

GARDEN CITINGS

FALL 2020



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CENTER

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japonica
pomponia

2 *Camellia j. Chandleri*
4 *Camellia j. crassincornis*

GARDEN

CITINGS

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ON COVER Plate 13, a bouquet of camellias, from Jane Loudon’s *The Ladies’ Flower-Garden of Ornamental Greenhouse Plants*
(London: William Smith, 113, Fleet Street, 1848.)

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RARE REPTON VOLUME FROM BANKS ESTATE JOINS THE LIBRARY COLLECTION

BY JIM LANDON

Cherokee Garden Library Advisory Board Member

The Cherokee Garden Library has received a remarkable gift of an important volume from the personal library of William N. Banks, Jr., who died on November 15, 2019.

Edwin Brasch, Executor of Banks' estate and his cousin, recently presented the Library with a copy of the 1816 first edition of *Fragments on the Theory and Practice of Landscape Gardening, including some Remarks on Grecian and Gothic Architecture*, by the eminent 19th century landscape gardener and designer Humphry Repton, with his son John Adey Repton. The donation also included twelve additional historic and contemporary gardening books, ranging in date from 1825 to 2013, as well as the gardening journals of both Banks and his father, and an initial hand-colored plan for the grounds at Bankshaven. The gift was made in memory of William Banks and will be a permanent part of the legacy of a remarkable man.

William Banks was born in Newnan, Georgia, in 1924, and studied at Dartmouth, and after a break for service in the Army, continued at Yale, from which he graduated as a member of Phi Beta Kappa. He maintained homes in Manhattan and Temple, New Hampshire as well as his legendary estate, Bankshaven, in Coweta County just south of Newnan.

In 1968 Banks acquired the Gordon-Jones House, originally constructed near Milledgeville, Georgia, in 1828, designed and built by Daniel Pratt, who was coincidentally from Temple, New Hampshire. Over the next two years, Banks oversaw the house's removal and reconstruction on the former site of his parents' home on five hundred acres in Coweta County. The structure was admired for its gracious neoclassical symmetry, its ideal setting in a landscape originally designed for the former home by Atlanta landscape architect William C. Pauley, and

for its remarkable and unique interior decoration, particularly its hand-grained wainscots, doors, and mantels. Over the next forty years, Bankshaven became further notable for its furnishings, consisting primarily of American furniture of the early 19th century and paintings by masters of the Hudson River School such as Bierstadt, Cropsey, and Durand.

Bankshaven was surrounded by extraordinary gardens maintained by Banks himself with the help of knowledgeable staff and advisors. The noble portico looked across a long, tree-edged lawn to the fifteen-acre Pearl Lake. A white peacock greeted guests under the live oaks and magnolias which shaded thousands of daffodils in early spring. Beyond the house was a sunken box-edged garden, the focal point of which was a three-tiered fountain of white Italian marble. Beyond that and down a double flight of stairs was a long swimming pool graced by a Regency-style pavilion. Through a break in one of the tall hedges flanking the pool was the entry to an enormous maze of mature boxwoods; containing a Gothic-style gazebo, and finally, a formal flower garden surrounded by pierced brick walls and planted with masses of roses and peonies in their respective seasons.

William Banks' gardens were informed by his remarkable library which included hundreds of books on gardens, architecture, and his other passion, literature. The gift of *Fragments* to our Library is a fitting and enduring testament to the beauty which William Banks brought to this world. The gift joins another of the three most important volumes by Repton on garden design, *Observations on The Theory and Practice of Landscape Gardening* (1803), which was acquired by the Library in 2016 through the Carter Heyward Morris Acquisitions Endowment Fund. The Cherokee Garden Library hopes to acquire the third volume, *Sketches and Hints on Landscape Gardening* (1795), in the coming years.

Douglas W. Tallamy

Nature's Best Hope: A New Approach to Conservation that Starts in Your Yard

“DOUG TALLAMY IS A QUIET REVOLUTIONARY AND A HERO OF OUR TIME, TAKING BACK THE FUTURE ONE YARD AT A TIME. IN *NATURE'S BEST HOPE*, HE SHOWS HOW EACH OF US CAN HELP TURN OUR CITIES, TOWNS AND WORLD INTO ENGINES OF BIODIVERSITY AND HUMAN HEALTH.”

—Richard Louv, author of *Last Child in the Woods* and *Our Wild Calling*.

Douglas W. Tallamy's first book, *Bringing Nature Home*, awakened thousands of readers to an urgent situation: wildlife populations are in decline because the native plants they depend on are fast disappearing. His solution? Plant more natives.

In his new book, award-winning author, Doug Tallamy, takes the next step and outlines his vision for a grassroots approach to conservation. *Nature's Best Hope* shows homeowners everywhere how to turn their yards into conservation corridors that provide wildlife habitats.

Tallamy will share with us his vision of a world where, as he describes in the introduction to *Nature's Best Hope*, “landscaping will become synonymous with ecological restoration.” He believes that as earth stewards, we will live not with less but with more as our lives are enriched by birds, butterflies, blossoms and the abundant animal and plant biodiversity thriving in our own backyards.

Hear from Tallamy how you can use *Nature's Best Hope* as a blueprint for doing your part to help preserve our precious wildlife—and the planet—for future generations.

