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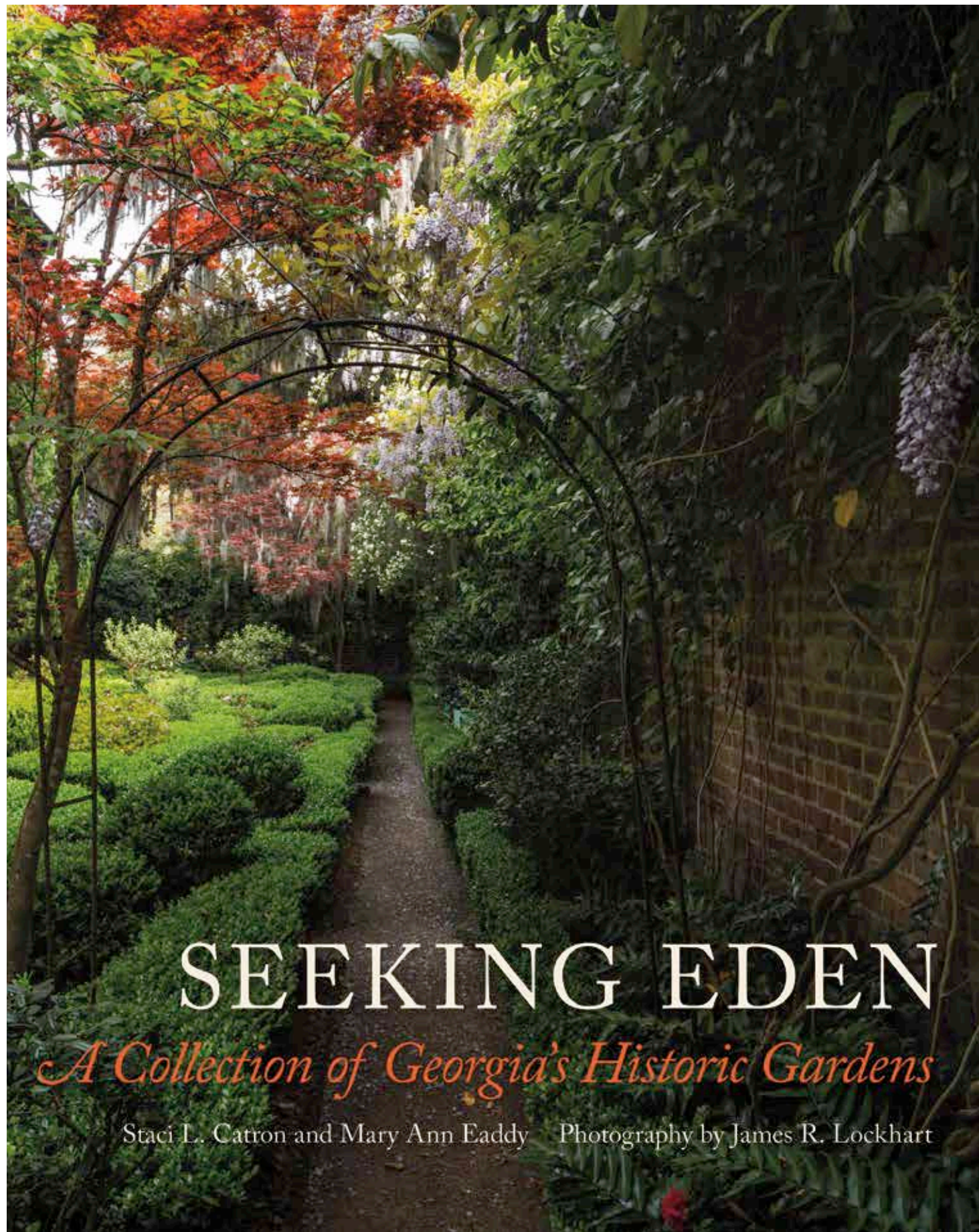
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SEEKING EDEN

A Collection of Georgia's Historic Gardens

Staci L. Catron and Mary Ann Eaddy Photography by James R. Lockhart

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, used *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 class Staci was taking at Georgia State University. Two years later, Staci and Mary Ann began working together on the Georgia Historic Landscape Initiative. Over a decade later, as the work on the projects neared completion, Mary Ann and Staci talked about making its results more widely known to the public. Out of their conversation, *Seeking Eden* was born.

Mary Ann, then retired from Georgia's State Historic Preservation Office, thought Jim

Lockhart, also retired from the Preservation Office, would be the perfect photographer based on his 30 years' experience photographing historic properties across the state. A few months 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!

DESCRIBE THE COLLABORATIVE PROCESS

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 DID YOU CHOOSE WHICH GARDENS TO INCLUDE IN THE COLLECTION?

Staci: All the designed 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 FEATURED 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

wealth. They are found in Atlanta's Buckhead neighborhood; in an elite hunting plantation and a winter home in the woodlands near Thomasville; and on Sapelo, an isolated barrier island on the Georgia coast.

The names of professional designers, such as J. Neel Reid, Phillip Trammel Shutze, William Pauley, Robert Cridland, the Olmsted Brothers, and Hubert Bond Owens are associated with some of the most striking of the designed landscapes.

The importance of the role women played in the preservation of most of these gardens cannot be overstated. Martha Berry's vision saw the development of one of Georgia's most beautiful campuses, and the stewardship of three generations of strong southern women ensured the future of the spectacular Hills and Dales Estate in LaGrange. Landscape architect Clermont Lee was intricately involved with the documentation and preservation of Savannah's early parterre gardens and world-renowned squares.

WHY DID YOU NAME YOUR BOOK SEEKING EDEN?

Staci: We had many discussions about the title of the volume. The team decided on *Seeking Eden* to speak to the suggestion of the inherent goal of many gardeners to create their own personal garden as a sanctuary or "Eden." The effort, time, money, skill, and energy that went into developing the gardens featured in the book were tremendous on the part of the owners, landscape designers, and gardeners who made their vision of Eden come to life.

WHY ARE HISTORIC GARDENS IMPORTANT TO US TODAY?

Staci: Each garden has a layered, complex history and has evolved over time. Historic gardens are a direct link with the past, helping us understand who we are today. In the crowded, changing, and busy twenty-first century, gardens are essential. They feed us intellectually, visually, and spiritually.

WHY DOES THE HISTORY OF GEORGIA GARDENS AND LANDSCAPES MAKE SUCH A GOOD STORY?

Mary Ann: As one of the 13 original colonies, Georgia is one of the country's oldest states 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.

Staci: Although this volume is focused on garden history in Georgia, the themes are broad and speak to trends in garden history throughout the United States from the colonial period to the early twentieth century. They also show regional differences versus national trends. The sites are often associated with famous people in the history of the state and sometimes the nation, and some are 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 involvement of African Americans who often laid out and cared for these landscapes.

