



# Magnolia

*Magnolia grandiflora*  
The Laurel Tree of Carolina  
Catesby's *Natural History*, 1743

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## “Florida’s First Coast,” the 36<sup>th</sup> Annual Meeting in Jacksonville, April 13-15, 2018

By *Ced Dolder and Peggy Cornett*

*Friday, April 13*

Susan Haltom, outgoing President of the SGHS, opened the afternoon session with a warm welcome to all who attended this year’s Annual Meeting. She introduced Marianne Salas, the Annual Meeting chair, who presented a sketch of the activities in store for the attendees. Due to the severe damage to many Jacksonville gardens wrought by Hurricane Irma in 2017, which was unforeseen when this meeting was originally conceived, meeting planners and the SGHS executive board decided to address this topic by including presentations from sister sites that have endured similar ordeals. Their lectures addressed the various ways we now think about, prepare for, and recover from various disasters in our gardening world.

President Haltom also recognized the contributions of the meeting organizers and host sites, the Garden Conservancy, the Library of American Landscape History (LALH), the Garden Club of America, the Garden Club of Jacksonville, and Jacksonville’s many volunteers.

The first presentation was by Dr. Wayne Wood, who has written thirteen books on Jacksonville history, and is known for his forward thinking and activist work in historic preservation and urban vision in the city. He described the developmental history of Jacksonville, the rebuilding of the city following the devastating fire of the turn of the century, and the recognition it now has as the largest urban park system in the country.

Emily Lisska, President of the Florida Historical Society, followed with the surprising connection of Harriet Beecher Stowe and Florida in “Improving on Paradise: Mrs. Stowe’s North Florida Life.” Stowe spent seventeen winters in Mandarin, Florida, which is now a suburb of Jacksonville. While continuing to write she became involved in the social aspects of Mandarin. She possessed



Photo by Peggy Cornett.

SGHS members enjoy a reception under the spreading live oak at the Cummer Museum.

an energetic and plucky personality that drove her desire to protect and preserve parts of her adopted winter village, including an 1872 school, which is now used as a community center.

Both John Bartram (1699-1777) and William Bartram (1739-1823) were the subjects of Joel Fry’s next

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# CALENDAR

March 17-July 8, 2018. *“Captive Light: The Life and Photography of Ella E. McBride,”* an exhibition at the Tacoma Art Museum, Tacoma, WA. Ella McBride (1862-1965) was an internationally acclaimed fine-art photographer who embraced the painterly qualities of Pictorialist photography. This exhibition surveys McBride’s development as an artist and her role in Washington’s early photography community through a selection of over sixty of her images of flowers, still-life images, portraits, and landscapes. Visit: [www.tacomaartmuseum.org](http://www.tacomaartmuseum.org)

April 25-December 31, 2018. *“Seeking Eden: A Collection of Georgia’s Historic Gardens,”* an exhibition presented in combination with the publication of a new University of Press book by the same title co-authored by Staci L. Catron and Mary Ann Eaddy with photographs by James R. Lockhart. This exhibition combines beautiful contemporary photographs with historic photographs, postcards, landscape plans, and manuscripts to explore the significant impact of the women who envisioned and nurtured many of these special places; the role of professional designers, and the influence of the garden club movement in Georgia in the early 20th century. Visit: [www.atlantahistorycenter.com](http://www.atlantahistorycenter.com)

May 13-July 22, 2018. *“At Home and Abroad,”* an exhibition of paintings by the American impressionist Jane Peterson, at the Columbia Museum of Art, Columbia, SC. The variety of works in this exhibition demonstrates Peterson’s artistic journey from impressionist to fauvist, and realism to modernist abstraction. Added photographs and archives give a sense of the independent woman, artist, and traveler whose works are displayed in museums around the world. This exhibition has been organized by the Mattatuck Museum. Visit: [www.columbiamuseum.org](http://www.columbiamuseum.org)

September 12, 2018, 4:00 pm. Cherokee Garden Library Event, Louise Agee Wrinkle, *“Listen to the Land: Creating a Southern Woodland Garden,”* in partnership with The Garden Conservancy. Louise Wrinkle discusses her book, *Listen to the Land: Creating a Southern Woodland Garden*, in a conversation with her friend Jim Landon. Her

story is an engaging, informative, and poignant memoir of a life spent tending a woodland oasis in Alabama. For more than 35 years she has been an active and distinguished member of the Garden Club of America (GCA) and was a Founding Board Member of the Garden Conservancy. Visit: [www.atlantahistorycenter.com/lectures](http://www.atlantahistorycenter.com/lectures)

September 21-22, 2018. *12th Annual Heritage Harvest Festival at Monticello*, Charlottesville, VA. Celebrate the revolutionary legacy of Thomas Jefferson workshops, lectures, and tomato tastings and family friendly activities. Featured speakers include Peter Hatch, Michael Twitty, Ira Wallace, David Shields, Craig LeHoullier, and many more. Visit: [www.heritageharvestfestival.com](http://www.heritageharvestfestival.com)

October 18, 2018, 7:00 pm. Cherokee Garden Library Lecture, Amy Stewart *“Wicked Plants: The Weed That Killed Lincoln’s Mother & Other Botanical Atrocities.”* Author Amy Stewart shares her diabolical tales of the dark and mysterious side of the plant kingdom. Combining history, medicine, science, and legend, Stewart’s *Wicked Plants* entertains, enlightens, and at times, alarms. The A to Z compendium of “bloodcurdling” botany is irresistible to even the most seasoned gardeners and nature lovers. Visit: [www.atlantahistorycenter.com/lectures](http://www.atlantahistorycenter.com/lectures)

October 19-20, 2018. *30th Annual Southern Garden Symposium and Workshops: “The Changing Nature of Gardening,”* in St. Francisville, Louisiana. Featured speakers include celebrated authors Andrea Wulf, Rick Darke, and Doug Tallamy. More information will be available at: [www.southerngardensymposium.com](http://www.southerngardensymposium.com)

April 26-28, 2019. *37th Southern Garden History Society Annual Meeting in Birmingham, Alabama.* Lectures will be held at the Birmingham Botanical Gardens and the meeting hotel is the Embassy Suites, 2300 Woodcrest Place. For reservations call (205) 879-7400 or (800) 362-2779 by March 26. Meeting registration information will be sent in early 2019. Visit [www.southerngardenhistory.org](http://www.southerngardenhistory.org) for further details.

## "Florida's First Coast," . . . . . (continued from page 1)

presentation. Fry is the curator of the Bartram's Garden in Philadelphia, Pennsylvania, and has written extensively on the garden's history and plant collections. He took the audience back to Florida in the eighteenth century and described the Bartrams' explorations in seed and plant collecting, their shipments of these collections back to Pennsylvania and on to Europe, and their descriptions of new species.

Dr. David Shields, Carolina Distinguished Professor at the University of South Carolina, gave the final presentation of the day. He is recognized as a leading force in restoration of lost food crops of the South. He told of the development of the citrus industry in Florida, including the sweet orange, seedless lime and the grapefruit. Shields also spoke of the greening disease that threatens the citrus industry in the twenty-first century, which has caused some citrus orchards that once covered thousands of acres to convert to a mono-cultural wholesale business of ornamental plants, such as the Glen Saint Mary Nurseries.