ABOUT THE AUTHOR Doug Tallamy is a professor in the Department of Entomology and Wildlife Ecology at the University of Delaware, where he has authored 97 research publications and has taught insect related courses for 40 years. Chief among his research goals is to better understand the many ways insects interact with plants and how such interactions determine the diversity of animal communities. His book *Bringing Nature Home* (Timber Press, 2007) was awarded the 2008 Silver Medal by the Garden Writers' Association. *The Living Landscape*, coauthored with Rick Darke, was published in 2014. Doug's new book *Nature's Best Hope* is a *New York Times* Best Seller. Among his awards are the Garden Club of America's Margaret Douglas Medal for Conservation and Tom Dodd, Jr. Award of Excellence, the 2018 American Horticultural Society's B.Y. Morrison Communication Award, and the 2019 Cynthia Westcott Scientific Writing Award.



CHEROKEE GARDEN
LIBRARY SPRING 2021
PROGRAMS

TUESDAY
FEBRUARY 2, 2021
7:00pm

THIS LECTURE WAS
PREVIOUSLY SCHEDULED
TO TAKE PLACE ON
SEPTEMBER 2, 2020.

RESERVATIONS
404.814.4150

MCELREATH HALL,
ATLANTA HISTORY CENTER

[ATLANTAHISTORYCENTER.
COM/LECTURES](http://ATLANTAHISTORYCENTER.COM/LECTURES)

“Tallamy is one of the most original and persuasive present-day authors on conservation.”

—EDWARD O. WILSON, University Research
Professor Emeritus, Harvard University

NATURE'S BEST HOPE

A New Approach
to Conservation That
Starts in Your Yard

DOUGLAS W. TALLAMY

bestselling author of *Bringing Nature Home*

CHEROKEE GARDEN LIBRARY AND GEORGIA PERENNIAL
PLANT ASSOCIATION JOINT PROGRAM

Five Seasons: The Gardens of Piet Oudolf



FIVE SEASONS THE GARDENS OF PIET OUDOLF

A FILM BY THOMAS PIPER



Five Seasons: The Gardens of Piet Oudolf is an intriguing documentary featuring the revolutionary landscape gardener's visions in all their florid glory. The 75-year-old Dutch landscape gardener is best known for designing New York City's High Line project in 2006, morphing a run-down, abandoned viaduct section of a railroad on the west side of Manhattan into an engaging urban oasis.

The award-winning filmmaker Thomas Piper immerses viewers in Oudolf's work and takes us inside his creative process, from his beautifully abstract sketches to theories on beauty, to the ecological implications of his ideas.

Oudolf practices a naturalistic approach to gardening, working primarily with perennial plant varieties. He focuses on the structural characteristics of plants, like leaf or seed pod shape, present before and after a plant has flowered. He explains: "A garden is exciting for me when it looks good through the year, not just at one particular time. I want to go outside and for it to be interesting in all weather, in early spring and late autumn."

Intimate discussions take place through all four seasons in Oudolf's own gardens at Hummelo and on visits to his signature public works in New York, Chicago, and the Netherlands, as well as to the far-flung locations that inspire his genius, including desert wildflowers in West Texas and postindustrial forests in Pennsylvania.

As a narrative thread, the film also follows Oudolf as he designs and installs a major new garden at Hauser & Wirth Somerset, a gallery and arts center in Southwest England, a garden he considers his best work yet.

Piet Oudolf has radically redefined what gardens can be. As Rick Darke, the famous botanist, says to Piet Oudolf in the film, "Your work teaches us to see what we have been unable to see." Through poetic cinematography and unique access, *Five Seasons* will reveal all that Oudolf sees, and celebrate all that we as viewers have been unable to see.

"For me, garden design isn't just about plants, it is about emotion, atmosphere, a sense of contemplation. You try to move people with what you do. You look at this, and it goes deeper than what you see. It reminds you of something in the genes—nature, or the longing for nature." PIET OUDOLF

2020

SAVE THE DATE

CHEROKEE GARDEN LIBRARY AND
GEORGIA PERENNIAL PLANT ASSOCIATION EVENT

MONDAY

APRIL 19, 2021, 7:00 PM

FIVE SEASONS: *THE GARDENS OF PIET OUDOLF*

AN IMMERSIVE DOCUMENTARY
BY THOMAS PIPER

RESERVATIONS: 404.814.4150 ATLANTAHISTORYCENTER.COM

MCELREATH HALL | ATLANTA HISTORY CENTER

RUNNING TIME: 1 HOUR 16 MINUTES

THIS PROGRAM WAS PREVIOUSLY SCHEDULED TO TAKE PLACE ON SEPTEMBER 21, 2020.
ALL TICKET PURCHASES ARE NONREFUNDABLE.

DOCUMENTING VERNACULAR LANDSCAPES DURING THE PANDEMIC

BY STEPHANIE N. BRYAN

Cherokee Garden Library Summer 2020 Fellow

In early June, I set out with Staci Catron of the Atlanta History Center’s Cherokee Garden Library and Cari Goetcheus of the University of Georgia’s College of Environment + Design to document three vernacular cultural landscapes for The Garden Club of Georgia’s Georgia Historic Landscapes Initiative.

ABOVE A knight with a beard of rusted chains greets visitors at the front door of Harold Rittenberry’s property. *Photograph by Staci L. Catron.*



This opportunity to conduct fieldwork during the coronavirus pandemic provided each of us with a way to get outside safely, divert our attention from the news, and escape the social isolation we had been experiencing from sheltering in place since March. So we packed our masks and hand sanitizers along with our tape measures, clipboards, and cameras, hit the road, and got to work.

