GARDEN CITINGS

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GARDEN CITINGS

ON COVER Plate 138, Carolina Maple, from Mary Vaux Wolcott's *North American Wild Flowers* (Washington, D.C.: The Smithsonian Institution, 1925).

2019

SAVE THE DATE

CHEROKEE GARDEN LIBRARY
SPRING LECTURE

THURSDAY

APRIL 16, 2020, 7:00 PM

THE GARDEN CONSERVANCY

JENNIFER JEWELL

CHEROKEE GARDEN LIBRARY
ATLANTA HISTORY CENTER

THE EARTH IN HER HANDS:
75 EXTRAORDINARY WOMEN WORKING
IN THE WORLD OF PLANTS

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JOIN US APRIL 16TH FOR AN EVENING WITH JENNIFER JEWELL, AUTHOR OF *THE EARTH IN HER HANDS: 75 EXTRAORDINARY WOMEN WORKING IN THE WORLD OF PLANTS*

We all rely on plants for food, shelter, even the air we breathe. But for some, plants are more than sustenance. They are a calling. This is the case for the 75 inspiring women Jennifer Jewell introduces us to in *The Earth in Her Hands*.

Jewel, who is creator, writer, and host of public radio's award-winning national program and podcast *Cultivating Place*, chose to write her first book about a network of women making important contributions in everything from botany to floral design, landscape architecture to farming, and herbalism to food justice. Rich with personal stories and insights, these portraits reveal a devotion that transcends age, locale, and background, reminding us of the profound role of green growing things in our world—and our lives.

WHAT COMPELLED JEWELL TO TELL THE STORIES OF THESE 75 EXTRAORDINARY WOMEN?

Excerpt from the introduction to *The Earth in Her Hands: 75 Extraordinary Women Working in the World of Plants*, due out in early 2020 from Timber Press:

Women have been sowers of seeds and tenders of seedlings for a very, very long time. For much of that time these women didn't have the time or the means to document their history. There is no telling the whole story of women making their lives with plants or women broadening the field of plant knowledge and practice. I can't even superficially acknowledge all the women in plants who've cultivated this territory before us, except to say the compost-rich soil they left behind is what germinated the seeds that grew the vibrant women I'm writing about today.

What does it even mean to be a woman in plants? For the purposes of this book, it's not exactly being a plantswoman, though many of these women are that to be sure. Compiling this list has felt akin to mapping mycelia pathways between collaborating organisms in the soil of a forest. They are distinct individuals, and yet in connection and communication: learning from each other, riffing off each other, reacting and responding to one another. While writing, I was determined to focus on the diverse ways horticulture intersects with our everyday world and on women whose work has enriched and expanded these intersections in the last twenty-five years.

I'm interested in how the plant world is improved by not only greater representation of women generally but also by diversity among those women. I want to explore the ways this field is a more viable and creative career path for women than ever before and how the plant-work world is demonstrating greater social and environmental responsibility, in large part due to women's contributions.

Our human engagement with plants connects us to the natural world, to our communities, and to ourselves on powerful intellectual, physical, and spiritual levels. My own fifty-three-plus years of digging in the dirt, tending plants, and finding life there has been complemented by a simultaneous observing, questioning, interviewing, and learning from other people on the same journey—resulting

in a sort of meta- or quantum-gardening. These profiles of women doing current and innovative work in all fields I count as horticultural—botany, environmental science, landscape design/architecture, floriculture, agriculture, social justice, plant hunting and breeding, seed science, gardening, garden writing and garden photography, public garden administration, research, and public policy— often represent larger issues or shifts in our world. Their work illustrates how the many challenges of our world can be met through cultivating an interdependence with plants. It is a rebirth in many sectors. And like all birthings, this one is being sung, screamed, crooned, whispered, hummed, and rocked into existence by distinctly *female* voices.

CULTIVATING PLACE: CONVERSATIONS ON NATURAL HISTORY AND THE HUMAN IMPULSE TO GARDEN—

a public radio program and podcast created, written and hosted by Jennifer Jewell

VISIT
www.cultivatingplace.com

PICTURED ABOVE *JENNIFER JEWELL, GARDENER, GARDEN WRITER, AND GARDEN EDUCATOR AND ADVOCATE. HER BOOK,* THE EARTH IN HER HANDS: 75 EXTRAORDINARY WOMEN WORKING IN THE WORLD OF PLANTS, *IS DUE OUT IN EARLY 2020.* PHOTOGRAPH BY WHITTLESEY.

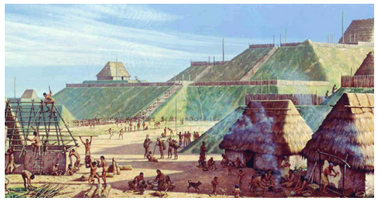
THE HIDDEN HISTORY OF PARKS

By Andrew White, *Director of Park Visioning, Park Pride;*
Teri Nye, *Park Designer, Park Pride;*
Ruth Pimentel, *Visioning Fellow, Park Pride;*
and Nick Stephens, *Visioning Fellow, Park Pride*

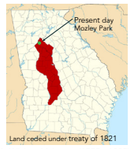
PARK PRIDE

Park Pride's mission is to engage communities to activate the power of parks. As a nonprofit organization celebrating its 30th anniversary this year, Park Pride works with Friends of Park groups in the cities of Atlanta, Brookhaven, and Tucker, as well as unincorporated DeKalb County. The parks range in scale and age from new pocket parks to Atlanta icons such as Grant Park and Oakland Cemetery.

One of Park Pride's flagship programs, park visioning, frequently digs into the historical resources at the Kenan Research Center but not for reasons you might initially imagine. Sorting out property lines and ownership history is fascinating, but the historical resources also tell the stories of everyday life in Atlanta. The collections turn out to be an invaluable resource for community building. In a time when friction can quickly arise between newcomers and long-term residents, the maps, photographs, and news clippings spark conversations and build relationships. Neighborhood newcomers are eager to learn about the place they've chosen to make home, and legacy residents have a wealth of memories and experiences to share.



The Mississippian culture arose as the cultivation of maize from Mesoamerica led to population growth. Increased population density gave rise to urban centers and regional chiefdoms. Stratified societies developed, with hereditary religious and political elites, and flourished in what is now the Midwestern, Eastern, and Southeastern United States from 800 to 1500 AD.



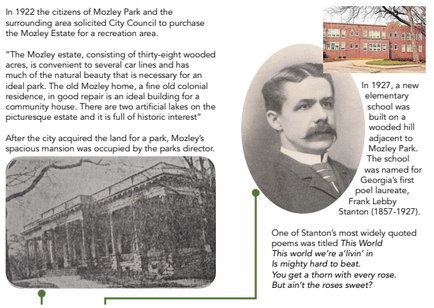
In 1821, William McIntosh (1775 - 1825) ceded 4,000,000 acres of Muskogee land (including present-day Atlanta) to Georgia. In exchange, the United States government agreed to pay the Muscogee $200,000 over fourteen years. It also paid McIntosh $40,000 directly and granted him 1,000 acres of land at Indian Springs.

Afterward, The Muscogee National Council swore not to cede any additional land to the United States, decreeing a sentence of death for violation of that pledge. Nevertheless, McIntosh made another large cession again in 1825, for which he was executed later that same year.

The Battle of Ezra Church occured in and around a small chapel near modern-day Mozley Park on July 28, 1864. It was one of several battles that formed the Atlanta Campaign, led by General Sherman.

Confederate troops tried and failed to assault entrenched Union positions. In all, about 3,642 men fell as casualties; 3,000 on the Confederate side and 642 on the Union side. Afterward, the area became known as Battle Hill.

In the early 1960s, the Georgia Historical Commission placed a memorial to this battle in Mozley Park.



In 1922 the citizens of Mozley Park and the surrounding area solicited City Council to purchase the Mozley Estate for a recreation area.

"The Mozley estate, consisting of thirty-eight wooded acres, is convenient to several car lines and has much of the natural beauty that is necessary for an ideal park. The old Mozley home, a fine old colonial residence, in good repair is an ideal building for a community house. There are two artificial lakes on the picturesque estate and it is full of historic interest"

After the city acquired the land for a park, Mozley's spacious mansion was occupied by the parks director.

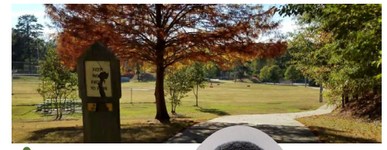
One of Stanton's most widely quoted poems was titled *This World*

This world we're a'livin' in
Is mighty hard to beat.
You get a thorn with every rose.
But ain't the roses sweet?

In 1927, a new elementary school was built on a wooded hill adjacent to Mozley Park. The school was named for Georgia's first poet laureate, Frank Lebby Stanton (1857-1927).

Photo courtesy of Kenan Research Center at the Atlanta History Center. Ray Ellington photographer

After its racial transition, Mozley Park fell into disrepair. In 1964 the *Atlanta Inquirer* listed problems including windows that had been broken for years, boards on the pool deck rotted, and severely untended grounds.