Buses then transported us to the Glen Saint Mary Nursery, founded in the 1870s, for an evening of tours, dinner, and fellowship. The attendees were split into smaller groups to tour age-old citrus outbuildings, the two-story office, long unused groves, and homes on the compound, now occupied by family. As the sun set, the day ended with a sparkling dinner of barbeque and presentations from the Taber family, the owners of the Nursery since its founding.



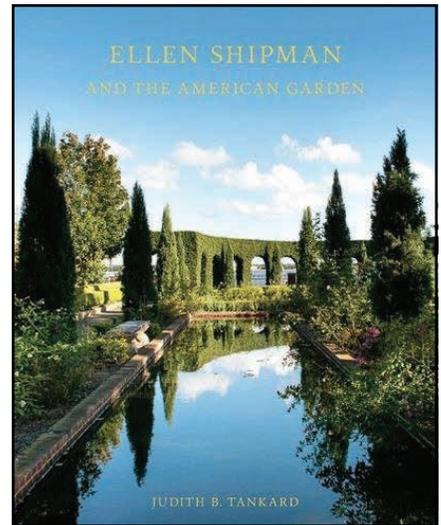
Saturday, April 14

The morning session began with an introduction to the Cummer Museum of Art and Gardens by Holly Keris, the museum's Chief Operating Officer and Curator. She described the Cummer family compound on the St. John's River, the evolution of Ada Cummer's garden over time and the influential work of landscape architect Ellen Shipman in the 1930s.

James B. Hall, President and CEO of the Garden Conservancy, followed with an overview of the organization's twenty-seven year history since its founding by Frank Cabot in 1989. Recognizing that gardens are our most fragile cultural resource, the Conservancy has helped to restore, rehabilitate, and rescue over eighty significant historic gardens across the country, from Atlanta's Swan House to Alcatraz, and their support has been instrumental at Longue Vue gardens following Hurricane Katrina and now the Cummer Gardens in Jacksonville.

Michael Jefcoat, longtime SGHS member and president emeritus of the board of LALH, introduced the

next speaker, Judith Tankard, whose new book, *Ellen Shipman and the American Garden*, was debuted at the meeting. She discussed Shipman's association with the Cummer family and her masterful design of the Italian Garden. Tankard's presentation, illustrated with



Judith Tankard presented on Ellen Shipman's garden legacy. A review of her latest book, *Ellen Shipman and the American Garden*, will appear in an upcoming issue of *Magnolia*.

some of the hand-colored slides from the 1920s-30s in the Smithsonian collection's Archives of American Gardens, included other significant Shipman gardens such as Stan Hywett House in Akron, Ohio, the terraced gardens at Duke University (Durham, North Carolina), the Edison Ford Winter Estate in Fort Myers, Florida, and Longue Vue in New Orleans.

A discussion on Longue Vue House and Gardens after Hurricane Katrina in August 2005 was addressed in the following presentation given in tandem by William (Bill) Noble, former director of preservation for the Garden Conservancy, and Amy Graham, Longue Vue's director of horticulture. Noble gave the background of Ellen Shipman's integrated garden design with the William

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Gathering at the Glen Saint Mary Nursery office prior to tours of the nursery.

Photo by Peggy Cornett.

## "Florida's First Coast," . . . . . (continued from page 3)

and Jeffrey Platt-designed house to create a poetic, private estate for philanthropists Edgar and Edith Stern. Longue Vue sustained three million dollars in damages from Hurricane Katrina. The gardens were under two-feet of brackish water followed by five weeks of drought and no irrigation. Sixty percent of the trees and ninety percent of the boxwood perished. Caroline Dorman's Wild Garden was hit hardest and the ancient Shumard Oak was lost. The garden's staff was reduced by thirty percent. Amy Graham was faced with a daunting task, but many volunteers, including members of the Garden Conservancy, stepped in. In 2007 a revised historic landscape report and restoration plan was presented by Patricia O'Donnell of Heritage Landscapes LLC preservation firm. The landscape renewal includes reinstating axial views, replanting azaleas, boxwood, and trees, and restoring Dorman's Wild Garden with four thousand iris donated by the Louisiana Iris Foundation.

Bart Brechter, Head of Gardens and Landscapes for the Museum of Fine Arts in Houston, Texas, next discussed his work at Bayou Bend Collection and Gardens. Since 2001 Brechter, an authority on historic azaleas, has worked to locate and restore Bayou Bend's lost azalea varieties, numbering one-third of the original plantings. His research revealed that some of the varieties originated from the historic Glen Saint Mary nurseries. Brechter also recounted his work after Hurricane Harvey, marking the fifth time during his tenure that Bayou Bend Gardens have been flooded.

Meeting coordinator Marianne Salas concluded the morning presentations with a lecture on the Garden Club of America's initiatives including its role in sponsoring garden photography in the early twentieth century, especially by women photographers, now in the Smithsonian's glass lantern slide collection. Salas cited early works such as the 1930 publication of *The Gardens of Colony and State* (reprinted in 2000) and *The Golden Age of American Gardens*, by Mac Griswold and Eleanor Weller (1991).

Salas then announced the Garden Club of America's latest restoration initiative, which is offering grants of \$10,000 each to: the Garden Club of Houston (toward restoring the Mercer Garden destroyed by Hurricane Harvey); the Magnolia Garden Club in Beaumont, Texas (for feral hog damage); the

Columbia River Gorge, Portland, Oregon (to mitigate damage from fires and mudslides); the Trustees of the Garden Club of Savannah, Georgia (for damages from Hurricanes Matthew and Irma) and the Late Bloomers Garden Club of Jacksonville to help in the garden restoration at the Cummer Museum of Art & Gardens.

Saturday's luncheon was held in the spacious Club Room of the Garden Club of Jacksonville, Inc. headquarters on Riverside Avenue. Members then boarded buses to tour four private gardens in Riverside at the homes of Ann and David Hicks; Mr. and Mrs. William H. Morris; Joan and Preston Haskell; and Anne and John Baker. The three-acre Haskell gardens on the St. Johns River contain fourteen large abstract outdoor sculptures



SGHS Treasurer Gail Griffin and board member Beate Ankjaer-Jensen in the Haskell sculpture garden.

Photo by Peggy Cornett.

beautifully integrated into the serene landscape. The Baker garden displayed the owners' commendable desire to restore live oaks and flowering trees and shrubs to the property, which was nearly treeless when purchased. The Hicks garden, designed by long-time SGHS member Mary Palmer Dargan of Dargan Landscape Architects in Atlanta, displayed a particularly beautiful terraced parterre rose and perennial garden in exuberant bloom. At the Morris Garden members experienced formal fountains and pools that transitioned into natural settings with bald cypress and native marsh grasses. Near perfect weather made for a delightful afternoon to stroll these unique landscapes and well-designed and maintained gardens.

The day concluded with a gala reception and dinner at the Cummer Museum of Art & Gardens, where members could tour and observe the various garden rooms, including the Italian Garden designed by Ellen Shipman. The SGHS annual business meeting followed the dinner. [See sidebar]



*Sunday Optional Tour to St. Augustine*

Buses left the DoubleTree by Hilton hotel at 8:30 AM for a full day in historic St. Augustine, the nation's oldest city. The first stop was a guided tour of the Lightner Museum, formerly the Alcazar Hotel, built in 1888 by Henry Flagler. The hotel was at its peak in the 1890s when more than 25,000 guests would visit over the winter months. Otto Lightner purchased the hotel to house his eclectic collection of nineteenth-century decorative arts, natural history artifacts, and ephemera, ranging from Tiffany glass to shrunken heads and fine porcelain to cigar

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The planning committee for the Jacksonville meeting. Photo was taken in 2016 at the Glen Saint Mary Nursery office. (L to R) Marianne Salas, Carolyn Lindsey (head gardener who discovered the Shipman plans for the Cummer), Magi Taber, Joan Haskell, and Susan Haltom.

