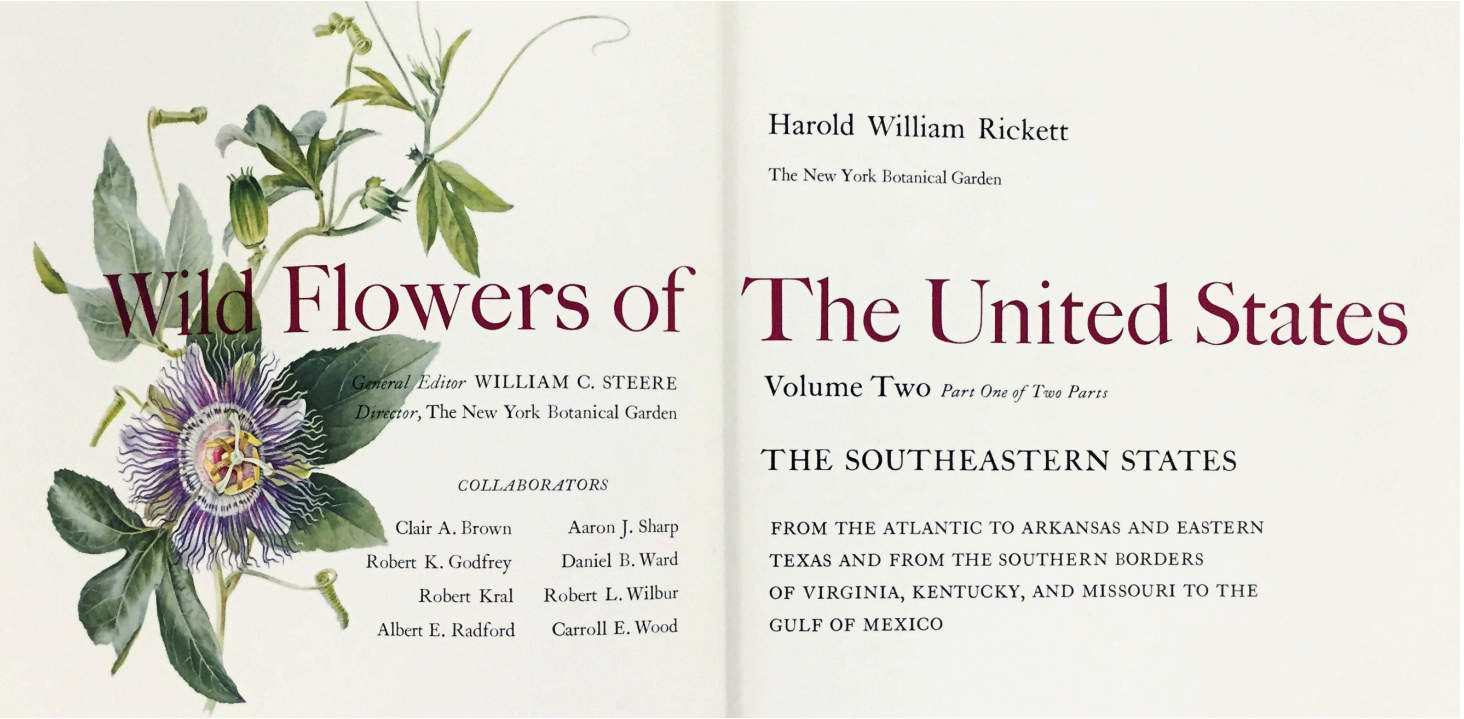
He even helped map uncharted areas of Alaska. Later in his life, he traveled with his son to Southern Sudan. This journey resulted in his work, *Far Away up the Nile*, published in 1924.

Millais was a prolific writer, who created works on birds, mammals, and other natural history topics. He produced a series of books on these subjects between 1890 and 1914. One of the most respected British ornithologists and bird artists, his three most famous works on birds include *The Natural History of British Surface-Feeding Ducks* (1902), *The Natural History of British Game Birds* (1909), and *British Diving Ducks* (1913). He also wrote works such as *Mammals of Great Britain and Ireland*, in three volumes, published in 1904, 1905, and 1906.