In the mid-1990s, the PATH Foundation designed and constructed the Lionel Hampton multiuse trail that winds through Mozley Park.

This trail is named in honor of Lionel Hampton (1908 - 2002), who was an amazing percussionist and band leader who worked with many prominent musicians and singers of the early and mid-20th Century.

pre-1500 1600 1700 1800 1820 1840 1860 1880 1900 1920 1940 1950 1960 1970 1980 1990 2000 2010 2020

Hernando de Soto (c.1500 - 1542) was the first European to explore present day Georgia. He and his forces were instrumental in contributing to hostile relationships between many Native American tribes and Europeans.

Members of the expedition also spread disease. Because indigenous people lacked immunity to European diseases, several areas traversed by the expedition became depopulated by illnesses caused by contact with the Europeans.

James Oglethorpe (1696-1785) founded the English colony of Georgia near Savannah in February of 1733.

Chief Tomochichi (c.1644 - 1739) of the Yamacraw (part of the Lower Muscogee peoples) agreed to allow European settlement on land the nation did not want for its own use.

Survivors of the devastation caused by disease and the indigenous slave trade regrouped, and the Muscogee (Creek) Confederacy arose, which was a loose alliance of Muscogee-speaking peoples.

The Muscogee Confederacy controlled vast lands south and east of the Chattahoochee River, which were lost through a long series of territorial cessions.

Though they were able to maintain political independance for over 200 years, many adopted European cultural norms, thinking (incorrectly) that doing so would help keep their place in their traditional lands. Most Muscogee were forcibly removed to Oklahoma on the Trail of Tears in the 1830s.

Atlanta incorporated 1847

Atlanta's population 9,554 1860 Census (1 in 5 was enslaved)

Atlanta's population 21,789 1870 Census

Atlanta's population 90,000 1900 Census

Dr. Hiram Mozley (1844 - 1902) was the primary landowner of the land that was to become Mozley Park (then known as Battle Hill).

He was a Confederate veteran and the inventor and manufacturer of his famous Lemon Elixir that he sold in drug stores all over the country.

Upon his death, the land transferred to his heirs, and began to be subdivided and developed into a single family residential community.

Atlanta's population 270,000 1930 Census

From its opening through the end of World War II, Mozley Park was a first-rate recreational facility that hosted many kinds of community events from baptisms in the lake, to boating competitions, and even a tropical pagent featuring over 200 dancers.

During a time of strictly-enforced segregation, Mozley Park experienced a transition from an all white neighborhood in 1949 to a majority black neighborhood by 1954.

As the black neighborhood east of Mozley Park filled to capacity, black families began expanding west. In response, white homeowners created the Mozley Park Home Owners' Protective Association as an organized form of white resistance to racial change.

The resistance of these whites to the "encroachment" of blacks resulted not solely from their personal racism but also from the larger racism in real-estate practices. Loans were strongly discouraged in black neighborhoods through the practice of redlining, and the FHA encouraged the use of racial restrictions, such as restrictive covenants and even physical barriers, to keep blacks from lowering the value of "white" property.

In February of 1949, Reverend W. W. Weatherspool (1896 - 1996), a black minister, bought a house on Mozley Place and moved in, precipitating a "near riot," of over 200 nearby white residents demanding the that the Reverend remove himself from the neighborhood. As African-Americans continued to move into Mozley Park, whites rapidly sold their homes and moved to other suburbs.

In 1954, Mozley City Park, originally specified for white use only, was officially designated for use by blacks.

Source: Kruse, Kevin M. White Flight Princeton, Princeton University Press, 2005.

Atlanta's population 497,000 1970 Census (area of City has expanded)

Around 1975, the swimming lake at Mozley Park was filled-in and replaced with a new swimming pool. The pool was later named for Herbert S. Powell, a civic leader and volunteer in the Mozley Park community. He also taught Auto Mechanics and Driver Education at Booker T. Washington High School from 1935 - 1977.

In 1964, Mozley's original 1900 Neoclassical mansion was damaged beyond repair in a fire. On its foundations, C. A Scott Recreation Center was constructed in 1966.

Cornelius Adolphus Scott (1908 - 2000) was a pioneer of black journalism, acting as editor and publisher of The Atlanta Daily World for 63 years from 1934 - 1997. The World spoke in favor of voting rights and racial integration of schools and businesses. One of his goals was "to give constructive and inspiring news" to the black community.

I-20 was built through Atlanta and Mozley Park between 1960-1963.

In 1977 railroad right-of-way along north edge of Mozley park was expanded to build MARTA rail. The elevated walkway over the tracks was also built.

Mozley Park through the years

In 1995, the Mozley Park neighborhood & park was officially listed on the National Register of Historic Places.

Atlanta's population 420,000 2010 Census

Friends of Mozley Park forms in 2018 and wins a grant to expand on investments made by the City Parks Department, including a new playground and exercise equipment.

FRIENDS OF MOZLEY PARK

EXPLORING HISTORY UNIFIES RESIDENTS IN BUILDING A SPACE FOR THEIR COMMON FUTURE.

IN THE PROCESS, A SENSE OF PLACE AND PRIDE BLOSSOMS IN THE NEIGHBORHOOD.

The following are two examples of the rich history around two of Atlanta's most venerable parks.

To organize the amount of information, Park Pride creates timelines that depict each park's evolution. The histories found aren't all-inclusive. Additional park stories, photographs, and drawings constantly make the histories more complete.

GRANT PARK

The history of Grant Park is abundantly documented. Despite this, many new residents moving into the neighborhood of approximately 9,000 people aren't aware of the park's history. Park visioning in 2018 for the Historic Southeast Quadrant of Grant Park offered neighbors a chance to discover the story of Grant Park—a story that closely reflects the growth, progress, and politics of the city itself.

During the Civil War, engineer and railroad magnate Lemuel P. Grant supported the Confederacy and oversaw the construction of earthen fortifications near his home, in what is now the Grant Park area. The battlements, built by enslaved people, encircled Atlanta, and remnants

of one, a battery that came to be named Fort Walker, is still visible in the southeast corner of the park. It is the only surviving piece of Civil War infrastructure of its kind in Atlanta.

By the early 1880s, the land around Grant's home was becoming popular with locals as a rural, recreational getaway from the rapidly growing downtown. In 1882, Grant's friend Sidney Root persuaded him to donate 100 acres to the city, with Grant stipulating that "the land should be used for park purposes for all Atlantans." The park officially opened in May 1883, and Root was named the city's first parks commissioner.

Grant's inclusive language has been lauded for its progressive stance and effort towards racial reconciliation in the post-Civil War era. However, the reality is that under explicitly segregationist laws, black Atlantans were forcibly excluded from Grant Park and almost all other city parks until nearly a century later.

In the two decades following the park's creation, the Grant Park neighborhood flourished with new streetcar lines providing convenient service to the city center. The park also saw many changes and new amenities, including Lake Abana (popular for boating), a Victorian boathouse, a pavilion, and a concession building. In 1889, animals from a failed circus were donated to the city, and the southern end of Grant Park was chosen as the site of a new zoo.

As Atlanta grew and park usage increased, the Olmsted Brothers landscape architecture firm was contracted in 1903 to create a comprehensive plan for the park. John C. Olmsted drew up initial plans intended to make the park more naturalistic, including expanding Lake Abana and adding new vegetation. But a new administration soon interrupted the firm's work.

The new park board proceeded to make many changes in the park against Olmsted's recommendations, ignoring the pleas of the park superintendent, including the construction of a sewer line through the valley of the park which significantly dried up the six springs and brook, which had flowed into the lake.

From 1930 to the early 1960s, changes to the park continued to occur without regard to the Olmsted plan or the park's early architectural character. As the Civil Rights Movement began to bring change to the South in the 1960s, Grant Park, like much of Atlanta, suffered from a lack of progressive leadership. Lake Abana, and the large pool adjoining it, had long operated as a "whites only" facility, and city leaders chose to fill it in rather than integrate it. The Cherokee Avenue parking lot was built in its place, resulting in significant tree loss. The Grant Park neighborhood also declined at this time, as white flight decreased its economic vitality.

After a decade of inactivity, development returned to the park in the late 1970s with the construction of a new pool and recreation center. The neighborhood was beginning to see some resurgence as new residents began improving the old homes which had fallen into disrepair.

As the park revived, the city partnered with the neighborhood association to begin a new Grant Park Master Plan, and advocates formed the Grant Park Conservancy. Over the last 20 years, the Conservancy has led many efforts to beautify and improve the park, once more a beloved Atlanta destination.

MOZLEY PARK

Like many places in Atlanta, modern-day Mozley Park was once the site of a Civil War battle. Part of General Sherman's Atlanta Campaign, the 1864 Battle of Ezra Church occurred in and around a small chapel in the area. Afterward, the site became known as Battle Hill, and Dr. Hiram Mozley (1844-1902) was the primary landowner. Mozley was a Confederate veteran and the inventor of a medicinal Lemon Elixir, which was sold in drugstores all over the country.

