

Summer 2019



The Battle of Atlanta cyclorama diorama figure, created by the WPA 1934–1936.

ATLANTA
HISTORY
CENTER

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One of the 128 soldier figures from the diorama that accompanies *The Battle of Atlanta* cyclorama painting clutches his weapon in preparation for combat.

Cycloramas of the 1880s were meant to have a diorama, or artificial terrain, in the foreground. At the time, however, none were made with human figures because it was thought they might steal attention from the

painting. Then, as part of a Works Progress Administration restoration of *The Battle of Atlanta* from 1934 to 1936, WPA artists created a more elaborate diorama to enhance the experience. Today these plaster figures are considered integral to the artifact.

Created in Milwaukee to appeal to northern audiences, the painting is dominated by United States soldiers, particularly near the bottom

of the 49-foot-tall painting where the most exciting battle scenes are taking place. That explains why 122 of the 128 diorama figures designed to extend the illusion up to the viewer are of U.S. soldiers.

MESSAGE
FROM THE
CHAIR & CEO

Jocelyn Hunter
Chair, Board of Trustees

Sheffield Hale
President & CEO



Throughout Atlanta History Center’s 93-year history, much has changed. What began as a small but committed group dedicated to preserving the history of Atlanta has grown to two campuses—Buckhead and Midtown—encompassing a wide array of exhibitions, gardens, archives, and communal spaces.

In February 2019, we opened the largest expansion to the Atlanta History Center in over 20 years: the Lloyd and Mary Ann Whitaker Cyclorama building. The centerpiece of this new building is the fully restored *The Battle of Atlanta* cyclorama painting (page 4). Many years of planning and hard work fueled this restoration and exhibition development, and we’re so proud to share the result with you now.

Even in the midst of this great accomplishment, we are not ready to rest.

Our mission is to connect people, history, and culture, and Atlanta History Center is committed to serving members of our community in this way wherever they are. By working in partnership within our walls and in neighborhoods, institutions, and public spaces all over the metro area, we can share hidden and forgotten stories, shed new light on our collective past, and help Atlantans better understand each other.

Much of this work has already begun. Over the past 7 years, our free Party with the Past program has traveled to 35 historic locations throughout Atlanta, with over 13,000 people participating (page 29). Our ongoing partnerships with 4-H and StoryCorps Atlanta help us reach new audiences and use the resources available on our campus to grow the impact of those organizations.

We will build on this work off our campus through the Neighborhood Initiative. Beginning with neighborhood-focused installations in the exhibition *Gatheround: Stories of Atlanta*, phase two seeks to move that neighborhood history back into the neighborhoods themselves in re-imagined forms. Atlanta History Center acts as a connector and catalyst, working with local community partners to help them effectively tell their own stories through their own interpretations (page 25).

We—members, donors, trustees, staff—all support this important work because we believe that history truly matters. It matters in helping us as an Atlanta community learn where we came from and empathetically connect with one another in order to move forward into the future. We truly cannot thank our members enough for your indispensable support of our mission and we hope that you all will join us in challenging our institution to continue to grow through 2019 and beyond.

Jocelyn Hunter *Sheffield Hale*



Guests view a film detailing the history of The Battle of Atlanta projected onto the painting itself.



Ernest Greer, Mary Judson, Camille Russell Love, Orien Harris, and Valerie Jackson attend the opening of the cyclorama.