The SGHS annual business meeting featured the passing-of-the-gavel from Susan Haltom to incoming President John Sykes of Baton Rouge, Louisiana. As chair of the nominating committee, John announced Vice President Perry Mathewes of Purcellville, Virginia and new board members Will Rieley of Charlottesville, Virginia, and Susan Hitchcock of Columbia, South Carolina. A hearty round of appreciative applause was given to Gordon Chappell as he finished his second board term. Outgoing president Susan Haltom gave a report on the health and stability of the Society. Although our number of memberships are slightly down this past year, income remained steady due to increased support and higher membership level participation. Lee Dunn, chair of the membership and publicity committee, gave reports on past and future state ambassador events; gatherings that are proving popular throughout our region.

Three students received scholarships to this year's annual meeting. Meagan Lockett, a first-year landscape gardening student at Sandhills Community College in Pinehurst, North Carolina, received the James R. Cothran Scholarship for 2018. Alexis Boenker is in the first year of the Master of Landscape Architecture program at the University of Florida and Emily Phan, also at the University of Florida, is finishing her third year undergraduate study in Landscape Architecture.

This year Davyd Foard Hood received the Flora Ann Bynum Award. [See separate article]

Haltom closed with a reading from the prose of Florida novelist Marjorie Kinnan Rawlings and invited all to the 37th Annual Southern Garden History Society Meeting in Birmingham, Alabama, April 26-28, 2019.



Terraced parterre rose and perennial garden at the home of Ann and David Hicks.

Photo by Peggy Cornett.

## "Florida's First Coast," . . . . . (continued from page 5)

labels. Luncheon was served in the museum's historic Alcazar Café, once famed as the largest indoor swimming pool in the world.

The afternoon tours included the Oldest House Museum, also known as the Gonzalez-Alvarez House, which is owned and operated by the St. Augustine Historical Society. Built on a site occupied since the early 1600s, the present structure, with coquina walls and hand-hewn cedar beams, dates from the early 1700s. This National Historic Landmark is Florida's oldest surviving Spanish Colonial dwelling and the complex includes an exhibition of Florida's four-hundred year history in the Manucy Museum. The Ximenez-Fatio House, built in 1798, was initially a merchant's home before becoming St. Augustine's most fashionable boarding house: "Miss Fatio's." The site consists of a coquina detached kitchen building c. 1798 and a reconstructed wash house c. 1802, as well as the main house and a museum store. In 1939, The National Society of The Colonial Dames of America in The State of Florida acquired the property to use as a state museum house. Along with the National Park Service, State of Florida, Carnegie Foundation and other groups, the Society worked to restore and preserve the site and still owns the historic home.

While storms threatened the day's activities, they thankfully held off until the bus-ride back to the hotel, making for a perfect ending to a remarkable day.



Photo by Leslie Bird.

Sunday luncheon at the historic Alcazar Café, in what was once the World's largest indoor swimming pool.

## Oakland Cemetery's Early Landscapes: Researching and Re-Landscaping the African American Grounds in Atlanta, Georgia's Historic Cemetery

By Sara Van Beck, Atlanta, Georgia

Over the past year, Atlanta's Historic Oakland Foundation has embarked upon restoring Oakland Cemetery's African American Grounds. Platted out just east of the heart of downtown in 1867 when the Atlanta City Council expanded the municipal cemetery, the first stage of restoration addressed the southern section. With the monuments, walls, and other stonework mostly complete, re-landscaping has begun.

As with all landscape projects undertaken at Oakland Cemetery, garden history research on the area and its families was conducted to guide the design. In general, historical observations of Oakland's trees, shrubs, and flowers were relatively infrequent and then short on the sort of specific detail one would like for landscape restoration. A handful of period photographs provide the basis for the



Library of Congress Archive.

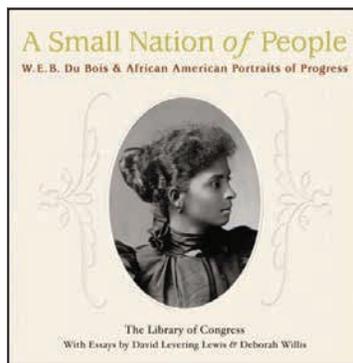
Unidentified Georgia Cemetery. Photograph by W. E. B. Du Bois. C. 1900.

some general landscape data. Turning to Atlanta's South-View Cemetery for comparison, exceedingly little appears in the local newspapers. Established by African American citizens in 1886, only one article on South-View appears in *The Constitution* from its founding until the early 1900s. Published in 1895, the piece details a cemetery of strong contrasts. Areas near the front gates were well-tended by loving hands; loved ones were commemorated by marble markers, but no mention was made of planted shrubs or flowers. Large areas of the cemetery, however, were quite mournful, suggestive of neglect if not abandonment, ornamented only by weeds and decaying floral arrangements.

What the "well cared for" lots marked by handsome marble may have looked like comes by way of an unidentified Georgia cemetery at the close of the nineteenth century. The photograph was taken by W.E.B. Du Bois (1868-1963) for his contribution to the *American Negro Exhibit* at the 1900 Paris Exposition. It reveals a tidy, small cemetery enclosed by a whitewashed wood fence, with understory trees scattered throughout. A few lots are either bordered by low hedges or ornamented by small shrubs, in keeping with the general landscape aesthetic found at smaller cemeteries of the period.

The first guidepost of information for Oakland's African American families appears in the new Cemetery Commission's report to the City Council in 1907. Coming at a time when the newly appointed Commission chair was very determined to overhaul the cemetery, he was quite pleased to report that the African American "portion of the cemetery was in a most unsightly condition, but it has been greatly improved and now presents a decent appearance to the great gratification of the families, who are taking an interest in the cemetery for the first time, and are expressing a desire to beautify their ground."

While seemingly late, this coincides with the rise of a financially well-off black middle class in Atlanta. It may simply have taken this long for families to have the financial wherewithal to spend money on cemetery plants, or for ornamental gardening to become a pastime in the



Portrait of W. E. B. Du Bois.

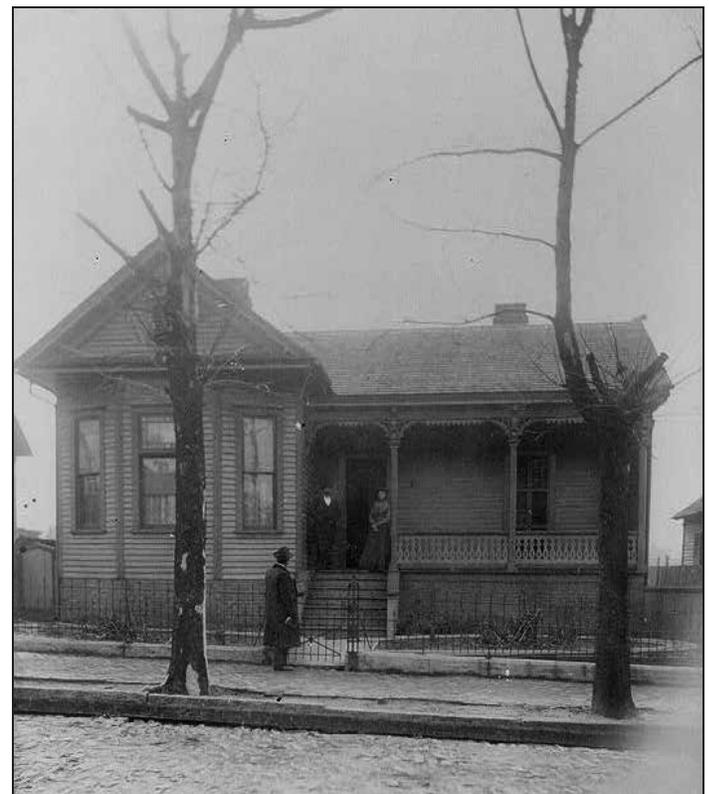
community. The chairman's statement and this time frame of the early 1900s then become the starting point for landscape research on how the African American families at Oakland may have landscaped their lots, their aesthetic tastes, and plant preferences.

