FALL 2017

GARDEN CITINGS

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A LIBRARY OF THE KENAN RESEARCH CENTER AT THE ATLANTA HISTORY CENTER
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A CONVERSATION WITH THE COLLABORATORS

Co-authors Staci Catron, Cherokee Garden Library Director, and Mary Ann Eaddy, Historic Preservationist, and Jim Lockhart, Historic Preservation Photographer

Between the leaves of Seeking Eden, you'll find everything the Cherokee Garden Library was founded to be: a celebration of horticultural beauty, landscape design, history, research, community collaboration, and the stories of people who have a passion for these things.

THE STORY BEHIND THE BOOK

In 2002, a collaboration to conduct a statewide inventory of Georgia's historic gardens was forged among the Garden Club of Georgia, the State Historic Preservation Office, the Cherokee Garden Library (a Library of the Kenan Research Center at the Atlanta History Center), and the National Park Service—Southeast Regional Office.

This collaboration, named the Georgia Historic Landscape Initiative, involved Garden History of Georgia, 1733-1933, published by Peachtree Garden Club in 1933, as a framework. Its focus was to determine what had happened to the designed landscapes identified in the book—which ones had been lost and what changes had occurred to those still existing—and to highlight the importance of these landscapes in Georgia's history.

In 2000 Staci Catron met Mary Ann Eaddy, an adjunct professor of a historic preservation program at Georgia State University. Two years later, Staci and Mary Ann began working together on the Georgia Historic Landscape Initiative. Over a decade later, the three met to discuss the project. Everything clicked and they embarked on what they describe as an "epic journey" together.

WHAT ATTRACTED YOU TO THE SEEKING EDEN PROJECT?

Mary Ann: As a historic preservationist and historian, I was interested in the stories of each garden. Who owned them and cared about them? Who planned or designed them? What were the people like who enjoyed these gardens? What was happening in Georgia or the nation that could impact the fate of these landscapes? How did they survive when so many gardens did not? How have they changed since 1933 when Garden History of Georgia was published? What issues do their current owners face as they try to maintain the historic integrity of such fragile resources?

Staci: Over the past two decades, in my role as the Cherokee Garden Library Director and as a Southern Garden History Society past president, I have seen a growing interest in historic landscapes, so I was excited to help tell the stories of historic designed gardens across Georgia.

Mary Ann and I also wanted the book to be visually engaging so we were thrilled Jim Lockhart agreed to take contemporary photographs of these remarkable sites. I had admired Jim Lockhart's photography in dozens of books on historic architecture long before I met him through Mary Ann. It was a bonus that Jim is a plant lover!

Jim: Throughout my career I've primarily been a documentary photographer specializing in historic architecture, but the idea of working with the organic nature of gardens intrigued me. It's been a rewarding experience. Gardens and landscapes are constantly changing, and the documentation of a garden throughout its life is important so that future generations will be able to see how previous caretakers interpreted the space. The same holds true for all constructions of man, be they buildings, gardens or works of art. A picture shows a small slice of life as it was at a point in time.

ANY SURPRISING DISCOVERIES UNCOVERED BY RESEARCH?

Mary Ann: I very much enjoyed researching the properties and made a surprise find when researching the Coffin-Reynolds Mansion on Sapelo Island. There had been questions about what, if anything, R. J. Reynolds did to change the garden after he purchased it from Howard Coffin.

During a research day at the Georgia Archives with a colleague, I happened to glance through the collection of Atlanta landscape architect William Pauley Drawings looking for something totally unrelated to Sapelo. I found a 1935 topographical map of the grounds of the residence that Pauley had prepared for Reynolds. It shows what the property looked like immediately after Reynolds' purchase and confirms that the basic form of the garden has remained fairly intact since then.

Neither my colleague nor I had been aware of Pauley's involvement which led us to look more closely at Pauley's papers at Emory University's Stuart A. Rose Manuscript, Archives and Rare Book Library. It was an exciting discovery for both of us!
we can do a second volume.

Mary Ann: From the beginning, the project was a partnership among the three of us. Staci and I took on writing responsibilities, and Jim handled the photography, including caption preparation. Staci and I each selected specific gardens for which we would be responsible.

With a couple of exceptions, all three of us made initial visits to see the landscapes together, investigate local resources, and meet the property owners. Each of us then made follow-up visits. Learning about each garden was a delight. Interviewing property owners, visiting libraries and archives, meeting helpful and knowledgeable people, following leads and uncovering new information—all of this was part of the pleasure of this process. Sometimes we had to make ourselves stop researching and begin writing!

HOW DO YOU CHOOSE WHICH GARDENS TO INCLUDE IN THE COLLECTION?

Staci: All the designated landscapes featured in Seeking Eden are from Garden History of Georgia, 1733-1933. We included both publicly accessible and private gardens. Each has historic interest and visual appeal that photography can showcase. We selected gardens from across Georgia representing various garden types and time periods. We also selected gardens based on the willingness of the property owner to participate in the process. There are still many significant historic landscapes in Georgia worthy of inclusion in a book, but space constraints did not allow us to select them all for Seeking Eden. Maybe one day we can do a second volume.

