



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

Magnolia

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Cherokee Garden Library: A Gem in the South

By Staci L. Catron, Atlanta, Georgia

Founded by the Cherokee Garden Club of Atlanta in 1975, the Cherokee Garden Library (CGL) gets its name from the state floral emblem of Georgia, the Cherokee rose (*Rosa laevigata*). The library collects and preserves works in gardening, landscape design, garden history, horticulture, floral design, botanical art, plant ecology, natural landscapes, and cultural landscapes. Ranging in date from 1586 to the present, CGL books, periodicals, manuscript collections, and visual arts collections tell the diverse, fascinating stories of horticulture and botanical history in the Southeastern United States and areas of influence throughout the world. The library's mission—to collect, catalog, preserve, serve, and present—makes it a gem as an educational center for the public, whether on campus or virtually.

As one of the special subject libraries of the Kenan Research Center at the Atlanta History Center (AHC), CGL is open by appointment, giving the public ready access to its extensive collection for research, study, and pleasure. The library is a resource for researchers worldwide, connecting them to online catalogs and staff (Jennie Oldfield, CGL Librarian/Archivist, and Staci Catron, CGL Director) who field questions and provide information upon request. In 2020, library staff served more than 22,000 patrons. In addition, the staff offers curatorial tours, supports instruction in its vast scholarly resources, and dedicates a space for concentrated study and interdisciplinary collaboration. The Anne Coppedge Carr Research and Director's Endowment Fund provides funding for staff to fulfill the library's mission.

CGL is closely connected to AHC's Goizueta Gardens, a remarkable thirty-three-acre greenspace that contains nine distinct ecologically beneficial and educational gardens, including the Entrance Garden, Asian Garden, Olguita's Garden, Rhododendron Garden, Quarry Garden, Smith Farm Gardens, Swan House Gardens, Swan Woods (including Gardens for Peace), and Veterans



Painting of Cherokee Roses (ca. 1930) by renowned American artist, Marie Hull, donated by Cherokee Garden Club member, Sally Nunnally.

Park. From curated gardens to a native Piedmont forest, no other place in Atlanta captures the variety of landscapes that have shaped the city's history.

Southern Garden History Society (SGHS) members are familiar with Swan House Gardens, sited at the spectacular Inman estate, designed by Philip Trammell

(continued on page 3)

Inside this Issue

- Pg. 2 SGHS 2022 Annual Meeting
Scholarships Revised
- Pg. 11 Rescue Mission: The Ellen Shipman Garden
Photography Collection
- Pg. 14 Book Review: Nature's Palette
- Pg. 18 In Print: Gardens in my Life
- Pg. 19 SGHS Benefactors, Patrons, Sustainers, and
Donors



2022 Annual Meeting George Washington's Mount Vernon

The 38th Annual Southern Garden History Society meeting will be held at Mount Vernon Estate, April 22–24, 2022. This will be the fourth annual meeting hosted by the home of George Washington, and the word on the street is that it will be the last in this series. The headquarters for the meeting will now be at the Sheraton Suites of Old Town Alexandria. Speakers for the meeting include: Urban Ecologist and Harvard University Botanist Peter Del Tredici; North Carolina Garden Designer Chip Callaway; Colonial Williamsburg's Director of Archaeology Jack Gary; Doug Fine, author of *American Hemp Farmer*; and Monticello's Curator of Plants Peggy Cornett.

The meeting begins at the Sheraton on Friday, April 22, at 1 PM for the business meeting followed by afternoon lectures. Dinner that evening will be at Gunston Hall, the beautiful home and grounds of George Mason. The Society enjoyed Gunston Hall during our 1990, so it is rally special to return once again.

Following the Saturday morning lectures and a hearty brunch, we will head to the Alexandria docks for a cruise on the Potomac River to Mount Vernon. After



the afternoon program, SGHS members will enjoy a reception on the East Lawn overlooking the Potomac before dining at the Mount Vernon Inn with special dinner entertainment.

Sunday's optional tours will be a stone's throw from our hotel headquarters as we tour homes of Old Town Alexandria. The much anticipated 38th annual meeting promises to be a delightful and memorable gathering of the Southern Garden History Society.

Dean Norton, Director of Horticulture
George Washington's Mount Vernon

SGHS Scholarships Revised

For many years, SGHS has provided scholarships for students to attend the annual meeting. Over time, the program morphed to include both undergraduate and graduate students as well as young professionals already graduated. To clarify and codify these scholarships, the Board of Directors has approved the Scholarships and Awards Committee proposal for renaming as follows:

SGHS Undergraduate Scholarship open to students in their 3rd, 4th, or 5th (BLA) year of study in majors relevant to the mission and goals of SGHS.

James R. Cothran Graduate Fellowship open to students pursuing graduate degrees with courses of study and research relevant to the mission and goals of SGHS.

SGHS Young Professional Grant open to individuals new to academic or other professions related to historic gardens, landscape design, preservation, historic plants, and attendant subject

matter, generally within five years of graduation OR a career change to such professions within the same time span.

All three provide stipends of \$1,000, waived registration fees for the annual meeting, and a one-year membership in SGHS. Additional information about the application process, as well as the application form, can be found on the SGHS website. Initially, SGHS will fund one applicant annually in each of the three categories, a number subject to increase as our Scholarship Fund grows.

We need your help. Our primary means of advertising these scholarship opportunities is through *Magnolia*, the SGHS website, and our members. If you know of students or young professionals who may be eligible to apply, encourage them to do so. Attendance at an SGHS annual meeting can be a career enriching experience.

Jeff Lewis, Chair
Scholarships and Awards Committee

Cherokee Garden Library:... (continued from page 1)

Shutze from 1926 to 1928, the latter years of the Country Place Era. Many also know Smith Farm, which represents a working slaveholding farm of the Atlanta area in the 1860s, with historic buildings moved to AHC for preservation.

The Smith Farm landscape reflects the 1860s-era, with the enslaved people's garden, a kitchen garden, historic varieties of crops in the fields, and a swept yard by the house planted with heirloom flowers. Some of the crops and flowers are known from research in historic agricultural journals, seed catalogs, and books at CGL. From Gail Griffin's online article, "Smith Farm and SGHS," we learn about the connections between Smith Farm, CGL, and SGHS:

*Bill and Florence [Griffin] had worked closely with members of the restoration committee, including Louise Allen, Anne Carr, Jane Symmes, and Edith Malone, to preserve the Tullie Smith House and fill it and the surrounding landscape with materials appropriate to its period of significance. Ten years later, this group and others involved in the early days of the Smith Farm and the Cherokee Garden Library became founders and charter members of the Southern Garden History Society. Much of the spirit of working together on the Tullie and on the library spilled over into the founding of SGHS.*¹



History and Vision

In 1973, when Anne Coppedge Carr was chairing the Cherokee Garden Club project-finding committee, she and a few friends visited the garden library at Cheekwood in Nashville. She was inspired to establish a garden library in Atlanta. The Cherokee Garden Club, a member of the Garden Club of America and the Garden Club of Georgia, voted to start the new project and involved others from Atlanta's gardening world. As a result, the Cherokee Garden Club, under Carr's leadership, opened CGL in the spring of 1975. The first brochure for the library states its original purpose: "The conservation and dissemination of educational

and research information for the gardening and horticultural community of the Southeastern United States."²

The early planners included Louise Allen, Alice Carr, Mary Bowler Miller, Edith Redway Wright, Elizabeth Hale Barnett, and Mary Reynolds Morrison. Other key players in the library's early years were John H. Beach, Virginia

Groves Beach, Margaret Evins Shirley, Frankie Coxe, Edward L. Daugherty, Frances Spratlin Hargrett, Helen B. Martini, and Florence Phillips Griffin, a founding board member of SGHS. Florence Griffin and Anne Carr co-chaired SGHS's first annual meeting in Atlanta in 1983.

From its modest beginnings in an old telephone closet in the Atlanta Historical Society's McElreath Hall basement, CGL rapidly grew, commanding more space, attracting more researchers, and eventually merging with

(continued on page 4)



Under the leadership of Anne Coppedge Carr, the Cherokee Garden Club established the Cherokee Garden Library in 1975.



The Cherokee Garden Library houses over 33,000 works accessible to the public and protected in climate-controlled storage.