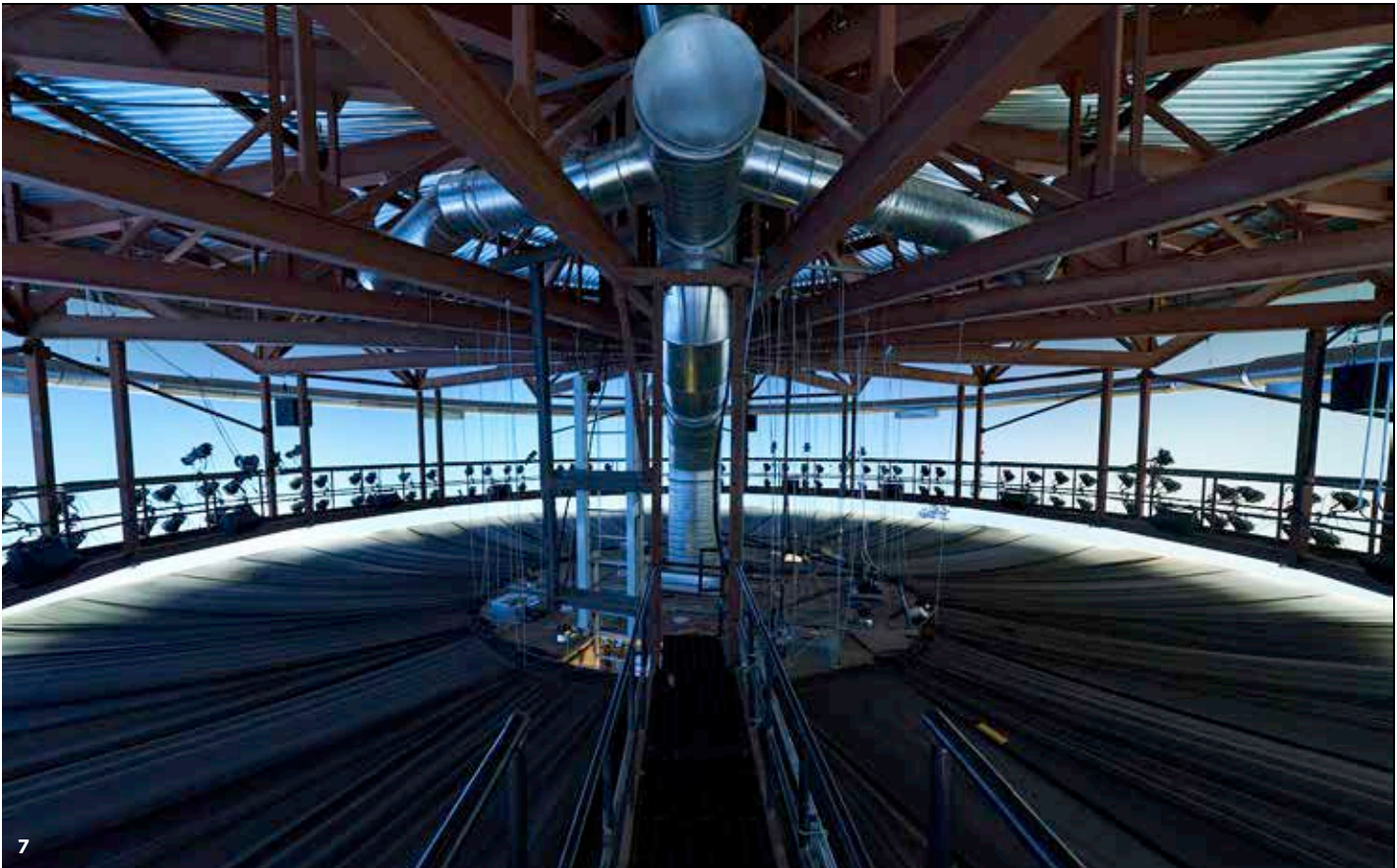
OPENING WEEK



(1) A carefully-designed lighting plan presents the cyclorama as an illusion, as was originally intended. (2) (from left) Governor Brian Kemp, Kathleen Rollins, Ernest Greer, Nancy Montgomery, Lloyd and Mary Ann Whitaker, Councilmember Michael Julian Bond, Jocelyn Hunter, and Sarah Kennedy join in cutting the ribbon to officially welcome guests to Cyclorama: The Big Picture experience. (3) Lloyd and Mary Ann Whitaker at the cyclorama opening event. (4) Atlanta History Center Board of Trustees Chair Jocelyn Hunter gives remarks at the grand opening. (5) View of the fully restored The Battle of Atlanta painting and diorama from the perspective of the diorama.



(1) Jim and Sarah Kennedy (2) Bo DuBose (3) Nevin and Amy Kreisler (4) Lillian Giornelli, Sheffield Hale, and Nancy Rigby (5) The diorama figure modeled after Gone With the Wind character Rhett Butler, reportedly added at actor Clark Gable’s suggestion, has been fully restored along with the 127 other diorama figures. (6) View of the cyclorama and diorama looking towards the Stone Mountain landmark as represented in the painting (7) View above the canopy that covers the viewing platform of the painting. (8) Camille Russell Love, Executive Director, Mayor’s Office of Cultural Affairs, and Sheffield Hale



INTERPRETING THE BIG PICTURE

BY HOWARD POUSNER
& GORDON JONES



How can perceptions, memory and interpretations be shaped—or misshaped—by a combination of art and entertainment, myth and memory, cultural context and current events, during different eras?

In the new *Cyclorama: The Big Picture* experience, Atlanta History Center is using the restored *The Battle of Atlanta* cyclorama painting, and the history of the painting itself, as a tool to talk about the “big picture.”

Through exhibitions, rare artifacts, historic images, immersive technology, digital resources, videos, and museum theatre, visitors are encouraged to look critically at a range of Civil War imagery and consider how images and entertainment can influence how we see history. Here’s a peek at some of the artifacts, images and technology they encounter...

Visitors in the lower gallery examine an 1892 map of Atlanta, which depicts the city much as the visiting Milwaukee artists saw it when they made their preliminary sketches for the cyclorama in 1885 and 1886.



(1) A display of programs and stereo cards from early cycloramas displayed in the U.S.—including The Battle of Chattanooga and Storming of Missionary Ridge, Cyclorama of Gen. Custer’s Last Fight, and Panorama of the Battle of Sedan—captures a guest’s attention. The Battle of Gettysburg—the only surviving cyclorama in the U.S. beyond The Battle of Atlanta—is represented among the programs as well. (2) Guests learn about the painters who created The Battle of Atlanta through displays tucked under the viewing platform. This visitor reads about the 17 German and Austrian artists who worked on the painting in Milwaukee, shown in the large photo mural behind him. A 1:35 scale model depicts their American Panorama Company studio, where they also ate



meals together, drank beer, and had spirited arguments. (3) Children delight at the illusion of motion produced by spinning a replica 19th-century zoetrope in the lower gallery exhibition space about visual entertainments before the movies. (4) Upper gallery exhibitions emphasize the importance of the Atlanta campaign of 1864 and discuss the many ways Americans have mythologized the Civil War over the past 150 years. (5) The 128 soldier figures, part of a new diorama created during the WPA restoration from 1934-1936, contribute to the 3-D illusory effect. All cycloramas of the 1880s were meant to have a diorama, or artificial terrain, in the foreground. At the time, however, none were made with human figures because it was thought they might detract from the painting. Today these figures—including one later adorned with the face of Clark Gable—are considered integral to the artifact and also have been restored.