WHAT ARE SOME OF THE TYPES AND STYLES OF GARDENS FEATUR ED IN YOUR BOOK?

Mary Ann: The earliest landscapes date from the 1730s; the latest originated in the early twentieth century. From the squares of Savannah to a late nineteenth-century kitchen garden in Cobb County to a major geological formation turned tourist attraction near Lookout Mountain, the variety is impressive. In a state where the devastation of the Civil War changed so much of the landscape, it is remarkable that formal antebellum boxwood gardens survive as do the ruins of a rare A. J. Downing-influenced Georgia estate. Landscapes representative of early twentieth-century Country Place Era design illustrate a period of enormous

Staci: Although this volume is focused on gardens, we are interested in how the themes are broad and speak to trends in garden history throughout the United States from the colonial period to the twentieth century. They also show regional differences versus national trends. The sites are often associated with famous gardens and the history of the state and sometimes the nation, and some is also associated with notable landscape architects and designers. The role of women in the life of many of these historic gardens is a valuable part of the gardens’ stories, as is the history behind the gardens’ names.

HOW WAS THE HISTORIC GARDEN PRESERVATION MOVEMENT EVOLVED?

Mary Ann: When the state historic preservation offices were first established after passage of the National Historic Preservation Act of 1966, the emphasis, by necessity, was on the preservation of historic buildings. As time passed, there was an increased awareness of the importance of historic landscapes and the need for their preservation. In the early 1990s, Georgia’s State Historic Preservation Office identified the “Gaines’ Living Places” project that stressed the importance of historic houses and their landscaped settings. Many of the gardens in Seeking Eden are listed in the National Register of Historic Places, either as a component of an individual site or as part of a historic district.

The National Park Service includes cultural landscapes as a category of historic resources worthy of recognition and preservation. National and regional groups, such as the Cultural Landscape Foundation and the Southern Garden History Society, work to identify, study, and promote these properties. Overall, however, there is still much to be done to raise the awareness of and encourage an appreciation for historic gardens.

WHAT DO YOU HOPE YOUR BOOK WILL INSPIRE OR BE USED?

Staci: We hope Seeking Eden will appeal to lovers of history and gardens and that it will inspire or validate their appreciation of Georgia’s rich garden heritage. We also created Seeking Eden to serve as a historical record for future students interested in Georgia’s landscape history. Our desire is that Seeking Eden will encourage people to visit some of the public historic gardens throughout our state and foster an appreciation of historic gardens in their own towns and cities. We want Seeking Eden to encourage the preservation community, leaders, and others to consider the significant contribution garden history and historic landscapes make to a full understanding of a site and its interpretation for the public.

Mary Ann: Of course, we hope the book will be fun for folks to flip through and that sites and gardens will have long receptions.

ACKNOWLEDGEMENTS

Staci, Mary Ann, and Jim are grateful for the support of many people and organizations that made the project possible. Publication of this book was supported in part by the following organizations:

- Georgia Department of Economic Development
- Georgia Chapter, American Society of Landscape Architects
- The Mildred Fort Foundation
- The Garden Club of Georgia, Inc.
- Atlanta History Center
- Edward L. Daugherty Landscape Architectural Drawings, VIS 207
- Hentz, Reid and Hentz
- Shutze Architectural Drawings
- Philip Trammell Shutze Papers, MSS 498
- Primrose Garden Club Records, MSS 566
- Robert Foster Maddox, Jr. Papers, MSS 143
- William T. Smith Landscape Architectural Drawings, uncataloged

The three collaborators have asked that proceeds from the publication go towards the Garden Club of Georgia, Inc.’s Historic Landscape Preservation Grants Program, which supports the restoration and rehabilitation of historic gardens across the state. Matching grants have provided seed money for projects sponsored by local governments and nonprofits since 1998.

Staci L. Catron, Cherokee Garden Library Director, and Mary Eaddy, Historic Preservationist, Present Seeking Eden: A Collection of Georgia’s Historic Gardens with photographs by James R. Lockhart

When

Atlanta History Center
McElreath Hall
Lecture followed by book launch and signing, exhibition opening, and reception.

April 25, 2018 7:00pm

Seizing Eden: A Collection of Georgia’s Historic Gardens

How to Order & Collection Services:

Researchers and Authors

While myriad resources from repositories around the state were used in the research for Seeking Eden, this list represents some of the many references used from the Cherokee Garden Library collection and other collections at the American Research Center at the Atlanta History Center.