HOW HAS 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 initiated the "Georgia's 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.

JIM, COULD YOU SHARE A LITTLE ABOUT YOUR APPROACH TO CAPTURING THE SOUL OF A GARDEN?

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 achieve the most success. But you should

allow your eyes and mind to be open to a good view at any time. Gardens change every day, and the biggest challenge is to know when to make the exposure. I could have easily visited every garden every day for three years and seen something different on each visit.

HOW 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 preservationists, 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 read. The sites have great stories and the photographs are stunning.

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: The Garden Club of Georgia, Inc.; Atlanta History Center; Georgia Department of Economic Development; Georgia Chapter of American Society of Landscape Architects; and The Mildred Fort Foundation. We are also grateful to the owners and managers of the gardens, the Peachtree Garden Club, the Cherokee Garden Club, and the Cherokee Garden Library Advisory Board. Friends, families, and professional colleagues have been so supportive and helpful.

BOOK PROCEEDS TO HELP PRESERVE HISTORIC GARDENS

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.

SAVE THE DATE

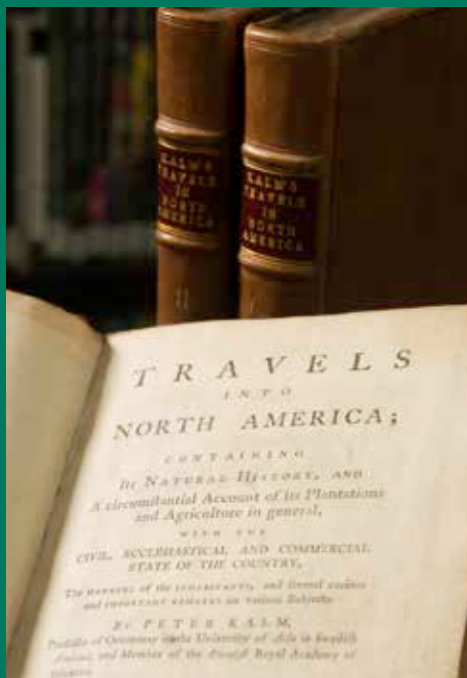
*Staci L. Catron,
Cherokee Garden
Library Director,
and Mary Ann
Eaddy, Historic
Preservationist,
Present Seeking
Eden: A Collection
of Georgia's
Historic Gardens
with photographs
by James R.
Lockhart*

When
Wednesday
April 25, 2018
7:00pm

Where
Atlanta History Center
McElreath Hall

Lecture followed by
book launch and signing,
exhibition opening,
and reception.

TRAVELS INTO NORTH AMERICA



An Acquisition in Memory of Beverly Butler Coker

Peter Kalm's Travels into North America in three volumes to honor Bev Coker's contributions to the library. Photograph by Bartram Nason.

Beverly "Bev" Butler Coker, for "Legends of the Cherokee Garden Library," 2013. Photograph by Jim Fitts.

The library recently acquired a rare three-volume work by Peter Kalm entitled *Travels into North America; Containing Its 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 1. 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 naming organisms called binomial nomenclature. In 1748 and 1749, Kalm traveled throughout northeast 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 1771. 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 stare, the mocking bird and red breasted thrush, and the Cohoes Fall 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 Halifax, for the illustration of Mr. Peter Kalms' Travels."

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

KALM ON WINE MAKING 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 grew 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)

KALM ON THE USE OF SASSAFRAS IN VIRGINIA

"A woman in Virginia has successfully employed the berries of the Sassafras against a great pain in one of her feet, which for three years together she had 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 would be 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 freed from that pain, and perfectly recovered."

Peter Kalm, October 1748 (*Travels into North America*, Volume 1, 1770, p. 147–148)

KALM ON SHEEP LAUREL (KALMIA ANGUSTIFOLIA)

"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; it is 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 lively purple colour; at the bottom is a 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)



BEVERLY "BEV" BUTLER COKER

Bev Coker had an enquiring mind and a devotion to the Cherokee Garden Library. The Acquisitions Committee and Bev's family agree that she would be well pleased with the selection of Peter Kalm's volumes to honor her leadership.

Reprinted from "Legends of the Cherokee Garden Library" publication, by Carter Heyward Morris, 2013, to honor Mrs. Coker's contributions to the Garden Library.

Bev Coker loves gardening. She recalls when her son Dake was very young and was asked what his mother did, he replied, "She digs holes!" Bev also loves old books, so when she was asked to succeed Margaret Block to become the third president of the Cherokee Garden Library Board, she stepped right up to the task, which touched on two of her passions. This was a particularly valiant effort because Bev is severely allergic to all things old and dusty. In those days without professional assistance, the leaders of the Garden Library were pressed into service to dust off newly acquired treasures. Bev remembers happily donning the white gloves to handle the dustiest and oldest volumes, sneezing and coughing all the way. As the collection outgrew the very modest space tucked under the stairs in what was once the telephone closet at McElreath Hall, the Garden Library expanded into a nearby room. By then it was time to hire a conservator to advise the Garden Library on best practices for conserving and storing the oldest and most precious volumes in the

was out in library circles that thieves in search of valuable botanicals were known to use wet dental floss to extract the illustrations from old books. Therefore on her watch, new bookcases were ordered with locking glass doors to protect the Garden Library's treasures. The conservator advised that, due to damaging "outgassing," shelving materials had to be tested before ordering.

Literally, a hands-on leader, Bev obtained samples of shelving and took them home to be "scientifically tested." She purchased glass bowls, which are nonreactive, from Richard's Five and Dime, placed the wood samples in the bowls along with lead strips, and then covered the bowls with glass, making them airtight. After some time, lo and behold, several of the strips had changed color, indicating that gasses were being emitted. Those building materials were eliminated from consideration!

During her presidency, Bev recalls the help of key leaders in the garden club who provided wise revisions to the Garden Library's bylaws. She also fondly remembers special people she encountered in the early years including pioneer historic preservationist and plantswoman Florence Griffin, Georgia Institute of Technology librarian Helen Martini, and renowned University of Georgia ecologist Dr. Eugene Odum. Bev says she is proud of the continuing evolution of the Garden Library. She has maintained an active interest in the affairs of the Cherokee Garden Library and currently serves on the Development and Endowment Committee.

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 this plant will ask for nothing, yet reward you with a handsome display. A native of the dry, rocky woodland areas of the Piedmont, one may also find it mixing in with the longleaf pine ecosystems of the Coastal Plain. Again, look at native plant sales in the area to find these plants to add to your garden.