TOP Children investigate the Civil War through Discover the War in our Backyards, an interactive map of Georgia that connects people and events of the Civil War to modern-day locations. Original photographs, maps, and documents from the collections of the Kenan Research Center allow you to learn about what happened, where, and why it was important.

BOTTOM The Civil War in Georgia 1864-1865 is a time lapse map providing a comprehensive account of troop movements and battles in the state from May 1864 through May 1865.

The Civil War in Georgia 1864-1865 and Discover the War in Our Backyards are also available for offsite viewing for use in classrooms or for history fans looking to learn something new. All digital components are on our website atlantahistorycenter.com.

A CYCLORAMA

Do you know which Civil War armies passed through your backyard? What about which figure in the cyclorama painting was altered to look like then-presidential candidate Benjamin Harrison?



Through new exhibition technology, guests can explore all of this and more as a part of *Cyclorama: The Big Picture*.

In the upper gallery of the exhibition, guests are greeted by a film that poses a framing question for the experience: how do images shape your perception of history? Other technology encourages investigation of the Civil War’s impact on Georgia, including the one-of-a-kind animated map titled *The Civil War in Georgia, 1864-1865* that shows a visual representation of the troop movements and casualties during the war.

Discover the War in Our Backyards, meanwhile, provides the chance for exploration of Civil War-related sites and then-and-now views across the state, and there is more to come. The software for this technology was developed to enable Atlanta History Center staff to create and add new content at any time. Digital content is also available online.

The creation and development of this new technology, as well as a dedicated endowment fund to ensure ongoing maintenance and updated technology hardware, was generously funded by Sarah Kenan Kennedy.

“This is the exact right way to approach technology in a museum,” says Gordon Jones, Senior Military Historian and lead curator of the exhibition, “We have been able to do something that was only a dream when we first thought of the idea years ago. The systems and software we have in place for this interactive experience gives us the blueprint to both expand the current experience and create other similar digital components in future exhibitions.”



While viewing The Battle of Atlanta cyclorama painting itself, new technology allows guests to build on their immersive experience. A film called *Myth and Memory in The Battle of Atlanta* designed by Cortina Productions, a well-respected firm with multiple major museum projects to their name, projects across almost half of the painting, summarizing the history and its ever-changing interpretation in a larger-than-life show.

FOR THE 21ST CENTURY



Through a partnership with the Emory Center for Digital Scholarship, interactive touch-screen kiosks beneath the painting viewing platform allow visitors to examine the painting down to the individual paint strokes and delve deeper into scenes, people, and landmarks featured in the artwork to find out what is fact and what is fiction. This material will also be available soon through an Augmented Reality application that will enable guests to use smart phones or tablets to explore the painting from the platform.

Cyclorama: The Big Picture opened February 22, 2019 at Atlanta History Center, but the project began many years before that. Throughout this entire process, Atlanta History Center, and the cyclorama project, received media coverage from national media organizations. Here’s what some of them had to say about the new experience:

NEW YORK TIMES
A Victory for the Civil War
‘Cyclorama’
By Holland Cotter
February 22, 2019

[Atlanta History Center] presents [cyclorama] as a dynamic artifact of the past with complicated information for the present. Indeed, the really interesting aspect of the cyclorama in its new home at the Center is the way it is documented, interpreted, and explained.

ASSOCIATED PRESS
Cyclorama to be unveiled again amid diverging views of past’
By Jeff Martin
February 22, 2019

At a time when counties, cities and states across the South are removing or covering up Confederate monuments, one of the world’s largest paintings of the American Civil War will reopen to the public Friday.

But the artwork was never intended to celebrate the Confederacy, historians say.

Atlanta’s Cyclorama depicts charging horses, wounded soldiers, cannon blasts and smoke on a Civil War battlefield in Atlanta as Union troops defeated Confederate forces and then torched much of the city.

The painting also takes viewers into another, more personal battlefield in the mind’s eye, this one involving memory, facts, fiction, propaganda and romanticized portrayals of history, historians say.

This Associated Press article was placed in 256 media outlets across the country including newspapers, online sources, and radio stations.

THE NEW YORKER
A Giant and Long-Contested Civil War Painting Returns to Its Former Glory
By Charles Bethea
March 6, 2019

“We’re not going to be able to address these divisive issues in our country unless we can discuss the past,” Senior Military Historian Gordon Jones said. “If you can’t talk honestly about the past, there’s no way you can take on the present.” He added, “This painting can’t talk by itself, but it’s a start. By resurrecting this artifact and looking at all these different ways that it’s been used and interpreted, we’ll make people think. Thinking is good.”

THE ATLANTIC
Atlanta’s Civil War Monument, Minus the Pro-Confederate Bunkum: A new exhibition of a gigantic painting uses historical fact to dispel Lost Cause mythology.
By Daniel Judt
March 17, 2019

When I spoke with Hale and his team of curators at the opening weekend late last month, they were very clear about the goal of the exhibition. They hope to end the Cyclorama’s career as a vessel for Civil War myths—to take away its power without erasing its history.

They have succeeded. The new exhibition transforms the Cyclorama from, as Hale puts it, “attraction to artifact”—from monument to museum piece. It shifts the focus almost entirely from the history depicted in the painting to the history of the painting itself; from the battle that the Cyclorama depicts to the battle over that battle. And in doing so, it shows how we might resolve the long debate over Civil War monuments. Instead of letting the monuments tell our history, we can tell theirs.