In 1917, Millais published the first of two volumes on rhododendrons and their various hybrids. The first volume was limited to 550 copies and contained seventeen color plates of plants and gardens at his home of Compton Brown in Horsham, located in Sussex, England. In the preface of the volume, Millais explains that he started cultivating rhododendrons under the guidance of his

neighbor, botanist Sir Edmund Loder. Millais published his second book on rhododendrons in 1924, also limited to 550 copies, and holding seventeen color plates of plants and gardens from other locations in England. Through these works, he identified and described many rhododendrons for the first time, making a seminal contribution to the study and understanding of the genus. John Millais also published *Magnolias*, a comprehensive survey of the genus, in 1927, four years prior to his death. Today, his descendants operate Millais Nurseries in Surrey. The nursery grows one of the widest ranges of rhododendrons and azaleas in the world.





# AN ETHIC OF ENVIRONMENTALISM: THE LEGACY OF LADY BIRD JOHNSON

“Where flowers bloom, there blooms hope.”

## Lady Bird Johnson

Lady Bird Johnson was one of the most prolific environmentalists of the twentieth century, changing the national landscape even more than the institution of First Lady. Modern First Ladies establish legacies through public image and signature issues, but Lady Bird was unusual in that her public image mirrored her focus. Some cultivate an image of a fashion trendsetter, showcasing top designers and attracting media attention. That image then couples with—but is unrelated to—a chosen cause of, for example, overseeing the White House restoration, battling teenage drug use, advocating for service members and their families, or promoting higher education. Lady Bird’s principal image as an environmental advocate keenly reflected her signature issues of beautification, preservation, and conservation. She is remembered less for what she wore and more for what she accomplished as a shrewd legislative strategist who transformed the American landscape.

The competent businesswoman who ran a successful broadcasting business was as sensitive to beauty as she was shrewd, and her focus during the White House years shifted the spotlight from herself on to something that concerned all Americans: the environment. Lady Bird’s efforts directly impacted legislative strategy and public policy. The passage of the Highway Beautification Act of 1965, commonly referred to as “Lady Bird’s Bill,” eradicated much of what she called the “solid diet of billboards” and junkyards that proliferated the nascent interstate highway system begun during the Eisenhower administration. It also established vast acres of wildflowers along roads and byways throughout the country, gifts that we continue to enjoy today. Not limiting herself to the accomplishments of the Highway Beautification Act, she transformed Washington, D.C. into a city

of gardens. Cleaning up the streets and planting daffodils and cherry trees all over the nation’s capital, she aimed for “... masses of flowers where masses pass.” But beautification meant more to Lady Bird than planting flowers. It meant fighting things like pollution, garbage, rats, crime, damming in the Grand Canyon, logging in the redwood forests, and urban decay; it meant improving things like outdoor recreation opportunities, mental health services, and public transportation. She viewed these as integral parts of Lyndon Johnson’s Great Society, a complex series of domestic programs whose main goal was the elimination of poverty and racial injustice in America. Lady Bird knew well the effects that beauty has on people to comfort, inspire, and instill pride. In a democracy, she felt, every citizen should enjoy equal access to the nation’s natural gifts, “...clean water, clean air, clean roadsides, safe waste disposal, and preservation of valued old landmarks, as well as great parks and wilderness areas.”

Though largely forgotten today, the Johnson Administration was historically one of the most active in environmental conservation, due in no small part to Lady Bird, who has been dubbed “the Greenest First Lady.” This alone thrust her further into the political arena than even Eleanor Roosevelt. She revolutionized the institution of First Lady by establishing her own staff and creating procedures and tactics for this evolving role. A supportive staff was essential for a woman involved in major legislative initiatives like the Wilderness Act of 1964; the Clean Air Act; the Land and Water Conservation Fund; the Wild and Scenic Rivers Program; many additions to the National Park system; and over 200 laws pertinent to the environment. Her dedication continued four decades after she and Lyndon left the White House. She visited Atlanta many times in conjunction with her work. During

## GARDEN CITINGS

Lady Bird Johnson with Louise Richardson Allen and Anne Coppedge Carr, Atlanta, Georgia, 1975. *Cherokee Garden Library institutional records, Kenan Research Center at the Atlanta History Center.*

