

Mrs Whaley Her Charleston Garden

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Emily Whaley presents a selection of amusing stories and practical advice to provide fellow gardeners with hints for their own gardens

When Mrs. Whaley and Her Charleston Garden came out in spring 1997, it took the gardening world by storm. You didn't think she'd keep the rest of her strong opinions to herself, did you? Not on your life. She's back, with her other favorite hobby--cooking delicious meals. And she's just as "quotable" as ever: "If the hostess is all a-flutter like a butterfly caught in a net--then, as the Irish say, 'I wish I was to home and the party was to hell.'" Don't serve guests' dishes "you haven't made successfully two or three times--and quite lately." And after supper, "Leave the dishes on the table, blow out the candles, shut the door and serve finger desserts and coffee in another room . . . do not let your guests help you clean up!" In addition to advice, Mrs. Whaley has opened her personal scrapbook of receipts and selected one hundred of her favorites, including regional delectables like "Edisto Shrimp Pie," great dinner dishes like "Louisa Hagood's Ginger Chicken" and "Miss Em's Pork Tenderloin," old-fashioned breakfast breads like "Nan's Little Thin Corn Cakes," and true discoveries like "Dancing School Fudge." Just as he did in their first acclaimed, best-selling collaboration, novelist William Baldwin perfectly captures the octogenarian cadence: "Inviting people to break bread with me challenges my skills at cooking and fielding a congenial gathering of people. And I love a challenge."

A conversation with the late gardener, cook, and hostess offers tips on making guests feel comfortable, explains the intricacies of Southern hospitality, and presents a collection of recipes for entertaining

Architecture has been defined as "the gift of one generation to the next." In the South Carolina Low Country the gift is a particularly precious one--a rich treasure of buildings that not only charm us with their graceful beauty, but offer us a glimpse into a vanished world of prosperous plantations and provincial aristocracy.

Neal Petersen was born physically disabled and impoverished in apartheid-era South Africa, but was introduced to healing and equality in the waters surrounding Cape Town. Journey of a Hope Merchant recounts the epic journey that took this misfit kid from a racially segregated, working class neighborhood to the prestigious world of solo yacht racing.

Beyond the magnificent old walls and gates of Charleston's distinguished historic homes lie lush, private gardens. The Private Gardens of Charleston presents a detailed view of twenty-five of these spaces in color photographs and essays that explore the diversity of gardening interests and styles, ranging from the elegant distinction of a "typical" Charleston garden--narrow, shady, and verdant and accented with the glorious color of azaleas and camellias--to an exotic garden containing a rare collection of tropical palms. Louisa Pringle Cameron presents the story of each garden with perception and intelligence, describing its background and unique artistry. She provides useful information on a variety of plants, trees, and gardening techniques that are successful in this region. The owners tell of their achievements and mistakes, offer solutions to design and other challenges, and recall the personal and social joys a garden can inspire. Complementing the text are Cameron's vibrant color photographs, which capture texture, design, and ornamentation of the gardens in detailed perspectives, as well as inviting views from porches and walkways. The Private Gardens of Charleston offers an intimate tour of places that are rarely seen by the public, making it an ideal volume for those who love gardening, landscape design, and the beauty of nature.

In his art Jonathan Green paints the world of his childhood and an ode to a people imbued with a profound respect for the dignity and value of others--the Gullah people of the South Carolina barrier islands. His canvases, beloved for their sense of jubilation and rediscovery, evoke the meaning of community in Gullah society and display a reverence for the rich visual, oral, and spiritual traditions of its culture. His art also reveals a keen awareness of the interpersonal, social, and natural environments in which we live. The 180 images assembled in this collection showcase the meaning, purpose, and beauty that Green finds in the small but critical tasks of life. His work elevates the everyday--preparing morning meals, doing the wash, accomplishing farming chores, finishing a day's work, relaxing in the evening--and celebrates the social and religious--community dances, baptisms, weddings, funerals. Green allows his audience the space and silence to observe people unobtrusively as they pursue life's mission of labor, love, and belonging and as they work in harmony with nature's mysterious, ever changing fabric. While

Green's paintings speak specifically to his own upbringing, they transcend racial, cultural, and ethnic boundaries, thus allowing individuals of all backgrounds to recall fond memories and to reflect on the place that purpose and dignity hold in their lives. In addition to a foreword by Pat Conroy, essays by Bettye J. (Mbitha) Parker Smith, Lynn Robertson, and Ronne Hartfield complement Green's images. They tell of the vitality of the Gullah community, the progression of Green's career, and the authenticity of his work.

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Historical and possible architectural links between the island of Barbados and South Carolina.

Provides an account of the life and career of renowned landscape architect Loutrel Briggs (1893-1977), the individual most directly responsible for the development of Charleston's distinctive garden style. --from publisher description

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