Regarding landscape preferences in Atlanta's black community in the early 1900s, tidbits peek through the pages of *The Constitution*. As most of Atlanta's black community was not well-off, vegetable and ornamental gardening was a luxury pursuit for the few or at least not on the minds of many. In 1900, it was estimated that sixty percent of Atlanta's black community resided in a structure that basically had no yard, according to Du Bois' exposition data and period photographs. Yet in 1903, an article in *The Constitution* penned by physician Dr. H. R. Butler encouraged the community to do just that, garden: "Let us then dig up our gardens and plant them. Plant flowers in our front yards... I saw Bishop H. M. Turner working in his garden last Wednesday. Bishop L. H. Holsey, on Auburn Avenue, has the finest garden in Atlanta, without any exception. He spends much of his time at home in his garden. The example set by these men should inspire many other men who are younger and who have much more time than they."



Carrie Steele Logan. 1898 portrait.

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Bishop Holsey House c.1899.

Library of Congress Archive.

## Oakland Cemetery's..... (continued from page 7)

In the Library of Congress' on-line collection is a circa 1899 photograph of Bishop Halsey's house, taken by Du Bois for the Paris Exposition exhibit. Dominating the small front yard are two circular flower beds with tall plants in the centers. Three years earlier, Dr. Butler submitted an article to *The Constitution* encouraging South-View lot owners to keep their relatives' graves "clean and green." It is tempting to speculate that Dr. Butler may have indulged in ornamental gardening along with Bishop Halsey. Dr. Henry R. Butler and his wife Selena Sloan Butler are interred at Oakland. Other Du Bois photographs for the Paris Exhibition were selected for publication in *A Small Nation of People*. Six residences, none identified as Atlanta homes, reveal front yards ornamented by the hands of a gardener. Roses, vine-clad porches, shrubs, hanging baskets, and even some tropical foliage grace the houses of their striving, middle-class occupants.

Another set of clues comes from two "human interest" stories in *The Constitution* on Mrs. Carrie Steele Logan (1828-1900), locally renowned for her work with Atlanta's black orphans. An article in 1888 describes her domicile, "There's a pretty little cottage on the corner of Wheat and Calhoun streets. There are vines around the porch, and even in this December weather a few violets and some late chrysanthemums still linger in the neat little garden." Vines were a favorite way by home owners and residents of all sorts across the South to provide cooling shade, as few people planted shade trees close to the house. A number of photographs documenting Atlanta's urban slum houses, with not a tree to be seen, show one or two domiciles with vine-engulfed porches. Chrysanthemums were becoming wildly popular in Atlanta by this time, and a number of the town's wealthiest residents were erecting greenhouses to grow their favorite flower in abundance, with the first chrysanthemum flower show held at the Capitol rotunda in 1889.



Photo by Sara Van Beck.

Roses and daylilies surrounding burial grounds.

In 1890, with donations from many in town, Carrie Steele Logan leased a parcel of land from the city and erected an orphanage. A second article in 1897, focusing more on the orphans themselves and their lives under her wing, mentions the children working in the vegetable garden, "while the majority climb the cherry trees after the luscious fruit or hid in the grape vines...."

How those in the local Atlanta community gardened can be gleaned from a sociological study of African Americans by Du Bois' students at Atlanta University in 1907-1908. A touchstone work, *The Negro American Family* provides an in-depth look at the housing conditions of Atlanta's very poor to its wealthiest members. As part of the study, the students engaged in a representative sampling survey of thirty-two residences and a detailed site description and household inventory of eight residences, even noting the condition of the front yards. Of the eight houses, one had flowers, a second had flower beds divided by cleanly swept walks, and a third had a rose bush and a peach tree. Complementing the survey are thirty-two photographs of houses around Atlanta taken by Du Bois, illustrating everything from row house slums to simple cottages to the grandest house in town. While a few of Du Bois' photographs document houses with front yard gardens, there's no information recorded as to what these



Photo by Sara Van Beck.

Historic bearded iris and pansies marking grave sites.

gardeners grew.

Interestingly, the grand houses where the white residents of Atlanta lived, displayed in a turn-of-the-century “coffee table” book, much preferred a very spare landscape. Of the one hundred residences in *Atlanta Homes*, many have no ornamental plants whatsoever. Homes with landscaping are graced with a simple, tasteful bed of shrubbery, or some roses; a handful of residents have extensive foundation plantings, and a few have vines on the porch railing. Very few have anything resembling “flower beds,” which are predominantly situated along the side of the lawn. Only two have ornamental gardens across the front of the house; one is a small street garden while the other is quite expansive, standing in stark contrast to the rest of the book. With such spare landscapes, Bishop Holsey’s front yard given over entirely to flower beds was unique indeed.

To infer what Atlanta’s African American gardeners may have grown, an unexpected source provides some hints. *The Negro School and its Relation to the Community*, published in 1915 by the Tuskegee Institute, is an amazingly comprehensive guide to building and operating a school where no such community resource exists. Its ornamental gardening chapter was patterned after but expanded greatly upon the Hampton Institute’s leaflet “Beautifying Schoolhouses and Yards.”

The Hampton Institute in Virginia produced a leaflet that briefly touches upon ornamental gardening, encouraging readers to plant vines on the school house and to follow the Arbor Day tradition of going into the nearby woods for native plants. The leaflet encourages readers not just to transplant native flowering trees and desirable shrubs, but to bring hardy wildflowers and ferns into the school grounds. For guidance on landscaping motifs, readers are simply directed to the horticultural *Cyclopedia* and other works by Liberty Hyde Bailey (1858-1954).

The Tuskegee Institute in Alabama dispensed a great amount of ornamental gardening guidance rather than simply referring its rural audience to an esoteric book. Among the topics addressed are how to plant ornamental flower beds, landscape designs for the teacher’s residence, use of spring bulbs to line the school walks, and vines for fences and front porches. Hedges were to divide work and play areas on the school grounds as well as ornament the teacher’s cottage. The recommended Chinese privet and Macartney rose are some of the most invasive plants in the South today.