Over 100 books, theses, articles, and other scholarly works

Manuscript Collections
Constance Knowles Draper Papers, MSS 968
Edward L. Daugherty Papers, MSS 997
Georgia Historic Landscape Initiative Records, MSS 1007
James R. Cochran Papers, MSS 989
Norma K. and Edward J. Seifert Papers, MSS 1050
Peachtree Garden Club Records, MSS 681
Philip Trammell Shutze Papers, MSS 498
Primrose Garden Club Records, MSS 566
Robert Foster Maddox, Jr. Papers, MSS 143
Visual Arts Collections
Edward L. Daugherty Landscape Architectural Drawings, VIS 207
Hentz, Reid and Hentz
Shutze Architectural Drawings
William G. Kurtz, Sr. Visual Arts Collection, VIS 197
William C. Pauley Landscape Architectural Drawings, VIS 184
William T. Smith Landscape Architectural Drawings, uncataloged

Mary Ann: As one of the 13 original colonies, Georgia is one of the country’s oldest and has a long, rich history. Geographically, it contains gardens that thrive in coastal areas and in landscapes that call the mountains home. The diversity of gardens in the state is breathtaking.

Jim: The most important aspect of photographing a garden is light and how it interacts with the garden. Light changes from minute to minute and from season to season, and it is the photographer’s job to interpret the interaction of light and nature. Early morning or late afternoon on a slightly overcast day is probably the sweet spot to make the exposure. You could easily have visited every garden every day for three years and seen something different on each visit.

Seizing Eden demonstrates how our collection serves researchers and authors.

The National Park Service includes cultural landscapes as a category of historic resources worthy of recognition and preservation. National and regional groups, such as the Cultural Landscape Foundation and the Southern Garden History Society, work to identify, study, and promote these properties. Overall, however, there is still much to be done to raise the awareness of and encourage an appreciation for historic gardens.

Seizing Eden: A Collection of Georgia’s Historic Gardens with photographs by James R. Lockhart

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The library recently acquired a rare three-volume work by Peter Kalm entitled Travels into North America; Containing His Natural History, and A Circumstantial Account of Its Plantations and Agriculture. In General, with the Civil, Ecclesiastical, and Commercial State of the Country, The Manners of the Inhabitants, and Several Curious and Important Remarks on Various Subjects (Volume I, Warrington: Printed by William Eyres, 1770; Volumes 2 and 3, London: Printed for the Editor, and sold by T. Lowndes, 1771). This significant set was acquired in memory of beloved Cherokee Garden Club member Beverly “Bev” Butler Coker. Bev Coker served as the third president of the Cherokee Garden Library Board, was named one of the “Legends of the Library” in 2013, and was actively involved with the library for decades. This important acquisition was made possible due to the generosity of the Cherokee Garden Club Community Fund, contributions to the library in memory of Bev Coker, and the Carter Heyward Morris Acquisitions Fund, part of the Cherokee Garden Library Endowment.

Peter Kalm’s work is one of the most important and reliable eighteenth-century accounts of American natural history. Kalm (1717–1779) was a noted Swedish naturalist and a student of Carl Linnaeus, a Swedish botanist, physician, and zoologist, who formalized the modern system of binomial nomenclature. In 1748 and 1749, Kalm traveled throughout northeastern America, surveying the countryside and recording notes on the inhabitants, the fauna, and the flora of the region. Among his companions on a trip into the backcountry of New York was American naturalist John Bartram. Returning to his native Stockholm, Kalm published the first edition of his observations between 1753 and 1761. The first edition in English, translated by John Reinhold Forster, followed as volume one in 1770 and volumes two and three in 1773. Volume one includes engraved plates of a raccoon and American pole-cat as well as a flying squirrel and a ground squirrel. Volume two contains engraved plates of the American migratory pigeon, the purple jackdaw and red-winged starling, the raccoon and red breasted thrush, and the Cohoes Falls of the Mohawk River (the largest tributary of the Hudson River) in New York. Volume three has an engraved folding map entitled “A New and Accurate Map of Part of North America comprehending the provinces of New England, New York, Pennsylvania, New Jersey, Connecticut, Rhode Island & part of Virginia, Canada, and the West Indies.”

A few passages from Kalm’s travels provide insight into eighteenth-century America:

**KALM ON THE USE OF SASSAFRAS IN VIRGINIA**
“A woman in Virginia has successfully employed the berries of the Sassafras against neuralgia and pain in the head, for which for three years together she had to suffer to such a degree, that it almost hindered her from walking. She was advised to boil the berries of Sassafras, and to rub the painful parts of her foot with the oil, which by this means was got from the berries. She did so, but at the same time it made her vomit; yet this was not sufficient to keep her from following the prescription three times more, though as often as she made use thereof, it always had the same effect. However she was entirely free from that pain, and perfectly recovered.”

Peter Kalm, October 14, 1748 (Travels into North America, Volume 1, 1770, pp. 147-148)

**KALM ON THE USE OF SASSAFRAS**

“The Kalmia angustifolia was now everywhere in flower. It grows chiefly on sandy heaths, or on dry poor grounds, which few other plants will agree with, it is common in Pennsylvania, but particularly in New Jersey, and the province of New York; its scarce in Canada, its leaves stay the winter, the flowers are a real ornament to the woods; they grow in bunches like crowns, and are of a fine lightly purplish colour; at the bottom the circle of deep purple, and within it a greyish or whitish colour.”