First, we went to Athens to see the private residence of Harold Rittenberry, Jr., a self-taught African American artist now in his eighties, who has not only adorned his yard with his mythical and nature-inspired metal sculptures but also filled the inside of his home with his prolific drawings and paintings. Next, we traveled toward Monroe to document the William Harris Homestead—an early nineteenth-century plantation that has been owned and operated by the same family for over 180 years. Finally, we traveled virtually through Google Earth to conduct a remote survey of the McDonald property near Covington—a postbellum farm that similarly has remained in the hands of the same family throughout its history. I anticipated that we would face some challenges documenting both the Harris Homestead, which encompasses sixteen different parcels totaling nearly 800 acres, and the McDonald Farm since we could not physically experience the landscape. However, I don’t think any of us anticipated the challenge of capturing the essence of Harold Rittenberry’s sculpture yard on paper and in photographs even though his house sits on less than half an acre.



ABOVE Artist Harold Rittenberry, Jr. displays a recently created metal sculpture. *Photograph by Staci L. Catron.*

Harold Rittenberry's property sits in a quiet neighborhood not far west of the University of Georgia's main campus. Even though I had previously lived in Athens for nearly ten years, I had somehow missed this local treasure. A knight with a beard of rusted chains greets visitors at the front door. A handwritten note below the doorbell explains: "If you can't get me here I am in the back" and provides a phone number. A short distance to the right of the door is a robot—also welded out of a variety of found metal pieces—with a concrete frog anchoring its base; both add to the whimsy and charm of the landscape. And, to the left corner of the house, a flock of vultures circling over a tower draws one's attention upwards to the sky. Birds are a particularly important motif in Rittenberry's artwork as he often describes them as "messengers traveling through the liminal space between Earth and the spiritual world." Aside from these and a few other large sculptures, he has practically filled his yard to the brim with all sorts of items—metal chairs, stacked concrete blocks, columns, the trunk of a dead Osage orange tree, metal poles, bricks set in the ground, a concrete birdbath filled with river rocks, metal lanterns, bird feeders, ladders, wagons, a turbine vent, a large model airplane, a crocheted wall hanging, antique iron decorations, metal grates, a faded poster for a J. M. W. Turner exhibit, corrugated pipe

Birds are a particularly important motif in Rittenberry's artwork as he often describes them as "messengers traveling through the liminal space between Earth and the spiritual world."



ABOVE The front yard of Harold Rittenberry's property. *Photograph by Staci L. Catron.*

planters, a silver kettle set onto a broken tree limb, wooden pallets, light fixtures, stockade fences, jalousie windows, and gates.

The more time you spend on Rittenberry's property, the more your eyes begin to focus on the details. The longer you contemplate those details and how they relate to each other, the more you begin to realize that all of these varied items are not haphazardly strewn about, but instead thoughtfully placed into groupings. In the end, we captured hundreds of photographs and produced a measured drawing that records over 70 small-scale features surrounding the home, studio, storage shed, and workshop space. While AutoCAD is a useful program for producing precise plan view drawings, this example revealed to us the difficulties of conveying a nonlinear design where numerous sculptures and small-scale features are all placed at different angles. Nonetheless, our documentation efforts, which also included an oral history interview with Rittenberry, are important measures toward preserving this historically significant site. While the site appears to retain a high degree of integrity, the most difficult challenge in preserving it may not be in maintaining its status quo. Rather, it may be in finding a way to sustain the element of change that has characterized this site over the

past 30 years as Harold Rittenberry has sold his sculptures over time, moved unsold ones to different locations in his yard, and added new ones to display for passersby.

ABOUT STEPHANIE N. BRYAN Stephanie received a Master in Landscape Architecture degree from the University of Georgia's College of Environment + Design in 2011 and subsequently worked for several years as a landscape historian with The Jaeger Company. She is currently a Ph.D. candidate in History at Emory University, where she also works as a Review Editor for the digital journal *Southern Spaces*. Her dissertation research broadly explores the intersections of ecologically disturbed agrarian landscapes, indigenous species, diets, and politics in the Deep South from slavery through Emancipation, Reconstruction, and Jim Crow.



BY ANDREA SPROTT
*Garden Curator of the
Elizabeth Lawrence
House & Garden,
Charlotte, North
Carolina*

LEFT *Bring on the bees!*
*The group of Elizabeth
Lawrence’s bulbs in her
garden, December 8,
2012. Photograph by
Andrea Sprott.*

An Unexpected Botanical Treasure of Winter

One of my favorite books by Elizabeth Lawrence is *Gardens in Winter*. My first day on the job at the Elizabeth Lawrence House & Garden in Charlotte, North Carolina, was November 10, 2010, and *Gardens in Winter* was the first book of hers that I read. From the first page to the last, I could not get enough! I wanted right then and there to know every single plant about which she wrote, and wondered how many of them might greet me during my first winter in her garden. I can’t say exactly how many did greet me, but I can say I was not disappointed, and have since been increasingly obsessed with the many botanical treasures of winter.