THE WALL STREET JOURNAL
Standing at the Center of History
By Edward Rothstein
April 18, 2019

Moreover, the battle’s importance had to affect the painting’s interpretation. It was, the exhibition notes, “retouched, rebranded, and reinterpreted.” For the North the battle presaged the fall of Atlanta and thus resurrected Abraham Lincoln’s hopes for re-election. For the South, it became a last stand for the Lost Cause: One display shows a velvet box, on loan from the United Daughters of the Confederacy, cushioning a bullet said to have been the one that killed U.S. Gen. James B. McPherson that day. Each wave of the painting’s restoration, we see, was affected by views of the Civil War in Southern culture. This is also the point of an introductory film projected onto the painting, in which the painting’s history—rather than the battle’s—is the focus of attention. Much of this is illuminating, giving new energy to the Atlanta History Center under the guidance of its president, Sheffield Hale.

SAVING GOOD-BYE

Barbecue Nation Closes September 29, 2019

Since its debut in May 2018, Atlanta History Center’s temporary exhibition *Barbecue Nation* has delighted guests by exploring the complex and alluring story of America’s folk food. Throughout the exhibition’s run, programs ranging from author talks to live concerts to a breakfast pop-up with biscuits and brisket have connected themes explored throughout the exhibition to the music, food, and culture of today.



With the popular exhibition now in its final month, Atlanta History Center is planning an evening celebration on September 27, 2019, complete with samples of award-winning barbecue from some of today’s most celebrated pitmasters.

In addition to these grilling champions, guests can also meet Stan Hays, author of *Operation BBQ: 200 Smokin’ Recipes From Competition Grand Champions*. Hays was a Top 10 CNN Hero for 2017, for the work he does with Operation BBQ Relief. The Grand Champion Pitmaster is CEO and co-founder of the nonprofit that serves hot barbecue meals to disaster survivors and first responders.

“Barbecue is comfort food,” Hays told CNN. “If you just lost your house, or God forbid a loved one, and you get a hot meal that reminds you of the BBQs you had in the backyard and makes you forget about the bad stuff in your life, that’s worth it to me.”

For tickets and more information about the *Barbecue Nation* Closing Celebration, please visit atlantahistorycenter.com/programs.

And here’s a gentle reminder not to miss *Barbecue Nation* before it closes on September 29, 2019. Presented by Char-Broil, this unique exhibition includes a wide array of artifacts, images, video, and oral histories from restaurants, festivals, community gatherings, archives and museums, and private collections from around the country. Prominent among objects on view are vintage grills, including a 1948 Char-Broil Wheelbarrow Picnic Cooker, a 1965 Weber kettle, and a Japanese kamado brought home by a U.S. serviceman in the 1970s. For those who want more history, be sure to also pick up *Smokelore: A Short History of Barbecue in America*, the popular new companion book to *Barbecue Nation* written by consulting curator, journalist, and barbecue expert Jim Auchmuty.

BLACK CITIZENSHIP IN THE AGE OF JIM CROW

Opens January 18, 2020

Black Citizenship in the Age of Jim Crow explores the struggle for full citizenship and racial equality for African Americans that unfolded in the 50 years after the Civil War. Immediately after the war, African Americans began to fully engage as citizens, voting in large numbers and seeking elected office. Efforts to create an interracial democracy, however, were contested across the nation. A harsh backlash against black citizenship marked the end of Reconstruction, ushering in the age of racial segregation, “separate but equal” Jim Crow.

Developed by the New-York Historical Society and enhanced by Atlanta History Center, the exhibition is organized chronologically from 1865-1919 and highlights the central role of African Americans in advocating for their democratic rights. It also examines the depth and breadth of opposition to black advancement, including how racial segregation and race-based violence limited African Americans’ access to the vote, as well as economic and educational opportunities.

The exhibition includes art, historical artifacts, photographs, and specially-created media pieces. Programming created specifically for Atlanta audiences will provide opportunities for visitors of all ages to learn through performances, lectures, discussion, and exploratory activities.

Lead support for this exhibition was provided by the National Endowment for the Humanities; Exploring the human endeavor. Local funding is generously provided by The Rich Foundation, and Victoria and Howard Palefsky.

Photograph of young girls from The Crisis, the magazine of the National Association for the Advancement of Colored People (NAACP) founded by W.E.B. Du Bois, May 1918, Indiana University Libraries



The original Western & Atlantic Railroad Zero Milepost on display in the Atlanta History Center exhibition Locomotion: Railroads and the Making of Atlanta, where it is present alongside the W&A locomotive Texas and other artifacts detailing the integral role of the industry in creating Atlanta.



The Zero Milepost of the Western & Atlantic Railroad is an artifact representative of the founding of Atlanta itself.

Now, for the first time since the 1990s, it is accessible to the public and properly preserved, while the original site is clearly marked and viewable by the public.

In 1836, the Georgia General Assembly voted to create the Western & Atlantic Railroad (W&A) to run 138 miles from Chattanooga south to a new site on the Chattahoochee river. The final southern terminus of the W&A was chosen around 1842, when Samuel Mitchell donated land for creating “state square,” the site of both the Union Station of 1853 and the Union Station of 1871. The town called Terminus sprang up around this railroad terminus, and was then renamed Marthasville, and later, Atlanta.