Asters are usually thought of as low-growing perennials, mixing into the border of a

garden. The *Ampelaster carolinianus* is a climbing plant, scampering up a fence, trellis or other support to reach a height of 6-12'. In October the plant is covered with many bracts of lavender-pink flowers and will bloom into November, supplying bees and other insects with nectar and pollen. Since this perennial needs to be left alone over the winter, and pruned only in spring when new growth flushes out, a bit of planning may be needed when siting it in the garden. Well-drained soil is best with lots of sunlight shining down on this low maintenance plant, which will reward you with masses of flowers in the fall.

My favorite of the fall bloomers is the fringleaf tickseed, *Coreopsis integrifolia*, which is the last perennial to bloom in the Quarry garden. The bright yellow flowers bloom atop 24" stems with dark green, glossy foliage. These plants do not need full sun to put on their show, but they do appreciate a bit of moisture. Again, being a native, these plants do not require the fertile garden soil some other perennials need.

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.

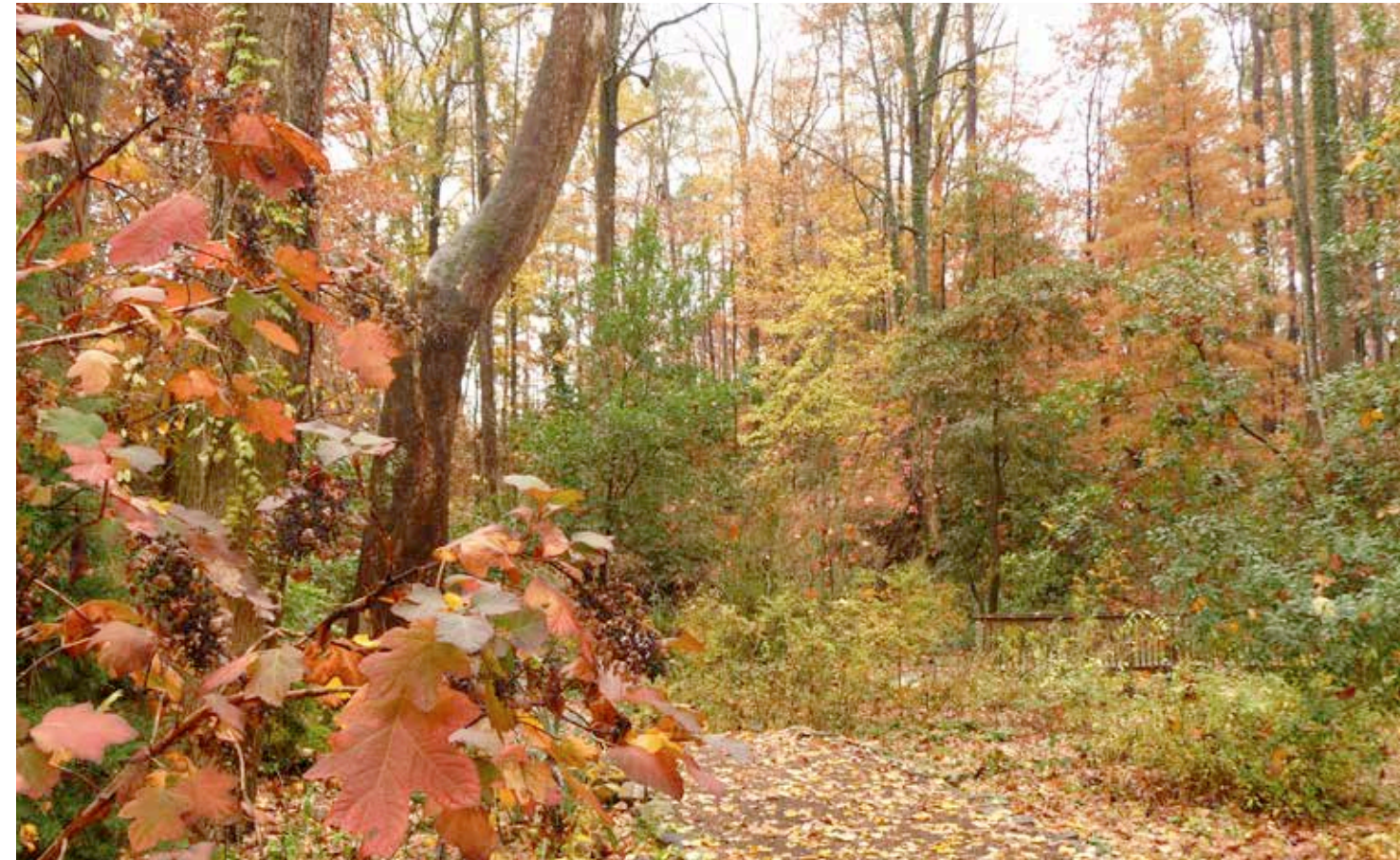
The sourwood, *Oxydendrum arboretum*, has vivid, deep red foliage in early fall. When driving through Georgia in the fall, this is an easy tree to spot in the canopy, due to its foliage. When in flower in June, this tree is a source of nectar for bees making sourwood honey, a delicacy to any honey lover. 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 divining 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.



RECENT RARE BOTANICAL PRINT ACQUISITIONS: BESLER & MERIAN



Basilius Besler, hand-colored copperplate engraving, *Orchis Serapias secunda* Dodonaei [late spider orchid]; *Iris Bulbosa lutea mixta* [yellow Spanish iris]; *Iris Bulbosa violaceo* [purple Spanish iris] from *Hortus Eystettensis*, Eichstätt near Nuremberg, third edition, 1713, acquired through the generosity of the Iris Garden Club.



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

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 Basil 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 Multiflorous sunflower from 1613 that was donated by Ryan Gainey 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.

The Iris Garden Club funded the acquisition of Besler's hand-colored, copperplate engraving of *Orchis Serapias secunda* Dodonaei (late spider orchid); *Iris Bulbosa lutea mixta* (yellow Spanish iris); *Iris Bulbosa violaceo* (purple Spanish iris) from his landmark work, *Hortus Eystettensis*, 3rd edition, 1713. Besler published *Hortus Eystettensis*, one of the earliest, largest folio botanical, at Eichstätt in Bavaria. Over a period of sixteen years, he created drawings for 374 engravings using the plants in the private garden of his patron, Bishop Johann Konrad von Gemmingen.

Depicted in this folio were approximately one thousand plants. Besler had the good fortune to live at a time when exotic plants were being shipped to Europe from throughout the world. The garden he organized and illustrated for his patron was both ornamental and experimental, and the book of engravings created from his drawings was unique. The prints, made by a team of master engravers, were exquisitely crafted. Produced 140 years before Linnaeus created his system of binomial nomenclature, 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 atypical of her time, a remarkable, independent woman of many talents. Raised in an upper-class entrepreneurial home of Swiss artists and publishers in Frankfurt, 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.