In 1922, years after Mozley's death, the residents around Battle Hill solicited City Council to purchase the Mozley Estate for a recreation area. They wrote, "The Mozley estate, consisting of thirty-eight wooded acres, is convenient to several car lines and has much of the natural beauty that is necessary for an ideal park. The old Mozley home, a fine old colonial residence, in good repair, is an ideal building for a community house. There are two artificial lakes on the picturesque estate and it is full of historic interest." The city did acquire the land fora park, and the parks director moved into Mozley's spacious mansion.

From its opening through World War II, Mozley Park was a first-rate recreational facility that hosted many community events, from lake baptisms to boating competitions, and even a tropical pageant featuring over 200 dancers. During this time, the area around Mozley Park was strictly a white neighborhood. By 1949, however, the black neighborhood east of Mozley Park reached capacity, and black families began trying to move west. In response, white homeowners created the Mozley Park Home Owners' Protective Association to keep them out.

In addition to neighbors' personal racism, black Atlantans also dealt with the structural racism of real estate practices. Banks used redlining to deny loans to prospective homebuyers in black neighborhoods.

Above, a map of Atlanta's Line of Defenses, 1864, and (right, detail) a sketch of the battery designed by Atlanta engineer L.P. Grant.

General William H.T. Walker, 1816-1864, was killed during the Battle of Atlanta. The earthen battery, in what is now Grant Park, was named in Walker's honor.

The War Department assigned Captain Lemuel P. Grant of the Confederate Corps of Engineers the task of designing and building the defensive fortifications. Grant, by offering owners $25 a month, employed enough slaves to bring the work force to the level needed to tear down homes and barns, clear woods, move earth, and build the fortifications at a brisk pace. By April 1864 an elaborate earthwork cordon encircled Atlanta, consisting of elevated artillery positions ("forts") connected to each other and fronted by infantry trenches, rifle pits, and closely-packed, sharpened obstacles designed to deter enemy assaults.

– from Southernspaces.org, 2014
"The Battle of Atlanta: History and Remembrance"

Site analysis photography by J.C. Olmsted, 1903, general conditions along east side of the park looking south/southeast

Postcards from the early 20th-century depict the Waiting Gate, Fort Walker, and 'The Texas' locomotive

1920s, Stone Gateways were built at the park's entrances including those at the southeast entrance

1941, swimming pool at Lake Abana, Photo: GSU Digital Collections

In 1961 a 35-foot tower rose above Grant Park at Fort Walker. Designed by City of Atlanta architect Fred Shepard, the tower was built for $16,300 and opened to the public July 4, 1961.

Photo from 1975 shows the cannon at Fort Walker; these were removed in the 1980s due to persistent vandalism

A playground was installed at Fort Walker after the tower was removed during the 1980s. The 1999 Master Plan called for the playground's removal since it detracted from the historic integrity of the site.

1999, Grant Park Master Plan issued from the City of Atlanta with recommendations for Fort Walker.

2016-17, Grant Park's Milledge Triangle is restored on Cherokee Avenue

2017, Cyclorama is moved to the Atlanta History Center

Grant Park's Southeast Quadrant through the years

1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 2010 2020

Atlanta's population **9,554** 1860 Census (1 in 5 was enslaved)

1864, The landscape near Fort Walker at the time of the Battle of Atlanta. Photo above by George H. Barnard.

Atlanta's population **21,789** 1870 Census

In 1883, Lemuel Pratt Grant, donated 100 acres of his approximately 600-acre property to the City of Atlanta for a park. The SE Quadrant, including Fort Walker, is 8.6 of these original 100 acres. Another 430 acres was subdivided to become Grant Park neighborhood. Root supervised the construction and early design of the park, which cost the City $3500.

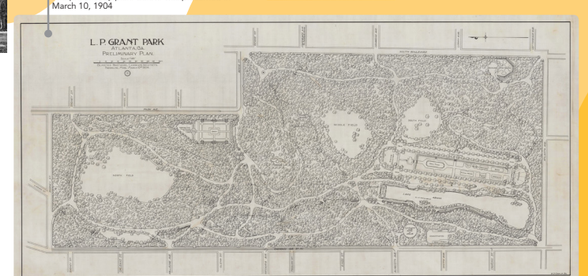
1883, Sidney Root, a friend to L.P. Grant, became Atlanta's first park commissioner and encouraged Grant to donate land for a city park where citizens could enjoy nature. In the 1880s street cars began bringing citizens to Grant Park.

Grant Park, and Lake Abana, quickly became a popular spot for leisure time in Atlanta (c. 1895)

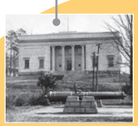
April 1889, the Atlanta Municipal Zoo opened and became a regional attraction.

Atlanta's population **90,000** 1900 Census

Park-goers stroll along the banks of Lake Abana. (c. 1907)



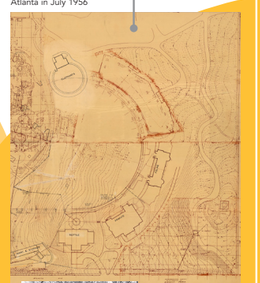
In 1903, the Olmsted Brothers of Brookline, MA, were contracted to develop the park. The preliminary plan, below, was presented in March 10, 1904

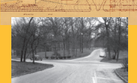


Atlanta's population **270,000** 1930 Census

1921, Building constructed to house the Cyclorama painting, Photo: c.1953, GSU Digital Collections

(Below) Topographical survey prepared for the City of Atlanta in July 1956





Roads within the park were paved in between 1936 and 1949, Photo (left), 1959, GSU Digital Collections

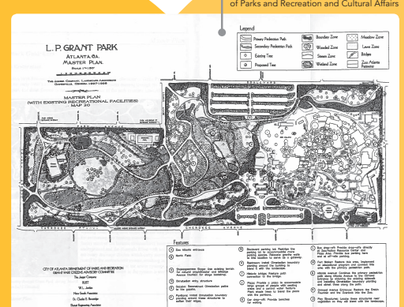
Atlanta's population **497,000** 1970 Census (area of City has expanded)

View from the tower at Fort Walker in 1966, showing construction where Lake Abana once stood at the bottom left. Removal of the lake in the early 1960s happened due to a variety of reasons including a need for parking, zoo expansion, and resistance to desegregation.

INTERSTATE 20

Interstate -20 is built through Atlanta and Grant Park between 1960-1963.

1998, Grant Park Master Plan produced by the City of Atlanta, Department of Parks and Recreation and Cultural Affairs



Atlanta's population **420,000** 2010 Census

By 2015 the population of Grant Park neighborhood has grown to **9,428** (about the size of the entire City of Atlanta in 1860)

2018, Park Pride facilitates a Vision Plan with the Grant Park Community for the SE Quadrant of the Park

2017, Grant Park Gateway project rendering, currently under construction

Opposition to the Gateway project led to a settlement between the citizen group and the City of Atlanta

The Federal Housing Administration encouraged the use of racially restrictive covenants and even physical barriers to keep blacks from "lowering the value" of white property.

In February 1949, Reverend W. W. Weatherspool (1896-1996) succeeded in buying a house on Mozley Place despite these obstacles. His arrival precipitated a "near riot" of over 200 white residents demanding that the Reverend remove himself from the neighborhood. However, black Atlantans continued to move into the Mozley Park area, and whites rapidly sold their homes and moved away in response. The area transitioned quickly from an all white neighborhood in 1949 to a majority black neighborhood by 1954. In 1954, Mozley City Park, originally specified for white use only, was officially designated for use by black residents instead. In 1995, the Mozley Park neighborhoodwas officially listed in the National Register of Historic Places, due in large part to the rapid change in neighborhood demographics due to white flight and the key role it played in the development of Atlanta'srace relations.

After the switch, the park fell into disrepair, and in 1964, Dr. Mozley's neoclassical mansion burned down. C. A. Scott Recreation Center was built on its foundations a short time later and continues to host community programs today. Scott (1908-2000) was a pioneer of black journalism, acting as editor and publisher of the *Atlanta Daily World* for 63 years, and calling for voting rights and racial integration of schools and businesses.

In the 1970s, there was another big change to the park. The lake, which had been part of Mozley's original estate, and had been a centerpiece of Mozley Park, was condemned by the county health department and was deemed too difficult and dangerous to maintain. The lake was filled in, and in its place a new swimming pool and splashpad were constructed. The Mozley Park community is extremely proud of their neighborhood park, and the place it holds in the history of our city. Recently, the Friends of Mozley Park has coordinated with the City of Atlanta Department of Parks and Recreation and Park Pride to fund a new playground and exercise equipment in the park.

PARKS TELL THE STORIES OF COMMUNITIES—HOW THEY FORMED, EVOLVED, AND STOOD THE TEST OF TIME.