Visitors often ask me, “When is the best time to visit Elizabeth Lawrence’s garden?” or “What is your favorite month in her garden?” My immediate response seems to shock them every time: “Honestly, the dead of winter.” It is this moment in the exchange when the real gardeners show themselves; they ask why. The others? Well, as they smile (somewhat painfully) and turn to leave, I can almost hear them thinking I have lost my marbles. With the ones who stay engaged—the real gardeners—I share the magic of a handful of the many unexpected plants that Elizabeth loved, that truly sparkle in the winter landscape. And one of the most charming on that list is *Crocus laevigatus* var. *fontenayi*, or Fontenayi’s winter crocus.

The sweet-scented, violet-feathered flowers of Crocus laevigatus [var.] fontenayi bloom all through the winter when the weather is mild, and reappear on the first warm day after a cold snap. Once they were in bloom again three days after the temperature had dropped to 10°; and as soon as the flowers opened, the bees were back too, humming as happily as if it were midsummer. (Lawrence, 65)

Elizabeth’s original bulbs, planted September 20, 1955, still bloom faithfully—starting in early December—at the edge of a bed in front of her house. They open as soon as the sun is on them, and, as Elizabeth wrote, the bees find them and hum happily as they gather pollen.

Native to Greece, this winter wonder is hardy in USDA growing zones 6-9, and like most crocus, prefers full sun, decent drainage, and some lime added to the soil. It is extremely hardy, long lived, and a strong grower, although quite small (4” tall), which makes confirming its fragrance a bit of a spectacle. I recommend snipping off a flower to warm it in your hands or bring indoors to enjoy an aroma said to be reminiscent of honey or freesias, depending on whose nose is doing the smelling. Once snipped, the details of the flower can be fully appreciated: exterior petals of lavender, delicately feathered with dark purple; interior petals of white, joined at a golden throat, out of which rise sunny yellow filaments holding white anthers as fresh as snow, and a yellow style topped with golden stigma.

This is just one of the many unexpected botanical treasures of winter that await discovery between the pages of Elizabeth Lawrence’s book *Gardens in Winter* (New York: Harper, 1961). Who knows? Winter may well become your favorite time in the garden, too.

Andrea Sprott

Andrea Sprott is the Garden Curator of the Elizabeth Lawrence House & Garden of Wing Haven since November 2010. She is responsible for managing the entire property—which includes 1,700 taxa in its living collections and tens of thousands of research documents in its archive collections—as well as interpreting Lawrence’s legacy for the public. Primarily self-taught and an admitted “plantaholic,” Andrea became a Master Gardener in 2003 and began volunteering at Wing Haven Nursery in 2005. She lectures regularly on plants, gardening, and, of course, all things Elizabeth Lawrence. She is a member of the Azalea Society of America, American Camellia Society, American Daffodil Society, North American Rock Garden Society, and currently serves on the Board of Directors of the Southern Garden History Society.

The Cherokee Garden Library is the home to the personal library of Elizabeth Lawrence and MSS 986, the Elizabeth Lawrence papers. This collection contains newspaper and magazine articles, correspondence, and ephemera collected by Elizabeth and found interleaved within the volumes of her personal library.



Goizueta Gardens Contributes Crops in a Pandemic

As our nation responds to the COVID-19 pandemic, cultural agencies, including museums, historic houses, public gardens, and archives and libraries, seek to continue mission-related services. For many organizations, virtual content has replaced onsite school tours, and programs and lectures are online. Atlanta History Center and Goizueta Gardens are now open to the public and continue to provide and expand those virtual resources.

In addition to increasing their online learning opportunities, the History Center and other organizations have also sought to provide outreach support for communities impacted by the pandemic. Chicago History Museum, History Colorado, and other institutions donated masks and gloves to the medical effort. Other institutions served as drop-off and distribution sites for equipment and supplies for remote learning.

For public gardens, such as the History Center's Goizueta Gardens, the outreach effort takes the form of supplying the community with fresh vegetables and fruit to address the lack of access to fresh produce. The New York Botanical Garden coordinates a network of community gardens and farms to increase local production and the distribution of fresh fruit and vegetables in the face of growing food insecurity resulting from the pandemic. Old Salem Museums & Gardens in North Carolina transformed their garden plots into "victory gardens" to grow food for those in need.

Similarly, Emily Roberts, the Goizueta Gardens Director of Urban Agriculture, refocused Smith Farm's crop field to produce food on the 8,700 square feet of growing space (one-fifth of an acre). In addition to vegetable gardens near both of the homes on the farm, rows of cotton and sorghum that would have been grown for educational purposes were replaced with vegetables, such as turnips, okra, tomatoes, squash, green beans, and sweet potatoes.

From the early days of the pandemic, organizations that work with communities experiencing food insecurity anticipated the impact of COVID-19. The pandemic created an insurmountable gap between the need for access to healthy food and the available supply as food pantries experienced an increase in demand.



One of Atlanta History Center's new community partners, Concrete Jungle, adapted to help fill this gap by starting a weekly grocery delivery program. Concrete Jungle is a nonprofit that works to reduce food waste and provide fresh produce to under-resourced communities. Traditionally, most of their food comes from harvesting the untended fruit and nut trees around Atlanta, but they altered their work to meet the needs identified by their food pantry partners.

In late March, the first of the Smith Farm crops were delivered to the distribution depot, run out of a church fellowship hall in the Pittsburgh neighborhood. After seven months of weekly deliveries, AHC's donation exceeds 1,100 pounds of food.