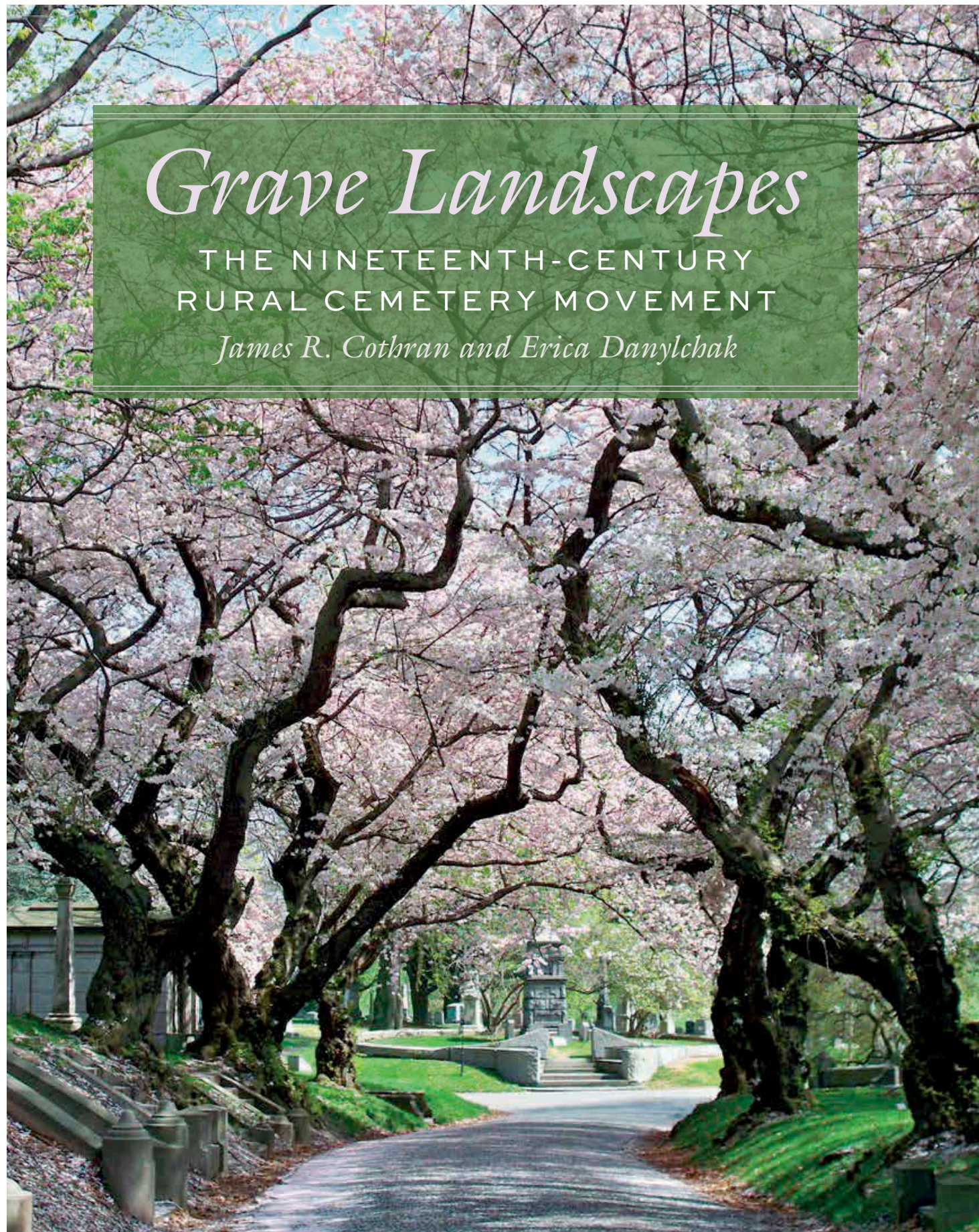
The Besler and Merian prints, along with many others, are part of the Cherokee Garden Library Print Collection, VIS 248, Kenan Research Center at the Atlanta History Center.

WHAT IS A 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.

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.



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
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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 public parks movement. And, they served as training grounds for a budding generation of impactful American landscape designers.

In the midst of the Industrial Revolution, urban burial grounds became morally reprehensible, overcrowded eyesores often blamed for the epidemics that engulfed America's ever-growing cities in the East.

In the midst of a mounting burial crisis in Boston, a group of prominent reformers envisioned 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 public parks and their popularity as restorative and entertaining retreats significantly advanced the movement for creating naturalistic oases in the heart of American cities. In 1848, gardening tastemaker Andrew Jackson Downing stated emphatically, "Judging from the crowds of people in carriages, and on foot, which I find constantly thronging . . . Mount Auburn, I think it is plain enough how much our citizens, of all classes, would enjoy public parks." Moreover, many of the men who

designed the country's early public parks and garden suburbs—like Howard Daniels and Almerin Hotchkiss, respectively—first honed 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.

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 at 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 Antebellum South*.

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 Kenan 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 D. Thurston Memorial Award from the Atlanta Urban Design Commission. She currently works in educational publishing.

EUGENE E. CLINE: GEORGIA HORTICULTURIST, PLANT COLLECTOR, & CONSERVATIONIST

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 Arts 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.

