



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

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Cotton Farming, Mill Villages and Fancy Parterres: The Woven Landscapes of LaGrange, Georgia

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Located in Troup County in west central Georgia, LaGrange is roughly midway between Atlanta and Columbus, within the Chattahoochee River basin. The county of Troup was founded in 1826 and named for Governor George M. Troup, who was governor when the United States bought the West Georgia region from the Creek nation. The county's west boundary is coterminous with the Georgia/Alabama state line. LaGrange, established in 1828 as the county seat, was named for the Marquis de Lafayette's estate, the Chateau La Grange. (leave this out--not exactly correct)

In the early years, the county had an agricultural and trading based economy. Early cash crops in Troup County included wheat, barley, rye, oats, and of course cotton, which became the main staple by 1845. As the population grew, the county economy rapidly expanded into areas of industry, commerce, banking and education. As early as 1829, LaGrange was the home to eleven business establishments, and the 1830 census indicated the population of the town was 1,447 of which approximately fifty percent were slaves. Rapid refinement transformed the area into a cultural center.

From the 1830s to the 1870s, locally grown cotton was an important part of the area economy and provided, as least in part, some of the wealth required to keep the town prospering. Until the Civil War, numerous local plantation owners held slaves who farmed the fields and enabled the successful cultivation of cotton and other crops. As of 1860, the slave population had grown to over 70% of the county population and about 15,000 bales of cotton were shipped each year from Troup County, which



This early 1874 image of LaGrange shows bales of cotton being transported into town. The buildings in the background were newly constructed after the Civil War.

at that time was the fourth wealthiest county in Georgia and its fifth largest slave holding county. By the 1840s, two textile mills had been established in Troup County. The Robertson Mill produced woolen products, while the Troup Factory made coarse textured osnaburg cotton fabric; both shipped their products as far away as New

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CALENDAR

October 9-10, 2008. "Understanding your Past to Ensure Your Future," American Public Gardening Association regional meeting, at Planting Fields Arboretum State Historic Park, Long Island, New York. This program explores effective documentation and preservation techniques to ensure the integrity of future stewardship of historic sites. Speakers include Patricia O'Donnell, FASLA; Wayne Cahilly (NYBG); Charlie Pepper (Olmsted Center); Linda Eirhart (Winterthur); Sheila Connor (Arnold Arboretum); Ken McFarland (Stratford Hall); Beate Jensen (Belmont); and Peggy Cornett (Monticello). For more information and to register online: www.publicgardens.org

October 16, 2008. The Cherokee Garden Library at the Atlanta History Center in partnership with The Cultural Landscape Foundation (TCLF) honors renowned Atlanta landscape architect, Edward L. Daugherty, FASLA. The evening with showcase The Cultural Landscape Foundation's oral history segments featuring Edward Daugherty as well as the opening of the Cherokee Garden Library's exhibition entitled *Pioneer Landscape Architect: Edward L. Daugherty* (October 16, 2008-March 28, 2009). The exhibition traces the seminal works in landscape architecture, urban planning, conservation, and historic preservation created by Edward L. Daugherty from 1953 to the present. For additional information, contact Staci Catron at (404) 814-4046.

October 17-19, 2008. "Metamorphosis," the Charleston Garden Festival in Charleston, South Carolina, celebrates the preservation of the natural world through the lifecycle of change. CGF will showcase stylish green gardening aesthetics aimed to suite mainstream popular tastes. The event features gardening demonstrations, horticultural tours of Middleton Place gardens and selected Charleston city gardens, and family-oriented activities including a children's fantasy area. The Festival Market features over 40 businesses offering eco-friendly, fair trade and sustainable products. CGF's guests are encouraged to stay all day and picnic on The Middleton Place Greensward listening to afternoon concerts sponsored by The Charleston Jazz Initiative. For information, call (843) 556-6020 or 1-800-782-3608 or visit their website www.charlestongardenfestival.org.

October 17-18, 2008. 20th Annual Southern Garden Symposium and Workshops, St. Francisville, Louisiana. Mr. Fergus Garrett from Great Dixter, home and garden of the late Christopher Lloyd located in Northiam East Sussex, England, is just one of several outstanding speakers who will offer workshops and programs on floral design, easy-care in roses, perennials, heirloom bulbs, bamboos, and garden design. Lectures on Saturday at Hemmingbough, followed by tea at

a private home. For registration information, call (225) 635-3738 or visit www.SouthernGardenSymposium.org.

November 13-15, 2008. "The Second Wave of Modernism in Landscape Architecture in America," Chicago, Illinois, co-sponsored by The Cultural Landscape Foundation and the Chicago Architecture Foundation. The conference sessions will be held on Friday, November 14 at the Chicago Architecture Foundation followed by a reception at the *Design Within Reach* studio on East Ohio Street. Saturday tours spotlight the work of Dan Kiley, Kathryn Gustafson, Michael van Valkenburgh, and Peter Lindsay Schaudt among others.

February 19-20, 2009. Southern Garden Heritage Conference at: The State Botanical Garden of Georgia, Athens. The conference will be headlined by a tribute to the work of landscape architect Edward L. Daugherty. Other topics include gardening styles in the southeast, daffodils in Georgia landscapes, cemeteries as historic landscapes and repositories of heirloom plants, old roses for the Southern Gardens, and Native American Indian ethnobotany, crops, and gardens, plus case studies of three Georgia gardens. To request program and registration information, call 706-542-1244 or e-mail garden@uga.edu.

April 3-5, 2009. Annual Meeting of the Southern Garden History Society is to be held in Camden, South Carolina. Plans are well underway for the society's major annual event, which will include presentations at the Fine Arts Center of Kershaw County, dinner at The Terraces, walking tours of private gardens, and a day-long bus tour to Mulberry Plantation, Milford Plantation, Stateburg, and Pearl Fryar's topiary garden in Bishopville. Confirmed speakers included Jim Kibler, Marty Daniels, and Austin Jenkins. SGHS board member Davyd Foard Hood is coordinating the meeting with the Camden Garden Club. More information will be available in the next issue of *Magnolia*.

September 24-26, 2009. "Returning to our Roots—Planting & Replanting the Historic Southern Garden:" the 17th biennial conference on **Restoring Southern Gardens & Landscapes**, Winston-Salem, North Carolina. The year 2009 marks the thirtieth anniversary of the RSGL Conference, which was first convened at Old Salem in 1979. In celebration of this milestone, the 2009 conference returns to its roots in addressing plants and planting of historic gardens in the South. Sessions will include case studies of historic landscape and garden restoration, practical information on planning and maintaining the historic garden, and sources for heirloom and historic native plants. For program and registration information: (336) 721-7360, sgant@oldsalem.org

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Orleans and Philadelphia. The Troup Factory complex was a successful mill community which housed about 250 residents.