Cherokee Garden Library:... (continued from page 3)

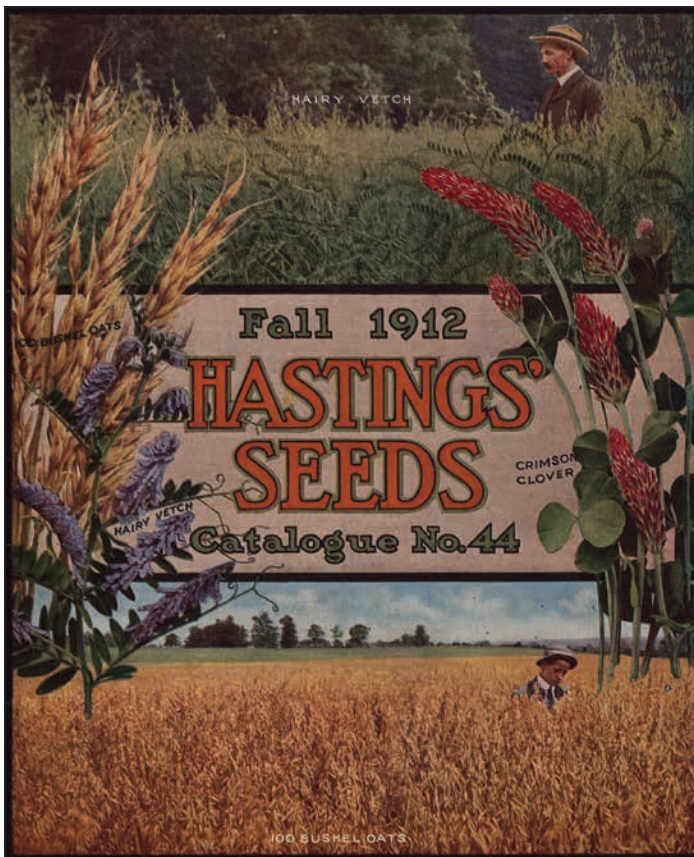
the Kenan Research Center at AHC. The merger, which was finalized in the spring of 2005, helped ensure the long-term viability of CGL. Unfortunately, in the late summer of that year, Anne Carr passed away. While it was a significant loss for the CGL community, her original vision and wise leadership have left a legacy, which inspires and guides those who continue her work today.

The library has been fortunate to have excellent leadership from the Cherokee Garden Club over forty-sixty years, beginning with Anne Carr in 1975 to Melissa Furniss Wright today. CGL has five standing committees for acquisitions, conservation, development, nominating, and programs. This incredible team of volunteers, led by a powerhouse executive committee, works with a dedicated library staff throughout the year, bringing passion, knowledge, and time to help the facility continue to grow and thrive in the twenty-first century.



Collections

Over the past four decades, CGL's growth and quality have been nothing short of remarkable. Early library



CGL holds catalogs from over 500 seed and nursery companies, including those of the H.G. Hastings and Company, established in Interlachen, Florida, in 1889. Hastings moved to Atlanta in 1899 and was operated as a family business until 1976.

leaders recount that in the 1970s, books were laid flat on the shelves to make the small collection look more impressive. Since then, space has expanded numerous times, and holdings now include more than 33,000 works relevant to the history of American landscapes.

The library's development has been fueled by generous gifts and by the dedicated work of the Acquisitions Committee, conducting serious scouting and networking to find books and materials that enhance the complete picture of garden history that the collection represents. CGL friends also promote the collection's growth through donations of books, manuscript materials, visual arts materials, and the funding of additions to the collection.

In 1977, CGL leaders secured a grant to fund the acquisition of the Elisabeth Woodburn Collection and establish core holdings of significance in garden history. This purchase led to the subsequent acquisition of Elizabeth Lawrence's garden library and the Virginia Hand Callaway Collection. Together, these three collections significantly increased the opportunity for the library to obtain additional acquisitions, through gift and purchase,



Sassafra with the Black Swallow-Tail Butterfly from James Edward Smith's The Natural History of the Rarer Lepidopterous Insects of Georgia Including their systematic characters, the particulars of their several metamorphoses, and the plants on which they feed, collected from the observations of Mr. John Abbot, many years resident in that country, 1771, gift of Pat and Carl Hartrampf.

which have culminated in CGL being a premier resource for researchers in the United States and beyond.

The Elisabeth Woodburn Collection is a treasure that passes along the roots of knowledge of American horticulture. Elisabeth Woodburn was a renowned antiquarian, garden book collector, and dealer from Hopewell, New Jersey, and an SGHS member who, over many years, had painstakingly collected rare American garden books dating from 1634 to 1900. In the Winter 1990 issue of *Magnolia*, Anne Carr shares how CGL acquired Woodburn's collection:

Mrs. Woodburn was seeking a proper home for her carefully nurtured collection and had refused it to several large collectors, including the Smithsonian Institution. Hearing about the Cherokee Garden Library, she saw that her collection could become the nucleus for a fine horticultural library in an area where farming and gardening had long been an established way of life. Most important to her was that the books would be available to the public through the auspices of the Atlanta Historical Society.³

Another milestone for CGL was the 1989 acquisition of the above-mentioned Elizabeth Lawrence garden library. Lawrence, an internationally celebrated horticulturist, landscape architect, and garden writer, influenced generations of Southern gardeners and the world of gardening. Containing more than 500 volumes, Lawrence's library includes books dating back to the eighteenth century on an impressive array of subjects. There are books on annuals, perennials, wildflowers, and volumes about European garden history, garden design throughout the ages, plant lore, and the symbolism of flowers. In addition, her collection holds many books by and about women gardeners, landscape designers, and writers, including Gertrude Jekyll, Jane Loudon, Eleanor

Sinclair Rohde, and Vita Sackville-West. CGL also has the Elizabeth Lawrence papers—the correspondence, newspapers articles, and notes, which she originally filed within her books. The range of garden books as well as Lawrence's notes and other materials give us further insight into the life and work of one of America's greatest garden writers.

The acquisition of the Lawrence library ties back to SGHS. After Lawrence died in 1985, Florence Griffin, an essential member of CGL and SGHS, was determined that CGL would acquire Lawrence's library. So, she planned for her and her husband, Bill, along with one of the library's founders, Mary "Tunkie" Miller, and her husband, Dr. Pat, to go to Annapolis to meet with Lawrence's niece. After spending a long time looking at the books and chatting together, they offered her a sum for the garden books, and she accepted, relieved that they would be cared for and shared with others. Interestingly, Margaret Block, library president at the time, drove an old Plymouth van to Annapolis by herself, had the books loaded up, and brought them back to Atlanta to become part of CGL.

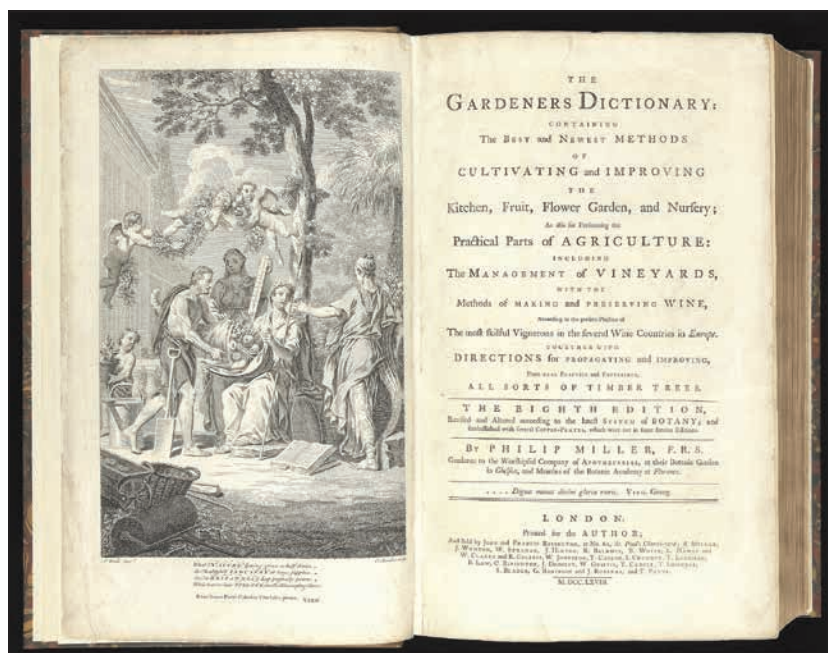
Many SGHS members have enjoyed visiting the Elizabeth Lawrence House & Garden, owned and operated by the Wing Haven Foundation and managed in partnership with the Garden Conservancy. This site is a unique, dynamic, historic property, preserving and promoting Lawrence's legacy. Numerous SGHS

members have played exceptional roles in preserving this invaluable site, including Patti McGee, Lindie Wilson, and Andrea Sprott, who serves as the garden curator.

The depth and quality of CGL were further enhanced in 1994 with the establishment of the Virginia Hand Callaway Collection as a permanent loan from the Ida Cason Callaway Foundation. With over 1,000 volumes dating back to 1586, this collection contains

works by William Bartram, John Gerard, Francis Bacon, and André Michaux, as well as antebellum volumes written for Southern gardening and agriculture. In August

(continued on page 6)



Philip Miller's The Gardeners Dictionary, Eighth Edition, published in London in 1768. Home to thousands of rare books, CGL documents American horticulture and influences from England and worldwide.