The preservation of a park's history is a collection of many stories, twisting narrative threads together to draw past and present neighbors close. Parks gather people, and a common understanding of what came before in these spaces can unify community groups as they create a shared vision for the future.

PARK PRIDE ARCHIVES AT THE LIBRARY

The Cherokee Garden Library is honored to serve as the repository for the Park Pride archives. Additional material is added to their collections on an ongoing basis. We invite you to explore these fascinating collections documenting the development and history of Atlanta's parks and their surrounding communities.

Park Pride records, MSS 1158, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.

Park Pride landscape architectural drawings, VIS 348, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.

Citations for Grant Park Timeline
Listed in order of placement on timeline

Atlanta defenses map: Robert Knox Sneden, Library of Congress, 1864.

W.H.T. Walker portrait: www.generalsandbrevets.com, undated.

Fort Walker landscape: George H. Barnard, 1864.

L.P. Grant portrait: *Atlanta and Its Builders*, Thomas H. Martin, 1902.

Elephant procession: *Handbook of the City of Atlanta*/Atlanta Chamber of Commerce, published in *Atlanta Magazine*, 2017.

Boating (left): Grant Park Conservancy Facebook, circa 1890.

Boating (right): Atlanta History Center Tumblr, circa 1895.

Pedestrians at lakeshore: Vanishing Georgia Collection, Georgia Archives, 1907.

Rustic arch postcard: ebay.co.uk, circa 1910.

Site analysis photo: Olmsted Brothers firm albums.

Tower image: historic postcard, AtlantaTimeMachine.com

"Mayor Asks Tower" clipping: Frank Wells, *Atlanta Constitution*, 30 June 1960.

Feeding elephant: Bill Young, *Atlanta Journal-Constitution*, 1963.

View from tower: Lynn Harrington, 1966.

Cyclorama building: GSU Digital Collections, circa 1953.

Olmsted Plan: Olmsted Brothers firm, 1904.

Lake Abana swimming: GSU Digital Collections, 1941.

Grant Park stone gateway: Teri Nye, 2018.

Cyclorama: David Goldman, *Associated Press*, 9 February 2017.

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Young Angora goats frolic in an infrequent Atlanta snowfall. Photograph courtesy of Brett Bannor.

HERITAGE BREEDS AND THE SMITH FARM

By Brett Bannor,
Manager of Animal Collections

It has a nice circularity to it.

Richard Peters, one of the founders of Atlanta, was among the first to import Angora goats to America, and he worked hard to increase their numbers here. This sprawling city Peters founded began as a railroad town. And railroad people soon realized that mohair, which comes from Angora goats, was the ideal material for seat cushions in train passenger cars. So, Peters helped build the city that brought the railroads that needed the hair grown on his goats to make the seats to cushion the posteriors of all those riders on all those trains. It sounds a bit like the British nursery rhyme "This is the House That Jack Built."

Appropriately, we display Angora goats at the Atlanta History Center's Smith Farm, along with Gulf Coast sheep, Standard Bronze turkeys, and two breeds of chicken, the Rhode Island Red and the Plymouth Rock. We are historically accurate in our choice of domesticated animals, so we show "heritage breeds." Those are older varieties, developed before the age of industrial agriculture with its careful manipulation of genes and breeding to the point that each individual is a virtual doppelganger of all the others. In heritage breeds, there are wider genetics and thus broader dissimilarities.

As an example of this, consider what you see when you buy a dozen eggs at the supermarket. Each egg was laid by a different hen so they can all be packed at the same time--and yet how astonishingly alike each egg appears!

That is not the case with the chickens at the Smith Farm. Our hens produce eggs that vary in size, color, and texture. There isn't even any consistency distinguishing our two breeds; that is, a Rhode Island Red hen might lay an egg that looks no more like one from another Rhode Island Red than it looks like one from a Plymouth Rock.

Heritage breeds often developed characteristics ideal for the place they were originally kept. That's certainly the case with Gulf Coast sheep. They are descended from the sheep first brought to the Southeast by the Spanish in the sixteenth century. Livestock have lived in America so long that in farm literature up to the nineteenth century they were often termed the "native" sheep, contrary to their Eurasian origins. In Thomas Jefferson's time other breeds like the Merinos were imported to the United States, and the designation "native," although a misnomer, was still helpful to distinguish the older types of woolbearers from the new.

All those generations of Gulf Coast sheep living in such a hot, humid climate led to a breed well adapted to our sweltering summers. Part of their suitability for the South was that they developed excellent resistance to this region's abundant internal parasites which often infest other sheep.

Also notable in heritage breeds is their versatility. In modern times, domesticated animals have been painstakingly bred for a specific use.

A fine example occurs in cattle. We go to a steak restaurant and are assured by the menu or by the server that all their beef is genuine, prime Angus. Craving a sweet treat, we might notice when we grab a carton of ice cream that the label bears an image of a black and white Holstein cow, so famous in the dairy industry. In theory you could eat a steak from a Holstein or enjoy ice cream made from the milk of an Angus—but the beef just wouldn't be as tasty nor the dessert as delicious. Like most of the animals common in modern agribusiness, the Angus and the Holstein are carefully selected for just one purpose.

Often this is not so with heritage breeds since they originated before the age of such thorough specialization. Gulf Coast sheep were used for both wool and mutton. Similarly, Plymouth Rock and Rhode Island Red chickens were a source for both meat and eggs; for this reason, they are called "dual purpose breeds."

As modern agriculture has become more and more standardized, a number of heritage breeds have disappeared or become rare. The Livestock Conservancy, an organization founded in 1977, strives to ensure that the old breeds are not lost. Why is it important that we preserve this pre-industrial livestock and poultry? This is where the genetic diversity noted earlier is so valuable. When there is very little variation in the genes, a whole population can be vulnerable to attack by a pathogen that might have been resisted by stock whose DNA was more of a medley.

For example, a recent article in the journal Poultry Science described research testing several varieties of chickens to determine differences in their eggs to penetration by Salmonella bacteria. The study concluded that the Plymouth Rock lays eggs with the lowest bacteria penetration, significantly lower than the industrial-type chickens whose eggs were also examined. Since Plymouth Rocks have a characteristic as desirable as this, obviously it is beneficial to have a healthy population of these fowl. The authors of the article put it this way: "This study highlights the value in maintaining heritage chicken breeds as a genetic resource for the future."

With the alteration of just a few words, that quote from the poultry researchers could describe what we do at the Atlanta History Center, where we believe that knowing the past can help us better understand our present and prepare for the days and years still to come. How fitting, how agreeable, that even our chickens, turkeys, sheep, and goats can contribute to this worthy goal.

The diversity of eggs laid by the Smith Farm chickens. Photograph courtesy of Brett Bannor.

A harmonic convergence of poultry—a Standard Bronze turkey hen prepares to lay an egg, flanked by a Rhode Island Red hen and a black and white Plymouth Rock hen, also about to lay. (The turkeys were provided larger brooder boxes, but seem to prefer the chicken-sized ones instead.). Photograph courtesy of Brett Bannor.

Gulf Coast Sheep: Buster, Hercules, and Ida Mae. Photograph courtesy of Brett Bannor.

The Things They Left Behind: The Investigation of the Meguiar Sisters

By Serena McCracken
Cherokee Garden Library Project Archivist

Each historic book in the Cherokee Garden Library tells two stories; one told by words and one told by damage, wear, annotations, and even items left between the pages. Archivists use the provenance of a book to piece together its journey to the present. The two narratives give a glimpse into the past in a way that holds a mirror up to the condition of society, in two completely different ways. The intended narrative yields a curated image of culture while the history of the book gives a sincere snapshot.

You may have never considered getting to know your books, but you would be amazed at how little you need to begin an investigation. My investigation began with a small collection of letters, dried flowers, essays and other ephemera found in between the pages of a Cherokee Garden Library historic book that was previously owned by two sisters named Jimmie "Sweetie" Meguiar and Mary Lizzie Meguiar. As archivists (and part-time investigators), we examine what people keep, while also keeping in mind what they do not keep in order to unbiasedly document our past. Ephemera serves as a time capsule for what was intended to be a fleeting moment.

Ephemera found within a book are particularly interesting to me because it narrates the book's history and places it within an era. What compels you to slide something in between the pages of a book? Is it a bookmark? Hiding spot? Reminder? The pages of a book offer an authentic privacy and candid sort of intimacy that is not often found in the digital age.

Think of the most prized physical book that you possess— What is its story?

What is its history? How did you come to have it? What other eyes have danced across the pages? Is there any evidence of them? Is there any evidence of you?

Sometimes, when a large amount of material is found in a book, it is separated out in order to preserve the book and ephemera. The book, *The Floral Keepsake* (1854) by John Keese, had already been cataloged and the items found within were separated and awaiting processing. The Cherokee Garden Library actually has another copy of the book that has received a significant amount of conservation work, including a new spine and cleaning. The Meguiar copy shows evidence of heavy use and had obviously been appreciated, featuring two inscriptions and ephemera. With the information that the Meguiar copy provided, used alongside the databases provided at Kenan Research Center, I was able to put together the puzzle of the Meguiar women and their book of flowers.