When the City of Atlanta was created in 1847, the terminus of the W&A was designated as the center of the city. The Zero Milepost was placed on that site around 1850 and continued to be the city center for many years. Eventually, the milepost was obscured by the viaduct system and exposed to the elements following the demolition of the Union Station of 1871. In the 1990s, the New Georgia Railroad, an excursion passenger train ride, briefly restored the milepost to safety and public accessibility as it became enclosed in the New Georgia’s newly-constructed station. When the railroad was shut down in 1995, however, the building was blocked for private use and eventually locked, and one of Atlanta’s oldest and most significant artifacts became hidden away from the public.

In 2018, the vacant building was slated for demolition by its owner, the Georgia Building Authority (GBA). Atlanta History Center worked with GBA to find a solution that would preserve both the Zero Milepost and the historic site. In October 2018, GBA and Atlanta History Center signed a 5-year renewable license agreement

The replica Zero Milepost and interpretive signage created by Atlanta History Center, and historical marker re-erected by the Georgia Historical Society and Atlanta History Center on May 14, 2019, mark the historic terminus of the Western & Atlantic Railroad, marked by the Zero Milepost around 1850. This site is located beneath Central Avenue.



around 34 inches of the exact replica post is visible above ground, it is actually 7.5 feet tall, matching the height of the original artifact.

Preserving history is never easy—it’s a complicated decision whether to leave fragile historical artifacts in place, or to move them for preservation and public access.

By relocating the Zero Milepost, there are opportunities to bring this important artifact to light once again, spur discussions about the shared history of our city, and have important conversations about the future and best practices of historic preservation in Atlanta.

BY JESSICA R. VANLANDUYT

ANY GREAT CHANGE

Commemorating the Centenary of the 19th Amendment

OPENS AUGUST 16, 2019

In 1853, suffragist and abolitionist Lucretia Coffin Mott proclaimed, “Any great change must expect opposition.”

Commemorating the centennial of the 19th Amendment to the U.S. Constitution, which was ratified on August 18, 1920, the exhibition *Any Great Change* documents how women gained the vote and the ways they have used political power over the last century. A central theme of the exhibition is citizenship, posing two questions for the audience to consider: What do you get as a citizen? And, what do you give as a citizen? The exhibition explores women’s suffrage movements, acknowledging that the 19th Amendment is part of a larger story of women’s fight for full citizenship rights.

The struggle for women’s rights began at the Seneca Falls Convention in New York in 1848. Convened by abolitionists Mott and Elizabeth Cady Stanton, the convention marked the beginning of the suffrage movement in the United States. Over the next 72 years, women and men fought for—while others, against— women’s social, civil, and moral rights, including women’s right to vote.

By the late 19th century, Georgia suffragists had organized state branches of the larger national organizations, which were often formed along ideological political lines. These women and men campaigned around the state, organized partisan support, and championed the national organizations.

This exhibition explores the struggle for women’s suffrage as well as the key groups, their strategies, and their leaders, including Emily C. MacDougald and her daughter, Emily Inman, the original owner of Swan House. MacDougald was president of the Equal Suffrage Party of Georgia, and Inman participated in Atlanta suffrage parades.

The exhibition also addresses the impact of Georgia women on politics since they gained the vote, both as elected officials and organizers. Women’s activities included registering voters, fulfilling public office, fighting for racial equality during the Civil Rights Movement, and the recent marches on Washington DC. Plans call for the exhibition, continuing through

January 2021, to include activities and interactives meant to inspire and enable people to participate in civic life—for themselves and for others.

Lead curator for the exhibition is Atlanta History Center’s Vice President of Guest Experiences Jessica VanLanduyt, who also serves as State Coordinator for the National Collaborative for Women’s History Sites (NCWHS). The NCWHS has established the Votes for Women Trail, a nationwide digital project intended to document and highlight the role of each state in the 72-year battle to achieve women’s suffrage. The national tour route includes both Swan House, due to the work of Emily MacDougald and Emily Inman, and Margaret Mitchell House at Atlanta History Center Midtown, due to the suffrage work of Margaret Mitchell and her mother, Maybelle Mitchell, who was president of the Georgia Equal Suffrage League.

Significantly, the exhibition will be installed in Swan House. The gallery is created from two of the house’s second-floor bedrooms used in recent years for a display about *The Hunger Games* movie series, which tapped Swan House as a filming location.

Generous funding for this exhibition is provided by Emily Bourne Grigsby, who is committed to supporting the presentation of women’s history at Atlanta History Center. More information about Mrs. Grigsby and her philanthropy can be found on page 21.

“Votes for Women” Sash
Replica of a ca. 1918 sash in Atlanta History Center collections
Gift of an anonymous donor

“Votes for Women,” a popular slogan of the women’s suffrage movement, is on this sash bearing the colors of the National Women’s Party. Women would often carry banners or wear sashes at suffrage parades and rallies as they advocated for the passage of the 19th Amendment.



In February 2019, Atlanta History Center unveiled a refreshed event space at Atlanta History Center Midtown.

The event space, called Commercial Row, is a refurbished historic retail space and hosts author programs, exhibitions, and private event rentals for 50 to 250 people. Conveniently located near MARTA at the corner of Peachtree Street and 10th Street, Atlanta History Center Midtown, which includes the Margaret Mitchell House and Commercial Row, provides an easily accessible, cozy space in the middle of a bustling area of town. Since it is one of the only historic locations in Midtown that also has ample outdoor space, Atlanta History Center Midtown is an ideal location for both private events and for hosting activities and partnerships that are heightening involvement in the Midtown neighborhood.