The ornamental landscape recommendations were simple. The flower bed was to be circular, set in the front lawn, and composed of two varieties. A tall plant should dominate the bed for summer flowering, such as cannas or oleanders. A lower flower such as lantana was to edge the bed for contrasting color, noting “Border planting for flowers is becoming quite popular.” Flower beds could be

created with just spring bulbs such as tulips, daffodils, and lilies, while “Vincas are among the best bloomers, and can be used for the entire bed or borders.” Winter flower beds could be planted of pansies, petunias, and creeping phlox. For border beds along fences or open lawn, Shasta daisies, and bananas were an option. Shrubs were to be planted around the edges of the open lawn or as anchor specimen plants to the teacher’s cottage. Suitable varieties included crepe myrtle, wild crab apple, sweet shrub, azalea, hydrangea, calico bush (a type of mountain laurel), roses, and fringe tree (Granny Gray Beard). Native trees could be dug from nearby forests, such as dogwood and wild plum. Though tailored for a warmer climate than Atlanta’s, the recommended plant lists nevertheless provide insight as to how the southern African American community may have been guided in ornamental gardening and what a suitable plant palate would be.

Chronologically, the last piece of historical evidence comes by way of the 1949 series of aerial photographs of the city. The high-resolution image covering Oakland captured a number of trees and shrubs in the African American Grounds. Fortuitously, the southern section lacked large trees, allowing the capture of faint shadows cast by smaller ornamental plants. Combined with a bulb survey of Oakland conducted in 2003, which found numerous lots with surviving daffodils delineating lot lines and gracing headstones, an informed rough picture of the family-planted landscape as it existed in 1949 was reached.

Yet time stands still for no gardener. Additional burials have been interred since 1949; some trees grew mightily casting shade and a few died, and many of the bulbs surviving in 2003 continued to dwindle. Armed with newspaper articles, period photographs, reference books and surviving family plants, an inspired re-envisioning of the southern area of the African American Ground’s landscape has been embarked upon. While the landscape restoration plan draws upon the available direct evidence and inferred guideposts, the plant variety selections have been tempered by long-term maintenance needs and current landscape conditions.

Where possible, original hedge lines shown in the 1949 aerial have been re-created. The design motifs suggested in the Tuskegee Institute’s guide have been incorporated along with some of the suggested plants. Other plants used follow from the surviving plants on the African American grounds, (particularly daffodils and glossy abelia shrubs), from other areas of the cemetery (such as boxwood and wavy leaf privet for hedges), and from plants described in period newspaper articles.

Thus, Carrie Steele Logan’s old-fashioned yard chrysanthemums are scattered about, either as cradle plantings or as borders. Large circles of daffodils are intermixed with daylilies for spring and summer interest, while annuals

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## Oakland Cemetery's..... (continued from page 9)

such as pansies provide spots of winter color. A nearby weeping cherry keeps Carrie Steele Logan's plot company, daffodils fringe walkways and lots, and hydrangeas flank headstones. *Vinca minor*, often called "cemetery myrtle," has been introduced in shaded spots to help control erosion as well as enliven what was once open dirt. Thanks to the numerous volunteers and donors who have contributed their financial resources and hard sweat equity, a new, inspired garden spot is being created for Oakland and its African American families. With continued support to expand restoration efforts, the grounds will bloom for years to come.

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Caption card tracings: Georgia Atlanta 1900; Georgia Atlanta; BI; Residences; African Americans Housing; African Americans; Geog.; B.I.; Shelf.

## The Taliaferro Cider Apple: No Longer Monticello's Mystery Apple

By Peter Hatch, Crozet, Virginia

Thomas Jefferson's favorite cider apple was the Taliaferro, pronounced "Tolliver." He acclaimed it "the best cyder apple existing," producing "unquestionably the finest cyder we have ever known, and more like wine than any other liquor I have ever tasted which was not wine." Unprecedented quantities of grafted trees were planted in the South Orchard at Monticello, cider was served with beer at meals, and the March bottling of some 120 gallons of fermented cider was part of the yearly work routine. Jefferson wrote how the initial apple seedling was discovered by Major Richard Taliaferro in the mid-eighteenth century, growing near Williamsburg in a "large old field where the seed had probably been dropped by some bird." Taliaferro made and then shared cider from the apple, and "in the estimation of every one who tasted

it [it] was the finest they had ever seen." Taliaferro planted a grafted orchard, as did Jefferson's law school mentor, George Wythe, Taliaferro's brother-in-law.

Although Jefferson treasured the apple and provided a full account of its discovery, he never described the qualities of the fruit itself, such as size, shape, or color. Up until now, the only early fruit growers or pomologists to provide detailed features of the Taliaferro, particularly William Kenrick of Boston and William Coxe of New Jersey, offered descriptions that were contradictory, vague, and confusing. You can't find something if you don't know what it is.



Taliaferro Cider Apple.  
Illustration by Susan Walker.

Courtesy of Susan Walker.

With the recent revival of interest in heritage apples and craft ciders the much celebrated Taliaferro cider apple has achieved elevated status as a lost “founding apple.” I myself have written, “the enigma of the lost Taliaferro has elevated its stature among historic apple hunters to almost mythic qualities, and handfuls of potential candidates . . . reappear like migratory birds every season.” Apple hunters have brought forth specimens named Nelson County Crab, Red Coat, and Highland County that they have claimed were the lost Taliaferro. I concluded in *The Fruits and Fruit Trees of Monticello* (1988) that Jefferson’s mystery apple will never be found “unless an undiscovered pomological description miraculously appears.”

The quest for the Taliaferro has recently been altered dramatically by research undertaken by Susan Walker, Chief Magistrate Judge in the U.S. District Court of Alabama. Walker became captivated by the mystery of the Taliaferro after growing historic apples at her Alabama farm. She composed an eighty-four-page monograph, “Of Lost Letters and Forgotten Fruit: Timothy Pickering, John Taliaferro, and the Mystery Apple of Monticello,” exploring all dimensions of the apple’s documentary history. These include an examination of the potential sites where the apple was initially grown near Williamsburg, the history of who grew and sold the Taliaferro in the nineteenth century, and fascinating revelations about why William Coxe, author of the first distinctly American book on horticulture, *A View Toward the Cultivation of Fruit Trees* (1817), incorrectly described the Taliaferro by confusing it with another Virginia apple. The ultimate significance of the monograph, a revelation that might lead to the actual discovery of the apple itself, is the Walker description of its qualities, pieced together through some remarkable documentary sleuthing.

The new description of the Taliaferro is based, primarily, on four unpublished letters in 1816 and 1817 between the Congressman John Taliaferro of

Fredericksburg, Virginia, a distant relative of Richard Taliaferro, and U.S. Senator Timothy Pickering of Massachusetts. In addition, Walker found a confirming description in the 1833-34 Catalogue of the William Robert Prince nursery in Flushing, New York. The newly unveiled Taliaferro is medium-sized, flat or oblate (wider than it is high), “a bright straw color, tinged . . . with a reddish blush or faint streaks of red, similar to the most delicate red shades in a rainbow.” The fruit also exhibits “an exquisite flavor” at maturity when eaten out of hand, and is abundantly juicy. The resultant cider would meet Jefferson’s criteria to be “more like wine than any liquor I have ever tasted which was not wine.” Judge Walker dug deep in effectively defining what was “straw-colored” in the eighteenth century, and how a “flat” apple is distinctive in the apple vernacular. She also composed a watercolor based on these documentary sources to aid future apple hunters seeking the prized Taliaferro itself.

Historian Annette Gordon-Reed utilized her legal background to brilliantly solve the twisted puzzle of Thomas Jefferson’s relationship with Sally Hemings. Similarly, Susan Walker’s research demonstrates uncanny lawyerly logic, solid and exhausting scholarship, and unrelenting persistence in following all the convoluted leads and then blowing away the various documentary blockades that confounded many of us in our search for the Taliaferro. If Judge Walker’s revelatory study should prove fruitless, for example if the Taliaferro is indeed extinct, her monograph nonetheless provides a model for plant hunters of all sorts. Susan is hopeful of publishing her essay, and is presently abridging the article for a suitable scholarly journal.