ABOVE RIGHT
Inscription found in The Floral Keepsake, *that reads "Mary Lizzie and Sweetie Meguair, Robinson County, Tenn."*

Jimmie "Sweetie" Meguiar (1860-1954) and her sister Mary Lizzie Meguiar (1858-1940) were born in Springfield, Tennessee, in Robinson County, to James "Jimmie" M. Meguiar (1822-1862) and Sallie M. Couts (1832-1915). In 1878 Sweetie Meguiar married Walter Wood Eckles, and they had two daughters: Georgia Hooper and Bessie M. Eckles. In 1878, Mary Lizzie Meguiar married Daniel Latimer Durrett, who was a tobacco dealer. Together they raised Daniels' four children from his two previous marriages: Minnie, Sallie, Ola, and Thomas. After two years of marriage, Lizzie and Daniel had a son, James Meguiar Durrett, in 1880. Curiously, the Meguiar sisters married on the same day, November 26, 1878, perhaps in a joint wedding.

The Floral Keepsake is a 19th century gift book enhanced with beautiful color engravings. Gift books, such as this one, were gilded in décor and given as a token of love, often appreciated more for their beauty and artwork than their contents. The Meguiar copy of *The Floral Keepsake* has two inscriptions that tell the story of the Meguiar sisters and their parents. The first inscription reads "Presented to Mifs Sallie M. Couts By Jimmie Meguiar, Jany 9th 1856." The sisters' parents were married on December 23rd, 1856, so the book was probably given as an engagement present, wedding present, or New Year's present to Sallie. Sallie most likely gave the book to her daughters. Her inscription is very ornately drawn, imitating a presentation plate normally featured in more expensive and lavish gift books.The inscription reads "Mary Lizzie and Sweetie Meguiar, Robinson County, Tenn." The ephemera is signed by and addressed to several of the Meguiar women including Sallie, Sweetie, and Mary Lizzie.

Prospects for women in education were extremely limited in the late 1800s and early 1900s. Female colleges and seminaries provided higher education to women and ultimately the first steps for equal opportunity. Although a step in the right direction, female colleges focused on the "cultivation of a new woman," concentrating on discipline and domesticity rather than higher learning.

Both of the Meguiar sisters attended college. Correspondence suggests that they attended Louisville Female Seminary in Kentucky (also known as Louisville Female College). Mary Lizzie's obituary tells us that she graduated from the Seminary, while marriage records suggest Sweetie left to get married at 19 years old. Springfield Female College is also mentioned, along with signatures by several other women from both colleges.

Imagine 100 years in the future; your favorite book ends up in the hands of an archivist who is trying to sleuth out your story. What would they be able to understand about your life? Is there a to-do list or receipt that would give a glimpse into a day of you?

We invite you to enjoy this special collection with us: Meguiar ephemera, MSS 920f, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center as well as Keese, John. *The Floral Keepsake.* New York: Leavitt & Allen, 1854, SB 407. F5. 1850 and SB 407. F5. 1854, Cherokee-Historic Collection,

OPPOSITE PAGE—TOP
The ephemera found inside The Floral Keepsake, *circa 1860-1890, MSS 920f, Meguiar Ephemera,* Cherokee Garden Library, Kenan Research Center, Atlanta History Center.

BOTTOM
Frontispiece and title page of The Floral Keepsake.

OAKLAND'S EARLY LANDSCAPES

THE CREATION OF A RURAL CEMETERY

In 1866 the City of Atlanta began its long-needed expansion of the City Grave Yard. The block of land purchased in 1850, now called the "Original Six Acres," and its two additional parcels of another six acres, were essentially full. As city leaders' efforts to establish a new, larger cemetery proved unsuccessful, they agreed to acquire adjacent lands, resulting in Oakland Cemetery's current boundaries of 48 acres. While the design we know today was laid out in early 1867, the roots of its design reach back to the preceding decade.

During the 1850s many growing towns established new cemeteries or expanded their existing municipal burial grounds. As befitting these towns' rising importance as population centers, professional landscape gardeners were hired to implement the fashionable "rural cemetery" aesthetic—wide vistas, gently curving drives, and formal, restrained landscaping. However, as these cemeteries were municipal facilities with important functions overseen by pragmatic officials, many a town maintained an old-fashioned grid overlay for facilitating regular lot sales and orderly interments.

Atlanta in its first decades was no different; one of the earliest maps depicting the cemetery, *Vincent's Subdivision Map of the City of Atlanta DeKalb County Showing all the Lots, Blocks, Sections & c*, dating to around 1853, shows an uninspired, utilitarian rectangle bordered by city streets, graced by the only trees drawn on the entire map. Not illustrated within the cemetery were its segregated sections – the area for all African-Americans (enslaved and free) referred to as "Slave Square" located in the back northeast corner of the cemetery, the "Public Ground" for poor and indigent white residents near the front gate, and a Jewish section later set aside in 1860 in the back southeast corner.

ALPHONSE LAMBERT AND THE RURAL DESIGN

Alphonse Lambert, the person responsible for Oakland's rural design, immigrated to America from Belgium in 1855. Alphonse made Rome, Georgia, his destination, while his older brother settled in Atlanta. Thus, "a young Alphonse witnessed the creation of Rome's rural cemetery in 1856. Sited atop a hill at the confluence of the Etowah and Oostanaula Rivers, Myrtle Hill Cemetery is comprised of a concentric pattern of drives with a central cross-axis, creating the primary burial spaces. The roads provided sweeping vistas, gentle inclines for wagon and carriage access, and a means of terracing the steep slopes to create more usable land.

After four years in Rome, Alphonse left for the bustling town of Atlanta to join his brother, Joseph Lambert, who was involved with the horticulture trade in town. The brothers even married sisters in the Irish Catholic community. Joseph and Alphonse were not the only nurserymen in Atlanta during the war years. In 1863 Joseph's Fulton Nursery was in a business relationship with an English gardener by the name of George Kidd. Formerly of Columbus and Macon, Georgia, Kidd had written to regional publications on the subject of landscape gardening before the war. In his 1863 Atlanta newspaper notice, Kidd touted his skills as a landscape gardener and his ability to furnish plants to "cemetery and suburban residences" from his stock held at Fulton Nursery. Intriguingly, while evacuated during Sherman's March to the Sea, Kidd visited the famous Spring Grove Cemetery in Cincinnati, which he called a "triumph of artistic landscape."

By Sara L. Van Beck,
a leading daffodil authority, author of Daffodils in American Gardens: 1733-1940, *and Cherokee Garden Library Acquisitions Committee member*

Stereo View of Oakland Cemetery, 1875, , VIS 170.2213.001, Atlanta History Center Photograph Collection, Kenan Research Center, Atlanta History Center.

While George Kidd's name has faded, his legacy may not have. By January of 1867, Alphonse had risen to a junior partner in his brother's Fulton Nursery. Joseph's announcement of the new venture promoted a stock of "fruit trees, evergreens, grape vines, roses, etc." In early February 1867, the City Council's Committee on Cemetery selected Alphonse as the "landscape gardener" to lay out the new cemetery. His association with George Kidd, coupled with Kidd's visit to Spring Grove Cemetery, likely contributed to Alphonse's training in the art of landscape gardening.

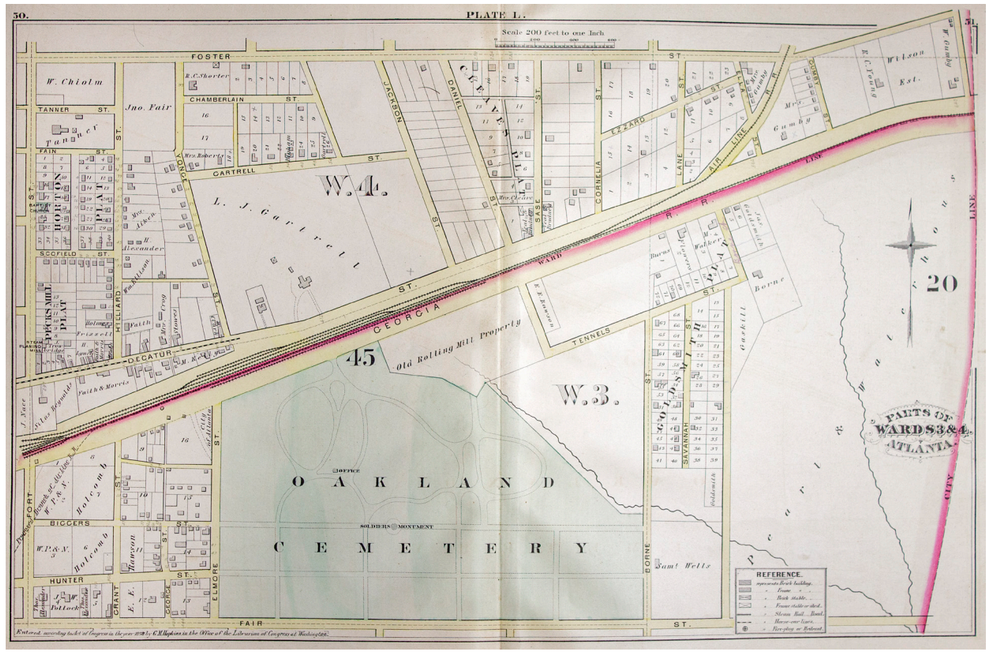
At Oakland, Alphonse adapted the design strategies and features of the rural cemetery movement. Yet Oakland's pre-existing configuration of a very large rectangle dominated by straight, wide roads constrained his vision almost as much as the new cemetery's rolling topography and irregular boundaries.