In April 2019, Atlanta History Center hosted Midtown Alliance as they presented their Lunchbox Entertainment Series. Thursdays in April and early May, the lawn of Atlanta History Center Midtown was open to picnics, with free live entertainment and food available for purchase from local restaurants. This small oasis gave employees at nearby businesses the chance to unwind and connect with their Midtown neighbors. On July 4th, the front gates were open to greet spectators and fans of the iconic Peachtree Road Race for its 50th anniversary.

More community events are planned for the fall, including the second annual Pride Parade Party, which will feature lawn games, fun photo ops, and a great location to watch the Pride Parade as it progresses down Peachtree Street. Last year's Pride Parade Party attracted hundreds of community members and included a cash bar, colorful giveaways, and specially designed posters.

Being a community resource and connector is an integral part of Atlanta History Center's strategic plan. By investing in high-quality event spaces to host both private and public events, Atlanta History Center Midtown serves as a unique place to invite the community to Midtown's Front Porch.

MIDTOWN'S NEW DO

BY CLAIRE HALEY



TOP 2018 Pride Parade goers celebrate the occasion on the lawn of Atlanta History Center Midtown.

BOTTOM Guests enjoy live entertainment and beautiful weather on the lawn of Atlanta History Center Midtown during Midtown Alliance's Lunchbox Entertainment Series in April 2019.

LEFT Fully-restored detailed scale model of the 1930s Southern Railway Crescent Limited, which belonged to both Henry Howell and Franklin Garrett, on display in The Cox Room. **RIGHT** Views of The Cox Room



Located above the Olympic Gallery (exhibition opening 2020), the new Cox Room is a stylish, historically conscious addition to our campus.

Generously funded by The James M. Cox Foundation and completed in February 2019, the room is available for use by school groups as well as private event rentals and is themed around Atlanta's railroad past.

Featured prominently in the room is a replica of the outside of an 1880s Pullman Car from the Central of Georgia railway. The room also includes tintype mural photographs of different railroad scenes from Atlanta History Center's archival collections, along with the original bronze dedication plaque from Atlanta's 1905 Terminal Station. The plaque was rescued by the Atlanta History Center before the station's demolition in 1972.

In addition to these historical nods, the room also features projectors and wireless microphones. Design of The Cox Room purposefully blends past and present, creating an ideal location for conferences, school groups, meetings, and parties alike.

THE COX ROOM COMPLETED

BY CLAIRE HALEY

SWAN WOODS BOARDWALK

BY SARAH ROBERTS & VALERIE VANSWEDEN

You veer left at the elephant.

That is one of the directions to get to Wood Cabin located deep within Swan Woods in Goizueta Gardens. That path is for visitors walking from Swan House – the elephant is “Ambrose,” a marble statue added to Swan House Gardens in 1971. A new more direct route to the same destination will be completed this summer: a low boardwalk that weaves through trees and above the rolling terrain. At 350 feet from beginning to end, the 8-foot-wide boardwalk will establish an ADA-compliant path that makes Wood Cabin and the surrounding meadow accessible to many more History Center visitors.

The boardwalk is being constructed using top-down construction, which minimizes the impact on tree roots and existing plant life. In this way, the boardwalk is built section-by-section: wooden piles are driven in the ground, the framing built on that, and deck boards attached on the top. The work advances by sections through the woods, with a previous section providing the “construction zone” as the construction progresses. In this way, there is no need for equipment, workers, or other needs on either side of the boardwalk’s path. This leaves the plant life on either side of the walkway untouched. The deck boards are black locust, a native hardwood well known for its durability.



View of the Wood Cabin from the vantage point of the boardwalk.

The Swan Woods boardwalk is currently under construction. It will be completed and ready for use later this summer.



One end of the boardwalk is at the entrance to Swan Woods near the Swan House entrance gate at Andrews Drive. From here, the boardwalk crosses a deep gully left by cotton terrace farming in the mid-19th century. The walk continues uphill at a gentle grade with observation areas and benches along the way. The boardwalk emerges from the tree canopy at the meadow with a view looking uphill to Wood Cabin. This was the home of Elias and Jane Wood and their family during the early days of white settlement in the Atlanta area. The cabin is a gift of Dr. Carl and Patricia Hartrampf and was moved to the Atlanta History Center in 2014.

Before the chestnut blight in the early 1900s, American chestnuts were other former residents of this area. Currently, blight-resistant hybrid trees are growing in a trial orchard at the lower end of the meadow in partnership with the American Chestnut Foundation. Four honeybee hives help pollinate the flowering native plants of Swan Woods and beyond, a tradition the Wood family practiced.

Because of the boardwalk, visitors with accessibility concerns, families with strollers, and those intimidated by the wayfinding required by the trails will have an easier time exploring the beautiful woods and historic cabin. Without the assistance of one now somewhat-lonely elephant.

In memory of Dr. Carl Roerig Hartrampf, Jr. (August 5, 1932 – June 20, 2019)

EMILY BOURNE GRIGSBY

BY CLAIRE HALEY

Opera singer. Model. Pilot. Painter. Attorney. Born in 1922 in Lexington Kentucky, Emily Bourne Grigsby can claim all of these roles as part of a fascinating life story that includes more than 70 years in Atlanta. Emily gives credit to her parents for inspiring her to live a full life—something she has done in spades.

Following her marriage at 20 to Paul Grigsby, Emily pursued her interests with passion to become the youngest chorus member of the San Francisco Opera Company, a model, an accomplished painter and a licensed pilot—to eventually earning both a master’s degree in city planning from Georgia Tech and, at age 60, earning a law degree and working as an arbitrator and mediator.