Cherokee Garden Library:... (continued from page 5)

2005, the Ida Cason Callaway Foundation generously made an outright gift of this important collection to CGL.

How the Callaway books came to the library is also connected to SGHS members, including James “Jim” R. Cothran, Dr. William “Bill” E. Barrick, and Anne Carr, as we learn from an oral history interview with Pat Hargrett, who served as the CGL president from 1993 to 2015:

Early in the 1990s, Jim Cothran, a prominent landscape architect, was promoting some work for Robert and Company at Callaway Gardens when he was invited into the Board conference room by Bill Barrick, Executive Vice-President and Director of Gardens at Callaway Gardens. On the shelves in the Board Room, he found a treasure trove of historic garden books that had at one time been part of the collection at Wormsloe Plantation and owned by the De Renne family.

The books were purchased for Mrs. Callaway by the late Fred Galle in Athens, Georgia, for \$5,000. Fred did not have permission to do this but recognized the enormous value of the books. He also knew they would not be on the market long at that price, so he “put his head on the block for them,” as he liked to say, and bought them. Fred brought them back to Callaway Gardens and stored them in a greenhouse.

When the Sibley Center was built at Callaway Gardens, the books were moved into the boardroom, where Jim found them.

He and Bill agreed that these priceless books would be so much better off at the Cherokee Garden Library in Atlanta, where they could be preserved and studied.

When Jim returned to Atlanta, he contacted Anne Carr immediately, and an invitation was arranged for Jim, Anne Carr, and Louise Allen to have lunch with Bo Callaway. Over lunch at the Garden, Anne and Louise sweet-talked those books out of the conference room and into the Cherokee Garden Library.

Several years later, Bill Barrick, who was on the board of the Cherokee Garden Library at the time, stood at the Annual Meeting and gave a heartfelt “thank you” to the Cherokee Garden Library for providing a home for the books. It seems that the boardroom at Callaway was consumed in a fire that year, and the books would have been forever lost if not for the keen foresight of Bo, Jim, Anne, and Louise.⁴

CGL is home to dozens of significant collections—from gardeners, nurseries, landscape architects, and historians to garden clubs, horticultural societies, and environmental organizations. In 1989, SGHS voted to designate CGL as its official archival repository. In addition to all issues of *Magnolia*, the SGHS records include correspondence, membership, and administrative records, as well as records of SGHS annual meetings and Restoring Southern Gardens and Landscapes conferences. Also included are semiannual board meeting records. The library staff is also interested in acquiring photo documentation (print and digital formats) of SGHS activities from the 1980s to the present.⁵

Housed here, as well, are many volumes written by SGHS members and books reviewed by Davyd Foard Hood and other contributors in *Magnolia*. In addition, SGHS members regularly donate books, periodicals, manuscript collections, and visual art collections to strengthen the library’s holdings. As a result, there are important collections from SGHS members, including James R. Cothran’s books, papers, and visual arts materials, Dargan Landscape Architects drawings and papers, William T. Smith and Associates drawings, George R. Stritikus papers, and Judith B. Tankard papers, among others.

Acquisitions are ongoing. For example, in 2021, significant books donated included two rare volumes



Postcard of Cotton Mills, employees’ greenhouse, LaGrange, Georgia, circa 1915-1930, VIS 264, Cherokee Garden Library Postcard collection. This collection holds over 400 postcards, which feature gardens, landscapes, residences street scenes, parks, cemeteries, and more.

given by John E. Lee, MD, and Ione Coker Lee, stalwart CGL leader and SGHS member. The first is Marie Low and Maud West's work *Through Woodland and Meadow & Other Poems* (1891). The second is the monumental work by British apothecary and botanist John Hill, M.D., *The Vegetable System or, The Internal Structure, and The Life of Plants* (1763), presented in memory of David R. Coker. This book was in Coker's library in Hartsville,



Woman working in her garden, circa 1920s. CGL is working to obtain photographs representing African Americans and other underrepresented groups in the South and their cultural landscapes.



CGL has rare volumes containing exquisite botanical art. Plate 15 from Jane Loudon's *The Ladies' Flower-Garden of Ornamental Perennials*, Volume 1 (London: William Smith, 1843).

South Carolina, later given to his grandson-in-law, John E. Lee. David Coker built the first commercial seed breeding company in the South. Beginning with the aim of improving the yield and hardiness of cottonseed, Coker's Pedigreed Seed Co. expanded into breeding and improving a wide variety of Southern farm crops.

This year, CGL also acquired a rare two-volume work by Frederick Pursh, *Flora Americae*

Septentrionalis; or, *A Systematic Arrangement and Description of the Plants of North America*, from 1814. This landmark work in early American botany contains the first extensive observations of botany along the Lewis and Clark expedition route. The set was acquired in memory of a lifelong supporter and dear library friend, Virginia Groves Beach. It was made possible due to the Carter Heyward Morris Acquisition Endowment Fund, the Cherokee Garden Club Community Fund, and thoughtful memorial contributions. The Morris Acquisition Fund is named for Carter Morris, CGL president from 2008 to 2011, and SGHS member.

As part of AHC's Collection and Interpretive Plans, CGL continues to expand its collecting scope to include underrepresented communities in the collection. Funds from the Carter Heyward Morris Acquisitions Endowment Fund allow extra expenditures to obtain photographs and further material representing African Americans and other underrepresented groups in the South and their cultural landscapes. A special committee, including Dr. D L Henderson along with SGHS members Ced Dolder, Andrew Kohr, Sara Van Beck, and Staci Catron, have worked daily to acquire images for this collecting effort. Approximately 500 are being digitized and will be available to the public for research by the close of 2021. This vital project is an ongoing effort, and additional photographs will be added in the future.



The Flying Squirrel (*Sciurus Volans*) in motion and plant identified only by its Latin name (*Viscum Caryophylloides, Aloesfoliis viridibus acuminatis, floribus racemosis luteis*), Plate 77, from Mark Catesby's *The Natural History of Carolina, Florida and the Bahama Islands*, 1771, gift of the Ivy Garden Club.

(continued on page 8)

Cherokee Garden Library:... (continued from page 7)

Conservation

When CGL acquires a book or work as a gift or purchase, the primary mission is to preserve the item so that people may enjoy it now and for generations to come. All materials in the care of the library are guaranteed two fundamental forms of preservation. First, all items are housed in the Kenan Research Center in a climate-controlled setting that meets professional standards for rare book and archival preservation. And second is the careful supervision by trained library staff to ensure that researchers handle any book or other collection item according to rare book and archival guidelines.

CGL has an ongoing program of conservation to keep the collection in a suitable condition for research or pleasure. Staff maintains a list of books in waiting, dubbed “book ICU,” so they are next in line for this needed care as funds become available. Chaired by Jane Whitaker, CGL President (2017-2019), Committee members are given a detailed list of volumes, each with a condition assessment and proposed treatment profile to review and discuss at meetings held twice per year.

Thanks to the Louise Staton Gunn Conservation Endowment Fund, named for a CGL president (2005-2008) and SGHS member, treasured rare volumes and collection documents are conserved each year. Professional conservation treatment can be simple, such as the construction of enclosures to house books. Or the process can be complex and include paper repair, washing, resewing, stain reduction, lining, mending, rebinding in cloth or leather, and de-acidification.

The selection of volumes for conservation at CGL is determined by condition, rarity, and significance. In 2020, twenty-four rare volumes were conserved. Ranging in date from 1791 to 1851, works receiving conservation treatments included André Michaux's *Flora Boreali-Americana*, Culpeper's *Complete Herbal*, and William Barton's *A Flora of North America*. In addition, throughout the year, CGL purchases archival boxes, folders, and enclosures to house numerous large manuscript and visual arts collections that are being processed. These rare books and collections are conserved and protected, then made available to the public for exploration.



Programs, Exhibitions, and Other Public Offerings

The history, information, art, people, and stories found throughout CGL are brought to the public through an engaging annual lecture series, virtual talks, exhibitions, conferences, curatorial tours, and the CGL newsletter, *Garden Citings*. The range of topics is broad—from botany, gardening, garden history, landscape design, cultural

landscapes, and urban planning to foodways, public parks, and the global climate crisis.

In April 2003, SGHS members returned to Atlanta for their annual meeting, “Atlanta’s Landscape Legacy.” Chaired by CGL Acquisitions Committee member and SGHS past board member Ced Dolder, the meeting was held in partnership with the library. Many stalwart CGL and SGHS leaders and members assisted Dolder with the meeting, including Anne Carr, Staci Catron, Jim Cothran, Mary Palmer Dargan, Mary Ann Eaddy, Louise S. Gunn, Pat Hargrett, Chris Hastings, Susan Hitchcock, Mary “Tunkie” Miller, Rebecca Moore, Tevi Taliaferro, and Jennifer Yankopolus. As part of the meeting, AHC launched the exhibition, “Pathways to the Past: Highlights from the Cherokee Garden Library,” curated by Staci Catron.