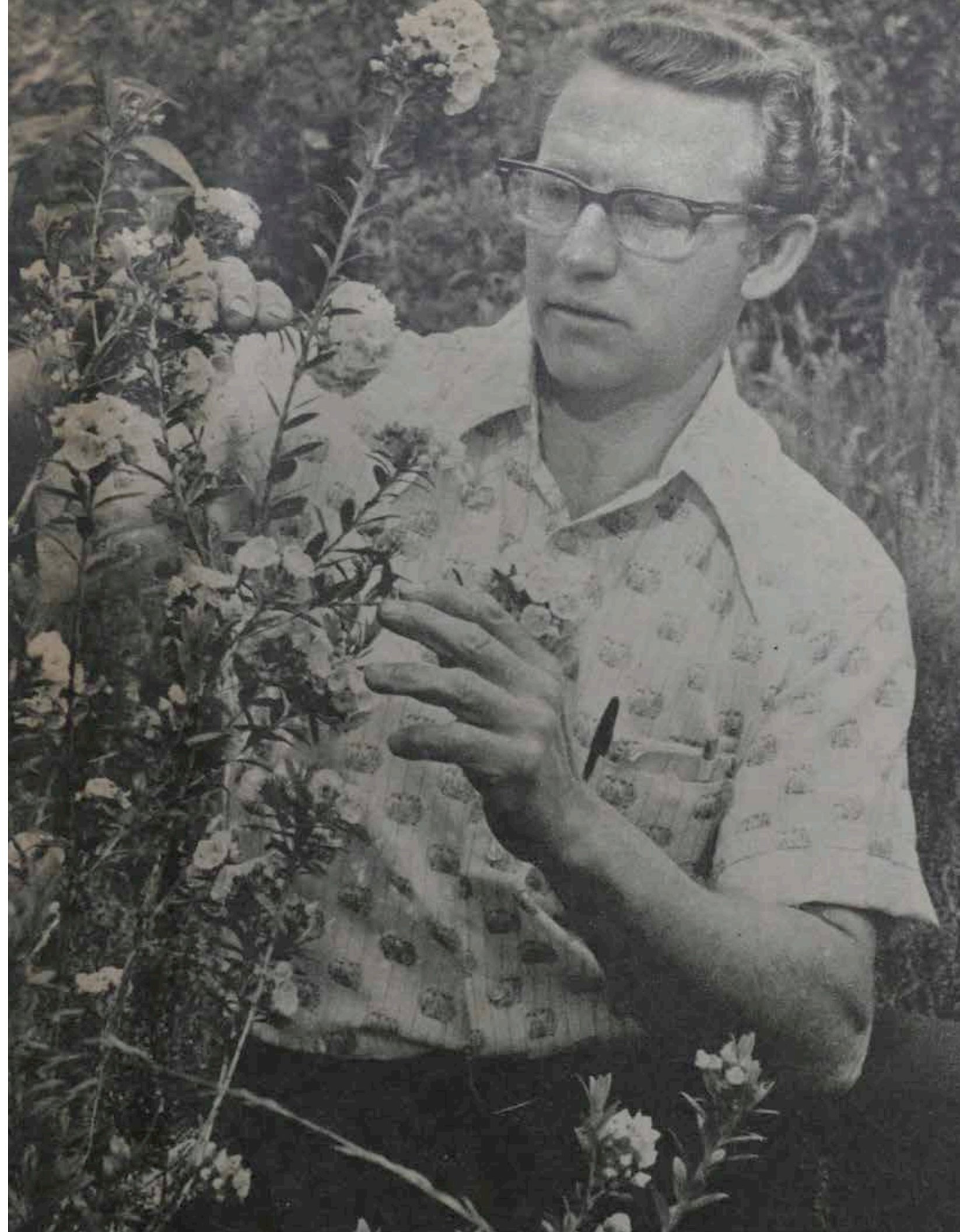
Cline corresponded and exchanged plants with horticulturists and plantsmen around the country and beyond. World renowned English horticulturist Sir Harold Hillier visited Cline's garden four times. In the 1980s, Dr. Frederick Meyer of the National Arboretum named Cline's garden as the best private collection 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.

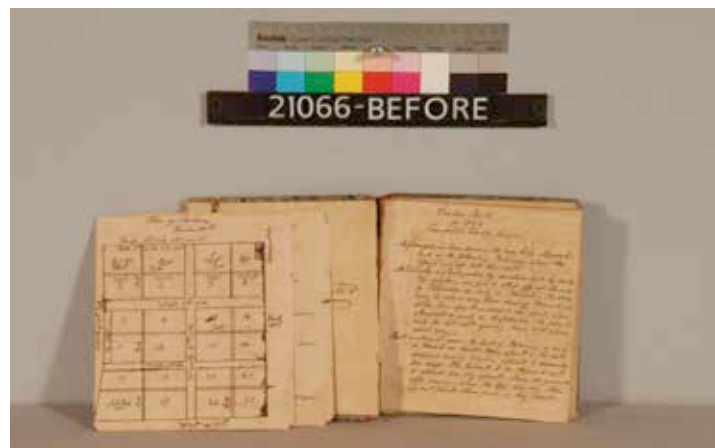
For more information about Cline's important work, we invite you to explore MSS 979 Georgia Botanical Society records; VIS 257 Georgia Botanical Society photographs; the Eugene Cline personality file; and the Atlanta Historical Society Gardens, Mary Howard Gilbert Memorial Quarry Garden association file.

Eugene Cline pictured in the Atlanta Journal-Constitution Magazine, 1973, Georgia Botanical Society records, MSS 979.



CONSERVATION MAKES RARE ITEMS AVAILABLE FOR RESEARCH

We extend our gratitude to donors to The Louise Staton Gunn Conservation Fund and The Chattahoochee Unit of The Herb Society of America for their generosity in funding the conservation of these invaluable works.



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 Linnaean 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 Howett'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.

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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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BOOK & MANUSCRIPT DONATIONS

Book and manuscript donors who gave between April 6, 2017 to September 20, 2017, and who have signed a formal Deed of Gift.

A.

Donation from **Jeffrey Lee Adler**

1. 200 4 X 6 color photographs and 200 negatives of Ryan Gainey’s garden in Decatur, Georgia, taken by Atlanta artist Jeffery 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 Jeffery Lee Adler, from the 1990s to late 2000s.
4. One color photocopy of an 8x10 image of Ryan Gainey in his December garden, artist unknown, ca. 2000.

B.

Donation from **Mrs. Samuel W. Austin in honor of Mrs. Jeane W. Austin**

1. Attenborough, David. *The Private Life of Plants*. Princeton, NJ: Princeton University Press, 1995.
2. Ayensu, Edward S., Vernon H. Heywood, Grenville L. Lucas, and Robert A. Defilipps. *Our Green and Living World: The Wisdom to Save It*. Washington, D.C.: Smithsonian Institution Press, 1984.
3. d’Arnoux, Alexandra, Erica Lennard, and Bruno de Laubadère. *Gardens by the Sea*. New York: Clarkson Potter, Publishers, 2002.
4. Law-Smith, Joan. *Gardens of the Mind*. Victoria, Australia: Briarwood Press, 1979.
5. Roehm, Carolyne. *A Passion for Flowers*. New York: HarperCollins Publishers, 1997.
6. Ross, Pat. *A Ceiling in the Sky: Special Garden Rooms and the People Who Create Them*. New York: Time-Life Books, 2000.

C.

Donation from the **Beatrix Farrand Society Library**

1. *Hortus: A Gardening Journal* (Herefordshire, UK: The Bryansground Press), ranging in date from 1987– 2011 (80 issues).

The Cherokee Garden Library thanks you for your generosity.

D.

Donation from **Beryl Bergquist**

1. Deep Dene Garden Club scrapbook, 1940–1990.

E.