At this time, Smith Farm crops fulfill an acute civic need as Goizueta Gardens staff produce food for Concrete Jungle to distribute in the Atlanta community. Yet the story of the farm is incomplete without acknowledging its connection to enslavement. Built in DeKalb County in the 1840s, the house and land were maintained and cultivated by enslaved individuals from the time of its construction to emancipation.

Understanding the relationship between today's issues and their origins in our past makes history relevant. We know that food insecurity is acute in urban areas with majority Black populations. This has been made worse by health and economic disparities experienced by Black communities impacted by COVID-19.

These are multifaceted problems with causes that can be trace back, in many ways, to legal segregation and enslavement Partnerships—such as providing produce from Smith Farm—are an important opportunity to both serve our community as well as foster awareness of historical context and our shared history.

ABOVE *Emily Roberts in the field garden of Smith Farm, planting tomatoes where she had intended to grow cotton before the pandemic. Roberts changed her crop plan to use all available space for food to donate in 2020.* Photograph by Howard Pousner.

LEFT *Historic varieties of crops are always grown on Smith Farm, including this year. This harvest basket features Listada de Gandia eggplant, Long Green improved cucumbers, Cymling squash, and Kentucky Wonder green beans.* Photograph by Emily Roberts.



ABOVE *View of Mount Auburn Cemetery*. Engraving by W. H. Bartlett, 1839. Part of the Cothran-Danylchak Visual Arts Material Collection.

SERENE SPACES: THE COTHRAN- DANYLCHAK PAPERS

BY JENNIE OLDFIELD,
Librarian/Archivist for the Cherokee

One of the pleasures of my position as Librarian/Archivist at the Cherokee Garden Library is that with every collection that I process, I learn something new. This was the case when processing the Cothran-Danylchak papers. Largely a collection of research to support the writing of the book *Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement* (2018), these papers helped me understand the importance of cemeteries to the development of early parks and public green spaces and the Rural Cemetery Movement that helped inspire these beautiful cemeteries.

The Cothran-Danylchak papers were created by James “Jim” R. Cothran, FASLA (1940-2012), and Erica Danylchak. Cothran was a practicing landscape architect, urban planner, and garden historian. The native South Carolinian received a Bachelor of Science degree in ornamental horticulture from Clemson University in 1962, a Master of Landscape Architecture degree from the University of Georgia in 1969, and a Master of Science degree in city planning from the Georgia Institute of Technology in 1978. He served as Vice President of the Planning and Landscape Architecture Division of Robert and Company (an architectural, engineering and planning firm in Atlanta) from 1981 until his death in 2012. Cothran also served as a professional instructor in the National Garden Clubs, Inc. Landscape Design Study Program from 1970. He taught as an adjunct professor at the University of

Georgia and Georgia State University, where he instructed graduate-level courses on America’s historic gardens and landscapes. Cothran was elected a Fellow of the American Society of Landscape Architects in 2002.

Cothran served as the chair of the Cherokee Garden Library Acquisitions Committee for over two decades and served as a Library Board member for numerous terms. He was also the past president of the Southern Garden History Society. Cothran was the author of four books: *Gardens of Historic Charleston* (1995), *Gardens and Historic Plants of the Antebellum South* (2003), and *Charleston Gardens and the Landscape Legacy of Loutrel Briggs* (2010). His fourth book, *Grave Landscapes: The Nineteenth-Century Rural Cemetery Movement*, co-authored with Erica Danylchak, was published posthumously in 2018.

Erica Danylchak, author and preservationist, earned a Bachelor of Arts degree in history from Boston University in 2001 and a Master of Heritage Preservation degree in 2008 from Georgia State University in Atlanta. She served as a Research Associate and Research Manager for the Kenan Research Center at the Atlanta History Center from 2004 to 2006 and as a Special Projects Associate for the Cherokee Garden Library from 2005 to 2010. Danylchak also served as a Cherokee Garden Library research fellow for the Georgia Historic Landscape Initiative in 2008.

In 2009, Danylchak received the Jenny D. Thurston Memorial Award from the Atlanta Urban Design Commission. From 2010 to 2016, Danylchak acted as executive director of the Buckhead Heritage Society, then joined the educational publishing company, Houghton Mifflin Harcourt. As a former student of Jim Cothran at Georgia State University, Danylchak joined Cothran as a researcher on his cemetery book project and completed the work following his death.

The Cothran-Danylchak collection includes books, research notes, articles, book excerpts, student research papers from Georgia State University, National Historic Register nomination forms, and cemetery brochures and plans used by Cothran and Danylchak during the writing of *Grave Landscapes*. A large portion of material documents the Rural Cemetery Movement that developed in the mid-1800s. The Cothran-Danylchak papers are divided into two series: I. Cemetery Research; and II. Topical Research.

Series I of the Cothran-Danylchak papers offers a detailed survey and examination of cemeteries, chiefly in the Southeastern and Northeastern states, but includes others across the country and worldwide. Cemetery brochures, publications, and research notes provide more information on their history and features. The collection contains much research on Mount Auburn Cemetery, in Cambridge, Massachusetts, credited with being the first Rural Cemetery. Mount Auburn was established in 1831 by the Massachusetts Horticultural Society as a solution to the increasing shortage of burial space in Boston. The cemetery’s diverse natural topography and landscape were influential and served as a model for years to come in other cities such as New York, Philadelphia, and Baltimore. While its 174 acres have changed over the years, its vision for a picturesque landscape has remained, offering visitors comfort while encouraging both reflection and inspiration and a place for all citizens to visit and stroll. Mount Auburn Cemetery was the first large-scale designed landscape to be open to the public in the United States, a precursor to public parks and art museums.