In 2009, the library received a moving and generous gift. In searching for a meaningful way to commemorate Ashley Wright McIntyre, Raymond McIntyre and his family created an endowment at the library in her memory. The fund supports occasional lectures and programs presented by CGL and is called the Ashley Wright McIntyre Lecture Series. The inaugural event was held at the library on October 21, 2009, and featured renowned horticulturist, garden writer, and SGHS past president and honorary director, Dr. William C. Welch. His outstanding talk



Orchis Serapias secunda Dodonaei [late spider orchid]; *Iris Bulbosa lutea mixta* [yellow Spanish iris]; *Iris Bulbosa violaceo luteo mixta* [purple Spanish iris] from Basilius Besler's *Hortus Eystettensis*, 1713, gift of the Iris Garden Club.

established this lecture series as another treasure in CGL's trove.

Over the past four-and-a-half decades, numerous SGHS members have served as keynote speakers for CGL, including SGHS past presidents Staci Catron, Jim Cothran, Peter Hatch, Susan Haltom, and Bill Welch, and SGHS members Mary Ann Eaddy, Judith Tankard, and Sara Van Beck, among others.

As we continue to fight the pandemic, nonprofit institutions continue to be resourceful and seek opportunities for creativity and improvement. AHC developed Curated Experiences, curated group tour activities—onsite or virtually—providing attendees the opportunity to explore a variety of historical subjects. Curated Experiences are led by AHC's educators and curators, including three offerings from CGL Director Staci Catron.⁶

AHC launched an online exhibition, the Cherokee Garden Library Collection Highlight, in December 2020 to have a broader reach in communities in Atlanta and beyond. Funded by the Ashley Wright McIntyre Education and Programming Endowment Fund, the online exhibition shares stories about a rare sunflower botanical engraving from 1613; Humphry Repton's *Observations on the Theory and Practice of Landscape Gardening*; Georgia garden edging tiles from 1900; a Hastings seed catalog from 1914; landscape architect Helen Hawkins Clarke's drafting tools



Cotton Rose from Maria Sibylla Merian's *Metamorphosis Insectorum Surinamensium*, 1705, acquired in honor of Kinsey Harper's service as president of the Cherokee Garden Library Board, 2015-2017, through the generosity of Gordon Harper and the Harvey M. Smith, Jr. Fund.

from the 1940s; peach crate labels from the early twentieth century; and an array of stunning botanical volumes, all dating from the nineteenth century.⁷

Library staff and program committee members quickly became flexible program planners. Recent virtual talks have included Sarah Roberts and Emily Roberts, "Food for the Body and Soul: Goizueta Gardens Evolve in a Global Pandemic," in conversation with Staci Catron; Douglas W. Tallamy, *Nature's Best Hope: A New Approach to Conservation that Starts in Your Yard*; Jennifer Jewell, *The Earth in Her Hands: 75 Extraordinary Women Working in the World of Plants*; and Dr. Carolyn Roberts, *To Heal and to Harm: Medicine, Knowledge, and Power in the Atlantic Slave Trade*. The last virtual talk featured Andrea Sprott and Staci L. Catron, "Elizabeth Lawrence: The Illumination of a Garden Writer," on October 20, 2021. All these talks are available to stream online via the AHC's YouTube channel.

Next year marks the 200th anniversary of the birth of Frederick Law Olmsted, a social reformer and founder of American landscape architecture. As part of the Olmsted 200 national celebration, AHC is pleased to join the National Association for Olmsted Parks, partners, friends, and the public in this effort to explore Olmsted's living legacy. On April 6, 2022, the CGL in-person talk will feature Rolf Diamant, author of *Olmsted and Yosemite: Civil War, Abolition, and the National Park Idea*, co-authored with Ethan Carr and published by the Library of American Landscape History, 2022.

Contributors and staff, especially Librarian/Archivist Jennie Oldfield, share fascinating stories with the public through the CGL biannual newsletter, *Garden Citings*. With assistance from a volunteer editorial team, including Laura Draper and Louise Gunn, each issue gives the readers intriguing information about collections, programming, and partnership work, as well as inspiring topics about the Goizueta Gardens.⁸



Partnerships

CGL is continually working to connect with communities through partnerships. The library is linked to many organizations, such as the Cherokee Garden Club of Atlanta, Council on Botanical and Horticultural Libraries, The Cultural Landscape Foundation, Garden Club of America, Garden Club of Georgia, Garden Conservancy, Georgia Perennial Plant Association, Historic Preservation Division (Georgia Department of Community Affairs), State Botanical Garden of Georgia, University of Georgia-College of Environment and Design, Wing Haven, and, of course, SGHS.

One example of a vital partnership of particular interest to SGHS members is the library's work with the Georgia Historic Landscape Initiative (GHLI). Initiated in 2002

(continued on page 10)

Cherokee Garden Library:... (continued from page 9)

under the direction of landscape architect James R. Cothran, FASLA and Susan Hitchcock, National Park Service, a collaboration was forged between the Georgia Historic Preservation Division, the Garden Club of Georgia, the National Park Service, and CGL, to conduct a statewide inventory of Georgia's historic gardens—the GHLI. Using the volume *Garden History of Georgia, 1733- 1933* as a framework, garden club members and Cherokee Garden Library graduate student fellows determined which of the book's significant gardens remained, which had been destroyed, and what changes had occurred to those still in existence. This effort was completed in 2018 and resulted in the University of Georgia Press book, *Seeking Eden: A Collection of Georgia Historic Gardens* by Staci L. Catron and Mary Ann Eaddy with photographs by James R. Lockhart.

Upon completion of revisiting all the designed gardens documented in the 1930s throughout Georgia, in 2018, the GHLI began Phase Two of its landscape documentation program focusing on vernacular landscapes. The same year, the University of Georgia, College of Environment and Design, Historic Preservation Program, joined the collaboration. The documentation collected through GHLI is preserved and made available to the public at the CGL and is frequently used by researchers.⁹

In the summer of 2020, three vernacular landscapes were documented for GHLI by library research fellow and Emory University Ph.D. candidate Stephanie Bryan with a team, all SGHS members, including Susan Hitchcock (National Park Service), Cari Goetcheus (UGA), Elaine Bolton (Garden Club of Georgia), and Staci Catron (CGL/AHC). With mask, hand sanitizer, and optimism in hand, Stephanie Bryan and team members went to two sites multiple times throughout the summer of 2020. The first site documented was the William Harris Homestead, an early nineteenth-century plantation that has been owned and operated by the same family in Walton County for over 180 years. The next was the private residence of Harold Rittenberry, Jr., a self-taught African American artist now in his eighties, who has adorned his yard with his mythical and nature-inspired metal sculptures. And the last site was a remote survey of the McDonald property near Covington—a postbellum farm that similarly has remained in the hands of the same family throughout its history.

The 2021 documentation work by Keeli Windham, library research fellow and SGHS student member, and the team previously mentioned, focuses on The Promised Land site near Centerville, Georgia. It is being conducted in partnership with Gwinnett County. In the early nineteenth century, the Irish Maguire family established and owned The Promised Land, basing the economic success of the plantation on an enslaved workforce. The original forty-acre parcel grew to approximately 1,300 acres towards the end of the 1860s. Then, after Thomas Maguire died in 1886, the property fell into the hands of various subsequent owners.

In 1926, Robert A. Livsey and Morena Peeks Livsey, an African American couple, purchased 110 acres of the Maguire plantation, including the main house. The site became a successful farming operation and a hub for the African American community in this part of Georgia. Gwinnett County acquired the main Maguire-Livsey house and surrounding acreage in 2016 from descendants of Robert and Morena Livsey, including Thomas Livsey and his sister, Pecola Livsey. As a result, the Commissioners of Gwinnett County have set in motion a path towards preservation and interpretation of this historical asset, which will allow current and future generations to gain insight into Gwinnett County's past.



Since 1975, the founding vision of CGL has inspired many people, including SGHS members, to help expand the library in every dimension—growth of the collection, conservation of rare books and materials, presentation of programs, exhibitions, tours, and collaborations with community partners. And as Marcus Tullius Cicero shared: “If you have a garden and a library, you have everything you need.”

Citations:

¹ Gail Griffin, “Smith Farm and SGHS,” SGHS website, September 21, 2021: <https://southerngardenhistory.org/gardens/smith-farm-and-sghs/>

² “Cherokee Garden Library: A Garden Library of the South” brochure, Atlanta, GA: Cherokee Garden Library, 1980, Cherokee Garden Library Institutional Records, Cherokee Garden Library, Kenan Research Center at Atlanta History Center.