Emily’s natural sense of curiosity and a desire to give back also led to her enthusiastic philanthropic support of a varied list of organizations throughout Atlanta. A thirty-year member of the Atlanta History Center, Emily’s interest in women’s history led her to seek a deeper relationship with the organization in 2015 when she named Atlanta History Center in her estate plans with a special focus on supporting programs highlighting the lives of Georgia women.

Through her gift to the endowment, The Emily Bourne Grigsby Fund will provide annual resources in perpetuity to be used for this purpose. Beyond her endowment commitment, Emily has provided generous funding in support of current programming as a “kick-start” to her long-term vision—all with a focus on the stories of women—beginning with 2016’s Swan House exhibition *Fashion in Good Taste*. When Atlanta History Center Vice President of Development Cheri Snyder asked what she thought of the exhibit after its opening, Emily did have one complaint. “She told me she was concerned the exhibit was difficult for people with mobility issues to access—much of it was

located on the second floor of the Swan House, which at the time could only be reached by stairs. She asked if we had ever considered enhancing that exhibit space and installing a lift and then generously provided the funding to make it happen. Fast forward to today—we have a beautiful new second floor exhibit space and a lift in Swan House. Emily makes a difference everywhere she goes.”

The exhibition, *Any Great Change: The Centennial of the 19th Amendment* was also funded by Emily Bourne Grigsby and is on display from August 16, 2019 through January 2021, where it is fully accessible by stairs—and lift—on the second floor of Swan House.



TOP
Emily Grigsby,
1945

BOTTOM
Alice Kuzniak,
Emily Grigsby
(seated), and
Cheri Snyder
at the February
Cyclorama
opening

Atlanta, like many cities, is a large metropolitan area defined by smaller neighborhoods. Within the wider whole there are parks, schools, businesses, and communal hubs that are the heartbeat of these neighborhoods, each containing unique stories that create Atlanta history.

Through our Neighborhood Initiative, Atlanta History Center is working with local community partners to bring this history to life in new, innovative ways. Residents are the experts on their own communities, and with help from the History Center’s professional staff, community members can bring their memories, interpretations, and perspectives to broad audiences. The Atlanta History Center believes residents’ reflections on the past have the power to unite them in a shared sense of civic responsibility and pride.

Phase One of this initiative began within *Gatheround: Stories of Atlanta*, the History Center’s cornerstone Atlanta history exhibition, in the form of specialized exhibition sections advised by neighborhood stakeholders in Oakland City, Inman Park and the Latinx communal hub Plaza Fiesta. With generous support from the Michael C. Carlos Foundation, the next phase involves co-curation of *neighborhood-based* experiences that will be created through collaboration with local partners to discover stories to share on their own turf. The results may be exhibits, oral history projects, theater, and more.

Engaging with community partners in this way has allowed the History Center to begin

developing strategies towards expanding our collections in traditionally weaker areas and refining a practice of co-curation. Instead of seeing the completed exhibitions or events as the final deliverable, Atlanta History Center views the process of partnership and co-curatorial practice as essential. We hope that through documenting this learning process, we dynamically convey lessons learned to encourage future co-curatorial work by Atlanta History Center and other cultural institutions. In addition to providing a resource for institutions, documenting the process provides another avenue to engage community partners, leverage their networks, and highlight their missions, encouraging a more reciprocal, ongoing relationship.

Plaza Fiesta is the first to work with the History Center to take *Gatheround* exhibition material into the community as a re-imagined experience. By working with the Plaza Fiesta Shopping Mall, Latin American Association, Freedom University, and the Latino Community Fund, the History Center is helping these groups create a public art piece that shares the diverse history of the Latinx community in Atlanta. Together, the partners and the History Center decided that a mural at Plaza Fiesta would reach the widest audiences and have the most permanence.

Depicting a timeline of Latinx history in Georgia beginning in the 1930s until the present day, this mural will be produced by Yehimi Cambrón, an artist and educator born in México and raised in Atlanta. She earned a full scholarship from the Goizueta Foundation to attend Agnes Scott College, graduating with a B.A. in Studio Art in 2014. Cambrón’s artwork focuses on celebrating the humanity and resiliency of immigrants. She has installed murals across Atlanta, and her work is on display in the exhibition *Of Origins and Belonging, Drawn from Atlanta*, on display at the High Museum of Art through September 29, 2019.

As evidenced by the mural project, Neighborhood Initiative experiences are unique and responsive to a broad group of stakeholders. By harnessing the collective power of these partnerships through this initiative, Atlanta History Center is demonstrating that historical interpretation should be curated for and with the people in the communities of focus. Simultaneously, the History Center is able to learn from neighbors about the city we all call home while improving our stewardship of Atlanta history. We are learning to better tell diverse stories of the many traditions and cultures that make up our city, address the complexities of our history, and create shared experiences as we all plan for the future.

BY NASIM FLUKER

COMMUNITY PARTNERSHIPS:



Community members and students from Freedom University gather input for the mural at Plaza Fiesta at its Cinco de Mayo celebration on May 5, 2019.

NEIGHBORHOOD INITIATIVE

MY 5 MOST MEMORABLE MOMENTS

BY KATE WHITMAN

I have been organizing Atlanta History Center’s Author Program series since 2007, and in those 12 years, we have hosted some of the biggest names in history, biography, political science, fiction, memoir, and lifestyle books. We have welcomed more than 500 authors, so narrowing this down to my Top 5 memorable moments was difficult. But here they are, in chronological order...