Series II of the Cothran-Danylchak papers provides researchers with information on a wide range of fascinating topics including burial customs, symbolism in gravestones and monuments, cemetery preservation as well as landscape architecture trends and practices in cemeteries. I was fascinated to learn more about the historic uses of plant and trees in cemeteries and their symbolism. Early Rural Cemetery planners examined the natural topography and diversity of existing flora of a site as they considered a potential location for a cemetery. Careful thought was given to plant, shrub, and tree selections when planning a Rural Cemetery. These cemeteries were often created in part by horticultural societies and several had dedicated nurseries for their own use.

Trees in cemeteries offer comfort, solace, and beauty, but also often symbolize death, mourning, hope, and immortality. Cypress trees (*Cupressaceae* family) have been closely associated with death and mourning since Greek and Roman times and were used widely in cemeteries. Weeping trees such as the Weeping Willow (*Salix babylonica* ‘Pendula’) gave the visual effect of melancholy. Similarly, the Hemlock Spruce (*Tsuga canadensis*) was incorporated for its gracefully drooping branches. The use of deciduous trees demonstrated the life cycle of nature with

each season. Flowers also had their own language. Roses, violets, and forget-me-nots symbolized hope, love, and memory. Lily of the valley symbolized resurrection and renewal, while evergreen ivy conveyed faith, support, and immortality.

Rural Cemeteries offered a place not only for mourners, but for other citizens as well, to seek relief and comfort, stroll, and escape the city. They played a vital role in providing early spaces that parks and public green spaces would later offer. The Cothran-Danylchak papers contribute detailed research on these serene spaces.

We invite you to explore the Cothran-Danylchak Collections as well as other related collections.

Cothran-Danylchak papers, MSS 1188, Cherokee Garden Library

Related collections:
James R. Cothran papers, MSS 989, Cherokee Garden Library

James R. Cothran visual arts material, VIS 262, Cherokee Garden Library

NOTE Cothran-Danylchak books have been cataloged and added to the Cherokee Garden Library Cothran book collection. The Cothran-Danylchak Visual Arts Material collection will be processed in the near future.

Other Topics to Explore in the Cothran-Danylchak papers:
African American cemeteries and cemetery traditions

Cemetery art and floral motifs
Cemetery preservation and tourism
Jewish cemeteries and burial customs
Victorian cemetery features and plants

THE CHEROKEE ROSE SOCIETY

BY DUNCAN BEARD, *Cherokee Garden Library Development Committee Chair*

Jigsaw puzzles are tough! If the puzzle makes a picture that is repetitive and minute, it tends to be even tougher. Visualize a complex, almost completed puzzle except for the top, left-hand section. It, of course, is also difficult as it is “the sky” portion of the puzzle. This is where we are currently with the Cherokee Garden Library.

Being a part of creating the fabulous Atlanta History Center might be unattainable in today’s world. Assembling the nearly 33,000 old books, seed catalogs, manuscripts, and garden plans would be hard if not impossible today. Finding a dedicated director of Staci Catron’s ability would be very, very difficult. In short, duplicating our Garden Library today would be very challenging, if not impossible.

Thanks to present supporters, the Garden Library is doing fine. However—you knew there was a “however”—the future of the Garden Library is in peril. What if our children and heirs don’t support the Garden Library as we do? What if the financial resources are not contributed when the rare historic books become available for purchase or a great speaker is available to come to Atlanta?

There is a way to guarantee the future success of our wonderful resource—the Cherokee Garden Library. Make a tax-deductible bequest, transfer an old life policy, give the required minimum distribution of your IRA, or add a gift in your will to the Garden Library, and become a member of the *Cherokee Rose Society*.

Call Staci today at 404.814.4046 and make sure your children and/or heirs know what matters to you. Your commitment influences others to do the same so be very sure you call Staci. It is important. Together we will ensure the future of the Garden Library for future generations.

GIFTS

TO THE CHEROKEE GARDEN LIBRARY ANNUAL FUND

DONORS WHO GAVE BETWEEN JANUARY 1, 2020 TO OCTOBER 1, 2020.
THE CHEROKEE GARDEN LIBRARY, A LIBRARY OF THE KENAN RESEARCH CENTER AT THE ATLANTA HISTORY CENTER, THANKS YOU FOR YOUR CONTINUED SUPPORT AND GENEROSITY.

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THE GARDEN CLUB OF GEORGIA, INC. FUND FOR THE CHEROKEE GARDEN LIBRARY

Ama Kanasta Garden Club, Douglasville, Georgia
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Bellmere Garden Club, Johns Creek, Georgia
Blairsville Garden Club, Blairsville, Georgia
Brookwood Hills Garden Club, Atlanta, Georgia
Camellia Garden Club, Atlanta, Georgia
Carrington Woods Garden Club, Milledgeville, Georgia
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Garden Club of Ellijay, Ellijay, Georgia
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Iris Garden Club, Washington, Georgia
Killarney Queen Garden Club, Thomasville, Georgia
Ladies’ Garden Club, Athens, Georgia
The Landings Garden Club, Savannah, Georgia