³ Anne C. Carr, “The Cherokee Garden Club of Atlanta: Its Library, Designated Depository of Southern Garden History Society Archives,” *Magnolia: Bulletin of the Southern Garden History Society*, V.6, No. 3 (Winter, 1990), p. 3.

⁴ Patricia “Pat” Rand Hargrett, “Legends of the Cherokee Garden Library” oral history, 2013, Cherokee Garden Library Institutional Records, Cherokee Garden Library, Kenan Research Center at Atlanta History Center.

⁵ MSS 1001, Southern Garden History Society records, Cherokee Garden Library, Kenan Research Center at Atlanta History Center. Finding aid: <https://aspace-atlantahistorycenter.galileo.usg.edu/repositories/2/resources/8>

⁶ Atlanta History Center Curated Experiences: <https://www.atlantahistorycenter.com/visit/group-tours/curated-experiences/>

⁷ “Cherokee Garden Library Collection Highlight” online exhibition: <https://www.atlantahistorycenter.com/exhibitions/cherokee-garden-library-collection-highlight/>

⁸ Past issues and current Cherokee Garden Library newsletter, *Garden Citings*: <https://www.atlantahistorycenter.com/buildings-and-grounds/cherokee-garden-library/>

⁹ MSS 1007, Georgia Historic Landscape Initiative records, Cherokee Garden Library, Kenan Research Center at Atlanta History Center. Finding Aid: <https://aspace-atlantahistorycenter.galileo.usg.edu/repositories/2/resources/16>

Rescue Mission: The Ellen Shipman Garden Photography Collection

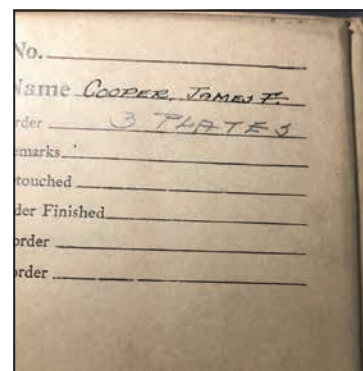
By Judith B Tankard, Boston, Massachusetts

In the course of my work, I often receive queries from homeowners requesting assistance in tracking down the history of their gardens. . . and if it's a bonafide Shipman garden, I'm more than happy to point the way. The query I received from a man in Florida in October 2020, however, threw me into a frenzy. "Good morning," he wrote. "I have come across a fairly large number of antique glass negatives that my grandfather and brother had stored. They were moved to Florida from Garrison NY some 20 years ago. I have only looked at a few, which are labelled Ellen Shipman, Grosse Pointe, among others. . . I would welcome any advice you can provide." As he later explained, he found them in his brother's house in Lake Worth, Florida in 2020 and recognizing the Shipman name, did a quick Google search, found my name, and "the rest is history." History indeed, this wonderful collection now comprises the Ellen Shipman Garden Photography Collection, Archives of American Gardens,

Smithsonian Institution <https://sova.si.edu/details/AAG.SHP> The contents comprise 0.48 cubic feet, three boxes, 184 film negatives, 127 glass plate negatives, eight glass lantern slides, and one autochrome, the donation of Taylor (Mike) Belcher III in 2021.

As the story unfolded, Mike's grandfather, Col. Taylor Belcher (1884-1971), owned the Garrison Oil Company, in Garrison, New York (across the river from West Point). As part of his business, they delivered coal and oil to local homes, and later expanded their services to hauling and cleaning out old estates. And one of the estates that his company cleared out was High House, the home of

(continued on page 12)



Negative sleeve.

Photo Mike Belcher, 2020.



Negatives stored in wooden box.

Photo Mike Belcher, 2020.



Box of lantern slides by Edward Van Altena.

Photo Mike Belcher, 2020.



Boxes of photographic safety film.

Photo Mike Belcher, 2020.

Rescue Mission: The Ellen Shipman... (continued from page 11)

Ellen Shipman Angell, Ellen Shipman's elder daughter who died on May 3, 1968. Somehow the heavy boxes of negatives, as well as some books belonging to Ellen Shipman, were overlooked by the Angell family when they went through the belongings. When Mike Belcher and his brother Anthony Belcher moved to Garrison's Landing in 1970, Anthony (an amateur photographer) rescued the boxes of negatives from his father's house and stored them in his house. Years later, when Anthony moved to Florida, he shipped the negatives to his new home where his brother, Mike Belcher, later found them stored in a closet. That's when Mike contacted me. After a long correspondence,



Photo Harry G. Healy, c. 1937.

Mitchell estate.



Photo Harry G. Healy, 1935.

Rynwood (Salvage estate).



Photo Harry G. Healy, late 1930s.

Penwood (Tucker estate).

accompanied by iPhone photographs of the boxes comprising the collection, I suggested he donate everything to the Archive of American Gardens at the Smithsonian. Unfortunately, Covid-19 slowed down the delivery (the option of shipping fragile boxes of glass negatives was quickly rejected), but the collection was safely handed over to the Smithsonian in the summer of 2021 and has now been catalogued. Credit goes to Anthony W. Belcher for recognizing the value of the collection and safeguarding it for over fifty years, as well as to Mike Belcher for facilitating their transition to the Smithsonian.



For Shipman scholars, this collection offers new information on some of her best-known mid-career gardens. Among the well-known names are Russell Alger, Jonathan Bulkeley, James Fenimore Cooper, Eugene duPont, Sir Samuel Salvage, Carl Tucker, and many more clients from Shipman's peak years. One interesting aspect to the collection is the variety of photographers represented. In the early years of her career, until the mid-1920s, Shipman used the well-known photographers Mattie Edwards Hewitt and Frances Benjamin Johnston. By the late 1920s, when she was swamped with work and had moved to her Beekman Place office in New York City, Shipman was using a variety of photographers, both national and local, but none are well known today. They include Harry G. Healy, John Wallace Gilles, Thomas Ellison, Edward Van Altena, and Rose Studio, among others. Their names are noted on some of the envelopes holding the negatives or in the published photographs.

The Shipman Collection has not been digitized yet, and it is hoped that funding will be found to enable this as well as cataloguing the collection. Only after the negatives have been digitized and positives printed will there be a greater understanding of the scope of new material. It is also important to remember that the original positive prints for many of these images are held in Ellen McGowan Biddle Shipman Papers Collection 1259, Division of Rare and Manuscript Collections, Cornell University Library <https://rmc.library.cornell.edu/EAD/html/docs/RMMO1259.html>. Many of these images are reproduced in my book *Ellen Shipman and the American Gardens* (UGA Press, 2018). It remains to be seen what new images are found in the Smithsonian collection. Many thanks to Joyce Connolly, museum specialist at the Smithsonian, who has spent untold hours researching the collection.



Ellen Shipman at Beekman Place.

Photo Bradley Studio, 1920s. Nancy Angell Streeter Collection



The Moorings (Alger estate).

Photo Thomas Ellison, 1930s.



Barbour garden

Photo Thomas Ellison, 1936.

Book Review

Nature's Palette: A Color Reference from the Natural World, * by Patrick Baty, with contributions from Elaine Charwat, Peter Davidson, André Karliczek, and Giulia Simonini | Princeton University Press, 2021 | Hardcover, 290 pages | ISBN: 978-0-691-21704-8, List Price \$39.95

*(Having been written and compiled by British scholars, *Nature's Palette* uses the British spelling of “colour” and does not follow the serial comma protocol used by *Magnolia* editors. This will be seen in material quoted directly from the book.)

Davyd Foard Hood's recent review of Barbara Thiers' *Herbarium: The Quest to Preserve & Classify the World's Plants* offers an excellent introduction to the subject of this review.¹ Hood refers to an expanding spirit of inquiry and scholarship, an “extraordinary burst” he terms it, associated with the Renaissance. Central, in turn, to *Nature's Palette* is the term “Classify” found in the *Herbarium* subtitle and given repeated emphasis in the following discussion. (Fig. 1)

Since *Herbarium* looks at events commencing in the 1500s, it seems extraordinary on the surface that the first scientifically organized and successful color nomenclature dates to 1774. Entitled *Von den äusserlichen Kennzeichen der Fossilien*, its author was German mineralogist Abraham Gottlob Werner (1749-1817), (Fig. 2) whose work would later appear in English as *A Treatise on the External Characters of Fossils*. (The term “fossils” was then applied to various minerals.) Werner did not write, however, just to give names to numerous colors, a key point key in his success. Instead, he sought to simplify and rationalize the process of identifying a broad range of minerals by applying color terminology to their exterior appearance. Surprisingly perhaps, the book lacked a color chart. Instead, Werner offered only verbal descriptions covering fifty-four colors, all relating to either “white, grey, black, blue, green, yellow, red and brown,” or combinations thereof. As *Nature's Palette* notes, however, in the absence of a color chart, “subjectivity could lead to different interpretations.”²

As Werner's fame grew, he broadened his range of color designations, while his *Treatise* appeared in several

translations. Other scholars would, as well, follow his lead in the field of color nomenclature.