The county and town prospered with railroad connections such as the Atlanta & West Point Railroad that passed through LaGrange in the early 1850s, linking it with Atlanta, West Point, Montgomery, Alabama, and beyond. LaGrange became a trading center for the surrounding agricultural areas creating new commercial enterprises and expanded LaGrange's cultural base. By 1845, LaGrange was home to three institutions of higher learning, including what would become LaGrange College, the oldest privately funded college in the state of Georgia. By 1860, its cityscape featured numerous imposing churches and over one-hundred fine houses with beautiful gardens.



Southern Female College, which survived from its founding in 1843 until 1919, was a prominent landmark in LaGrange.

Houses in LaGrange and the surrounding area varied from very simple story-and-a-half dwellings to large refined residences. Most planters chose to live in town where they pursued a variety of interests, all financed primarily by cotton. These town houses were accompanied by gardens that were equally varied. Between 1872 and 1886, the LaGrange newspapers included numerous references alluding to the quality of gardens in the town: In 1872, the town was referred to as "A city of flower gardens." An 1881 article identifies LaGrange as "A city long noted for flower gardens," and that its "Ladies ordered exotic seeds." An 1883 article was more emphatic, claiming there was "No place in the South the size of LaGrange with better flower gardens." Indeed by 1886 the *LaGrange Reporter* noted that Jefferson Davis praised LaGrange for its "Beautiful Gardens, institutions of learning, lovely women, and Benjamin Harvey Hill's

home."

Probably the most notable early horticultural pursuits in LaGrange were undertaken by Blount and Sarah Ferrell who developed the extensive boxwood and religiously inspired landscape at Ferrell Gardens, which was originally called "The Terraces." Between 1841 and 1903, Sarah created a four-acre formal boxwood garden that featured numerous parterres and a wide diversity of exotic plants including several acquired from P. J. Berckmans' Fruitland Nursery in Augusta, Georgia. The beautiful gardens were frequently photographed, and between 1879 and 1903 numerous postcards of the gardens were printed. An 1872 article in the *LaGrange Reporter* indicated visitors had proclaimed Ferrell Gardens the "Finest in 30 states!" Interestingly, Sarah and Blount Ferrell themselves had a strong connection to cotton through their numerous farming operations in the area and their investments in several local textile enterprises. The gardens themselves were built on old cotton terraces, while the antebellum stone garden walls were crafted by slave masons. Interestingly, the garden was used as a setting for the novel entitled *Vesta or The Hidden Cross* by Florida Presley Reed, Sarah Ferrell's sister, published in 1894.



A circa 1879 stereoscope image depicts Sarah Ferrell in her gardens with several family members.

Between the 1870s and 1890s, LaGrange continued to prosper in large measure due to successes in the textile industry. Economic diversity of in antebellum era induced prosperous citizens of Troup County to invest in industry in the post-war period. Between 1866 and 1895, four cotton factories were founded in LaGrange, and nearby West Point, just inside the state's boundary with Alabama. By 1890, the population of LaGrange had grown to 3,090, more than doubling over sixty years. The heyday of the town was still to come! Between 1900 and 1930 a total of fifteen mills were placed in production in the area between Hogansville, Georgia, and Valley, Alabama,

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with most of those opening prior to 1920. Indeed, it was mill fever in the South, and LaGrange and Troup County were playing a major role. In 1880, the southern states possessed approximately 20% of the nation's textile mills; but, by 1910, the percent of mills in the South had grown to 60%. A major difference in LaGrange, from other southern mill towns, was that most of the investment and organization came from local people.

The first major mill built in LaGrange after 1900 was Unity Mill. It was called Unity because a group of local investors led by the Callaway, Truitt, and Dunson families unified their capital to create a completely new enterprise. Unity Mill produced cotton duck, a canvas like fabric that was used for sails, bags, tents, awnings and numerous other products. In Troup County, Unity Mill was followed by Elm City Cotton Mill, Park Cotton Mill, Unity Spinning Mill, Dunson Cotton Mill, Hillside Cotton Mill, Rockweave Cotton Mill, Stark Mill, Valley Waste Mills, Oakleaf Mills, and Valway Rug Mills. Between 1900 and 1930, the cotton mill industry would completely dominate the local scene. The growth of these new textile enterprises in LaGrange roughly paralleled the growth of cotton production in Georgia which peaked between 1905 and 1915. By 1915, the boll weevil had made the march from Brownsville, Texas, all the way to Georgia, colliding head on with Georgia farmers who would see their crop production decimated in the years to come.

Most of the textile mills in the Troup County area were controlled by the Dunson, Lanier, Truitt, and Callaway Families. Fuller E. Callaway Sr. controlled most of the mills in LaGrange proper and extended his reach to Milstead Mill in Conyers and Manchester Mill in newly-established Manchester, Georgia, which he found in 1909 and named after Manchester, England. Callaway (1870-1928)

was indeed the most significant textile leader in LaGrange, where he lived his entire life. The Callaway textile enterprises had a substantial impact in the area and are among the best documented.

Fuller Callaway Sr. took great pride in his mills and proudly displayed handsome engravings of each mill on his business letterhead. If we look at the Callaway

textile business enterprises in detail, we will see that during his lifetime Callaway's enterprises grew from 0 to over 115,000 spindles, a common measure of textile manufacturing capacity. This tremendous growth made the Callaway group of companies one of the largest cotton processing centers in Georgia. They utilized the selling agents in New York J. H. Lane & Company to distribute their cotton products near and far, resulting in an almost continuously growing market for the Callaway products.



This fall 1938 scene in downtown LaGrange depicts farmers delivering bales of cotton. Cotton was warehoused or sold directly to the mills.

The sheer size of the enterprise meant there was always a "hustle and bustle" in LaGrange seasonally when the cotton harvest began arriving in the late summer. Cotton growers delivered their cotton bales to the warehouses or sold them directly to the mill. Often, walls of cotton bales barricaded whole blocks. In the process, the streets and trees were littered with cotton fly (lint) frequently giving the effect of newly fallen snow. Every day the pathway to the mills was well worn by the employees. At each shift change, the city sounds were punctuated when the mill whistle blew. Once inside the mills hard work took place. Employees, including older children, worked in large cavern-like buildings for long hours and modest pay, in frequently less than ideal conditions. Employees running the looms and other mill equipment knew all too well the repetitious sound of a cotton mill humming at full speed. For some mill workers, this humming became melodious and comforting. It represented steady wages for the workers and wealth for the mill owners.

While other textile communities struggled in a landscape of strikes and unrest between 1910 and 1930, LaGrange did not experience such upheaval during Callaway's lifetime. According to Callaway, this was because, "We take care of our employees!" Fuller Callaway



Fuller E. Callaway Sr. enjoys riding his horse "Jim" through LaGrange, circa 1916.