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Lullwater Garden Club, Atlanta, Georgia
Magnolia Garden Club, Atlanta, Georgia
Magnolia Garden Club, Fort Valley, Georgia
Marietta Daisies Garden Club, Marietta, Georgia
Mountain View Garden Club, Rome, Georgia
Norcross Garden Club, Norcross, Georgia
Peachtree Battle Garden Club, Atlanta, Georgia
Piedmont Garden Club, Atlanta, Georgia
Pine Needle Garden Club, Augusta, Georgia
Pine Tree Garden Club, Atlanta, Georgia
Pine Tree Garden Club, Hartwell, Georgia
Planters Garden Club, Atlanta, Georgia
Poppy Garden Club, Atlanta, Georgia
Primrose Garden Club, Atlanta, Georgia
Rambler Rose Garden Club, Thomasville, Georgia
Rose and Dahlia Garden Club, Athens, Georgia
Rose Garden Club, Atlanta, Georgia
Sandy Springs Garden Club, Sandy Springs, Georgia
Sea Oats Garden Club, Brunswick, Georgia
Shenandoah Rose Garden Club, Atlanta, Georgia
Smoke Rise Garden Club, Stone Mountain, Georgia
Spade and Trowel Garden Club, Thomaston, Georgia
Spalding Garden Club, Dunwoody, Georgia
Spartina Garden Club, Townsend, Georgia
Springfield Garden Club, Springfield, Georgia
Three Rivers Garden Club, Rome, Georgia
Vienna Garden Club, Vienna, Georgia
Village Green Garden Club, Byron, Georgia
Watkinsville Garden Club, Watkinsville, Georgia
Wayne County Garden Club Council, Wayne County, Georgia
Willow Wood Garden Club, Evans, Georgia
Winder Garden Club, Winder, Georgia
Wisteria Garden Club, LaGrange, Georgia

TRIBUTES

TO THE CHEROKEE GARDEN LIBRARY ANNUAL FUND

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THE CHEROKEE GARDEN LIBRARY, A LIBRARY OF THE KENAN RESEARCH CENTER AT THE ATLANTA HISTORY CENTER, THANKS YOU FOR YOUR CONTINUED SUPPORT AND GENEROSITY.

ALL TRIBUTES ARE DESIGNATED TO THE ANNE COPPEDGE CARR RESEARCH AND DIRECTOR’S FUND UNLESS OTHERWISE DIRECTED BY THE DONOR.

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IF YOU HAVE
A GARDEN &
A LIBRARY,
YOU HAVE
EVERYTHING
YOU NEED.

MARCUS TULLIUS CICERO

JOIN THE CHEROKEE ROSE SOCIETY

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 Library through a variety of means, significant support in future years will come from those who include the 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 Staci Catron, at 404.814.4046 or SCatron@AtlantaHistoryCenter.com.

SUPPORTING THE ENDOWMENT FUND

To make a gift to any of the funds described above, please make your check payable to “Atlanta History Center” and send with a note indicating which Endowment 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) 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 future of the Cherokee Garden Library. Your gift may be made in honor or memory of a beloved family member or friend. Acknowledgments will be sent promptly. If you have any questions, please contact Staci Catron at 404.814.4046 or SCatron@AtlantaHistoryCenter.com. You may also make your gift online at atlantahistorycenter.com/research/cherokee-garden-library, and call Staci to share the specifics regarding your donation.





BOOK, MANUSCRIPT & VISUAL ARTS DONATIONS

In addition to purchases throughout the year, the Cherokee 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 other records to enhance the quality of the 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. *This listing includes book and manuscript donors who gave between February 1, 2020, and October 1, 2020, and who have signed a formal Deed of Gift. The Cherokee Garden Library thanks you for your generosity.*

BOOK, MANUSCRIPT, AND VISUAL ARTS DONATIONS

- A. Donation from **Marcia Dew Bansley**:
 1. *The Atlanta Treebune*, Official Newsletter of Trees Atlanta, 1986–2018.

B. Donation from **Elaine Hazleton Bolton**:
To be added to existing MSS 1075, Garden Club of Griffin Records:
 1. Garden Club of Griffin yearbook, 2018–2019.