Donation from **Elaine Hazleton Bolton:**

1. Cowart, F. F. *Recommendations for Rose Varieties*. Experiment, GA: Georgia Experiment Station, June 1956.
2. Crowder, Loy V. and E. J. Parker. *Lawns for Georgia*. Experiment, GA: Georgia Experiment Station, March 1952.
3. Farmer, Jenks. *Gardening with Crinum Lilies*, Issue No. 1, 2011.
4. Federated Garden Clubs of Griffin and Spalding County yearbook, March 1970.
5. Garden Club of Georgia 2017 Expressions Calendar, which features two images from the Cherokee Garden Library collection.
6. Garden Club of Griffin Yearbooks, 2005–2007 and 2007–2008.
7. Garden Club of Virginia. *2011 Historic Garden Week in Virginia Guidebook*. Richmond, VA: Garden Club of Virginia, 2011.
8. “The History of the Georgia Experiment Station,” Griffin, GA, 1889–1975.
9. Marshall Forest brochure, circa 1970.
10. National Council of State Garden Clubs, Inc., *Tough Plants for Tough Times*. Deep South Region, National Council of State Garden Clubs, Inc., Fall 1991.
11. The University of Georgia Center for Invasive Species and Ecosystem Health. *A Homeowner’s Guide to Preventing the Introduction and Spread of Invasive Species*. Athens, GA: The University of Georgia Center for Invasive Species and Ecosystem Health, July 2015.
12. Two 4 x 6 color photographs of landscape architect J. Newton Bell, Jr., Griffin, Georgia, 1987.

E.

Donation from **Sue Burgess**

1. James Vick’s Sons. *Vick’s Priced Catalogue, Seeds, Bulbs and Plants for 1875*. Rochester, NY: James Vick’s Sons, 1876.

In addition to purchases throughout the year, the Garden Library relies on the kindness of book and manuscript donors to strengthen its collections. It is a generous deed for a donor, whether an individual or an organization, to part with beloved books and

G.

Donation from **Staci L. Catron**

1. Eisenberg, John. *Hallowed Ground: A History of Gainesway Farm*. Lexington, KY: E P Eclipse Press, 2013.
2. Okie, William Thomas. *The Georgia Peach: Culture, Agriculture, and Environment in the American South*. New York: Cambridge University Press, 2016.

H.

Donation from **Wilma Cooney, Elizabeth Davis, and Harold McDonnell** for the **Georgia Hosta Society:**

1. *The American Hosta Society Bulletin*, ranging in date from 1969–1985 (22 issues).
2. *The Hosta Journal* (American Hosta Society), ranging in date from 1986-2015 (45 issues).

L.

Donation from **Lee C. Dunn**

1. Chapman, Paul W. and Roy H. Thomas. *Southern Crops*. Atlanta, GA: Turner E. Smith and Co., 1939.
2. Staunton Nurseries. *Descriptive Catalogue for 1878 of Fruit and Ornamental Trees*. Staunton, VA: Staunton Nurseries, 1878.

J.

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

1. *Perennial Notes* (Georgia Perennial Plant Association), ranging in date from 1986-2006 (16 issues).

K.

Donation from **Sandra Garrett**

1. Historic hand colored drawing by Atlanta landscape architect, William C. Pauley, of the Plan of 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. 1936.
3. Topographical Survey for Mr. Robert B. Garrett [Mr. and Mrs. Robert B. Garrett] for Buena Vista and Wynnton Roads property, Columbus, GA, November 25, 1964.

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 404.814.4046.

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), 1327 Wynnton Road, Columbus, GA, from the 1980s.

L.

Donation from **Mary Louise Gripshover** for the **American Daffodil Society**

1. Bulb catalogs, periodicals, programs, and yearbooks pertaining to daffodils, to be added to existing American Daffodil Society Records.

M.

Donation from **Allen Haas for the Carolina Dahlias Society**

Books:

1. Bircumshaw, Derek, and Philip Damp. *Chrysanthemums and Dahlias*. London: Cassell Ltd. With The Royal Horticultural Society, 1986.
2. Bolles, Charlton Burgess. *Fertilizers and Large Blooms*. Media, PA: Charlton Burgess Bolles, 1921.
3. Damp, Philip. *Dahlias: The Complete Guide*. Wiltshire: Crowood Press, 1995.
4. Damp, Philip. *Dahlias*. Chester, CT: The Globe Pequot Press, 1987.
5. Damp, Philip. *Grow Dahlias with Use*. [No location]: National Dahlia Society, [undated].
6. Damp, Philip. *Growing Dahlias*. London: Croom Helm, 1981.
7. Damp, Philip. *A Plantsman’s Guide to Dahlias*. London: Ward Lock, 1989.
8. Dore, Jim. *Dore’s Dope of Dahlias: A Guide for Growing Show Grade Dahlias in Western North Carolina and Upstate South Carolina* [undated].
9. McClaren, Bill. *Encyclopedia of Dahlias*. Portland: Timber Press, 2004. Signed by author.
10. Rowlands, Gareth. *The Gardener’s Guide to Growing Dahlias*. Portland: Timber Press with David & Charles, 1999.
11. Shewell-Cooper, W. E. *Book of the Dahlia*. London: The Garden Book Club, [undated].

Manuscript Materials

1. American Dahlia Society “Celebrating the Golden Anniversary of the American Dahlia Society, 1915–1965.”
2. American Dahlia Society “Forming a Local Society” [prepared Allen Haas].
3. American Dahlia Society Supplemental CD with informational documents.
4. American Dahlia Society National Exhibitors’ Show Schedule, August 27-September 1, 2014.
5. Carolinas Dahlia Society Membership Directory & Schedule, 2007.
6. Carolinas Dahlia Society Show Schedule “Dahlias & Drought,” North Carolina Arboretum, September 13-14, 2008.
7. Carolinas Dahlia Society Member Directory & Schedule, “Growing to Win in 2009,” 2009.
8. Carolinas Dahlia Society Member Directory & Meeting/Event Schedule for the 44th American Dahlia Society National Show, Chattanooga, TN, 2010.
9. Carolinas Dahlia Society Show Schedule, North Carolina Arboretum, September 11–12, 2010.
10. Carolinas Dahlia Society Member Directory & Schedule, “The Power of Pink,” 2012.
11. Dahlia Society of Georgia Annual Directory, 2009.
12. Dahlia Society of Georgia Show Schedule, undated.
13. Show Schedule & Membership Directory for the National Capital Dahlia Society 74th Annual Dahlia Show, Brookside Gardens, Wheaton, MD, September 26–27, 2009.
14. Show Schedule & Membership Directory for the National Capital Dahlia Society 75th Annual Dahlia Show, Brookside Gardens, Wheaton, MD, September 2–26, 2010.
15. Show Schedule for the Southern States Dahlia Show Hosted by Carolinas Dahlia Society, September 8–9, 2012.
16. Allen Haas’ Notebook regarding his involvement with Carolinas Dahlia Society including agendas, correspondence, schedules, minutes, and other documentation.