Sr. took great pride in his workers or “operatives,” as he called them. Whether you were picking, condensing, carding, spinning, doffing, plying, warping, weaving or dying, everybody had to do his or her part to make the mill a success. Callaway often said, “Our cotton mills are successful because of our cooperation in every way.” In a 1920 interview with the noted Ida Tarbell, a social crusader who exposed dishonesty in business and labor relations, Fuller Callaway Sr. stated: “We make American citizens and run cotton mills to pay the expenses!”

With all the new mills popping up in town, the population of the city boomed and the mill employees needed places to live. In LaGrange, the population exploded during the cotton mill fever years growing from 4,200 citizens in 1900, to over 18,250 in 1920, and over 20,000 citizens by 1933. Fuller Callaway Sr. and other mill leaders in LaGrange believed that if the employees of the mills were comfortable and had high quality amenities, they would be loyal and productive employees. As a result, he and other owners provided their operatives attractive mill villages. Similar housing benefits were provided to the mill’s overseers; they were given larger, more substantial houses, reflecting the industrial hierarchy.

Fuller Callaway Sr. and his mills incorporated a completely new town called Southwest LaGrange in 1917. This became necessary because the city of LaGrange was not willing to annex a proposed new mill village that was outside of the city limits, due to the cost of new infrastructure. Thanks to Fuller Callaway, Southwest LaGrange had a wide variety of public services including parks, schools, health care facilities, recreation amenities, street lights, and attractive streetscapes. Callaway ensured that Southwest LaGrange was successful and won much devotion from employees for providing a liveable community. In 1920 LaGrange extended its city limits from a one to two mile radius. Southwest LaGrange was incorporated into LaGrange, along with Dunson Cotton Mills east of LaGrange.



This 1920s view depicts the Southwest LaGrange mill village area adjacent to Unity Spinning Mill. The large building on the right is Southwest LaGrange School.

The Callaway companies’ efforts to improve the quality of life for employees included providing trees, shrubs, bedding plants, and supplies for beautifying the houses in the mill villages. Some of the services provided by the Callaway community greenhouses included landscaping the mill properties, over-wintering houseplants, and propagating plants for the mill workers gardens. Four community greenhouses were operated by the mills. With plants provided by the mill, employees were encouraged to beautify their community by landscaping their yards and adding gardens. Even though the modest houses looked essentially the same, the lots were spacious and a millworker could express individuality with horticultural endeavors. Awards were periodically offered for the prettiest yards, best yard gardens, best single plants, or best flower box.

In addition to housing, community landscaping, and employee greenhouses, the mills provided community garden plots that yielded healthy vegetables for the employees and their families.

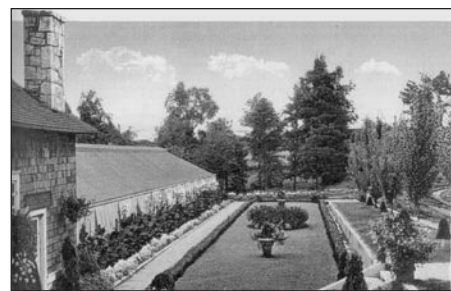
Villages even had a children’s gardening club and canning club. Fuller Callaway Sr. also initiated a program to encourage the ownership of milk cows and provided tracts of land for pasturing. The company provided interest-free loans so mill operatives could buy a cow and take advantage of the free stabling and pasture space. Vegetable seeds and plants

were distributed to employees and friendly competitions were held with awards going to the best gardens and crops. Seasonally each year a harvest fair was held at the Southwest LaGrange YMCA and cash prizes were awarded to those that took best in show in each particular category.

The Callaway mills also played a leading role in providing schools and health care, including a small hospital. Recreational facilities were also furnished. Among the activities provided for the mill employees and



This lovely garden scene from the 1920s was created adjacent to offices of The Shuttle, a newspaper published for Callaway and other area textile mill employees.



This image of greenhouse #2 at the Elm City Cotton Mills shows the extent of horticultural beautification that the Callaway Mill enterprises provided in LaGrange.

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their families were kindergarten programs, girls and boys clubs, night classes, cooking classes, sewing classes, Bible study, swimming pools, ball fields, clubhouses, and other recreational opportunities.

Fuller Callaway Sr., the other millowners, and investors used some of their cotton-generated wealth to provide handsome homes and gardens for themselves.

Joseph E. Dunson hired Haralson Bleckley to design his Neo-classical mansion in 1905 and Cornelius V. Truitt employed Atlanta architect P. Thornton

Marye to create his in 1914. The best known of all was Mr. and Mrs. Callaway's own "Hills & Dales," which included a wonderful Italian-styled villa designed by the noted Atlanta architectural firm of Hentz and Reid in 1914. It was located on an estate of ever-increasing grounds that started out at 90 acres and grew to over 2,000. Fuller Callaway and his wife Ida were extremely proud of the extensive gardens at "Hills and Dales" that included the old Ferrell Gardens created in the nineteenth century by Sarah Ferrell. A portion of this land was carved off to create Highland Country Club, which opened in 1922, complete with a Donald J. Ross designed golf course and a Neel Reid clubhouse.



Two women display their award-winning vegetables along with their reward checks. Other awards were offered for the most attractive jars of canned vegetables and fruits.

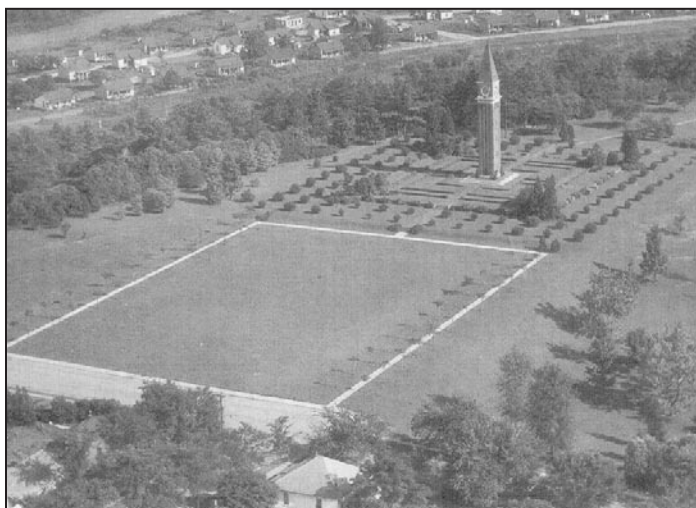


The 1919 International Cotton Exposition was held in New Orleans. Enroute to the exposition Mr. and Mrs. Callaway entertained the European delegation at Hills & Dales in LaGrange. Fuller Callaway is wearing a dark suit and is located in the front center of the photograph.

With Fuller Callaway's death in 1928, another cotton-fever landmark was created in LaGrange. The employees of Callaway Mills' enterprises and his family contributed money to honor Fuller Callaway Sr., and built a memorial tower in his honor. The tower, modeled after the Campanile of St. Marks in Venice, is appropriately located on the highest location in Southwest LaGrange overlooking several mills. Designed by the architectural firm of Ivey and Crook, the tower and the surrounding formal landscape, designed by E.S. Draper of Charlotte, North Carolina, were completed in 1929. A large memorial celebration was held on July 15, Callaway's birthday. In 1944, landscape architect William C. Pauley created a more elaborate landscape surrounding the tower.