Peter Kalm, May 1749 (Travels into North America, Volume 2, 1771, pp. 214-215)

**KALM ON OYWNEN MAPPING IN PENNSYLVANIA AND MARYLAND**
“The ladies make wine from some of the fruits of the land. They principally take white and red currants for that purpose, since the shrubs of this kind are very plentiful in the gardens, and succeed very well. An old sailor who had frequently been in Newfoundland told me that red currants grow wild in that country in great quantities. They likewise make a wine of strawberries, which grow in great plenty in the woods but are sourer than the Swedish ones. The American blackberries, or Rubus occidentalis, are likewise made use of for this purpose, for they grow everywhere about the fields, almost as abundantly as thistles in Sweden, and have a very agreeable taste. In Maryland, a wine is made of the wild grapes, which grow in the woods of that province.”

Peter Kalm, September 1748 (Travels into North America, Volume 1, 1770, pp. 85–86)
SOME FINE FALL GARDEN PLANTS

All of Atlanta is a glorious garden in the spring when the trees, shrubs, and flowers start their show but come fall, many gardens seem a bit tired, having gone through the summer heat and perhaps a drought. There are many plants a Georgia gardener may choose to use to create fall interest, with some of the best growing naturally in the Piedmont of the southeast. A large part of the Goizueta Gardens at the Atlanta History Center, particularly the Mary Howard Gilbert Memorial Quarry Garden, is devoted to these native plants, where several are putting on quite a show right now. Here are a few plants you may wish to try in your garden to brighten things at the end of the annual growing cycle.

The Georgia aster, Symphyotrichum georgianum, blooms quite late in the season, as do most asters. You will usually see its large, dark purple flowers in October and November and the centers also turn purple, adding to the vibrancy. In its native habitat, the Georgia aster is found in oak-pine woodlands and depends on wildfire as a part of its growing cycle. These historic ecosystems have been degraded by grazing, fire suppression, and development. This plant is a threatened species in our state, but you will find it at native plant sales in the Atlanta area. Asters want a good amount of sun, not overly fertile soil and good drainage—mix some gravel in your planting hole when placing asters in your garden.

For a fragrant, shrubby plant, you can’t go wrong with Georgia savory, Clinopodium georgianum. The glossy green foliage has a delightfully strong, minty fragrance, so placing it near a walkway or patio edge is ideal. The small, pink/purple flowers are abundant come August and after establishment, in a well drained, sunny site of sun, not overly fertile soil and good drainage—mix some gravel in your planting hole when placing asters in your garden.

A shrub that will add fall color to a landscape is the oak leaf hydrangea, Hydrangea quercifolia. This native has seeded itself around the campus, demonstrating its tolerance of sun or shade, moist or dry, fertile or rocky soil. The white blooms in May are a welcome sight, but the rich crimson leaves in fall really shine in a mostly green garden palette. There are many cultivars of this species in the horticulture trade, giving you many choices for plant size.

Several small trees that enliven the fall garden are the persimmon, witch hazel, and sourwood. All are native to the Piedmont of Georgia and provided the Cherokees with food and medicine.

The persimmon, Diospyros virginiana, is a tree found on old farm sites and on the edges of woods, where it can reach for the sun and thus bear more fruit. By planting one in the garden you can enjoy the boundless pleasures of the fruit, which ripen in the fall and are used in puddings and cakes. The fruits that persist on the tree look like ornaments on the bare branches.

The sourwood, Oxydendrum arboreum, has vivid, deep red foliage in early fall. When driving through Georgia in the fall, this is an easy tree to spot in the canopy, due to its foliage. When in flower in June, this tree is a source of nectar for bees making sourwood honey, a delicacy to any honey lover. This tree looks at home planted in a larger, wooded area and requires little care after establishment.

The witch hazel, Hamamelis virginiana, is happiest along stream banks, where it will produce thickets of trees, creating yellow clouds in the fall when they bloom. This tree is the source of witch hazel, the astringent used by generations for its healing qualities. Settlers would choose this wood when making driving rods to aid in the search for underground water.

These are but a few of the Piedmont plants that should find a home in your garden. They require little care once established and put on their best show in the fall when many plants are waiting for spring to stand out.

Mary Howard Gilbert Memorial Quarry Garden, Goizueta Gardens, Atlanta History Center. Photograph courtesy of the Goizueta Gardens staff.