Harold William Rickett’s *Wild Flowers of the United States*. Volume Two, Part One of Two Parts, The Southeastern States. New York: McGraw-Hill Book Company for the New York Botanical Garden, 1967. *Cherokee Garden Library Oversize Collection, Kenan Research Center at the Atlanta History Center.*

one trip in 1975, she presented wildflower awards for highway beautification at a Garden Club of Georgia luncheon. On the same trip, she visited with Louise Richardson Allen and Anne Coppedge Carr, who, along with her fellow Cherokee Garden Club members, established the Cherokee Garden Library in 1975. She inscribed the Cherokee Garden Library’s two-volume work entitled *Wild Flowers of the United States: the Southeastern States*. The library owns the entire fourteen-volume collection of the renowned series by Dr. Harold Rickett. Published between 1966 and 1973, it is divided into four geographical regions in addition to two separate volumes on Lady Bird’s beloved Texas.

On the centennial of Lady Bird’s birth, her biographer, Lewis Gould, wrote that one of her greatest accomplishments was advancing “an ethic of environmentalism.” Addressing the American Institute of Architects in 1968, she described a new type of conservation that was “...a concern for the total environment—not just the individual building, but the entire community.” Joining forces with Keep America Beautiful that year, her words were as applicable then as they are today: “Ours is a blessed and beautiful land. But much of it has been tarnished. What can you do? Look around you: at the littered roadside; at the polluted stream; the decayed city center. We need urgently to restore the beauty of our land.” Today, Lady Bird Johnson’s visionary work offers inspiration for a new generation to protect the natural environment for all life on the planet.

*Originally from Houston, Texas, Melissa Deakins Stang has lived in Atlanta since 1970. She holds a Master’s degree in English and is a freelance editor, a gardener, and an avid adopter of retired greyhounds.*



# THE ASHLEY WRIGHT MCINTYRE LECTURE FEATURING DOUG TALLAMY

*On a crisp fall evening, native plant guru, Doug Tallamy, inspired the audience to plant natives to help sustain biodiversity on our planet at the Ashley Wright McIntyre Lecture.*

*Many thanks to event co-chairs Carter Morris and Libby Prickett for a successful and enlightening event. We also share a gracious thank-you to the event committee, Mary Calhoun, Sharon Cole, Kinsey Harper, Jane Lamon, Missy Madden, Ashford McIntyre, and Tracy Monk.*

*Thanks to all who joined us for this inspiring evening.*

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1. Copeland, Linda. *Bitsy’s Happy Bouquet*. Illustrated by Lindy Burnett. Atlanta: Linda Copeland, 2015. *Signed by author.*

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1. Club Estates Garden Club scrapbooks, 1981–1982; 1991–1993; 1993–1995; and 2003–2004.

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1. The papers of Betty Hartzog (1930–2016), a native Atlantan, lawyer, and civil service employee with the U.S. Army for the Provost Marshall. She was an active member of the Georgia Iris Society, Georgia Daffodil Society, and Georgia Hosta Society. Her papers include records regarding her work with these plants societies as well as her home garden.

**E.**

Donation from **Dorothy Dowell:**  
1. Georgia Perennial Plant Association newsletters, *Perennial Notes*, Winter 1986 and Summer 1987.

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1. Foster, Birket. *Beauties of English Landscape*. London and New York: George Routledge and Sons, 1874.

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Donation from **Davyd Foard Hood:**  
1. The Garden Club of Virginia. *2016 Historic Garden Week Guidebook*. Richmond: The Garden Club of Virginia, 2016.

**I.**

Donation from **Ivy Garden Club**, Atlanta, Georgia:  
1. Ivy Garden Club scrapbooks, 1985–1986, 2011–2012, 2012–2013, and 2013–2014.

**J.**

Donation from **Philip Juras:**  
1. Juras, Philip. *The Wild Treasury of Nature: A Portrait of Little St. Simons Island*. Athens: University of Georgia Press, 2016. *Signed by author.*

**K.**

Donation from **Morningside Garden Club**, Atlanta, Georgia:  
1. Morningside Garden Club awards, 2003; bylaws, correspondence, member rosters; and scrapbooks, 1980–1981, 1982–1991, and 1992–2010.