Vice President of Author and Family Programs, Kate Whitman

Tom Brokaw, *Boom!: Voices of the Sixties, Personal Reflections on the ‘60s and Today*, December 2007

This event was one of the largest ones I ever produced for the series, with more than 600 people at each of two sold-out seatings. The interest and deep affection our attendees had for Brokaw was a wonderful thing to behold. On a personal level, hosting the anchor whose voice filled my home every evening for 20-plus years was an exciting moment. He left a message on my cell phone the day of the event, something I played for everyone in the weeks that followed.

Robert Osborne, 70th anniversary of *Gone With the Wind*, the movie April 2009

For the 70th anniversary of *Gone With the Wind*’s theatrical release, we partnered with Turner Classic Movies, the Fox Theatre, and the Atlanta Film Festival to host a panel discussion about the film’s impact on the movie industry and many of the personalities involved in its making. Panelists included Robert Osbourne, Molly Haskell, and Michael Sragow. While the entire event was enlightening, most memorable were the women who were beside themselves about meeting Osbourne. It was so fun to overhear them gushing comments such as, “I go to bed with you every night” and “I have the biggest crush on you.” They brought him gifts and insisted on hugs, and he was gracious and kind. When I heard of his death, I was so thankful to have had the opportunity to spend this special evening with him.

Author Isabel Allende listens as a guest asks her a question during her 2017 appearance as a part of Atlanta History Center’s author program series for her book *In the Midst of Winter*.



Isabel Allende, *Island Beneath the Sea* May 2010

As a longtime fan of Allende’s, I was thrilled to have the opportunity to host her for this book tour. At the time I was six months pregnant with my only child and what was memorable to me was how interested she was in my pregnancy. She was so excited that I was having a boy, and that he was expected be a Leo, and she made all these predictions about him. I am happy to report that I was able to host her again in 2017 and fill her in on how right she was.

Sally Mann, *Hold Still: A Memoir With Photographs* May 2015

Mann is my favorite artist. I have been a fan of her work since doing a thesis project on her during my college days more than 20 years ago. So when I saw that she had written a memoir, I eagerly and aggressively pitched that she do an event here. Sometimes meeting your idols is disappointing, and I had prepared myself to be calm and not fangirl too hard. I was pleasantly surprised by how modest and genuine she was. She met me with hugs and was so sweet about signing all my books. When I got up to introduce her in front of 700 people, my voice cracked a bit, but it was one the most heartfelt introductions I have ever done, and to this day is one of my career high points.

Doris Kearns Goodwin, *Leadership in Turbulent Times* October 2018

This event was so memorable because of all the funny and candid stories Goodwin shared about her career as a presidential historian, from meeting dignitaries, strategizing behind the scenes while working in the White House, working with Lyndon B. Johnson on his memoir, drinking with Daniel Day Lewis at a pub as he prepared to play Abraham Lincoln, and many more. She was one of the most engaging speakers we have ever had.

IN THE AUTHOR PROGRAMS SERIES

LOCAL BREWS & HISTORY TOO!

BY MARTHA TYE

Atlanta has a rich history, but it’s often hidden in plain sight. Since 2012, Party with the Past has been traveling to historic locations all over Atlanta to explore stories from our community’s past. Driven by social media, each program is free to attend and features a history chat as well as fun activities, such as trivia and walking tours to go along with cold local brews.

In October 2018, Atlanta History Center collaborated with Central Atlanta Progress (CAP) and FlatironCity to put on a truly unique Party with the Past at the oldest skyscraper in Atlanta—the Flatiron Building. Completed in 1897, five years before the iconic New York Flatiron Building, this skyscraper is a stunning example of adaptive reuse and historic preservation. Through the efforts of building owner FlatironCity, the skyscraper is a co-working space for start-ups and tech companies. With the help of CAP, guests got to see this historic building and learn about its preservation while also participating in walking tours of historic Woodruff Park, complete with a stop inside the historic Healy Building.

With attendance ranging from 250-500 people per event, more than 13,000 people have attended Party with the Past. Through learning more about the city around us—where we come from and why we’re here—Party with the Past strives to create a shared understanding of Atlanta’s past in order to build a stronger community for the future.

Be sure to mark your calendars for our next event: Clarkston Community Center on August 15, 2019!

Party with the Past locations: Party with the Past has traveled to 35 unique locations throughout much of the city.



LOCATIONS

1. Margaret Mitchell House

2. Oakland Cemetery

3. Smith Family Farm

4. Fox Theatre

5. Odd Fellows Building

6. Variety Playhouse

7. Swan House

8. Zoo Atlanta

9. Turner Field

10. Piedmont Park

11. Atlanta Contemporary Art Center

12. High Museum of Art

13. Rhodes Hall

14. Westview Cemetery

15. Atlanta History Center

16. The Tabernacle

18. The Wren’s Nest

19. Red Brick Brewing Co.

20. Oglethorpe University

21. 200 Peachtree
22. Callanwolde Fine Arts Center

23. Georgia Freight Depot

24. Jimmy Carter Museum and Library

25. King Plow Arts Center

26. Sweet Auburn Curb Market

27. The Center for Puppetry Arts

28. Georgia Beer Garden

29. Smith’s Olde Bar

30. The American Hotel

31. The Center for Civil and Human Rights

32. Flatiron Building

33. Global Mall

34. Monday Night Garage

35. Clarkston Community Center (August 2019)

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