*Peter J. Hatch, Monticello’s director emeritus of gardens and grounds, is the author of: The Fruits and Fruit Trees of Monticello (1988) and ‘A Rich Spot of Earth’ Thomas Jefferson’s Revolutionary Garden at Monticello (2012).*

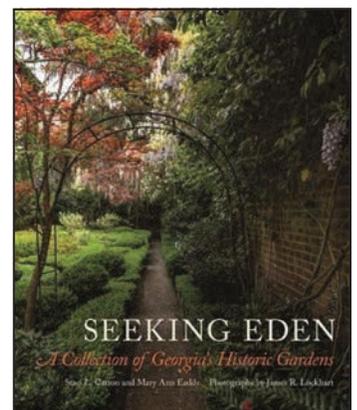
## Book Review

***Seeking Eden: A Collection of Georgia’s Historic Gardens***, by Staci L. Catron and Mary Ann Eaddy, photography by James R. Lockhart | University of Georgia Press, 2018 | Hardcover, 488 pages, 365 color images | ISBN: 978-0-8203-5300-5 | list price \$49.95

For some eighty-five years, since its appearance in 1933, *Garden History of Georgia, 1733-1933*, has been the standard reference for the history of Georgia’s gardens. Its publication was itself an historic event. Not only was it the third work in a small group of important, unprecedented statewide surveys of gardens in the South, published between 1923 and 1939, but more significant was the inclusion of modern gardens in its pages. In fact, more than two-thirds of its coverage represented

“Modern Gardens” and “Garden Club Projects, Institutional Gardens, and School Gardens and Campuses.”

The accounts in each garden entry were the work of many authors, whether the owners, friends, or interested garden club members, all of whom were committed to this landmark project. Loraine Meeks Cooney (1887-1951), president of the Peachtree Garden Club, honorary



*(continued on page 12)*

## Book Review.....(continued from page 11)

president of the Garden Club of Georgia, and the owner-gardener of Coon Hollow in Druid Hills, was chair of the committee that compiled the roster of gardens and manuscript accounts. These writings of varying lengths were then edited for publication by Miss Hattie C. Rainwater (1878-1948), the older sister of Charles Veazey Rainwater (1882-1973), the secretary-treasurer of the Coca-Cola Company, whose splendid Druid Hills Estate, Boxwood, was prominently featured in the book. Philip Thornton Marye (1872-1935), a prominent Atlanta architect and early preservationist, prepared most of the many garden and site plans appearing in the book. His wife, Florence King Nisbet Marye (1877-1963), wrote "A Genealogy of Gardens," the introductory essay for the catalogue of "Early Gardens," namely those in the period up to 1865. Theirs was a splendid collaboration.

My long-held working copy of *Garden History of Georgia* was the inscribed gift of Edgar Poe McBurney (1862-1940), a wealthy capitalist and the founding secretary and general manager in 1884 of Atlanta's historic West View (Westview) Cemetery, and his wife Helen to friends in Farmington, Connecticut. The McBurneys' now lost gardens at Villa Nelili, at 1300 Peachtree Street, N.E., were among the many Atlanta gardens featured in the Georgia monograph.

The work of the Peachtree Garden Club was first emulated in Tennessee by the Garden Study Club of

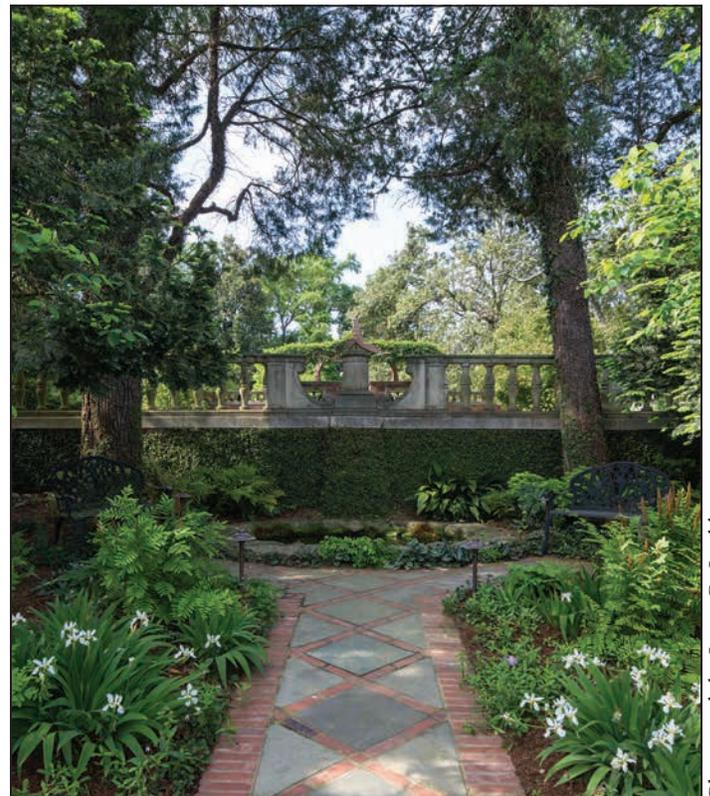
Nashville, which published *History of Homes and Gardens of Tennessee* in 1936. The Tennessee monograph featured many of that state's impressive early-twentieth century gardens, including those designed by Bryant Fleming (1877-1946). Books on the historic houses and gardens of North Carolina and Kentucky followed in 1939. It was not until 1950 that the editors of a revised edition of *Homes and Gardens in Old Virginia* included a small but notable selection of that state's many private gardens of the period, including Milburne and Nordley, where Charles Freeman Gillette (1886-1969) worked. The gardens designed and planted in the opening decades of the twentieth century in Georgia, Tennessee, and Virginia, and a smaller number of like gardens in other states of the South, together with the rescue, renewal, and restoration of older gardens in that period, these publications, and the launch of garden tourism in Virginia in the spring of 1929 are now recognized as a renaissance of Southern gardening.

But Georgia, as readers knew in 1933, and now, enjoyed another important, enviable advantage in its temperate climate, which encouraged garden-making and attracted seasonal residents to its sizable winter colonies at Augusta, Thomasville, and among the state's coastal isles. Wealthy industrialists, financiers, socialites, and others of means and station in the Northeast and upper-Midwest, came South, built imposing winter residences and hunting lodges, stables, kennels, and barns, and created gardens



Photograph by James R. Lockhart

View from the foyer at Barnsley Gardens.