Georgia aster (Symphyotrichum georgianum). Photograph courtesy of Biosthmors.
The Cherokee Garden Library is fortunate to hold books that contain hundreds of exquisite botanical prints produced by notable artists from the 17th century through the turn of the 20th century. In recent years, the library established a print collection to house individual botanical works by celebrated artists, including Basilius Besler, Mark Catesby, Maria Sibylla Merian, and Pierre-Joseph Redouté. In May, this collection was enhanced by the acquisition of two rare botanical prints. One is by the German apothecary, botanist, and botanical illustrator Basilius Besler (1561–1629) acquired with a generous grant from the Iris Garden Club of Atlanta. The other print is by German-born, Swiss entomologist, naturalist, and botanical illustrator Maria Sibylla Merian (1647–1717) purchased in honor of Kinsey Harper’s service as Cherokee Garden Library Board President, 2015–2017.

This is the library’s second Besler, the first being a hand-colored copperplate engraving of a Multiflorus sunflower from 1663 that was donated by Ryan Gaine in 2006 in memory of Michael Kuse. This is also the library’s second Merian; the first is a hand-colored, copperplate engraving of bananas from 1771 donated by Louise Gunn in 2012.


Besler’s florilegium was an important early effort to classify plants for apothecaries and botanists of the 17th century. Acquired through the generosity of Gordon Harper and the Harvey M. Smith Jr. Fund, the hand-colored, copperplate engraving of the Hibiscus mutabilis (Cotton Rose) is from Maria Sibylla Merian’s Metamorphosis Insectorum Surinamensium, published in Amsterdam in 1705. Merian was atypic of her time, a remarkable, independent woman of many talents. Raised in an upper-class entrepreneurial home of Swiss artists and publishers in Frankfort, she began observing insects as a child, which led to her first systematic studies of butterflies.

Merian soon began to paint butterflies, flowers, and fruit still lifes. Following her marriage in 1665 and subsequent move to Nuremberg, she ultimately produced four major artistic and scientific works during her life with her most significant book, Metamorphosis Insectorum Surinamensium, published in 1705. She also instructed women in drawing, dealt in paints, and sold insect and reptile specimens she collected herself. In 1685, she left her husband and moved with her two daughters to the Dutch province of West Friesland, then to Amsterdam in 1691. In 1699, Merian and her youngest daughter, Dorothea, traveled to Surinam, a Dutch colony in South America. There, she spent two years observing and drawing indigenous flora, insects, and fauna. To finance her trip, she sold over 200 of her own paintings. Merian published her most significant book Metamorphosis Insectorum Surinamensium (Insects of Surinam) in Amsterdam in 1705. This lavishly illustrated volume solidified her reputation as a leading figure in natural science.

The Besler and Merian prints, along with many others, are part of the Cherokee Garden Library Print Collection, VIS 248, Kenan Research Center at the Atlanta History Center.

**WHAT IS A COPPERPLATE ENGRAVING?**

An engraver uses a pointed steel tool called a burin to cut lines into a copper plate. The furrows left by the cut lines retain the ink to make prints of the design that was created. Both the Besler print and Merian print are copperplate engravings, which were then hand colored.

**WHAT IS A FLORILEGIUM?**

A florilegium (plural florilegia) is a collection of scientific illustrations of plants, accurately drawn from nature. In essence, it is a treatise on flowers that is focused on ornamental plants rather than medicinal or utilitarian plants, which were contained in herbals. Florilegia had little or no text and the illustrations were the focus. The illustrations not only included flowers, but often depicted insects, birds, or small animals in the compositions.

The first florilegia appeared in late-16th century Europe and flourished in the 17th century when exotic plants were collected by explorers all over the world and brought back to Europe to grow and study.

**THE CHEROKEE GARDEN PRINT COLLECTION**

The Cherokee Garden Print Collection contains a growing number of the most notable and rare prints in the world. Currently, the library has over 200 prints, which span the period from 1475 to 1900. The library’s holdings include rare engravings produced by notable artists as well as many prints produced by a variety of artists from many countries. The library’s holdings also include a number of prints produced by notable artists such as Basilius Besler, Mark Catesby, Maria Sibylla Merian, and Pierre-Joseph Redouté. The library’s holdings also include a number of prints produced by notable artists such as Basilius Besler, Mark Catesby, Maria Sibylla Merian, and Pierre-Joseph Redouté.

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Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement

James R. Cothran and Erica Danylchak

Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement

Tuesday
February 20, 2018
7:00pm

Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement
Erica Danylchak

Lecture followed by book signing and light refreshments

McElreath Hall
Atlanta History Center

$10 for general public
$5 for AHC members
All lecture ticket purchases are nonrefundable.

Reservations
404.344.4450
atlantahistorycenter.com/lectures

The nineteenth-century rural cemetery was one of the most influential landscapes in American history. Rural cemeteries reshaped how Americans felt about and interacted with their burial places. They spurred the nation’s landscape designers to envision a different kind of burying ground, one that “might at once lead to a cessation of the burial of the dead in the city, rob death of a portion of its terrors, and afford to afflicted survivors some relief amid their bitterest sorrows.” Drawing inspiration from the naturalistic garden style and melancholy-infused commemorative landscapes that had emerged in Europe, the group of leading Bostonians purchased an expansive tract of undulating, wooded terrain outside of the city to which consoling memorials, meandering roadways, picturesque ponds, and ornamental trees and shrubs would be added. They called the new burial ground Mount Auburn and officially dedicated it as a rural cemetery in 1831.