N.

Donation from **F. Sheffield Hale**

1. Thomas, Samuel W. *The Origins of Louisville’s Olmsted Parks & Parkways*. Louisville, KY: Holland Brown Books, 2013.

O.

Donation from **Linda Hlozansky**

1. Banks, William H. *Plants of the Cherokee*. Gatlinburg, TN: Great Smoky Mountains Association, 2004.
2. Bassity, Matthew A. R. *The Magic World of Roses*. New York: Hearthside Press, Inc., 1966.
3. Browne, Roland A. *The Rose-Lover’s Guide: Practical Handbook on Rose Growing*. New York: Atheneum, 1974.
4. Simpkins, John J. *The Common Sense Guide to Growing Roses*. New York: Funk & Wagnalls, 1967.

P.

Donation from **Lisa Hoffman**

1. Brzuszek, Robert F. *The Crosby Arboretum: A Sustainable Regional Landscape*. Baton Rouge: Louisiana State University Press, 2014. Signed by Lynn Crosby Gammill.

Q.

Donation from **Davyd Foard Hood**

1. Garden Club of Virginia. *2017 Historic Garden Week in Virginia Guidebook*. Richmond, VA: Garden Club of Virginia, 2017 (2 copies).

R.

Donation from **Stephen Morris Howard**

1. Materials related to “Alomar,” a property located at 5009 St. Mary’s Road, Columbus, Georgia, built by Mr. and Mrs. Alfred Owen Blackmar in the early 1930s. The garden was designed by Atlanta landscape architect, William C. Pauley. The property remained in the family until 1995. The materials include an original 1932 drawing of the garden by William C. Pauley, articles regarding the garden and Mrs. Blackmar’s involvement with the garden and her work with the Garden Club of Georgia; correspondence, black and white photographs from the 1930s to the 1960s showing the house, outbuildings, and gardens; color photographs from the 1970s to the 1990s showing the property; and current rough sketch showing what remains of the garden created by the family descendant, Stephen Morris Howard.

S.

Donation from **Meredith W. Johnson**

Manuscript Material-Harper Family:

1. Clippings, correspondence, publications, photographs, Harper Family and Harpers Flowers, 1910s–2010s.
2. Confederate States of America Treasurer Department Appropriation, April 12, 1864.
3. Family reminiscences by Meredith Harper Johnson, granddaughter of Adelle Barlett Harper.
4. Scrapbook, Adelle B. Harper and John L. Harper, 1930s.
5. Scrapbook, Auverne Harper Brady, 1920s.
6. Stone Mountain Confederate Memorial publications, undated.

Manuscript Material – Magnolia Garden Club, to be added to existing Magnolia Garden Club Records:

1. Magnolia Garden Club History, 1969–1971, undated; History, 2007-2009.
2. Magnolia Garden Club Scrapbooks, 1948–2015; 1983–1990; 1990–2002; 1995–2001 (with additional material from 1927–37, 1979); 2001–2003; 2003–2004; 2004; 2005–2007; 2007–2013; 2010–2012; 2012–2014; 2015–2016.
3. Magnolia Garden Club Trip to Washington, D.C., September 11, 2002.
4. Magnolia Garden Club and Tullie Smith Farm, 1970s–1990s.

T.

Donation from **Cecile Malone Jones**

1. Ayensu, Edward, et al. *Our Green and Living World, The Wisdom to Save It*. New York: Cambridge University Press with the Smithsonian Institution, 1984.
2. Fazio, James R. Woodland Steward: *A Practical Guide to the Management of Small Private Forests*. Moscow, ID: Woodland Press, 1985.
3. Gainey, Ryan. *The Well-Placed Weed: The Bountiful Garden of Ryan Gainey*. Dallas, TX: Taylor Publishing Company, 1993 [extra copy for the collection].
4. Hopkinson, Patricia, et al. *American Garden Guides: Herb Gardening*. New York: Pantheon Books, 1994.
5. Joseph W. Jones Ecological Research Center at Ichauway Reports, 1991–1996; 2008-2009; 2012-2013; 2014–2015.
6. Parker, Lucile. *Southern Wildflowers*. Gretna, LA: Pelican Publishing Co., 1999.
7. Plumtre, George. *The Latest Country Gardens*. London: Bodley Head, 1988.
8. Roehm, Carolyne. *A Passion for Flowers*. New York: HarperCollins Publishers, 1999.

U.

Donation from **Park Pride**

Manuscript Material

1. Adams Park, Park Making Plan, 2008.
2. *Atlanta’s Opportunity: A Prospect for Parks and Recreation* by George I. Simons, Dept. of Parks and Cemetery, August 1952.
3. Beecher Hampton Nature Preserve, Conceptual Master Plan, 2006.
4. Brownwood Park, Conceptual Master Plan, 2005.
5. Central Park, Prescription Plan, 2013.
6. Chosewood Park, Visioning Plan, 2011.
7. Cleopas R. Johnson Park, Park Vision, 2009–2010.
8. Collier Heights Park, Conceptual Master Plan, 2006.
9. East Lake Park, Conceptual Master Plan, 2005.
10. East Side Parks, Conceptual Vision: Edgewood, Kirkwood & East Lake Neighborhoods, 2009.
11. Egan Park, Conceptual Master Plan, Mini Visioning, 2007.
12. Emma Millican Park, Conceptual Master Plan, 2006.
13. Enota Park, Conceptual Master Plan, 2006.
14. Frankie Allen Park, Conceptual Master Plan Park Visioning, 2007.
15. Herbert Greene Nature Preserve, Conceptual Vision, October 2009.
16. Jennie Drake Park, Visioning Plan, 2013.
17. Little Nancy Creek Park, Conceptual Vision, 2009 and ReVision Plan, 2015.
18. Mattie Freeland Greenspace, Vision Plan, 2015.
19. Minute Books, Board of Park Commission, Jan. 1905 – Mar. 1906 and April 1919 – Jan. 1940.
20. Mountain Way Common, Vision Plan, 2013.
21. Orme Park, Conceptual Master Plan, 2007.
22. Outdoor Activity Center, Playground Improvements Implementation Manual, August 2014.
23. Outdoor Activity Center, West Atlanta Watershed Alliance, Visioning Plan, 2011.
24. Parks of Summerhill, Vision Plan, December 2015.
25. Peoplestown Parks, Daniel Stanton Park & Four Corners Park, Conceptual Master Plan, 2006–2007.
26. Proctor Creek, North Avenue, Watershed Basin, 2011.
27. Reverend James Orange Park at Oakland City, Vision Plan, 2012.
28. Rutledge Park, Visioning Plan, 2012.