Alphonse's design by necessity launched from the extant 12-acre block (Original Six Acres, Confederate Memorial Grounds, Bobby Jones area) and its straight, wide utilitarian streets. A central drive from the main gate bifurcated the grounds (now Hunter Drive). A cross-drive on the west side cut north-south along the edge of the Public Ground (the original Potters' Field for white interments, now North Public Grounds). Holcombe Street (now Monument Drive) bounded the cemetery on the north side, as shown in an 1857 map in the City Council Minutes. In the middle of the 12 acres remained the wide, unnamed road that bounded the cemetery's original east end, providing back access from Fair Street to Slave Square and later the Confederate Memorial Grounds, and dividing the cemetery from James Seavy's original property. This road is shown in *Vincent's Subdivision Map of the City of Atlanta DeKalb County Showing all the Lots, Blocks, Sections & c*. Finally, there were the small alleys servicing the newly purchased parcels along the railroad tracks.
The topography of the new 36 acres posed its own set of issues. While the old, pre-war cemetery land was relatively flat, the new land was not. The northeast area was a marshy floodplain, bounded by a spring-fed creek, a tributary of the Yellow River that is now channeled under Boulevard. To the south of the floodplain rises a steep hill that crests then abruptly slopes down to Fair Street (now Memorial Drive). To the west of the floodplain rises another steep hill but with a less severe grade. A small dry creek bed ran from Fair Street down along the east end of the Confederate section to the marshy area. Conversely, the center, north and west areas lie atop a gently rolling ridgeline, bounded by railroad tracks to the north and city lots to the west.

EXPANSION AND A NEW AESTHETIC

Alphonse's challenge became how to create graceful curves on a swath of land with steep hills and a floodplain ending in a creek, all around a large rectangle complete with wide rectilinear drives, none of which could be altered. These drives pre-determined his ingress and egress points between the old and new areas. The challenge became then how to showcase the vistas inherent in the high ground and hillsides.

One of the earliest renderings of Alphonse's original design comes from the 1878 *City Atlas of Atlanta, Georgia*. The map illustrates the original drives as laid out along the topography of the new land, and short cross drives no longer much used by vehicular traffic or lost to replatting for additional burial lots.



Page 50 and 51, showing Oakland Cemetery, from the* City Atlas of Atlanta, Georgia, *1878. This image illustrates Alphonse Lambert's original design. G1314 .A8 H67x 1878 Atlas Collection, Kenan Research Center, Atlanta History Center.

The center, north and northwest areas of soft rolling terrain and wide vistas of the town were the most amenable to the new aesthetic. The drives had gentle inclines that are easy on horses and not susceptible to rutting and washouts. A wide, inviting entrance was created at the railroad tracks, allowing visitors, interments, and deliveries to pass readily. This entrance area generally aligned with the original Read Street roadbed, which ran along the ridgeline. The wide loop from the ridgetop and the new cemetery gate through the northwest area again provided scenic views of town and smooth passage, swinging wide to allow access to one of the most desirable areas of the new cemetery. A picturesque island in the center later proved an ideal spot for a lovely mausoleum.

To the east of the railroad entrance gate ran two main loops. One ran the edge of the ridgetop, dividing the choice lots on the flat high ground with the great views to the north and east from the lesser lots clinging to the hillside on the east. With a bit of a wiggle, Alphonse joined it to the center area's loop to then join the original eastern end street and thus on to Fair Street. The second asymmetrical eastern loop was laid much larger so to avoid the steep hillside down to what is now called Greenhouse Valley. This loop then gently swung around to head south, dropping down along the top of the floodplain slope. In this manner, it created bucolic views of the rolling grassy terrain, stayed away from the creek beds, gave sweeping vistas of the Confederate Memorial Grounds, and divided the African American section from the rest of the cemetery, before connecting to the main drives of Hunter and Monument.

The lowest land in the new cemetery was demarcated for those with the least power in society. The creek's floodplain—the least desirable land—was ceded to Potter's Field for the indigent (pauper) and citizens too poor to afford a proper lot. The drier upland portion was terraced by two looping drives (the upper loop drive was later converted to burial lots) and demarcated for wealthier African Americans who could afford to purchase lots, who otherwise were strictly barred from the rest of the cemetery.

A third short drive provided additional terracing and connected the loop drives southward. A curved path northward divided the paupers' grounds, segregating the grounds and providing undertakers wagon access through the area.

A curve was superimposed around the Confederate Memorial Grounds northeast side, partly to facilitate terracing of the adjacent lots to the north (the hillside of "Greenhouse Valley") but also to lessen the steepness of the drive up the hill. The early drive dividing Slave Square from the Confederate Memorial Grounds became a permanent gate at Fair Street (now Memorial Drive), providing a "halfway point" entrance. The east end of the cemetery proved challenging. Long and comparatively narrow, creating gently curved roads for terracing wasn't practical on its steep northern hillside. Instead, the main drive (Hunter Drive) was continued to provide through access, with sweeping views in every direction particularly from the top of the hill. Holcombe Street was extended to create a new parallel road, just uphill from the floodplain, which was primarily utilitarian at the east end. Yet this road extension would provide the visual focus back into the cemetery on its west end, the rows of Confederate dead as its solemn, dominating view. This viewshed became even more arresting after the construction of the Confederate Obelisk.

Oakland Cemetery Map

Bell Tower Visitors Center and Museum Shop · Point of Interest · Water Fountain · Restroom · Supporting Businesses

Contemporary Map of Oakland Cemetery. Courtesy of Historic Oakland Foundation.

A GRID SYSTEM

Once the overarching design was set, the City of Atlanta formulated the finer points of the practical grid system. Everyone could be buried at the cemetery within the strictly proscribed areas segregated for their race. However, a grid allowed for a de facto class hierarchy to be imposed via economics. A system of lot size and walkway width was instituted. The choicest, first-class lots with the best land and views were $50. The lots of this largest class measured 20 feet by 30 feet, with 10-foot walkways. At the other end of the spectrum, freedmen were permitted $10 lots with no mention of walkways. [A new Jewish section was sold to Hebrew Benevolent Congregation in 1870; these were mid-priced lots in the then-undesirable eastern end of the cemetery.]

Unsurprisingly, the areas of slightly rolling land and sweeping vistas were deemed prime real estate. The City sexton's office was placed here, ensuring the sexton could oversee the lots of the wealthy, who in turn were assured of ready access to the city official. It was centrally located for the workmen (the office had a tool room in the back) and was readily accessible to comings and goings by train. Hillside locations were deemed less desirable, and so were platted as second and third tier lots.

One of the greatest visual changes from the old cemetery to the new was the decision to "cut in" the new walkways. Before the Civil War, in the old areas, the walkways were laid to primarily rise and fall with the original ground surface. In the new areas of the cemetery, the walkways were regularly cut down below the original surface, varying from one to two feet to upwards of three to four feet. Presumably, the intention was to create walks with as little change in grade as possible for ease of walking and carriage access. However, its consequence was the accentuation of the old "grid" style of the cemetery and is one of the stark design contrasts to the pure "cemetery park" or "cemetery lawn" design as seen at Westview Cemetery in Atlanta and other large, rural design cemeteries.

Around the turn of the 20th century, demand for additional burial space led to the development of land outside of, or even within, Alphonse Lambert's original plan. This is very apparent in the north area adjacent to the railroad tracks, between the old railroad gate and Potter's Field. Not only is the angular walkway design awkward, its discontinuous lot numbering system stands in contrast to the rest of the new cemetery. Other, smaller areas pressed into service include the narrow strip along the Boulevard rock wall, the upper drive through the African American Grounds and its short connecting south drive, walkways in the 1892 Jewish Flats section, and the large lots along the east border of South Public Grounds. Other drives were added to facilitate vehicular access, particularly along the west wall (along today's MARTA parking lot), and along the eastern section of Memorial Drive.

While not of high-style design, and somewhat cluttered and obscured over the years, Alphonse Lambert's curving roads and carefully considered vistas continue to shape our enjoyment of the land we know today as Oakland Cemetery.

This article was originally published at oaklandcemetery.com on July 5, 2018. It has been revised and printed here with permission.