In this circa 1916 photograph the Fuller E. Callaway house commands the rise above the terraced hillside that, according to family tradition, was planted with cotton by the Ferrells. The Callaway home overlooked the historic Ferrell Gardens.



Callaway Memorial Tower was erected in honor of Fuller E. Callaway Sr., in 1929. Notice the houses in the mill village in the upper left hand corner of the photograph.

Even before Mr. Callaway's death, the control of the Callaway Group of companies passed to his sons, Cason and Fuller Jr. Each continued to manage and expand the textile enterprise created by their father. Under the leadership of Cason, and then Fuller Jr., the mills continued to flourish and prosper. The numerous mills that operated individually in the past were brought under the umbrella of the newly created Callaway Mills Company, which proudly featured the tower monument as the central feature of its logo. Over the years, the brothers greatly expanded their product lines to include rugs, towels, sheets and other domestic products. Marketing was expanded nationwide and the Callaway "Label of Luxury" became a fixture on the national scene. Here Callaway Mills also played a major role providing supplies and materials to the armed services during World War II and received numerous Army-Navy "E" Awards for their war production efforts. [Editor's note: The "E" Award was given by the U. S. Department of Defence to companies that met significant production goals during WWII.]

About 1938, Cason Callaway, who had chaired the board since 1935, stepped down and moved to Harris County, Georgia. Here, on land once heavily eroded by poor cotton farming practices, Cason Callaway used his cotton-generated wealth to create Blue Springs Farms. Next, in 1952, he and his wife Virginia Hand created the beautiful and now famous Callaway Gardens, in Pine Mountain, Georgia, another significant Georgia landscape shaped by cotton. Meanwhile, Fuller Callaway Jr. (1907-1992) continued to run the family's textile mill enterprise. He and his wife Alice Hand Callaway (1912-1998) resided at "Hills and Dales" from 1936 until their deaths, during which time they added many garden features. Fuller and Alice Callaway bequeathed the estate to Fuller E. Callaway Foundation for the instruction and enjoyment of the visiting public.

Money from cotton mills also contributed to the development of LaGrange College. The major contributions came from Callaway family foundations, which, in turn, were founded on cotton textile profits. These same Callaway family foundations, led by the Callaway Foundation created in 1943 by Fuller E. Callaway Jr., have provided support for churches, athletic venues, cultural facilities, and civic improvements in LaGrange and other parts of Georgia and Alabama. Even the statue of Lafayette in the heart of LaGrange, which has been the city's symbol since 1976, was created with funds from Callaway's cotton empire.

The cotton industry has influenced the architecture, gardens, and landscapes of LaGrange from its founding in 1828, and it continues to do so today. Cotton was a major crop in the early years, and it remained so for nearly a century. This led to the early establishment of textile mills in the antebellum period, others in later nineteenth

century, and lastly, a great "mill fever" that dominated the town from 1900 until the 1930s. The textile industry has continued to the present with Milliken & Company operating many of the former Callaway Mills since 1968. Indeed, LaGrange has been shaped by cotton. The names of Truitt, Callaway, Dunson, Dallis and other prominent citizens involved in the cotton industry quietly reside on street signs, gently paying homage to the past. Those who take the time to study the past will quickly realize LaGrange truly is a woven landscape.



[This paper was presented originally at the 2008 annual meeting of the Southern Garden History Society in Athens, Georgia. Special thanks to Forrest Clark Johnson III, Troup County Historian, and Sondra Bowie for assistance with this article. Thanks also to Troup County Archives for providing images.]



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“High Cotton & Tall Columns,” SGHS Annual Meeting Review

by Staci L. Catron, Atlanta, Georgia

The Southern Garden History Society held its 26th annual meeting in Athens, Georgia, April 11-13, 2008. Jeff Lewis, director of The State Botanical Garden of Georgia, and Jim Cothran, vice president of Robert and Company, hosted the meeting with the support of staff and the Friends of The State Botanical Garden of Georgia, students from Georgia State University’s Heritage Preservation Program, and other colleagues. The meeting focused on the influence of “high cotton” on the antebellum landscape of the Georgia Piedmont region, particularly the communities of Athens, Madison, and Milledgeville.

April 11, 2008

James Cobb, the Spalding Distinguished Professor of History at the University of Georgia, presented the opening lecture highlighting the role cotton played in the creation of wealth and power in nineteenth-century Georgia. Mr. Cobb’s presentation explained the inextricable link between cotton and slavery in the antebellum South. One planter, Robert Toombs of Washington, Georgia owned over 2,000 acres and 170 enslaved African Americans. The slaves were worth six times the value of his land and buildings during the antebellum period. From the 1840s to the 1860s, enslaved African Americans made up two-thirds of the wealth in the Georgia cotton belt. Slaves had dual status as both capital and labor. Although cotton was prominent in the American economy during the antebellum period, the leverage of cotton was not as strong as some Southerners believe. Although the price of cotton spiked immediately after the Civil War, the price dropped significantly within a few years. The financial devastation for white planters in the South following the war was the loss of the slave workforce. This, in turn, contributed to plummeting land values. The development of the sharecropping system followed. This crop/lien system was based on what the supposed crop of cotton would yield. Many African Americans and whites became part of this inequitable system. By the 1880s, one-third of the South’s farms were farmed by tenants. Even after the demise of “king cotton,” cotton remained an important entity in the minds of many Southerners.

Preparing participants for the afternoon tours, Professor John Waters from the University’s School of Environmental Design presented historic garden highlights from Athens and the University of Georgia. In



Mary Anne Pickens and Irene Pendergrast

1801, John Milledge purchased 633 acres and donated the acreage to the state to establish Georgia’s first public university. The city of Athens was chartered in 1806. The growth of Athens and the university were intertwined. A portion of the original 633 acres was sold to raise funds for the university, and these land lots became the core of the city. Due to its proximity to the Oconee River, the city also blossomed in the areas of manufacturing and commerce. Before the Civil War, Athens was a key rail center, which supported the city’s local cotton mills, brickworks, and other businesses. Some residents had the means to build fine Greek revival homes with elaborate gardens. John Thomas Grant constructed a handsome Greek Revival town house in 1857 on Prince Avenue. The original grounds featured formal boxwood parterres on either side of the front walkway. The back of his holding was marked by utility, functioning as a small farm with outbuildings, a vineyard, orchards, and a vegetable garden. The Bradley Foundation purchased the property in 1949 for use as the University of Georgia president’s house. Hubert Bond Owens, the founder of the university’s Department of Landscape Architecture, redesigned the

back of the property to accommodate large gatherings for university functions. The front parterres remain extant today.