Mount Auburn Cemetery captured the American imagination and inspired a rural cemetery movement. Similarly landscaped burial grounds were founded first in the cities of the heavily populated Northeast, then in the growing towns of the Midwest and South, and finally, in the burgeoning settlements of the West. They drew mourners who sought solace in the quietude and commemoration within the grounds. They drew weary urbanites who sought spiritual renewal and pleasant repose in Nature. They drew travel writers and landscape commentators who sought to experience and promulgate the virtues of these places.

Rural cemeteries had a far-reaching impact on the nineteenth-century American landscape. They predated the country’s early public parks and garden suburbs—like Howard Daniels and Almon Wigglesworth, respectively. They based their landscape design skills laying out the nation’s rural cemeteries, which were among the few large-scale landscape commissions in America in the first part of the nineteenth century.

The lecture will cover some of the nation’s rural cemeteries, which were among the first large-scale landscape commissions in America in the first part of the nineteenth century.

Save the date to discover more about the fascinating history and impact of the rural cemetery movement on Tuesday, February 20, 2018, at 7:00 p.m. when Erica Danylchak presents a lecture on Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement. Danylchak co-authored the new book with the late James R. Cothran (1940–2012). The late James R. Cothran was a landscape architect, urban planner, and garden historian in Atlanta, where he served as an adjunct professor of garden history and preservation at the University of Georgia and Georgia State University. A Fellow in the American Society of Landscape Architects, he served on the boards of the Cherokee Garden Library, the Atlanta History Center, the Alliance for Historic Landscape Preservation, the Southern Garden History Society, and Trees-Atlanta. Cothran previously authored Gardens of Historic Charleston, Charleston Gardens and the Landscape Legacy of Loutrel Briggs, and the award-winning Gardens and Historic Plants of the Atalhannah Smith.

Erica Danylchak holds degrees in history from Boston University and heritage preservation from Georgia State University. She has worked in archival science at the Cherokee Garden Library and Karen Research Center at the Atlanta History Center and in preservation as executive director of the Buckhead Heritage Society. Danylchak served as a research fellow for the Georgia Historic Landscape Initiative and in 2009 received the Jenny L. Thurston Memorial Award from the Atlanta Urban Design Commission. She currently works in educational publishing.
Of the many treasures in the Goizueta Gardens at the Atlanta History Center, the Mary Howard Gilbert Memorial Quarry Garden is perhaps one of the most unique and fascinating. Rehabilitated from a granite quarry in operation from the 1880s to around 1920, this garden contains Georgia's largest collection of native plants from pre-settlement Georgia. In 1974, the Mimosa Garden Club's Quarry Garden Committee sought the experienced knowledge of a leading horticulturist, Eugene Cline, to help oversee the transformation of the three acre quarry to an oasis of native flora and wildlife for all to enjoy. Eugene Cline, a native of Cherokee County, earned a Bachelor's degree in Math from the University of Georgia and a Master's degree in Math from Auburn University. With his wife, Margarita, the Clines lived in Columbus, Georgia, where Cline worked with the Columbus Museum of Art and Crafts and taught at Jordan High School. In 1958, they moved back to Canton and began building a house and garden on family land on Byrd Mountain. While teaching industrial arts at Cherokee High School, Cline built not only a house, but most of the furniture within, all the while collecting native, rare, and unusual plants for their garden. Gardens de Pajarito Montana (Gardens of Little Byrd Mountain) grew to over 50 acres and became home to thousands of native plants acquired by the Clines, one of the largest private collections in Georgia. The garden includes over 75 varieties and species of magnolias, 70 varieties and species of maples, 65 varieties of hemlocks, 150 types of rhododendrons reaching 8 to 12 feet, over 300 species of conifers, 25 species of native azaleas and numerous varieties of mountain laurel, all connected by many trails.

Cline corresponded and exchanged plants with horticulturists and plantmen around the country and beyond. World renowned English horticulturist Sir Harold Hillier visited Cline's garden four times. In the 1980s, Dr. Frederick Meyer of the National Arboretum named Cline's garden as the best private collection of native plants in the South. As Cline explains, "I carry a lot of people through here every year. I hope they will see and learn a lot about native plants and go away with enough appreciation to want to use and protect them" (Atlanta Journal-Constitution Magazine, 1973).