29. Grant Park Scrapbook, 1940s–1950s.
30. South Bend Park, Visioning Plan, 2007.
31. South Fork of Peachtree Creek, Visioning Plan, August 2012.
32. Spink-Collins Park, Conceptual Master Plan, 2006.
33. Springvale Park, Visioning Plan, February 2011.
34. Vine City Park, Conceptual Master Plan, 2005.
35. Washington Park, Conceptual Master Plan, Mini-Visioning, 2007.
36. West Manor Park, Visioning Plan, 2007.

Periodicals

1. *The Green Agenda*, Summer 2000, Autumn 2001.
2. *Park Pride Press*, Summer 2005, Spring 2006, March 2007.
3. *Park Pride*, Late Summer 2007, Winter 2007/2008, Spring, Summer 2008, Winter 2008/2009, Conference ed. 2009.
4. *Park Views*, Winter, Summer 2010, 2011 Review, Summer 2014, Summer, Fall 2015, Spring, Summer, Fall 2016.

Visual Arts Materials

1. Adams Park, Vision Plan, Process drawings and final renderings, 2008.
2. Ashby Circle Play Lot, Conceptual design, 2013.
3. Brookhaven Marta Wall, Design consult.
4. Brownwood Park, Vision Plan, Basemap and survey, 2005.
5. Candler Creek, work by others.
6. Candler Park Pool House Plaza, 2008.
7. Castlewood Park, work by others, 2008.
8. Central Park, Prescription Plan, 2013.
9. Central Park, Vision Plan, 2013.
10. Central Park, Vision Plan, Process drawings, 2011.
11. Chosewood Park, Vision Plans, Final concept rendering, 2011.
12. Chosewood Park, Vision Plans, Process and community drawings, 2011.
13. Chosewood Park, work by others, historic drawings, 1980s.
14. Cleopas R. Johnson Park, Vision Plan, 2010.
15. Eastside Parks, Vision Plan, 2011.
16. Eastside Parks, Vision Plan, Public Participation drawings, 2009.
17. Eastside Parks, Walker, Gillam, Coan, 1990s, undated.
18. Egan Park, Vision Plan, process drawings, 2007.
19. English Avenue Campus, Design consult, 2009.
20. Evelyn Place Park, Design consult, ca. 2005–2009.
21. Frankie Allen Park, Conceptual Master Plan, 2007.

22. Herbert Green, Vision Plan, Process drawings, 2009.
23. Iverson Park, Design consult, ca. 2005–2009.
24. Jennie Drake Park, Vision Plan, Final concept and community participation, 2013.
25. Lake Claire Park, Allison’s Day, 2011.
26. Lindsay Street Park, park consult, ca. 2013.
27. Lindsay Street Park, Vision Plan, Concept Plan, 2014.
28. Little Nancy Creek, Vision Plan, 2009.
29. Little Nancy Creek, Vision Plan, 2015.
30. Little Nancy Creek, Vision Plan, Process drawings, 2015.
31. Mattie Freeland Greenspace, Preliminary Vision Plan.
32. Mattie Freeland Greenspace, Traces of Perspectives.
33. Mattie Freeland Greenspace, Vision Plan, 2015.
34. Mattie Freeland Greenspace, Working Traces.
35. Mountain Way Common, Vision Plan, Final Concept Plan and Community Participation, 2013.
36. Mountain Way Common, Vision Plan, Process drawings, 2013.
37. Orme Park, Vision Plan, 2007.
38. Ormond Grant Park, work by others, construction drawings, 2016.
39. Outdoor Activity Center, Inventory, Analysis, Concepts, Site Plans, Perspectives.
40. Outdoor Activity Center, Vision Plan, Process drawings and final renderings, 2011.
41. Outdoor Activity Center, Vision Plan, Public Participation drawings, 2011.
42. Parks of Summerhill, In Progress.
43. Parks of Summerhill Visioning, Basemaps.
44. Parks of Summerhill Visioning, Charette/Design Workshop Informational posters.
45. Parks of Summerhill Visioning, Heritage Park.
46. Parks of Summerhill Visioning, Master Plan.
47. Parks of Summerhill Visioning, Phoenix II and Cheney Stadium.
48. Parks of Summerhill Visioning, Phoenix III.
49. Parks of Summerhill Visioning, Traces.
50. Peachtree Hills Rain Harvesting Project, Design consult, ca. 2005–2009.
51. Peachtree Road Improvements, Design consult with Kimley-Horne, summer interns, 2014.
52. Proctor North Avenue Study, The Gulch, design consult, ca. 2010.

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53. Proctor North Avenue Study, Vision Plan.
54. Proctor North Avenue Study, Vision Plan, 2010.
55. Proctor North Avenue Study, Vision Plan, Basemaps, 2010.
56. Proctor North Avenue Study, Vision Plan, Printed overlays, ca. 2010.
57. Proctor North Avenue Study, Vision Plan, various prints, 2010.
58. Reverend James Orange Park at Oakland City, Vision Plan, 2012.
59. Rutledge Park Vision, Community participation drawings, 2012.
60. South Bend Park, 2007–2009.
61. South Fork Peachtree Creek, Vision Plan, 2012.
62. South Fork Peachtree Creek, Vision Plan, Community Participation, Basemaps, Final rendering, 2012.
63. South Fork Peachtree Creek, Vision Plan, Process drawings, 2012.
64. Springvale Park, Inman Park restoration, work by others.
65. Springvale Park, Inman Park restoration, work by others, 1985–1990.
66. Turner Field, Design Consult, redeveloping as a park, 2013
67. Vine City Park, Design Consult, Phase II, Concept drawings, 2013
68. Vine City Park, Vision Plan, Conceptual rendering of Phase II, ca. 2013
69. Vine City Park, work by others, based on Vision Plan, 2008.
70. Washington Park, Vision Plan, finished rendering, 2007.
71. West Manor Park, Vision Plan, Final rendering, 2007.
72. Woodruff Library, Atlanta University Center, Design Consult, 2009.

V.

Donation from **Peachtree Garden Club**

1. Peachtree Garden Club minutes, September 13, 2011, to November 19, 2013, to be added to existing Peachtree Garden Club Records.

W.

Donation from **Celeste Burdell Porter**

1. United States Department of Agriculture. *Yearbook, 1970: Contours of Change*. Washington, D.C.: United States Department of Agriculture, 1970.

X.

Donation from **Judith B. Tankard**, Landscape Historian, as part of the **Judith B. Tankard Collection**

1. Hortus: *A Gardening Journal* (Herefordshire, UK: The Bryansground Press), ranging in date from 1991 to 2016 (12 issues).

Y.

Donation from **Sara L. Van Beck**

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 LeConte family as well as the garden and plant collections of LeConte 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.

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