Mr. Waters also discussed the history of the T.R.R. Cobb house, the elaborate antebellum gardens that once graced the Stevens Thomas Place, and the development of the university's Old North Campus. Joseph Henry Lumpkin, the first chief justice of the Georgia Supreme Court, built a grand Federal style home in Athens in the 1830s. It was a wedding gift in 1842 to his daughter, Marion, and son-in-law, T.R.R. Cobb, who later enlarged the house adding two octagonal wings and changing the orientation of the front door from Pulaski Street to Prince Avenue. The property was later used for a law school, a Catholic school, a fraternity house, and then a rectory for St. Joseph's Church until the early 1980s. The Stone Mountain Memorial Association bought the house and moved it to Stone Mountain Park near Atlanta in 1984. The organization was unable to raise the monies need for restoration. After languishing for almost twenty years, the Athens-Clarke Heritage Foundation, the Stone Mountain Memorial Association, the Georgia Trust for Historic Preservation joined the Watson-Brown Foundation to move the old house back to its original neighborhood. Today, the T.R.R. Cobb house is being restored and managed by the Watson-Brown Foundation.

The heart of the University of Georgia is the Old North Campus, which housed the school's early structures including the original Old College (1803), Old Philosophical Hall (1817), Demosthenian Hall (1824), the Chapel (1832), the Ivy Building (1832), the President's House (1842), and the Library (1860). The early campus had no landscaping of note. In the 1870s, Young L.G. Harris donated funds for a row of trees to be planted along Broad Street and to assist in the creation of a series of terraces from the Moore College building northwest to the intersection of Broad and Lumpkin streets. Fruitland Nursery in Augusta designed the terracing, walkways, and donated 200 ornamental trees to the university. Much of Old North Campus remains extant today because the development of the university has been primarily to the south and west.

Professor Waters then shared details about the Founders Memorial Garden, a two and a half acre garden located on the university's campus. Designed by Hubert B. Owens, the project was funded by The Garden Club of Georgia to honor the twelve founders of the Ladies' Garden Club of Athens. Organized in 1891, the Ladies' Garden Club is recognized as the first garden club in America with a constitution, by-laws, officers, and strict parliamentary rules. In 1939, The Garden Club of Georgia provided funding for the memorial garden's initial construction while the University of Georgia gave land on its historic north campus. With the aid of university

staff and students, Dean Owens designed and supervised the development of what became known as the Founders Memorial Garden. Completed in 1946, the garden consists of a formal boxwood garden, two courtyards, arboretum, a sunken perennial garden in the Colonial Revival style, and a naturalistic garden, built as a memorial to the veterans of World War I.

Afternoon tours included the T.R.R. Cobb house, the University of Georgia President's House, Founders Memorial Garden, and The State Botanical Garden of Georgia, including special tours of The Garden Club of Georgia's headquarters. Set on more than 300 acres, The State Botanical Garden of Georgia is a living classroom designed to "collect, preserve, study, and exhibit plants from the Southeast and around the world." Operated by the University of Georgia, the Garden campus is home to the Alice Hand Callaway Visitors Center and Conservatory (1985), the Callaway Building (1975), the Cecil B. Day Chapel (1994), and The Garden Club of Georgia State Headquarters (1998). Thematic gardens grace the site as well, including the Heritage Garden, featuring plants significant to the state's economic and cultural history; the International Garden, showcasing the interrelationship between humans and plants over time; the Shade Garden, representing the seven districts of The Garden Club of Georgia; the Native Flora Garden, containing more than 300 species of plants native to Georgia as well as many endangered species; and the Flower Garden, which will highlight herbaceous flowering plants when completed.



Davyd Foard Hood and Peggy Cornett during the reception at The State Botanical Garden of Georgia

The cocktail reception, dinner, and evening lecture were held at the Botanical Garden's Visitors Center and Conservatory. Plantsmen and preservationists Rick Crown and Richard Simpson presented a light-hearted travalogue through one of Georgia's most vibrant antebellum towns—Madison.

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High Cotton & Tall Columns..... (continued from page 9)

April 12, 2008

The second day of the meeting opened with a lecture on Greek revival architecture by noted author Jim Barfield. The Greek revival style was inspired by the architecture of Classical Greece and was popular in Europe and throughout America in the early nineteenth century. After outlining the development of Greek revival architecture, Barfield focused on the style's prominence in the Middle Georgia between the 1820s and 1850s. The Greek revival style was the preferred mode of wealthy planters in the region. This grand architecture reinforced the planters' dominance in antebellum Georgia. Significant examples highlighted were: the Mitchell-Baron House in Old Clinton; Magnolia Manor, the Old Parsonage, and other prominent homes in Milledgeville; Panola Hall, the Adams-Hearn-Hume House, and other structures in Eatonton; the Edwards House Hotel, Glen Mary, and others in and near Sparta; the Stone-Boyer House and the Ivy-Duggan House in Linton; and the Judge Asa Holt House, the Napier House, and the Nathan-Campbell-Monroe House in Macon.

Next, garden historian and author Jim Cothran discussed antebellum gardens in Middle Georgia. Due to the plantation system and large crops of profitable cotton, great wealth was concentrated in the Middle Georgia region from the 1820s to the 1860s. Mr. Cothran outlined key elements common to high-style antebellum gardens. Avenues or allées gave a ceremonial entrance to a large estate. Trees used for allées vary by regions throughout the South. For example, live oaks are common in warm climates whereas Eastern red cedars are frequently used in cooler areas. Other plantations featured groves of trees, mixing natives and exotics. Fences also played a key role in plantation landscapes. Fences closer to the main house were often more elaborate while those used further away in the workyard or field were more utilitarian. Hedges, particularly English boxwood, Yaupon, and privet, were common in plantation landscapes. In addition to gardening books, planters traveled abroad and brought back ideas to implement in their gardens. Itinerant English gardeners often ventured to the Southeast for hire by planters. Cothran then highlighted specific sites, including Boxwood and Bonar Hall in Madison. Boxwood's formal boxwood parterres are located in both the front and rear with its workyard on the side of the main house. Bonar Hall has a formal garden on one side of the main house and an orangery. Located near Milledgeville, Westover Plantation has a very unique circular plan of trees in the front of the main home with small parterres. Cothran then presented a list of historic plants common in the antebellum South, including yellow jessamine, cherry

laurel, sweet shrub, oakleaf hydrangea, yaupon holly, dogwood, redbud, osage orange, crepe myrtle, spirea, camellia, tea olive, magnolia, and banana shrub. He concluded his talk with a list of helpful resources, among them Cherokee Garden Library Collection at the Atlanta History Center.