In 1972, Cline was elected president of the Georgia Botanical Society where members strive to preserve, protect, and promote Georgia's native flora. The same year, Cline was awarded the "Outstanding Amateur Horticulturist Award" by the American Horticultural Society. An active conservationist and member of the Georgia Conservancy, Cline worked to preserve a tract of undisturbed land on Pine Log Mountain in Cherokee County in the early 1970s, now a designated wildlife management area. While serving as Atlanta History Society's Horticulturist from 1973 to 1976 for the Quarry Garden project, Cline worked with the Grounds Committee Chairman Florence Griffin, botanist Norma Seiferle, and the Mimosa Garden Club to create a native plant collection. Cline supervised the establishment of a streambed, waterfalls, bog garden, paths, and tackled issues such as drainage and redirecting the streambed. He skillfully selected native plants, wildflowers, and shrubs to add to the existing native flora. Today the garden flourishes with beautiful plants including medicinal plants, yaupon holly, oakleaf hydrangeas, native azaleas, ferns, wildflowers, and a Franklin tree (now extinct in the wild). Cline’s expertise provided invaluable direction to help make the Quarry garden a sanctuary for native plants and wildlife.

For more information about Cline’s important work, we invite you to explore MSS 979 Georgia Botanical Society records; VIS 257 Georgia Botanical Society photographs; the Eugene Cline personality file; and the Atlanta Historical Society Gardens, Mary Howard Gilbert Memorial Quarry Garden association file. Eugene Cline pictured in the Atlanta Journal-Constitution Magazine, 1973. Georgia Botanical Society records, MSS 979.

By Jennie Oldfield, Cherokee Garden Library Cataloger and Archivist

EUGENE E. CLINE: GEORGIA HORTICULTURIST, PLANT COLLECTOR, & CONSERVATIONIST
In 2017, The Louise Staton Gunn Conservation Fund provided funding for the conservation of nine historic books, ranging in date from 1785 to 1879; an antebellum garden diary (1846); an antebellum garden pencil sketch (ca. 1850); and an antebellum daguerreotype (ca. the late 1840s). These treasures received various conservation treatments, bringing them out of collection “ICU.” These works are now available for study by researchers as well as for display in curatorial tours and future exhibitions for the public.

The library also received a grant from The Chattahoochee Unit of The Herb Society of America to conserve English botanist Thomas Green’s The Universal Herbal; or, Botanical, medical, and agricultural dictionary; containing an account of all the known plants in the world, arranged according to the Linnean system. Specifying the uses to which they are or may be applied, whether as food, as medicine, or in the arts and manufactures, with the best methods of propagation, and the most recent agricultural improvements. Volumes 1 and 2. London: Caxton Press, 1824. Now available to the public for study, this richly-illustrated two-volume set is an important reference work from the first half of the nineteenth century, which includes the botanical, medical, and agricultural uses of plants in the world, using the Linnean system. CUHSA has generously supported the conservation of rare, historic herbals at the library since 2011. This most recent grant is the fifth received from CUHSA.

CONSERVATION HIGHLIGHT: THE GARDENING BOOK OF JAMES L. HUNTER

The original gardening book of James L. Hunter, a planter from Randolph County, Georgia, received extensive conservation treatment in 2017. The gardening book includes his diary entries from September 1845 to 1846. The work details the plan for Hunter’s vegetable garden, the types of vegetables planted, and best practices for successful crops. The dated entries provide a clear timeline of Hunter’s gardening activities. Catherine Howell’s 1996 publication, The Gardening Book of James L. Hunter, a Southern Planter, includes images of the original diary’s pages and commentary on Hunter and the significance of his diary as a unique document of the horticultural history of the antebellum south. This rare diary is available as part of MSS 987, Cherokee Garden Library, Kenan Research Center at the Atlanta History Center.

TREATMENT

1. Cleaned surface and endpapers using sponges and brushes
2. Deacidified pages using a process that neutralizes harmful acids and greatly extends the lifespan of the work
3. Mended torn pages with Japanese paper and starch paste
4. Mended pages resewed onto flattened linen cords similar to original
5. Lined inside of leather spine with Japanese paper
6. Restored original binding
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The Cherokee Garden Library is a Library of the Kenan Research Center at the Atlanta History Center.

We encourage you to add your support to the Garden Library by making a donation online or by sending a check made payable to the “Atlanta History Center” with “CGL Annual Fund” indicated on the memo line of the check:

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The Cherokee Rose Society of the Franklin Miller Garrett Society celebrates those honored donors who have chosen to make a planned gift to the Cherokee Garden Library at the Atlanta History Center. Although charitable gifts may be made to the Garden Library through a variety of means, significant support in future years will come from those who include the Garden Library in their total estate plans. By creating a personal legacy, the Cherokee Rose Society will also create a lasting legacy for the Cherokee Garden Library. Please join us in this important endeavor. To join the Cherokee Rose Society or to learn more about this opportunity, please contact Garden Library Director, Staci Catron, at 404.814.4046 or SCatron@AtlantaHistoryCenter.com.