THE

ASHLEY WRIGHT MCINTYRE PROGRAM

FEATURING

VICTORIA JOHNSON'S

AMERICAN EDEN

On a lovely spring evening in April, the library presented the sixth Ashley Wright McIntyre Lecture to over 200 attendees who enjoyed Victoria Johnson's engaging and informative talk about the life and contributions of David Hosack and his role in the Early Republic, based on her award-winning book, *American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic*. The library is grateful to Raymond McIntyre and his family for establishing this fund in memory of Ashley McIntyre and her love of the natural world. This fund brings outstanding programs, lectures, and exhibitions to the public.

Many thanks to event co-chairs Jeanne Bowden and Blake Segars for creating a successful and special event. We also share a gracious thank-you to the event committee members, Sharon Cole, Linda Copeland, Elise Drake, Ashford McIntyre, and Jane Whitaker, for their important work in making this event a great success. Special thanks to the floral design team, Elise Drake, Linda Copeland, Felton Norwood, and Nan Esterlin. Thank you to Randy Jones for working with photographer Paula Gould to capture images of the evening. Thanks to all who joined us for this inspiring event.

From left, Raymond McIntyre IV, Event Committee Member Ashford McIntyre, speaker Victoria Johnson, and Raymond McIntyre III. Paula Gould Photography.

From left, Event Co-Chair and Cherokee Garden Library Advisory Board Member Jeanne Bowden, Yao Wu, Henry L. Bowden Jr., and Henry L. Bowden III.

From left, Cherokee Garden Library Advisory Board Member Elise Drake, who created floral designs for the evening with her team, and Claire Schwahn, Cherokee Garden Library Board President (2013–2015) and current Advisory Board Member.

From left, Cherokee Garden Club Member Mary Calhoun and supporter Tate Wright.

From left, supporters Ray and Ellen Jones.

From left, Cherokee Garden Library Advisory Board Vice Chair Sharon Cole, Cherokee Garden Library Advisory Board Chair (2017–2019) Jane Whitaker, and supporter Jim Landon.

From left, Event Co-Chair and Cherokee Garden Library Advisory Board Member Blake Segars and Dr. Sean Elliot.
All images courtesy of Paula Gould Photography.

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A. Donation from **Mrs. Howell E. Adams Jr.**:
   1. River Ridge Garden Club scrapbook, 1982-1983.

B. Donation from the **American Daffodil Society**:
   To be added to existing MSS 1029, American Daffodil Society records.
   1. 37 daffodil and nursery catalogs from around the world, ranging in date from 1980 to 2019.
   2. 74 publications of the American Daffodil Society and regional daffodil groups, ranging in date from 1920 to 2018.

C. Donation from the **American Dahlia Society:**
   To be added to the Eugene Boeke Dahlia Archive.
   1. 139 issues of the *Bulletin of the American Dahlia Society*, February 1964-September 1982; June 1983-December 1992; March 1994-December 1995; March 1997-December 1997; March 2002; December 2009; December 2010 supplement; December 2012 supplement; March 2013; June 2013; December 2013; March 2014; June 2014; September 2014; December 2014; June 2015; and September 2017.
   2. Annual meeting materials and reports, correspondence, financial reports, committee reports, meeting minutes, and executive board meeting minutes, 1942-1997.

D. Donation from the **Camellia Garden Club**, Atlanta, Georgia:
   To be added to existing MSS 649, Camellia Garden Club records.
   1. Camellia Garden Club Scrapbook, 1969-1973.
   2. Camellia Garden Club Scrapbook, 1975-1979.
   3. Camellia Garden Club Scrapbook, 1983-1985.
   4. Camellia Garden Club Scrapbook, 1991-1993.
   5. Camellia Garden Club Scrapbook, 1992-1993.
   6. Camellia Garden Club Scrapbook, Old Lamp Post Garden project, Swan House, Atlanta Historical Society, 1953-2018 (one of two).
   7. Camellia Garden Club Scrapbook, Old Lamp Post Garden project, Swan House, Atlanta Historical Society, 1972-1973 (two of two).

E. Donation from **Mary Palmer Dargan**:
   1. Postcard of *Malus pumila*, Branch of Golden Pippin Apple in Flower, Modeled in Glass by R. Blaschka, 1932, Model 820, Ware Collection of Glass Models of Plants Botanical Museum, Harvard University, ca. 1958
   2. Postcard of *Rhododendron maximum*, Rose Bay Rhododendron, Modeled in Glass by R. Blaschka, 1896, Model 608, Ware Collection of Glass Models of Plants Botanical Museum, Harvard University, ca. 1958.
   3. Postcard of "This Bouquet," Modeled in Glass, was given to Mrs. Elizabeth C. Ware and Miss Mary Lee Ware in 1888 by the Artists Leopold and Rudolph Blaschka, Ware Collection of Glass Models of Plants Botanical Museum, Harvard University, ca. 1958.

F. Donation from **Mary Palmer Dargan** and **Hugh Dargan**, **Dargan Landscape Architects**:
   To be added to existing VIS 226, Dargan Landscape Architects Inc. drawings.
   1. Dargan Landscape Architects Planting Plan for Louise G. Howard Park, 471 Collier Road, Atlanta, GA 30318, October 10, 2017.
   2. Dargan Landscape Architects Pollinator Plant Menu for Louise G. Howard Park, 471 Collier Road, Atlanta, GA 30318, undated.
   3. POND ECOS Landscape Plan Enlargements for Louise G. Howard Park, 471 Collier Road, Atlanta, GA 30318, undated.

G. Donation from **The DeKalb County Federation of Garden Clubs, Inc.** (Second, third, and fourth installments):
   1. 15 Guides: The Garden Club of Georgia, Inc. Guide, 1973-1975; 1975-1977; 1979-1981; 1983-1985; 1985-1987; 1989-1991; 1991-1993; 1993-1995; 1997-1999; 1999-2001; 2001-2003; 2003-2005; 2005-2007; 2007-2009; and 2009-2011 [to fill gaps in the existing collection].
   2. 39 Periodicals: The Garden Club of Georgia, Inc. *Garden Gateways*, ranging in date from Fall 1994 to Spring 2012 [to fill gaps in the existing collection].
   3. 49 Yearbooks of The DeKalb County Federation of Garden Clubs, Inc., ranging in date from 1959 to 2019.
   4. 126 Books of Evidence/Awards of The DeKalb County Federation of Garden Clubs. Inc., ranging in date from 1973 to 2014.
   5. The DeKalb County Federation of Garden Clubs, Inc. Histories, various versions, various dates.
   6. The DeKalb County Federation of Garden Clubs, Inc. Regular Meeting Minutes and Board Meeting Minutes, 1959 to April 2019.
   7. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1972-1973.
   8. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1973-1974.
   9. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1974-1975.
   10. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1976-1977.
   11. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1989-1990.
   12. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1992-1993.
   13. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1993-1994.
   14. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1994-1995.
   15. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1995-1996.
   16. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1995-1996 (second volume).
   17. The DeKalb County Federation of Garden Clubs, Inc. Scrapbook, 1999.
   18. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1963.
   19. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1969.
   20. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1971.
   21. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1973.
   22. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1973-1974.
   23. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1975-1976.
   24. The DeKalb County Federation of Garden Clubs, Inc. H.A.N.D.S Scrapbook, 1976-1977.
   25. A document regarding The DeKalb County Federation of Garden Clubs, Inc. involvement in the Olympic Games, 1996.
   26. A folder containing material regarding the history and capital improvements at Callanwolde, DeKalb County, Georgia.
   27. A folder containing material regarding the organization and management of the Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, Stone Mountain, Georgia, 1987.

28. Jasmine Garden Club Scrapbook, 1952-1958.
29. A notebook containing material regarding the organization and management of The Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, Stone Mountain, Georgia, 1983.
30. A notebook containing material regarding the organization and management of the Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, "Sounds of the Mountain," Stone Mountain, Georgia, 1985.
31. Program for The DeKalb County Federation of Garden Clubs, Inc. Tenth Annual Christmas Show, Decatur, Georgia, 1969.
32. Program for The Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, Stone Mountain, Georgia, 1971.
33. Program for The Redbud District Annual Flower Show, the Yellow Daisy Festival Flower Show, Stone Mountain, Georgia, 1973.
34. Redbud District Scrapbook, The Garden Club of Georgia, Inc., 2007.

H. Donation from the **Designers Club**, Atlanta, Georgia:
1. Designers Club Scrapbook, 1987-1989.

I. Donation from **Margo Dixon**:
1. Cumberland-Sherwood Park (later called Sydney Marcus Park) Status Report and Budget Proposal, 1982.
2. Nineteen responses to the Cumberland-Sherwood Park Community Questionnaire, Atlanta, Georgia, 1982.