Following Mr. Cothran's lecture, incoming Society president Jeff Lewis explored the influence of P.J.A. Berckmans and Fruitland Nurseries on the Southeast. In 1830, Prosper Jules Alphonse Berckmans, Sr. was born into a noble family near Brussels, Belgium and spent his childhood on the estates of his father, Louis Edouard Mathieu Berckmans, a distinguished horticulturist. P.J.A. Berckmans was educated in France and returned to Belgium in 1847 to work on his father's estates and to study botany at the Botanical Gardens of Brussels. In 1850, P.J.A. Berckmans moved to the United States, followed by his father in 1851, both locating in Plainfield, New Jersey. In the late 1850s, Louis Berckmans and his son Prosper moved to Augusta, Georgia and purchased a 350-acre tract from Dennis Redmond. They established Fruitland Nurseries, one of the first large, successful commercial nurseries in the South. Fruitland Nurseries also operated as an experimental station and botanical garden, growing numerous varieties of fruit trees and ornamentals and disseminating them throughout the United States. P.J.A. Berckmans founded the Georgia Horticultural Society in 1876, serving as the organization's president until 1910. Berckmans was a lifetime member of the American Pomological Society and corresponded with most of the leading botanists of his day. Known as the "father of peach culture," Berckmans introduced and disseminated five leading peach varieties as well as many other fruits, conifers, and ornamental plants. He was a prolific writer and served as the editor of *Farmer and Gardener*, a horticultural journal, for several years. Berckmans was a leading advocate for teaching agriculture in public schools in Georgia. After P.J.A. Berckmans died in 1910, his three sons continued to manage the business until the late 1910s. The trade name was sold to Bailie & Gwin in 1918 and continued to operate until the 1960s. In 1931 Fruitland Nurseries property was sold and became the site of the Augusta National Golf Club, the home of the Masters Golf Tournament.

Executive Director of Hills & Dales Estate Carleton Wood gave the closing lecture entitled "Cotton Farming, Mill Villages and Fancy Parterres: The Woven Landscapes of LaGrange, Georgia." Wood's paper appears in this issue.

Prepped by Crown and Simpson's opening night lecture, participants enjoyed an afternoon walking tour in Madison. Incorporated as the seat of Morgan County in 1809, Madison was described as "the most cultured and



Ken McFarland during afternoon walking tours in Madison, Ga.

aristocratic town on the stagecoach route from Charleston to New Orleans” in the early nineteenth century. Later Madison became a vital railroad hub. As the cotton economy prospered in the first half of the nineteenth century, well-to-do planters often built elaborate houses and gardens in the county and elegant town houses with landscapes in Madison as well. Today, Madison has a wealth of antebellum and Victorian architecture as well as historic gardens.

The afternoon tour included a visit to Boxwood or the Kolb-Pou-Newton Place. In 1851, Nancy and Wildes Kolb purchased the property in the heart of Madison and constructed a townhouse with two stylistically distinct façades. The elevation facing Academy Street features an Italianate-finish while the side facing Old Post Road boasts a Greek revival portico with Doric columns. Soon after the house was built, twin boxwood parterres were created to complement the two architectural styles. The eastern parterre was designed to reflect the angular lines of the adjacent Greek revival portico while the western parterre incorporated curvilinear lines to complement the Italianate style. A later owner, Kittie Newton, clipped the boxwood once every eight to ten years and offered the cuttings to other Madisonians. As a result, this garden is “mother” to hundreds of boxwoods throughout the town. Boxwood holds a high level of integrity today due to the excellent stewardship of Mr. Floyd Newton.

A highlight of the afternoon Madison tour was the

visit to Cedar Lane Farm, the home of Jane Campbell Symmes. The farm began when Mrs. Symmes and her late husband Mr. John Symmes began a wholesale nursery on an old farm near Madison. Their mission—to grow distinctive trees and shrubs—led them to recover the eroded land and restore a remarkably intact example of a 1830s Piedmont Plain style house. In the process of creating an appropriate historic landscape, Mrs. Symmes conducted extensive research into antebellum garden design and heirloom plants. She traveled to many old gardens and cemeteries to save rare plant specimens, not only for her own garden, but also to cultivate, making them available to the wider community through the nursery. For example a cutting of the now widely known *Calycanthus floridus* ‘Athens’ (yellow sweet shrub) was given to her by noted Athens gardener, Mary Brumby. After her husband’s death in 1973, Mrs. Symmes continued the nursery for more than 25 years and developed a specialty catalogue of historic plants, which listed species by dates of introduction and/or common usage in gardens. Mrs. Symmes is a founding member of the Southern Garden History Society and has promoted the preservation and restoration of historic gardens through her extensive research that she has made available to the trade. Although Cedar Lane Farm no longer operates as a nursery, Mrs. Symmes continues to expand the grounds alongside gardeners Rick Crown and Richard Simpson. Today, the grounds feature an herb garden, a woodland garden with more than 140 native species, a conifer collection, a boxwood garden, a mixed border with over 65 species, and a garden room containing a box-edged grass oval surrounded by a mixed planting of shrubs and perennials.

Another fascinating stop on the tour was the Rogers House and its neighboring Rose Cottage. Originally a vernacular I-house, the Rogers House was later expanded with the addition of front and rear Victorian porches. The property was purchased by Morgan County in 1993 and has been restored to reflect its 1878 appearance. Built in 1891 by former slave Adeline Rose, Rose Cottage was



Sally Reeves and Frances Parker enjoying fragrant Sweet Shrub blossoms

High Cotton & Tall Columns..... (continued from page 11)

moved adjacent to the Rogers House in order to preserve it. The gardens surrounding these two historic houses feature heirloom plants typically grown in mid-nineteenth century Madison. Using the Southern Garden History Society's *Southern Plant Lists* as a guide, Society member, June Harrell, ASLA, prepared the landscape plan for these house sites in 1996.

Two *Quercus phellos* frame the property, and the site includes kitchen gardens at the rear with okra, tomatoes, squash, corn and scarlet runner beans, and strawberries. Herbs such as rosemary, basil and thyme grow along the garden path between the two houses.

The Madison tour also included visits to 1830s Bonar Hall and the 1890s Madison Variety Work Cottage, home to the whimsical and delightful garden of Madison hosts, Rick Crown and Richard Simpson. Their garden features many native and heirloom Southern plants surrounding the clapboard house. The evening concluded with a traditional barbeque dinner and reception at the Madison-Morgan Cultural Center, a Romanesque revival building originally constructed in 1895 as one of the first graded public schools in Georgia.

April 13, 2008

The post-conference offering was a tour of a wide range of historic treasures in Milledgeville, the town that served as Georgia's state capital from 1803 to 1868. Established in the 1820s by planter and politician Colonel Benjamin S. Jordon, Westover Plantation is located a few miles from Milledgeville. The original plantation house, designed by renowned antebellum architect Daniel Pratt, was destroyed in a 1954 fire. Fortunately, the original brick office, smokehouse, commissary, two slave houses, and cisterns still remain today. The site also retains many of its original landscape features, including a unique front

circular drive shaded by cedars, magnolias, and elms as well as a small formal parterre garden. Other historic plants on the property include common boxwood, dwarf English boxwood, tree boxwood, cherry laurel, Eastern red cedar, tea olive, crepe myrtle, Chinese parasol tree, and cape jasmine. Today, the historic site retains a high level

of integrity due to the wise stewardship of the owner, Mrs. Thulia Bramlett.