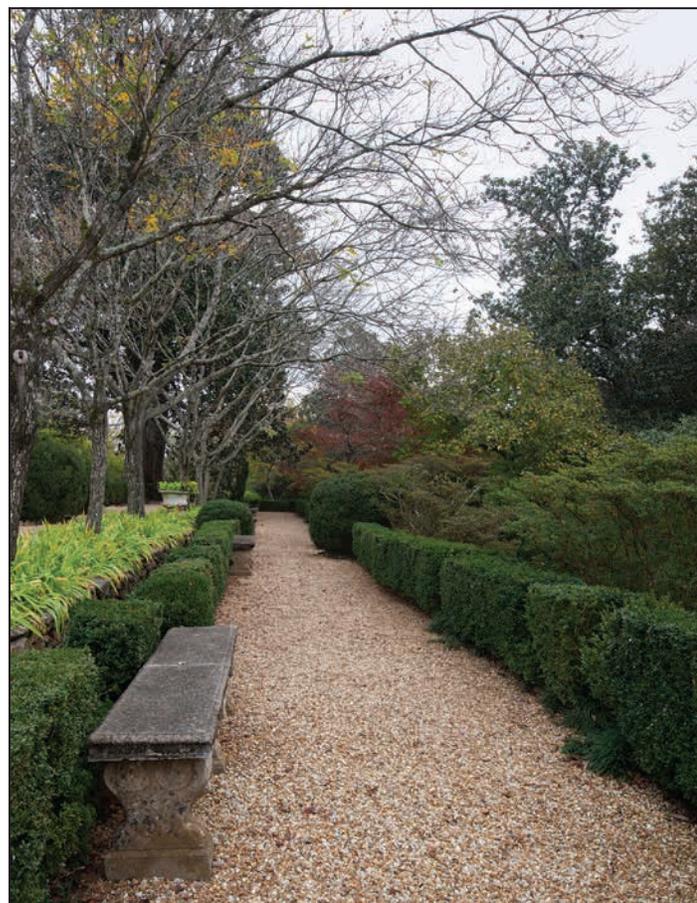


Photograph by James R. Lockhart

Below the west garden railing, a sunken garden containing a pool at Salubrity Hall.

and landscaped grounds in which to take leisure and enjoy recreation. Millpond Plantation at Thomasville, the winter estate of Jephtha H. Wade II (1857-1926) of Cleveland, Ohio, and his descendants, from ca. 1905 to the present, is among the finest of those built and certainly the best preserved of those that survive. Howard Melville Hanna (1840-1921), another wealthy Cleveland industrialist, and his family wintered nearby, at Pebble Hill Plantation. His daughter, Kate Benedict Hanna Ireland Harvey (1871-1936), built up a large and extensive winter estate with numerous Colonial Revival-style buildings, most designed by Abram Garfield (1872-1958), a Cleveland-based architect, and sympathetic gardens and grounds. These were the work of Mrs. Harvey and Violet Ethelwyn Harrison (1892-1983), a Cleveland-area landscape architect who, along with Julia Lester Dillon (1871-1959), a native Georgian, Ellen Biddle Shipman (1869-1950), Rose Standish Nichols (1872-1960), Constance Knowles Draper (1887-1976), and Ruth Bramley Dean (1889-1932), are the most prominent of the now-known female landscape designers who worked professionally in Georgia in this well-favored period. Millpond and Pebble Hill both appear in the pages of *Garden History of Georgia, 1733-1933*. Millpond Plantation is included in *Seeking Eden*.

Now, with the publication of *Seeking Eden: A Collection of Georgia's Historic Gardens*, readers and



Photograph by James R. Lockhart

Lower terraces, featuring long walkways bordered in boxwood at Hills and Dales Estate.

students of Southern garden history have a worthy complement to *Garden History of Georgia* and a valuable, handsomely-produced addition to the growing shelf of important works on Southern garden and landscape history. Members of the Society who attended the 2017 Restoring Southern Gardens & Landscapes Conference will remember the appealing preview by its authors, Staci Catron and Mary Ann Eaddy. Others may have attended the official book launch at the Atlanta History Center in April or the regional SGHS event at Pebble Hill Plantation on 9 May, both featuring remarks by the authors.

As they know and readers will learn, *Seeking Eden*, like *Garden History of Georgia*, had its genesis in an exceptional combination of institutions and talents. In this instance it is the Georgia Historic Landscape Initiative established in 2002 by the Garden Club of Georgia, in collaboration with the Cherokee Garden Library, the Historic Preservation Division of the Georgia Department of Natural Resources, and the Southeast Regional Office of the National Park Service. The goal of the GHLI was to produce an inventory of historic gardens and landscapes in Georgia, a project based in principal on determining the status of the 160-plus gardens and landscapes published in *Garden History of Georgia*. Staci Catron, then as now director of the Cherokee Garden Library and past president of SGHS, and Ms. Eaddy, then on the staff of the Georgia State Historic Preservation Office, were founding members of the working committee of the GHLI, as were SGHS members, the late James R. Cothran, Lee C. Dunn, and Susan Hitchcock.

Utilizing a standard form for recording appropriate, consistent information on each property and an accepted format for site visits, preliminary research, and the collection of additional documentary materials, a group of volunteers, including garden club members and graduate students, compiled some 190 garden surveys between 2002 and 2016. The records of the Georgia Historic Landscape Initiative and the survey results are held in the archives of the Cherokee Garden Library.

Readers of *Seeking Eden* will find a forty-four-page appendix, "List and Status of Gardens Documented through the Georgia Historic Landscape Initiative from *Garden History of Georgia, 1733-1933*." This listing is arranged by county and each entry includes a pertinent, paragraph-length descriptive quote from the 1933 publication. Sadly, readers will also learn that about one-third of the gardens featured in *Garden History of Georgia* are entirely lost, and another near one-third of the properties retain only remnant features of the original gardens, with or without the house for which they were created. But reward comes in learning that about one-third of the historic gardens and landscapes, so proudly published in 1933, and their original, distinguishing

*(continued on page 14)*

## Book Review.....(continued from page 13)

features survive and retain visible, physical integrity.

Staci Catron and Mary Ann Eaddy selected the thirty gardens represented in this collection on the basis of appeal, integrity, statewide geographical distribution, and owner-willingness to participate in the publication. As a group they also reflect, to the extent possible, the range of gardens and grounds cultivated by Georgians since James Edward Oglethorpe, the “First Georgian,” laid out Savannah and defined the boundaries of its legendary squares. Their presentation in these pages, in many full-page, half-page, and quarter-page photographs, is the work of James R. Lockhart. Now retired as a photographer for the Georgia State Historic Preservation Office, he brought an expert ability and long experience in capturing the specific qualities of historic places to the photographs for this book.

Each of the thirty gardens and landscapes featured in *Seeking Eden* enjoy coverage ranging from ten to twenty pages, with expanded representation of the three properties comprising the University of Georgia entry. The authors’ narratives, conveying the history, ownership, and stewardship of each property, and an overall description of its design and plantings, are matched, page by page, with Mr. Lockhart’s photographs. Their long association with the GHLI, professional experience, and access to the holdings of the Cherokee Garden Library and the GHLI records, placed them in an excellent position. The accounts of the individual gardens reflect these advantages and situate each garden in the long continuum

of Georgia garden history. The exceptional integrity of particular gardens is enhanced by the reprinting of black-and-white documentary photographs from *Garden History of Georgia* and five of Philip Thornton Marye’s garden plans in comparative pairings with Mr. Lockhart’s color photographs. Those of Mr. Marye’s plan and Mr. Lockhart’s photograph of Barnsley Gardens (pp. 44-45), the documentary and present-day photographs of Woodhaven, the Robert Foster Maddox garden in Atlanta (pp. 174-175), and a like pairing of photographs of the H. Warren Stephenson garden (pp. 282-283) and the boxwood garden at Swan House (pp. 296-297), both in Atlanta, are particularly effective.