Nature's Palette overviews the efforts of several such individuals, though such work continued to focus chiefly on mineralogy. It fell ultimately to Werner student, Johann Widenmann (1764-



Courtesy Patrick Baty.

Fig. 2, Abraham Gottlob Werner

1798, to incorporate a color chart into a 1794 Werner-based mineralogical study. Subsequently, Scottish geologist and mineralogist Robert Jameson (1774-1854) became especially prominent in boosting Werner's fame. Having studied under Werner in Freiberg, Jameson became Regius Professor of Natural History at the University of Edinburgh in 1804. While espousing a broad range of Werner's geological theories, Jameson also embraced his German mentor's color theories.

It would, however, be another Edinburgh resident, Patrick Syme (1774-1845), who brought color nomenclature into fields extending beyond mineralogy. While he did illustrate minerals in conjunction with Jameson's Wernerian Natural History Society, Syme was better known as “the most renowned Scottish flower painter of his day.”³ In turn, it was Syme's book *Werner's Nomenclature of Colours* (1814, 1821) that introduced color identification tools into the worlds of botany, ornithology, and related fields. (Fig. 3) Handy in size and sufficiently portable to accompany naturalists into the field, Syme's *Nomenclature* gained lasting acclaim. Indeed, in Chapter 4 of *Nature's Palette* André Karliczek notes it was “one of the most popular and widely used systems of colour reference in the 19th century and is still highly appreciated today.”⁴

Just as Syme's work continues to be appreciated, so surely will members of the Southern Garden History Society appreciate *Nature's Palette*. Setting the stage for the book as a whole is an introduction by Patrick Baty, a leading British authority on historic paints and colors.⁵ In Baty's introduction the reader initially learns of Abraham Werner's scientific application of color to mineralogy, along with the endeavors of others who were to draw upon Werner, most especially Patrick Syme.

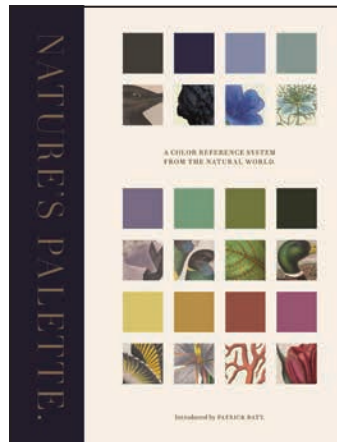


Fig. 1, *Nature's Palette*.

Subsequent chapters expand on people and topics introduced by Baty. First, Peter Davidson explores Werner's world from the perspective of those who influenced and aided the German mineralogist.⁶ Then he examines Werner's professional development and goes on to discuss scholars who learned from Werner and broadened his findings. Davidson continues with a detailed look at Robert Jameson, especially Jameson's activities in Edinburgh, and, in particular, his association with Patrick Syme. Along with its thoroughness, the chapter also illustrates a central feature of the book: each narrative section has a stand-alone quality. Thus, while there is some repetition of main points from chapter to chapter, especially references to Patrick Syme, those who wish only to read about mineralogy or botany, for example, can come away satisfied that the treatment of the subject has been well rendered and not completely dependent on other parts of the book.

In Chapter 2, Elaine Charwat examines early color naming applications in zoology and related fields, referring initially to the crucial place of Carl Linnaeus in the broader story and moving on to Charles Darwin and others.⁷ Darwin we learn not only had Syme's book (1821 edition) at hand during his HMS *Beagle* explorations, but he turned to it extensively in discussing creatures under observation... the cuttlefish description offers an excellent example. Charwat also links Syme's color terms to examples from the fields of ornithology, entomology, and lepidopterology. She even includes the now-disfavored field of "oology," relating to wild bird egg collections.⁸ Of special interest to U.S. readers will be a reference to the work of famed American ornithologist Robert Ridgeway (1850-1929) found here and in other sections of the book.

Giulia Simonini next discusses Syme's *Nomenclature* from a botanical perspective, the chapter being subtitled "*flower-painting manuals and a colour standard for botanists.*"⁹ It begins by exploring how-to publications of the late-eighteenth and early-nineteenth centuries. Patrick Syme himself

wrote such a manual, while Simonini also cites other publications in the genre, particularly those by James Sowerby.¹⁰ It seems, however, these works failed to inspire botanists and those in allied fields by lacking Syme's standardized "nomenclature and references to the natural world—animal, vegetable and mineral—for colour comparison."¹¹ As Simonini sums it up, Syme had "radically transformed the colour chart from an educational tool for painters and some naturalists into a practical working instrument of all naturalists."¹² The author concludes by discussing developments following the appearance of Syme's paradigm-defining publication, including further reference to Robert Ridgeway. Indeed, Simonini notes that Syme's nomenclature seems to have so "permeated botanical terminology" that later authors working in the field used his color terms without realizing their source.¹³

Lastly, in Chapter, 4 André Karliczek connects color nomenclature to medicine, a discipline for which Robert Jameson's and Patrick Syme's Edinburgh was, and remained, internationally famous¹⁴. In particular, the author overviews anatomical studies, noting that early published material largely lacked color content. In fact, color was viewed generally as having secondary importance at best. As well, a dearth of actual human specimens slowed meaningful advances in anatomy-color scientific theory. In 2021 it seems obvious that pathology clearly offered an opening for studying healthy vs. diseased tissue and color relationships. Again, however, advances

(continued on page 16)

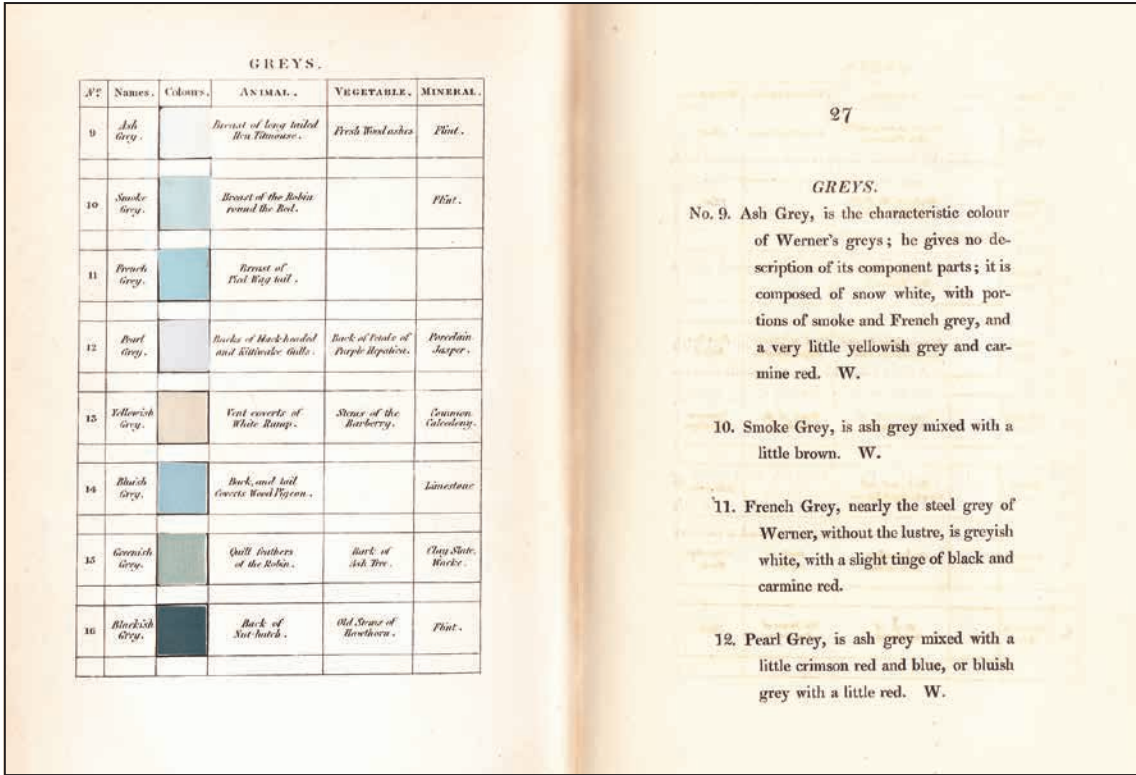


Fig. 3, from Patrick Syme, *Werner's Nomenclature*, greys, 9-16 and facing page 27.