J. Donation from **Bill Everitt** and **Amelia Fusaro**:
1. One hand-colored lithographic print of *Camellia* 'Céline' (Drawn by Bernard Leon.; published by Verschaffelt), 1854-1867. This botanical was given to Claudine Everitt for her birthday by her daughter, Mary Gene Everitt Elliott, and her husband, Jim Elliott, son of the antique dealer. The botanical was purchased from the Margaret Mitchell Estate by Jim Elliott Antiques.

K. Donation from **Sandra S. Frank**:
1. *Ikebana International*, No. 1-19 (Spring 1957-Fall 1966); No. 21-26 (Spring 1967-Summer 1969); No. 28-29 (Spring-Summer 1970); No. 35-37 (October 1972-July 1973); Index No. 1-37 (1974); No. 38-53 (October 1973-October 1978; includes special issue for 1976); No. 71-76 (October 1984-July 1986); No. 77- No. 98 (April 1987-1993-94).

L. Donation from the **Friends of the Sandy Springs Library**:
1. Woods, Christopher. *Gardenlust: A Botanical Tour of the World's Best New Gardens*. Portland, OR: Timber Press, 2018.

M. Donation from **Karin Guzy for the Georgia Perennial Plant Association**:
1. 5 photographs of members at the Georgia Perennial Plant Association's event, Academy Awards of Native Plants.
2. 13 photographs of speakers and members at the Georgia Perennial Plant Association Symposium, 2006.
3. 20 ink drawings by Elizabeth Dean for use in the Georgia Perennial Plant Association's Open Days Directory.
4. Georgia Perennial Plant Association announcement postcard for annual picnic.
5. Georgia Perennial Plant Association Board meeting minutes, October 5, 2000.
6. Georgia Perennial Plant Association brochure for entry in the 2004 Southeastern Flower Show, Discovery Division, "Enduring Perennials," Theme: Garden Display showing an Atlanta Garden During World War II, Spring 1943.
7. Georgia Perennial Plant Association brochure for garden tour, Henry County, July 13, 2002; Virginia Highland and Druid Hills, Fulton/DeKalb Counties, September 28, 2002; Morgan County, May 15, 2004; and Atlanta's Historic Neighborhoods, June 4, 2005.
8. Georgia Perennial Plant Association correspondence, various.
9. Georgia Perennial Plant Association meeting announcements, 1991, 1993, 1994, 1995, and 1996.
10. Georgia Perennial Plant Association membership application brochure and envelope.
11. Georgia Perennial Plant Association roster of speakers, 1991, 1993, 1994, 1995, 2001, and 2003.
12. James E. Hinkle Award, Southeastern Flower Show, for the educational garden best maintained throughout the show, to Georgia Perennial Plant Association, February 13, 1994.
13. Records pertaining to the Georgia Perennial Plant Association "Retreat to Your Garden."
14. Symposium, February 3, 2001.
15. Records pertaining to the Georgia Perennial Plant Association "Fire & Ice" Symposium, February 2, 2002.

N. Donation from **Davyd Foard Hood**:
1. The 25th Annual Romance of the Home & Garden Tour flyer, Hickory, North Carolina, May 17-18, 2019.
2. Danville Historic Garden Day brochure and ticket, 86th Historic Garden Week in Virginia, May 3, 2019.
3. The Garden Club of Virginia. *Historic Garden Week in Virginia Guidebook 2019*. Richmond, VA: The Garden Club of Virginia, 2019.
4. The Garden Club of Virginia Promotional Brochure for the 86th Historic Garden Week in Virginia, April 27-May 4, 2019.
5. Lexington House and Garden Tour brochure and ticket, 86th Historic Garden Week in Virginia, April 27, 2019.

O. Donation from **G. Boyd Leake**:
1. Georgia Trees Coalition landscape architectural drawings for Atlanta University Center/West Side: Pedestrian Corridor System, Atlanta, GA, 1995.
2. Georgia Trees Coalition landscape architectural drawings for Capitol Avenue Streetscape, Atlanta, GA, 1994.
3. Georgia Trees Coalition landscape architectural drawings for City Hall East, Ponce de Leon Avenue, Atlanta, GA, undated.
4. Georgia Trees Coalition landscape architectural drawings for Highway US 41, Milepost 16, Northside Drive and Beechwood Drive, Atlanta, GA, 1994.
5. Georgia Trees Coalition landscape architectural drawings for Memorial Drive Park, Atlanta, GA, 1995.
6. Georgia Trees Coalition landscape architectural drawings for Nexus Contemporary Arts Center, courtyards, Atlanta, GA, 1994.
7. Georgia Trees Coalition landscape architectural drawings for Peachtree Road, State Route 141, Brookhaven, Atlanta, GA, 1995.
8. Lowery, Jay, et al. *Trees – Friends for Life*. Atlanta, GA: Georgia Trees Coalition, 1996. Draft edition.

9. Lowery, Jay, et al. *Trees – Friends for Life*. Atlanta, GA: Georgia Trees Coalition, 1996.

P. Donation from **Dr. A. Jefferson Lewis III** for the **Southern Garden History Society**:
To be added to the existing MSS 1001, Southern Garden History Society Records.
1. One folder of correspondence regarding awards given by the Southern Garden History Society, 2010-2012.

Q. Donation from **Bill Martin, in memory of Mrs. Elizabeth Starr Martin and Mrs. Florine Bentley Martin**:
To be added to existing MSS 1099, Nancy Creek Garden Club Records.
1. Nancy Creek Garden Club correspondence, history, minutes, programs, and yearbook, 1967-1976.

R. Donation from the **Mountain Mums Garden Club**, Stone Mountain, Georgia:
1. Mountain Mums Garden Club minutes, 2005-2019.

S. Donation from the **Northwood Garden Club**, Atlanta, Georgia:
To be added to existing MSS 674, Northwood Garden Club Records.
1. Northwood Garden Club scrapbook, 2017-2018.

T. Donation from **Park Pride**, Atlanta, Georgia:
To be added to existing MSS 1158, Park Pride Records.
1. Annual conference program materials, March 2018 and March 2019.
2. Impact reports, 2017 and 2018.
3. Historic Southeast Quadrant Grant Park, Vision Plan, 2018.
4. Lithonia Park, Vision Plan, 2017.
5. Loridans Greenspace, Vision Plan, 2018.
6. Park Views, Spring, Summer, Fall, 2018 and Spring 2019.
7. South Atlanta Park, Vision Plan, 2017.

To be added to existing VIS 348, Park Pride landscape architectural drawings.
1. Boone Park West, preliminary design plans, 2017.
2. Historic Southeast Quadrant Grant Park, vision plans and concept drawings, 2018.
3. Lithonia Park, concept drawings, 2018.
4. Loridans Greenspace, Vision Plan, 2018.
5. South Atlanta Park, 2017.
6. Vine City Park, 2013.
7. Westside Action Plan, 2016.

U. Donation from **Mary Anne Pickens** from the **Collection of Early Texas Nurseryman J. F. Leyendecker of Pearfield Nursery, Frelsburg, Texas**:
1. *American Fruit and Nut Journal*, September 1906 and March 1908.
2. *The American Garden*, December 1890.
3. *American Gardening*, February 1892-December 1892.
4. *American Gardening*, January 1893 (two copies) and April 1893 (two copies).
5. *American Gardening*, May 1893-September 1893.
6. *American Nut Journal*, October 1905 and December 1905.
7. *Descriptive Catalogue of Pearfield Nursery and Poultry Farm, Frelsburg, Colorado County, Texas*, undated (first catalogue; nursery founded in 1876).
8. *Descriptive Catalogue of Pearfield Nursery and Poultry Farm,* ca. 1920s.
9. *Texas Farm and Ranch,* December 15, 1888; February 22, 1908; March 21, 1908; April 25, 1908; and September 12, 1908.
10. *Texas Fruits Nuts Berries and Flowers,* San Antonio, Texas, October 1907.
11. *The National Co-Operator and Farm Journal,* Dallas, Texas, October 16, 1907.
12. *The National Nurseryman,* September 1906.
13. *A Year's Productive Publicity.* Harrisburg, PA: The McFarland Publicity Service, ca. 1907.

V. Donation from **Ellen Rankin** and **Rochelle Harris**:
1. Rankin, Ellen, and Rochelle Harris. "Fischer Mansion, 'Flowerland,' Cultural Landscape Report," April 2015.

W. Donation from **Trudy Rudert**:
1. Kiaer, Eigil. *The Complete Guide to Indoor Plants*. New York: Crown Publishers, Inc., 1965.

X. Donation from **Susan Roof**:
1. Postcard booklet, containing 18 images of gardens and landscape scenes in Florida, 1935.
2. Postcard of a couple in a floral garden with "Oh, What Will the Harvest Be?" message, 1910.
3. Postcard of Narcissus with "Birthday Greetings," March 2, 1923.
4. Postcard of the Natural Bridge of Virginia, Rockbridge County, Virginia, ca. 1930.
5. Postcard of White Easter Lilies with "Easter Greetings," 1924.
6. Postcard of White Roses with "Birthday Greetings," March 20, 1911.

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