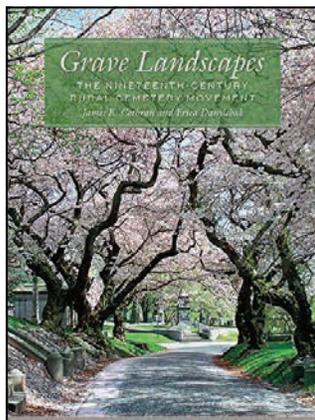
The University of Georgia Press, its book designers, and patrons of *Seeking Eden* are to be commended for the (apparent) decision to be unstinting in the use of many, many photographs sized to the scale of the images they are portraying. Readers will find themselves immersed, time and again, in the gardens they know or the landscapes about which they are now learning. This is a rare exhilarating experience, and the gift in equal part of James R. Lockhart. Turning these pages to the double-page photograph of Oak Hill and the Palmetto Garden at Millpond Plantation, among others, we are standing anew in Georgia, looking into Eden.

Davyd Foard Hood  
Isinglass  
Vale, North Carolina

## In Print

***Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement***, by James R. Cothran and Erica Danylchak | University of South Carolina Press, 2018 | Hardcover, 304 pages | ISBN-10: 1611177987; ISBN-13: 978-1611177985 | List price \$49.99

Well before his untimely death in 2012, Atlanta landscape architect, urban planner, and garden historian James R. Cothran was captivated by the rural cemetery movement that dominated much of the nineteenth century in America. As an active and long-time member and past president of the Southern Garden History Society, Jim was a beloved presence at many an-



nual meetings and the biennial Restoring Southern Gardens & Landscapes Conferences in Winston-Salem. His protégé Erica Danylchak continued his research over the next several years and thankfully brought their work to publication.

The story of the rural cemetery movement is directly linked to the Industrial Revolution when people flocked to American cities, and where overcrowding led to packed urban graveyards that were unsightly and a source of public health fears. The solution was a revolutionary new type of American burial ground located in the countryside just beyond the city. Danylchak and Cothran document this rural cemetery movement, which featured handsomely landscaped grounds and sculptural monuments. Rural cemeteries predated America’s public parks, and their popularity as picturesque retreats helped propel America’s public parks movement. *Grave Landscapes* details rural cemetery design characteristics to facilitate their identification and preservation, and places rural cemeteries into the

broader context of American landscape design to encourage appreciation of their broader influence on the design of public spaces.

This beautifully illustrated volume features more than one-hundred fifty historic photographs, stereographs, postcards, engravings, maps, and contemporary images that illuminate the inspiration for rural cemeteries, their physical evolution, and the nature of the landscapes they inspired. Extended profiles of twenty-four rural cemeteries reveal the cursive design features of this distinctive landscape type prior to the American Civil War and its evolution afterward. *Grave Landscapes* details rural cemetery design characteristics to facilitate their identification and

preservation and places rural cemeteries into the broader context of American landscape design to encourage appreciation of their broader influence on the design of public spaces.

Jane Baber White, former SGHS board member and director emerita of the Old City Cemetery Museums and Arboretum in Lynchburg, Virginia, wrote: “this is quite literally everything you ever wanted or needed to know about the rural cemetery movement, whether as a student of the era, or in response to questions about plantings, symbolism, sites, or influential architects.... [Cothran and Danylchak] have set the highest example of scholarship and practicality in this epic volume.”

## *Davyd Foard Hood Receives the Flora Ann Bynum Award*

The Flora Ann Bynum Award, the highest award bestowed by the Southern Garden History Society, was presented to Davyd Foard Hood during the annual business meeting at the Cummer Museum Saturday, April 14, 2018. Davyd was recognized for his more than forty-year professional career during which he has made profound and substantial contributions directly to the Society and to the study of southern gardens and landscapes. *Magnolia* readers are familiar with Davyd’s thoughtful and in-depth book reviews, which he has contributed to the Society’s publication for over twenty-four uninterrupted years. Additionally he has reviewed annual meetings and conferences, and has authored numerous feature articles for *Magnolia*. In 2009 he spearheaded the SGHS annual meeting in Camden, South Carolina, and coordinated a fall board meeting in Richmond in 2011.

Davyd has played an essential role as a member of the planning committee for the biennial “Restoring Southern Gardens & Landscape Conference” (RSG&L), which is organized by Old Salem, Inc. in Winston-Salem, NC, in partnership with the Southern Garden History Society and Reynolda House Museum of American Art. Indeed, Davyd has played a major role in making the RSG&L

Conference the preeminent conference in the South. As an independent scholar and historian Davyd authored numerous National Historic Register nominations, National Historic Landmark nominations, and Cultural Landscape Reports including: Foscue Plantation, Orton Plantation, Elizabeth Lawrence House & Garden, Biltmore Estate, and he co-authored the CLR for the Weymouth estate in Southern Pines, which received the Preservation North Carolina’s 2015 Minnette C. Duffy Landscape Preservation Award, the state’s highest award.



Peggy Cornett presented the Flora Ann Bynum Award to Davyd Foard Hood.

Photo by Jeff Abt.

## *Members in the News*

SGHS past board member and frequent *Magnolia* contributor *Greg Grant* was featured in a lengthy *New York Times* profile, “Every Plant has a Story. You Just Need to Dig,” by Michael Tortorello (March 4, 2018). Grant is restoring the natural habitat and landscape of the rural Arcadia, Texas homestead where his family has

lived for five generations. His efforts include replanting forests of long leaf pine and native grasses and maintaining these areas through controlled burns. Read his story at: <https://www.nytimes.com/2018/03/04/style/greg-grant-preserve-historic-texas-land.html>



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## Awards and Scholarships

The *Flora Ann Bynum Medal* is awarded to recipients who have rendered outstanding service to the Society. Nominations may be made at any time by any member.

The *William Lanier Hunt Award* recognizes members, non-members, and/or organizations that have made an exceptional contribution to the fields closely aligned with the goals of the Society. Nominations may be made by any member.

The title *Honorary Director* (Board of Directors) may be bestowed on individuals who have rendered exceptional service and made significant contributions to the Society.

The *Certificate of Merit* is presented to a member or non-member whose work has advanced the mission and goals of the Society.

Society *Scholarships* assist students in attending the Society's annual meeting and are awarded to bona fide students enrolled in college and university majors relevant to the mission and goals of the Society and to new professionals in the field.

*Details, requirements, and directions for submitting applications are posted on the SGHS website: [www.southerngardenhistory.org](http://www.southerngardenhistory.org). For those without internet access, a copy of this document can be mailed. Contact Virginia Hart, SGHS Administrator.*

## Annual Membership Dues

The society's membership year is from *August 1—July 31*.  
 Membership categories:

<i>Benefactor</i>	<i>\$500 and above*</i>
<i>Patron</i>	<i>\$250</i>
<i>Sustainer</i>	<i>\$125</i>
<i>Institution or Business</i>	<i>\$100</i>
<i>Joint</i>	<i>\$60</i>
<b><i>(two individuals living in the same household)</i></b>	
<i>Individual</i>	<i>\$40</i>
<i>Student</i>	<i>\$15</i>

*\*Contact the membership coordinator if you would like to pay more than \$500 via credit card.*

For more membership information, contact:  
 Virginia Hart, SGHS Administrator  
 Post Office Box 15752  
 Winston-Salem, North Carolina 27113  
 Phone (336) 770-6723

Email: [membership@southerngardenhistory.org](mailto:membership@southerngardenhistory.org)

*Memberships can now be made electronically on our website!*  
[www.southerngardenhistory.org](http://www.southerngardenhistory.org)

*Deadline for submitting articles for the next issue of Magnolia is July 15, 2018.*

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