Book Review... (continued from page 15)

came slower than in fields discussed in earlier chapters. As noted, moreover, a shortage of comparative study material at least partially caused the time lag. Not surprisingly, the “first clear, concrete use” of Syme’s work in the medical works is associated with Edinburgh, more particularly with anatomist John Gordon (1786-1818). The 1817-dated reference here underscored mistakes about brain substance color, Gordon observing that instead of grey, “*Brown* is every where its predominating hue” and that “in most parts it is of that species of *Brown*, which is called by Werner in his *Nomenclature of Colours*, *Wood-Brown*.”¹⁵ Karliczek then cites later medical use of the *Nomenclature* by urogenital pathologist William Prout (1785-1850) and Scottish optician James Hunter, who in 1841 published a table comparing healthy eye coloration to that of diseased eyes.¹⁶ The fugitive nature of early hand-applied color swatches, however, made their medical use relatively more problematic than in other fields. Only in the later years

of the nineteenth century did improvements in printing technology allow uniform color samples to become widely distributed and used by medical professionals.

Along with Patrick Baty’s introduction and the narrative chapters that follow, readers are treated to a clever interweaving of those chapters with sections headed “*i. WHITES, GREYS AND BLACKS, ii. BLUES AND PURPLES, iii. GREENS, iv. YELLOWS AND ORANGES, v. REDS AND BROWNS.*” Here color designations from Syme’s *Werner’s Nomenclature of Colours* are linked in Linnaean fashion to examples from the animal, vegetable, and mineral worlds. As one example of many, page 94 illustrates #24, Scotch Blue, in a color block, below which are found examples of Scotch Blue in images of a blue titmouse (throat), a single purple anemone (stamen), and blue copper ore. (Fig. 4)¹⁷ In addition, where there are gaps in Syme’s publications *Nature’s Palette* provides examples to fill in the omitted animal, vegetable, or mineral. Thus, for the blank animal and vegetable for #26, Indigo Blue, we are given a blue cuckooshrike and Bavarian gentian. (Fig. 4)¹⁸ (For further examples, see Fig. 5-7.)

As Baty has acknowledged in at least one interview, this is not a book for cover-to-cover reading. Its size, moreover, would generally preclude use in the field, unlike Syme’s original *Nomenclature*. That said, this reviewer can nevertheless sit in his dining room, *Nature’s Palette* at hand, and find amongst Syme’s *Nomenclature* colors that match birds at the feeder. Or, when spring comes, those colors can be compared to flowers in our garden or mushrooms gathered in the nearby Green Mountains, as well as to the various stones found by the trails. A reader could ask no more from any book, especially one at this price level and featuring this remarkable combination of erudition and bountiful, beautiful images.



Reviewer’s Note: It is especially rewarding for the reviewer to read of the scholarship and energy which hallmarked the Scottish universities during the period under examination in *Nature’s Palette*. My master’s thesis at UNC-Chapel, *Edinburgh Reviewers and English Universities: Prelude to Reform*, addressed this matter with a look at the repeated criticisms leveled at Oxford and Cambridge in the pages of the *Edinburgh Review* over the years 1808-1837. Review writers pictured those ancient institutions as out of touch with modern times and crippled by excessively strong ties to the Church of England. To quote from my thesis, they “took the Scottish university as their exemplar. Inseparably linked to the Enlightenment, the Scottish universities were recognized











BLUES					
No.	Names	Colours	ANIMAL.	VEGETABLE	MINERAL
24	Scotch Blue		Throat of Blue Titmouse.	Stamina of Single Purple Anemone.	Blue Copper Ore.
25	Prussian Blue		Beak Spot on Wing of Mallard Drake.	Stamina of Bluish Purple Anemone.	Blue Copper Ore.
26	Indigo Blue				Blue Copper Ore.
27	Chino Blue		Rhynchites Nitens.	Back Parts of Gentian Flower.	Blue Copper Ore from Cherry.
28	Azure Blue.		Breast of Emerald-crested Manakin.	Grape Hyacinth, Gentian.	Blue Copper Ore.
29	Ultra-marine Blue.		Upper Side of the Wings of small blue Beak Butterfly.	Borage.	Azure Stone or Lapis Lazuli.
30	Flax-Flower Blue.		Light Parts of the Margin of the Wings of Devil Butterfly.	Flax Flower.	Blue Copper Ore.
31	Berlin Blue.		Wing Feathers of Jay.	Hepatica.	Blue Sapphire.
32	Verditer Blue				Lenticular Ore.
33	Greenish Blue			Great Fennel Flower.	Turquoise. Fluor Spar.
34	Greenish Blue.		Back of blue Titmouse.	Small Fennel Flower.	Iron Earth.

Fig. 4, from Patrick Syme, *Werner's Nomenclature*, blues, 24-34

Courtesy Patrick Baty.

throughout Europe as centers of progressive education.” While leveling no opprobrium at Oxford or Cambridge, *Nature's Palette* does help underscore the *Edinburgh Review's* assessment of higher learning in Scotland, the University of Edinburgh in particular.

Kenneth McFarland, *Magnolia* editor

Endnotes

- 1 See *Magnolia*, Vol. XXXIV, No. 1, Summer 2021, 11-16.
- 2 *Nature's Palette*, (NP), 19. Five years prior to the appearance of Werner's *Treatise*, Jacob Christian Schäffer published a work including color samples. He failed, however, to achieve Werner's success.
- 3 NP, 172.
- 4 NP, 224.
- 5 The author of this review came to know Patrick Baty in connection with paints and wallpapers programming at Historic Stagville, in Durham, NC. A visit to his website is highly recommended, i.e. <http://patrickbaty.co.uk/>.
- 6 Peter Davidson serves as “Senior Curator of Minerals at National Museums Scotland.” NP, 290.
- 7 Elaine Charwat is “currently conducting a doctoral research project...at the Oxford University Museum of Natural History...” NP, 290.
- 8 We are reminded that such collection of eggs is illegal in the U.K. and highly controlled in the U.S.
- 9 Giulia Simonini is “a conservator, paleographer and art historian...currently researching a Ph.D thesis...” NP, 290.
- 10 The titles of two works by Sowerby (1757-1822) offer a sense of the contents of such publications, i.e. *An Easy Introduction to Drawing Flowers According to Nature* (1788) and *A New Elucidation of Colours, Original Prismatic, and Material* (1809). NP, 172, 175.
- 11 NP, 183.
- 12 NP, 186.
- 13 NP, 189.
- 14 André Karliczek “works on the development of colour standards...” and “he is a member of the German Optical Museum...” NP, 290.
- 15 NP, 231. Wood Brown is Syme color # 105. Gordon clearly uses the expression “called by Werner” because Syme’s book is entitled *Werner's Nomenclature*...
- 16 NP, 231-233.
- 17 NP, 94-95.
- 18 NP, 98-99.

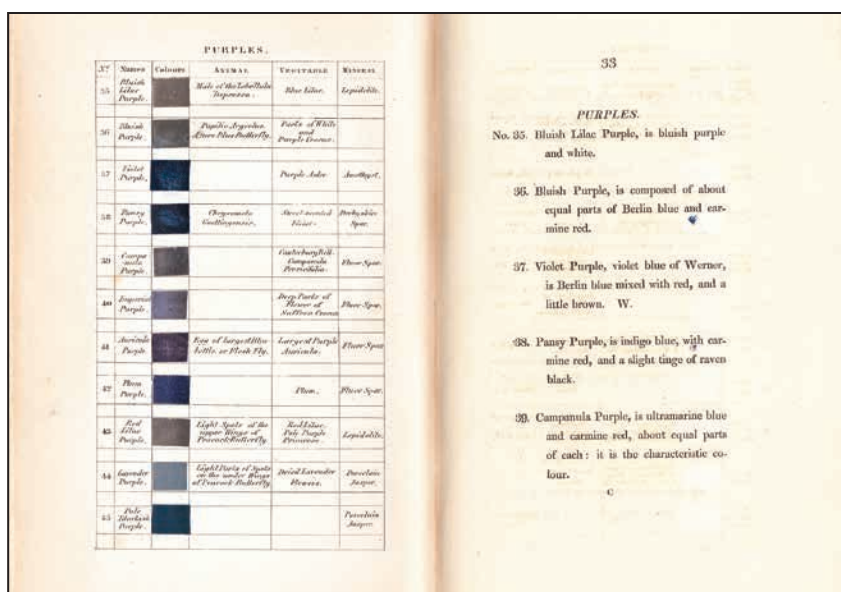


Fig. 5, from Patrick Syme, *Werner's Nomenclature*, purples, 35-45.