**L.**

Donation from **Peachtree Garden Club**, Atlanta, Georgia:  
1. Peachtree Garden Club bylaws, 2015; minutes, 1995 to 2011; president’s notebooks, 2007–2009 and 2009–2011; yearbook, 2007–2009; and “Garden Club of America’s Founders Fund, 1938–2000.”

*In addition to purchases throughout the year, the Garden Library relies on the kindness of book and manuscript donors to strengthen its collections. It is a generous deed for a donor, whether an individual or an organization, to part with beloved books and*

**M.**

Donation from **Planters Garden Club**, Atlanta, Georgia:  
1. Planters Garden Club scrapbook, 1996–1997, and yearbooks, 2000–2001 and 2015–2016.  
2. Seven books of evidence created by Planters Garden Club for various Garden Club of Georgia awards, regarding Planters Garden Club’s beautification, landscape design, and tree planting for the landscape for the Atlanta-Fulton County Library, Northside Branch, 1989–1994.  
3. Two books of evidence created by Planters Garden Club for various Garden Club of Georgia awards, regarding Planters Garden Club’s work for the preservation of the brown thrasher, eastern bluebird, and other native birds in Georgia at the Atlanta-Fulton County Library, Northside Branch, Shepherd Spinal Center, and Westminster Schools, 1990–1991.

**N.**

Donation from **Marlysa Raye-Jacobus:**  
1. Fourteen contemporary gardening books.  
2. “Georgia Master Gardener Program Administrative Manual,” Athens, GA: The University of Georgia/College of Agriculture and Environmental Sciences/Cooperative Extension Service, April 2004.  
3. “Georgia Master Gardener Support Materials,” Athens, GA: The University of Georgia/College of Agriculture and Environmental Sciences/Cooperative Extension Service, 1989.  
4. North Fulton County Master Gardeners president’s notebooks, 1996–1998; 2001–2002; 2002–2003; 2003–2004; and 2004–2005; records, 1996–2005; and scrapbooks, 1993–1995, 1996, and 2007.

*other records to enhance the quality of the Garden Library’s holdings. We extend our deep appreciation to these donors. For more information on how to donate materials, please contact the Director, Staci Catron, at 404.814.4046.*

**O.**

Donation from **Springfield Garden Club**, Springfield, Georgia:  
1. Article, “Winners of Flower Show Announced,” *The Springfield Herald*, December 17, 1965.  
2. Program for Camellia Show, Grand Ball Room, De Soto Hotel, Savannah, Georgia, February 9 and 10, 1946.  
3. *Sea Island Nursery. Sea Island Nursery Catalog: Fine Ornamental Plants for the South*. St. Simons Island, GA: Sea Island Nursery, ca. 1945.  
4. “Selected Garden Books for 1940,” New York: A. T. De La Mare Co., Inc., 1940.  
5. Springfield Garden Club record book, August 1937–March 1941; record of dues, 1937–1945; scrapbook, 1953–2004; and yearbooks, 1940, 1941, and 1987–1998.

**P.**

Donation from **Sara Van Beck:**  
1. One black and white press photograph of horticulturist Kenyon L. Reynolds at work in his Pasadena, California garden with his pollinating equipment and records used in keeping track of each attempted daffodil hybrid.  
2. One folder of papers of John and Linda Van Beck regarding the Camellia Society and the Florida Daffodil Society.  
3. One document case of photocopies of University of Florida student Jennifer M. Hamilton’s archaeological research files (1980), which contain detailed information on the LeConte family as well as the garden and plant collections of LeConte Woodmanston Plantation in Riceboro, Georgia. The photocopies include family letters, transcribed court documents, articles, maps, and reports of The Garden Club of Georgia regarding its involvement in preserving the historic site.

GARDEN CITINGS

**Q.**

Donation from **Tom Woodham:**  
1. Two historic garden volumes; one contemporary garden book; nine historic garden postcards; and six letters of correspondence between Tom Woodham and various publishers and gardeners.