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To support the Cherokee Garden Library Endowment, please make your check payable to the “Atlanta History Center” and send with a note indicating which fund you have selected (Anne Coppedge Carr Research and Director’s Fund, Louise Staton Gunn Conservation Fund, Ashley Wright McIntyre Education and Programming Fund, or Carter Heyward Morris Acquisitions Fund of the Endowment) to Cherokee Garden Library, Atlanta History Center, 130 West Paces Ferry Road, NW, Atlanta, GA 30305. Every gift in any amount will make a tremendous difference in the life of the Cherokee Garden Library. Your gift may be made in honor or in memory of a beloved family member or friend. Acknowledgments will be sent promptly. If you have any questions, please call Garden Library Director Staci Catron at 404.814.4046. You may also make your gift online at AtlantaHistoryCenter.com/CherokeeGardenLibrary and call Staci to share the specifics regarding your donation.
**BOOK & MANUSCRIPT DONATIONS**

In addition to our usual acceptance, the Garden Library relies on the kindness of book and manuscript donors to strengthen its collection. It is our policy to reserve a generous deed for a donor, whether an individual or an organization, in part with beloved books and other records to enhance the quality of the Garden Library’s holdings. We extend our deep appreciation to these donors. For more information on how to donate materials, please contact the Director, Staci Catron, at 414-844-4046.

A. **Donation from Jeffrey Lee Adler**
1. 200 x 4 x 6 color photographs and 200 negatives of Ryan Gainey’s garden in Decatur, Georgia, taken by Atlanta artist Jeffrey Lee Adler, from the 1990s to the late 2000s.
2. 15 color prints and 9 black and white prints (5 x 7 and 8 x 10) of Ryan Gainey’s garden in Decatur, Georgia, taken by Atlanta artist Jeffrey Lee Adler, from the 1990s to the late 2000s.
3. A portfolio of color and black and white photographs (5 x 7 and 8 x 10) of Ryan Gainey’s garden in Decatur, Georgia, taken by Atlanta artist Jeffrey Lee Adler, from the 1990s to the late 2000s.
4. One color photograph of an 8 x 10 image of Ryan Gainey in his December garden, artist unknown, ca. 2000.

B. **Donation from Mrs. Samuel W. Austin in honor of Mrs. Jeanne W. Austin**

C. **Donation from the Beatrix Farrand Society Library**

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E. **Donation from Elaine Hazleton-Bolton**
5. Garden Club of Georgia 2017 Expressions Calendar, which features two images from the Cherokee Garden Library collection.
12. Two 4 x 6 color photographs of landscape architect J. Newton Bell, Jr., Griffin, Georgia, 1987.

F. **Donation from Sue Burgess**

G. **Donation from Staci L. Catron**

H. **Donation from Wilma Cooney, Elizabeth Davis, and Hildy Snelten for the Georgia Hosta Society**

I. **Donation from Lee C. Duan**

J. **Donation from Roger Duvall for the Georgia Perennial Plant Association**

K. **Donation from Sandra Garrett**
1. Historic hand colored drawing by Atlanta landscape architect William C. Pauley of the Planned Proposed Development for the Grounds of Mr. Claude Scarborough [Mr. and Mrs. Claude Scarborough]. Columbus, GA, August 1936.
2. Historic hand colored drawing by Atlanta landscape architect William C. Pauley of a Garden House for the property of Mr. and Mrs. Charles Scarborough, Columbus, GA, ca. 1933.
4. Eighteen 4 x 6 color photographs of the historic Scarborough property owned by Mr. and Mrs. Robert B. Garrett (Garrett’s Home of Photography) 1827 Wynnton Road, Columbus, GA, from the 1980s.

L. **Donation from Mary Louise Grippshover for the American Daffodil Society**
1. Bulb catalog, periodicals, programs, and yearbooks pertaining to daffodils, to be added existing American Daffodil Society Records.

M. **Donation from Allen Haas for the Carolina Dahlia Society**
Books:
5. Damp, Philip. Dahlias with Use [No location] National Dahlia Society, [undated]

Manuscript Materials:
1. American Dahlia Society “Celebrating the Golden Anniversary of the American Dahlia Society” 1968
2. American Dahlia Society “Forming a Local Society” [prepared Allen Haas]
3. American Dahlia Society Supplemental CD with informational documents.
16. Allen Haas’ Notebook regarding his involvement with Carolinas Dahlia Society including agendas, correspondence, schedules, minutes, and other documentation.
29. Grant Park Scrapbook, 1940s-1950s.
49. Mattie Freeland Greenspace, Historic and Cemetery, August 1922.
63. Parks of Summerhill Visioning, Basemaps.
65. Parks of Summerhill Visioning, Basemaps.
67. Outdoor Activity Center, Inventory, Analysis, Concepts, Sites Plans, Photo, xeriscape.
72. West Manor Park, Atlanta University Center, Design Consult, 2009.
Y.

Donation from Sara L. Van Beek

1. 1 document case of photocopies of University of Florida student Jennifer M. Hamilton’s archaeological research files (1980), which contained detailed information on the Le Conte family as well as the garden and plant collections of Le Conte Woodmanston Plantation in Riceboro, Georgia. The photocopies include family letters, transcribed court documents, articles, maps, and reports of The Garden Club of Georgia regarding its involvement in preserving the historic site.