Participants also toured the Old Governor's Mansion located in the heart of Milledgeville. Designed by architect Charles Clusky, the stately Greek revival mansion was built in 1839 and served as home to eight Georgia governors. Beginning in 2001, the Old Governor's Mansion has been meticulously restored, including

the extensive interior furnishings. The grounds have been recreated in keeping with its antebellum appearance. Another site on the afternoon tour was Lockerly Hall and Arboretum. Originally named Rose Hill, the grand house was built in 1839. Changing owners a few times, the property was purchased by Edward J. Grassman of the Georgia Kaolin Company in the 1960s. The property was donated for education purposes shortly thereafter. Today, Lockerly Arboretum serves as a nonprofit historic site that offers a variety of educational opportunities. Participants also had docent-led tours of Memory Hill Cemetery, established in 1809. Interesting elements of the cemetery include intricately designed fencing, a variety of important nineteenth- and twentieth-century grave markers and monuments, and an extensive collection of trees and shrubs.

The three-day meeting offered members of the Southern Garden History Society the opportunity to explore and enjoy many of the historic highlights of Athens, Madison, and Milledgeville, Georgia within the context of how the region was shaped by "high cotton" and the plantation economy.



Exploring the landscape at Bonar Hall

Book Review

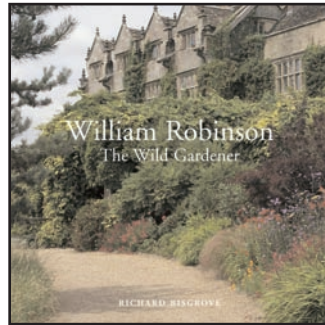


WILLIAM ROBINSON: THE WILD GARDENER, by Richard Bisgrove; Frances Lincoln, hardcover, 256 pages, 150 engravings, watercolors, and photographs; September 2008; ISBN: 9780711225428

Widely acclaimed as “the Father of the English Flower Garden,” William Robinson (1838-1935) had the good fortune to live a long life, one blessed with extraordinary professional success, a wide and important circle of gardening friends, and the joy of living in a restored Elizabethan manor house from its restoration and refitting in the 1880s until his death, all the while making and improving gardens and woodlands on his estate of about 1,100 acres. Over the course of a near century, he also confronted a series of adversaries, including those who advocated the bedding out/carpet bedding schemes that dominated Victorian gardening for much of the nineteenth century, next his nemesis, the architect Reginald Blomfield, who celebrated another of Mr. Robinson’s *bêtes noires* in his *The Formal Garden in England*, and lastly confinement to a wheel chair after suffering a fall in 1909 in the company of E. A. Bowles. But William Robinson ever rose above the role of victim, with the aid of nurses, companions, able-bodied servants who moved him about in his rolling chairs, and after 1922, a customized Citroën half-track, which allowed him to move in relative ease over the grounds of Gravetye Manor. William Robinson outlived his friends and foes alike, and in December 1932, at the age of ninety-four, he attended the funeral of Gertrude Jekyll. Their friendship dated to 1875.

In the opening pages of *William Robinson: The Wild Gardener*, Richard Bisgrove advises the reader that his book is not a life of William Robinson, as the title suggests, but “a revisiting of his enormous volume of writing in an attempt to understand his contribution to our contemporary gardens and to bring out of long-closed volumes some of his astonishing prose.” This he does, insofar as it is possible to distill Robinson’s fourteen books published between 1868 and 1917, a fifteenth, *Asparagus Culture*, co-authored with James Barnes, and the

seven periodicals of varying lengths of survival from 1871, which he founded, edited, and owned until selling his stake in the *Garden* and *Gardening Illustrated for Town*



and *Country* in 1919, in a beautifully illustrated book of 256 pages.

William Robinson was born in Ireland in 1838 and gained valuable experience as a gardener before coming to London in 1861 with a letter of introduction to the curator of the Royal Botanic Garden in Regents Park. Promptly hired, he soon set off for the Continent to visit gardens and parks, posting accounts back to London for publication in the *Gardener's Chronicle*, *The Times*, and *The Field*. These accounts formed the nucleus of his first two books, *Gleanings from French Gardens* and *The Parks, Promenades and Gardens of Paris*, published in 1868 and 1869, respectively. Mr. Robinson saw three books into print in 1870: *Alpine Flowers for English Gardens*, *Mushroom Culture*, and *The Wild Garden*. He stated his goal for *The Wild Garden* in simple language.

My object is now to show how we may, without losing the better features of the mixed bedding or any other system, follow one infinitely superior to any now practised, yet supplementing both, and exhibiting more of the varied beauty of hardy flowers than the most ardent admirer of the old style every dreams of. We may do this by naturalizing or making wild innumerable beautiful natives of many regions of the earth in our woods, wild and semi-wild places, rougher parts of pleasure grounds, etc., and in unoccupied places in almost every kind of garden. I allude not to the wood and brake flora of any one alp or chain of alps, but to. . .the Lilies, and Bluebells, and Foxgloves, and Irises, and Windflowers, and Columbines, and Aconites, and Rock-roses, and Violets, and Cranesbills, and countless Pea-flowers, and mountain Avens, and Brambles, and Cinquefoils, and Evening Primroses, and Clematises, and Honeysuckles, and Michaelmas Daisies, and Feverfews, and Wood-hyacinths, and Daffodils, and Bindweeds, and Forget-me-nots, and sweet blue Omphalodes, and Primroses, and Day Lilies, and Asphodels, and St. Bruno Lilies, . . .”

The second edition of *The Wild Garden* of 1881 contained about 100 illustrations by Alfred Parsons, an artist championed by Robinson as best reflecting his views on canvas, whose drawings, engravings, and paintings also appear throughout this new book. Meanwhile in 1871, William Robinson offered his reader-gardeners two books

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

promoting plants for the “wild garden,” *Hardy Flowers* and *The Subtropical Garden*, which featured, among others, *Canna indica* and yucca, both of which would be planted years later at Gravetye.

While *The Wild Garden* set William Robinson “on his path to fame,” fame was secured by the highly influential, widely circulated periodicals he founded in succession between 1871 and 1893 and his tenth book, *The English Flower Garden*, published in 1883. William Robinson’s first periodical, the *Garden*, appeared in November 1871 and continued in publication after his sale of it in 1919 and its incorporation into *Homes and Gardens*, which remains a popular monthly to the present. Mr. Robinson garnered knowledgeable, well-respected figures as regular contributors to the *Garden*, including Gertrude Jekyll and Samuel Reynolds Hole, better known as Dean Hole, a rosarian whose *Book About Roses* remained in print through numerous editions from issue in 1869 to 1933. John Ruskin, the author of *The Stones of Venice* and described by Mr. Bisgrove as “probably the single most important influence” on William Robinson, was an occasional contributor. Alfred Parsons’ illustrations, appearing as “An Artist’s Notes,” enlivened its pages and appealed to subscribers. In March 1879 William Robinson launched *Gardening Illustrated for Town and Country*, his second highly successful periodical, a weekly. He ended the decade, in 1880, with an elegant, rational argument for cremation in *God’s Acre Beautiful or The Cemeteries of the Future*.