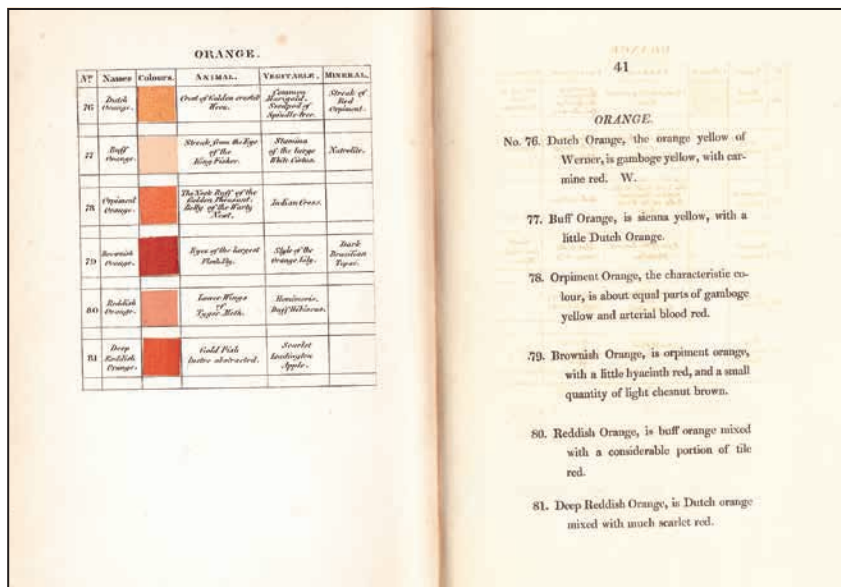


Fig. 6, from Patrick Syme, *Werner's Nomenclature*, oranges, 76-81.

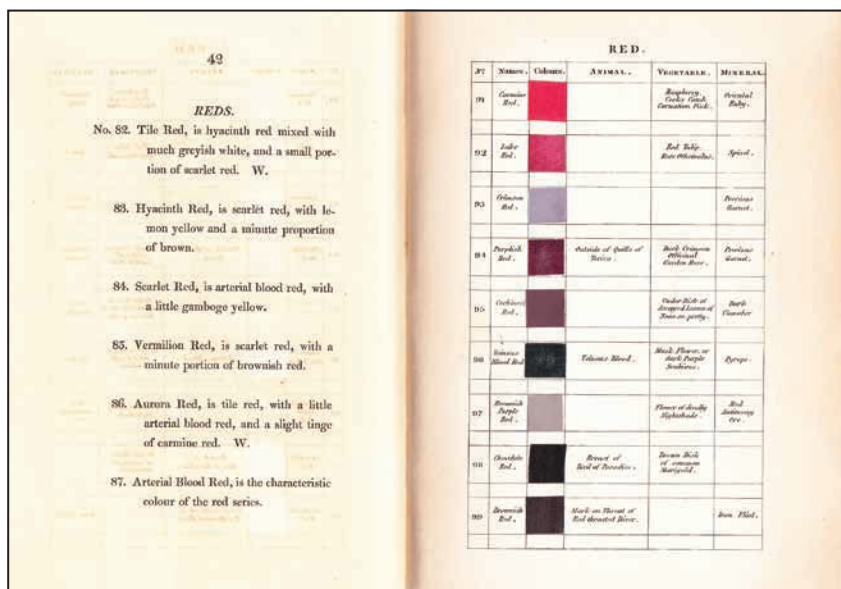
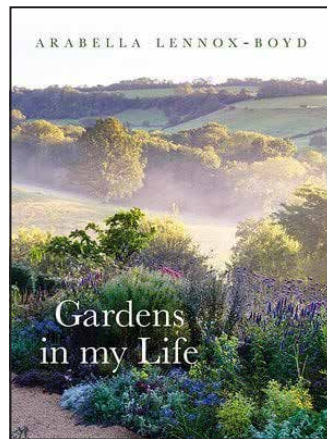


Fig. 7, from Patrick Syme, *Werner's Nomenclature*, reds, 82-87.

Gardens in my Life, by Arabella Lennox-Boyd | Head of Zeus Publishers, 2021 | Hardcover, 272 pages | ISBN-10: 1789545684; ISBN-13: 978-1789545685 | List price \$65

Admirers of the extraordinary gardens created by Arabella Lennox-Boyd, whether their owners, garden visitors, or those like myself, who know her work only from the illustrated articles published in leading periodicals, have warmly welcomed the appearance of *Gardens in my Life*. One might ask why it is only now, after a half-century in the landscape design profession in London, that she gives over the time for its preparation. During these years, since completing the long course in Landscape Architecture at Thames Polytechnic (since 1992 the University of Greenwich), Arabella Lennox-Boyd has designed over 700 gardens in a practice that circles the globe. She has received six Gold Medals for gardens at the Chelsea Flower Show and the Royal Horticultural Society's Veitch Memorial Medal among other honors and prized professional recognitions.



Arabella Lennox-Boyd, née Parisi, was born of patrician parentage in Rome in 1938 and spent her early years there and at the Palazzo Parisi, their estate at Oliveto. Her marriage to Philippe Lacleche Dehaulme de Vallombreuse ended after the birth of their daughter Dominique in 1960, and she relocated to London with Dominique in the 1960s. On 29 June 1974 she married Mark Lennox-Boyd (b. 1943), the third-born son of Alan Lennox-Boyd (1904-1983), 1st Viscount Boyd of Merton. They are the parents of a daughter Patricia. (Mr. Lennox-Boyd, a Conservative politician and a member of the House of Commons from 1979 to 1997, was knighted and is now Sir Mark Lennox-Boyd.)

Arabella Lennox-Boyd's long-held status as one of the leading garden designers in the United Kingdom is assured, and her gardens have benefited from the collegial talents of leading garden photographers, including her dear friend Andrew Lawson, whose work illustrates this book as it has articles over the years. Most recently, in its November 2021 issue, the *British House & Garden* named her one of the "Top 50 Garden Designers" who "represent the top echelons of talent in the UK." On 30 November Arabella Lennox-Boyd gave an author's talk on *Gardens in my Life* at The Garden Museum in London.

One answer to why this monograph appears now, in

2021, lies in the fabric of her days, a continuum of lived hours with family and friends, interviews and site visits with clients, and garden making with the assistance of her nurtured staff and colleagues, which only recently called up a necessary degree of reflection. *Gardens in my Life* is a presentation of sixteen gardens, her selection of "some of those which have had a particular interest or meaning for me . . ." This elite company of mostly estate properties includes gardens in Italy, England, Scotland, Ireland, Germany, France, and the United States.

First in these pages is the family estate, Palazzo Parisi at Oliveto, where her love of nature flourished in its gardens, grounds, fields, and countryside during childhood and youth and, still, an Eden that continues to provide nurture. This strong grounding in her native Italian landscape traditions combined with an education at Thames Polytechnic and a roster of sympathetic, educated clients offering privileged opportunities has provided Arabella Lennox-Boyd an enviable experience that draws garden seekers to her door. Appropriately Gresgarth, Lancashire, the home in northwest England she has shared with Mark Lennox-Boyd and their family since 1979, enjoys generous coverage. The gardens she has cultivated there through decades, around a picturesque Victorian Gothic stone house, are effectively, literally and metaphorically, the emblem of a distinguished career.

For Andalusia, the Biddle family's estate on the Delaware River just north of Philadelphia, and the single American garden in the book, she was engaged to renew, repair, replant, and enrich the existing gardens. Dating to the late-eighteenth century efforts of John Craig (1754-1807), the gardens and estate grounds were greatly enhanced by his son-in-law Nicholas Biddle (1786-1844), his descendants, and their wives, including a founder of the Garden Club of America, beginning in about 1832-1833. It was then that Nicholas Biddle engaged Thomas Ustick Walter (1804-1887) for additions to Mr. Craig's country seat, notably the monumental, hexastyle Doric portico that so defines the Greek Revival landmark. Pink and white flowering dogwoods, favored by the Biddles and Arabella herself, and other spring-flowering trees and shrubs, are featured to great advantage. She ends her account with a warm appreciation. "Although I have so far worked only on a small number of areas of the garden we have already planted over ten thousand plants and I like to think I have added a little to the story of this very special place." She has—far, far more than a little, the gifts of her talent.

Davyd Foard Hood
Isinglass
Vale, North Carolina

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August 1, 2020 – July 31, 2021

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The *William Lanier Hunt Award* recognizes members, non-members, and/or organizations that have made an exceptional contribution to fields closely aligned with the mission and goals of SGHS. Any SGHS member may submit nominations.

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SGHS provides *Undergraduate Scholarships*, *Graduate Fellowships*, and *Young Professional Grants* for the express purpose of attending the annual meeting. Bona fide junior and senior students enrolled in college and university majors relevant to the mission and goals of SGHS are eligible to apply for scholarships. Graduate students studying in germane fields may apply for fellowships. Young professionals within five years of having graduated and working in related disciplines may apply for grants, as well as older individuals who have made career changes within the last five years. SGHS members are urged to promote awareness of these opportunities.

SGHS posts details, eligibility, and directions for submitting applications on the organization's website: www.southerngardenhistory.org. Those without internet access can receive a copy of this information by mail; contact Rebecca Hodson, SGHS Administrator.

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The Society's membership year is from *August 1—July 31*.
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For more membership information, contact:
Rebecca Hodson, SGHS Administrator
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