C. Donation from **Mountain View Garden Club**, Rome, Georgia:
Manuscript Material:
 1. 25th Anniversary, histories, 1977.
 2. 40th Anniversary, histories, 1992.
 3. 50th Anniversary, histories, 2002.
 4. American Land Trust program, Deep South conservation project, The Garden Club of Georgia, Inc., 1977–1979.
 5. Award applications and information, 1996–2003.
 6. Award Books, Certificate of Merit, 1992.
 7. Award Books, Civic Development, Myrtle Hill Cemetery, 1990.
 8. Award Books, Civic Improvement, 1974.
 9. Award Books, Community Action, Georgia Historic House and Garden Pilgrimage, 1989–1999.
 10. Award Books, Educational Exhibit, Gardens for the Blind, 1977
 11. Award Books, Educational Exhibit, “Spring Things,” 1983–1984.
 12. Award Books, Garden Club Council Award, The Rome Federated Garden Clubs, Inc., Georgia Historic House and Garden Pilgrimage, 1999.
 13. Award Books, Garden Club Council Award, The Rome Federated Garden Clubs, Inc., Trees Please, 2006.
 14. Award Books, Garden Club Council Award, The Rome Federated Garden Clubs, Inc., Marshall Forest, 2011.
 15. Award Books, The Garden Club of Georgia, Inc. Trophy, 1991 (3 copies and 1 copy mounted with ribbon).
 16. Award Books, Garden Therapy, 1979.
 17. Award Books, Hilda Fox Award, Myrtle Hill Cemetery, 1980.
 18. Award Books, Historic Preservation, 1974.
 19. Award Books, History Award, 40 Year History, 1993.
 20. Award Books, Litter and Pollution Control Award, The Rome Federated Garden Clubs, Inc., 2007.
 21. Award Books, Marker Award, Installation of Blue Star Memorial Marker, 2010.
 22. Award Books, Membership Participation, 1986.
 23. Award Books, Nannie C. Wallis Silver Trophy, Protection of Birds, 1980–1986.
 24. Award Books, Peachtree Garden Club Medal, Martha Lou Jones Riddle, The Rome Federated Garden Clubs, Inc., 1994.
 25. Award Books, Publications Award, 2016.
 26. Award Books, Slide Program, Georgia Birds, 1985.
 27. Award Books, Special Achievement Certificate, Marshall Forest, 1979.
 28. Awards and certificates, 1967–2016.
 29. Awards, certificates, and correspondence, 2002–2017.
 30. Awards, Mountain View Garden Club, 2005–2006.
 31. Bluebird project, 1980.
 32. By-Laws revision, 2006.
 33. Celebration of Trees, Arbor Day, 2003.
 34. Clippings, 1957–1998, undated.
 35. Correspondence, 1978–1995.
 36. Finances, 1983–1984.
 37. Flower show, award labels, cards, and ribbons, 1984–1988.
 38. Flower show, “Spring Things,” 1984.
 39. Flower show, “Tapestry of Christmas,” 1966–1967.
 40. Flower show programs, 1986–1998.
 41. The Garden Club of Georgia, Inc., 1967–1999.

42. The Garden Club of Georgia, Inc., Laurel District, 1995.
 43. Georgia Historic House and Garden Pilgrimage, 1998–1999 and 2000–2004.
 44. Histories, Blairsville Garden Club, 2000.
 45. Histories, Cumming Garden Club, 2000.
 46. Histories, Green Acres Garden Club, 2000.
 47. Histories, Seven Hills Garden Club, 1977.
 48. Horticulture, conservation, and flower arrangement information, 1994–1995, undated.
 49. Marshall Forest, Floyd County, American Land Trust project, 1952–2010.
 50. Members, 2001–2016, undated.
 51. Membership and Minutes, 1979–1986 and 1986–1991.
 52. Membership, meeting agendas, activities, 1995–1997.
 53. National Council of State Garden Clubs, 1995–2001.
 54. President’s reports, projects, activities, 1975–1979.
 55. President’s reports, 1991–1994; 1995–1997; and 2000–2007.
 56. The Rome Federated Garden Clubs, Inc., 1969–1999; 2005–2006; and 2015–2016.
 57. Scrapbooks, 1953–1954; 1961–1970; 1966; 1970–1978; 1979–1984; 1985–1990; 1990–1996; 1997–2000; 2001–2003; 2003–2004; 2005–2007; 2008–2009; 2009–2010; 2010–2011; 2011–2012; 2012–2013; 2014–2015; 2016–2017; and 2017–2019.
 58. Stationery, undated.
 59. Tour of Homes, The Rome Federated Garden Clubs, Inc., 1966–1977.
 60. Yearbooks, 1953–1954; 1969–1971; 1977–1979; 1986–1988; 1991–1994; 1996–1997; 2004–2005; 2006–2007; 2011–2012; and 2016–2017.
 61. Yearbooks, The Rome Federated Garden Clubs, Inc., 2005–2007.

Visual Materials, 513 color photographs and negatives:

 1. 1 color photograph, club members, 1974.
 2. 1 color photograph, club members, State Convention, 1964.
 3. 2 black and white photographs and negatives, “Tapestry of Christmas” flower show, 1967.
 4. 3 color photographs, club members, The Garden Club of Georgia, Inc. headquarters building, approximately 1990s.
 5. 3 color photographs, club members, The Garden Club of Georgia, Inc. State Convention, 1967.
 6. 3 color photographs, Garden Therapy workday, Northwest Georgia Regional Hospital, Rome, 1996.
 7. 3 color photographs, The Rome Federation Garden Clubs, Inc. meeting, 1997.
 8. 4 color photographs, Blue Star Memorial marker, 2010.
 9. 4 color photographs and negatives, The Garden Club of Georgia, Inc. State Convention, 1998.
 10. 6 color photographs, Myrtle Hill Cemetery, Rome, 2010.
 11. 9 color photographs, club meeting and Myrtle Hill Cemetery, Rome, 1977.
 12. 10 color photographs, Arbor Day tree planting, 2003.
 13. 10 color photographs, flower arrangements, 1988.
 14. 10 color photographs, members with Georgia DOT staff, approximately 1990s.
 15. 11 color photographs, National Convention, 1999.
 16. 12 color photographs, Rome green spaces and signage, 1983.
 17. 13 color photographs and negatives, “Tapestry of Christmas” flower show, 1966.
 18. 14 color photographs, Georgia Historic House and Garden Pilgrimage, 1998.
 19. 22 color photographs, 40th Anniversary, 1992–1993.
 20. 26 color photographs and negatives, 50th Anniversary, 2002.
 21. 32 color photographs, members attending flower shows, landscape design school, and programs, 1990s.

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