Having devoted short chapters in his book to these publications, Mr. Bisgrove attends to *The English Flower Garden* in one of the same title. He reprints a few lines of William Robinson’s preface.

In various books written, and journals founded by me, a good deal has been done to disturb people’s opinions as to the flower garden . . . and something has been done to widen men’s views on the matterHitherto I have mostly dealt with the flower garden from special points of viewA book on the convenient plan of a Dictionary seems likely to best meet the wants of the time.

First published in 1883, *The English Flower Garden* appeared in fifteen editions in William Robinson’s lifetime and in at least two after his death. (My long-held copy is one of the thirteenth edition of 1921.) It was, as Mr. Bisgrove concludes, “from 1883 onwards. . . the key text for anyone interested in ornamental gardening.”

Gravetye Manor and its gardens hold an important, central place in this book, comprising, with William Robinson’s writings, one his two chief legacies. Mr. Bisgrove expands on this assertion, which all would hold, in a long essay on the estate and Robinson’s garden-making efforts there. Gravetye’s gardens are illustrated by both contemporary and present-day views, paintings by both Alfred and Beatrice Parsons, and water colours and paintings by Henry George Moon, another artist favored by William Robinson who joined the staff of the *Garden* in 1880.

One comes to the end of *William Robinson: The Wild Gardener* with one’s appetite whetted for more of his writings. The format of this book has kept their appearance short in length and relatively few in number given the breadth of his range as a writer and publisher, and they build to a point and the inescapable conclusion that Richard Bisgrove appears both anxious and reluctant to confirm. William Robinson had a genius in his thinking, his gardening, his writings, and in his life-long work as a promoter of natural gardening. But, in the language of our day, “he did not suffer fools gladly.” His character has been described as “abrasive,” and that flaw is posed as the excuse for why he was never awarded the Victoria Medal of Honour or a knighthood. But then there is the discomfiting matter of the “Irish garden boy” who reshaped the character of the English garden. Resentments in his lifetime have continued to the present, but, finally, his influence is undeniable. One example proves the point. In 1905 a young bride, Daisy Field, was given a copy of the tenth edition of *The English Flower Garden* as a wedding present. It influenced the gardens she crafted with her husband Nathaniel at Great Dixter and in turn, those planted by her son Christopher Lloyd, and now those of his protégé Fergus Garrett.

Over time many have offered their opinion of William Robinson, and many of these views could be quoted. That of Reginald Farrer, written in 1912 and quoted by Bisgrove in summary, is sufficient. “Like all true prophets, he arose magnificent, passionate, unguided and unguidable”—a genius unbridled.

Davyd Foard Hood
Isinglass
Vale, North Carolina

Edward L. Daugherty, A Southern Landscape Architect: Exploring New Forms

(October 17, 2008 – March 28, 2009)

"I think of myself as a form giver and have found that the simplest of forms can elicit the deepest response."

– Edward L. Daugherty

Keeping Georgia livable is Edward Daugherty's passion. Beginning on October 17, the Cherokee Garden Library of the Atlanta History Center will present a retrospective of Edward L. Daugherty's career. **Edward L. Daugherty, A Southern Landscape Architect: Exploring New Forms** traces his seminal works in landscape architecture, urban planning, conservation, and historic preservation from 1953 to the present. Born in 1926, Daugherty grew up in Atlanta, learning the joy of gardening from his mother and grandmother. Edward Daugherty is one of the most significant post-World War II landscape architects in Atlanta and the Southeast, designing commercial, residential, and institutional landscapes in eight states and abroad. These include designs for the redevelopment of Marietta Square, Atlanta Botanical Garden, Georgia Governor's Mansion, Hale Residence, Atlanta History Center, Georgia Institute of Technology, All Saints Episcopal Church, Piedmont Hospital, Comstock Residence, Canterbury Court, Cator Woolford Gardens, Egleston Hospital at Emory

University, Childress Residence, Trinity Presbyterian Memorial Garden, and Hahn Woods. Daugherty attributes his commitment to civic responsibility to Hubert Bond Owens, the father of landscape architecture at the University of Georgia. He is a founding member and/or a board member of many organizations, such as the Atlanta Botanical Garden, Atlanta Arts Festival, and Trees Atlanta. At Harvard's Graduate School of Design, Daugherty learned analytical thinking and the value of honoring human scale. It was there that he adopted the dictum coined by one of his favorite professors that still guides his designs today: "Design can be good only insofar as it does good."

Admission is free to exhibition and Kenan Research Center. Open Tuesday-Saturday, 10:00 AM to 5:00 PM, Atlanta History Center, 130 West Paces Ferry Road, NW, Atlanta, GA 30305. For more information, please call Staci L. Catron at 404.814.4046 or email scatron@atlantahistorycenter.com.

Members in the News

Institutional member **Lockerly Arboretum**, featured on the Sunday optional tour of the 2008 annual meeting, has appointed **Jim Garner** as the Arboretum's new Executive Director. The appointment, effective July 1, comes following an extensive candidate search. A frequent contributor to gardening and trade publications, his accomplishments also include awards from the International Plant Propagators Society, and a 2005 commendation by the South Carolina House of Representatives. Jim is the husband of current SGHS board member **Susan Hitchcock**.

Beate Jensen, grounds preservation supervisor, Gari Melchers Home and Studio at Belmont, in Fredericksburg, Virginia, was featured in Fredericksburg's *The Free Lance-Star* for her work to establish a thriving, tall-grass meadow at Belmont.

In Remembrance

Florence Griffin, a founding member and past president of SGHS for two terms, died in her home in Atlanta, Georgia, August 11, 2008. Until her health began to fail in recent years, she was an active member of the society who made significant contributions. A remembrance of Florence, by her daughter-in-law, Gail Griffin, will appear in the next issue of *Magnolia*.

SAVE THE DATE



Camden • South Carolina
April 3-5, 2009
2009 Annual Meeting
Southern Garden History Society

Annual Membership Dues

The society's membership year is from **August 1—July 31**. The membership secretary will mail renewal notices in the summer for the 2008-2009 year. Membership categories:

Benefactor	\$250
Patron	\$150
Sustainer	\$75
Institution or Business	\$50
Joint	\$40
Individual	\$25
Student	\$10

For more membership information, contact:

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Deadline for the submission of articles for the winter issue of Magnolia is November 15, 2008.

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