

# HISTORY MATTERS

Spring 2021



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ON BACKGROUND



MESSAGE  
FROM THE  
CHAIR & CEO

Howard D. Palefsky

*Board Chair*

Sheffield Hale

*President & CEO*

Dear Friends and Supporters of  
Atlanta History Center:

We are honored to serve as Chair of the Board of Trustees and President & CEO of Atlanta History Center. Institutions like ours have never been more important and relevant than they are today in providing evidence of the changes that are happening in our society and city. The past year has certainly been tumultuous with the pandemic, protests against racial injustice, and fiercely fought elections. During these events, the staff and Board of Atlanta History Center have been stalwarts in focusing on our mission and Guiding Principles to provide our audiences with historical context for the interpretation and understanding of current events. We want to thank our staff and Board for their unwavering support and hard work during these difficult times.

The foci of our efforts this year will be in growing our collections, developing digital content to expand our reach, and planning for several new exhibitions. In this issue of *History Matters*, you will read about our acquisition of important items that have been added to our collections regarding the Civil War (one of the best such collections in the United States); photographs highlighting important events of the past year; and new digital content.

The pandemic accelerated the digital transformation of most organizations in the world and Atlanta History Center is no different. We redesigned the Center’s website to help provide a clear picture of all that we have to offer and make new methods of sharing information available. We are investing in staff and resources to support our digital efforts and actively working to produce digital content that will make our collections and research accessible to broader audiences. As with most museums and research organizations, a vast majority of our collections are not present in exhibits, but are maintained in reserve in our secured preservation storerooms. Digital technology now enables us to share these items more contemporaneously than before. Our Author Talks did not miss a beat during this past year as we have sponsored and executed a full range of stimulating and exciting virtual conversations. We invite you to visit our website to learn about upcoming events and see recordings of previous conversations.

We are now in the planning stage of redesigning several signature exhibitions, including the Civil War exhibition in the DuBose Gallery, and we look forward to sharing more information in the year to come. We continue to improve our physical facilities with a dramatic redesign of McElreath Hall, installation of a completely new exhibition on the Atlanta Olympic and Paralympic Games, significant improvements and additions to Goizueta Gardens, and continuing maintenance, repairs, and improvements to our historic houses.

We hope that you enjoy reading this issue of *History Matters*; however you choose to engage with us, physically or digitally, we hope to “see” more of you as the year progresses.

*Howard D. Palefsky*     *Sheffield Hale*



# COLLECTION ITEMS OF THE CIVIL WAR

BY GORDON  
JONES

Although there is no single most important moment in United States history, the Civil War and Reconstruction must come close. These events profoundly changed the social, political, and legal fabric of the country.

These acquisitions were supported in part by an anonymous foundation and The Frances and Beverly DuBose Foundation.

In 1861, eleven Southern states declared themselves the Confederate States of America, a republic explicitly devoted to protecting slavery. Meanwhile, the Northern states committed to keeping the United States intact. What followed was the bloodiest war in U.S. history, costing at least 670,000 American lives. The capture of Atlanta in 1864 largely determined the outcome.

By the war’s end in 1865, four million Americans—40% of the Southern population—were freed from bondage and the United States remained one country.

During Reconstruction, the defeated Southern states had to enact reforms and accept constitutional amendments abolishing slavery and recognizing all men—most importantly, Black men—as citizens. The amendments reversed the 1857 Supreme Court *Dred Scott vs. Sandford* ruling that held that Black people “had no rights which the white man was bound to respect.”

The reforms of Reconstruction did not last. Following the 1877 removal of the last Federal troops from the South, white people re-asserted control over state and local governments. The resulting segregation laws and racial injustices continue to impact the United States.

Atlanta History Center maintains a large Civil War/Reconstruction collection to examine this critical era in local and national history. This collection is regularly expanded to help scholars, researchers, and guests understand the full complexity and importance of the war and its aftermath. Notable expansions of the collection over the years include the George W. Wray Collection of Confederate artifacts and the purchase of the regimental flag of the 127th United States Colored Troops (USCT).

Work on a new signature exhibition will begin soon, eventually replacing the current exhibition, *Turning Point*, in DuBose Gallery. Though exhibitions are called “permanent,” every 10-15 years they are redone to incorporate new scholarship, collections, and stories.

Here is a sneak-peek of three new collection items that will be incorporated in the new exhibition.



## Army of the James Medal

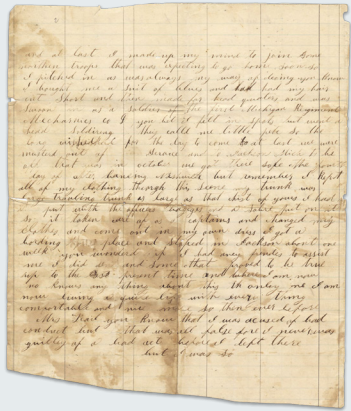
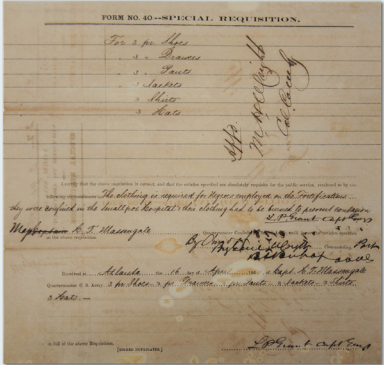
Atlanta History Center acquired one of the few surviving examples of the United States Colored Troops (USCT) Army of the James or Butler Medal at auction in December 2020. The USCT were segregated Black units in the U.S. Army and comprised 10% of the army’s fighting force at the war’s end. Many USCT soldiers were formerly enslaved. The Army of the James Medal was the only decoration ever created for the USCT. It was awarded to 197 Black soldiers who participated in the capture of New Market Heights, Virginia (near Richmond), in September 1864.

One of only seven in public museums, the silver medal depicts Black soldiers charging a fortification under the Latin phrase *FERRO IIS LIBERTAS PERVENIET* (Liberty will be theirs by the sword). The medal was privately commissioned and personally awarded by General Benjamin F. Butler, a Massachusetts politician-turned-general who became a leading voice of abolition in the U.S. Army. The medal was struck by Anthony C. Paquet, who had previously designed the U.S. Medal of Honor.

## The Henry Thomas Massengale Collection

Confederate Major Henry Thomas Massengale headed the Confederate Quartermaster Bureau in Atlanta, which was responsible for supplying Confederate Armies in the Southeast before, during, and after the 1864 Atlanta Campaign. Containing an estimated 7,750 documents, the expansive collection is a new and almost entirely untapped source of important historical evidence.

These meticulous documents record the manufacture, purchase, and transport of military supplies, such as clothing, camp equipment, food, and draft animals, demonstrating the critical importance of Atlanta as a Confederate supply center. It also includes new evidence detailing the Confederacy’s use of enslaved labor, as well as identifying information about the enslaved people themselves and the skilled and unskilled work they had to perform. This crucial information offers researchers new ways to understand the Confederate war effort, and how that effort eventually collapsed. The collection is truly unique and one that has not been available for public research.



## Virginia A. White Letter

In this unusually revealing personal letter, Alabama native Virginia A. White describes fleeing from her estranged husband (a soldier in the Confederate Army) to a house of prostitution in United States-controlled Nashville during the Civil War. She then tells the story of disguising herself as a man in the 1st Michigan Engineer Regiment to gain passage to Michigan. Written in 1866, the letter contains many details that are corroborated in other sources. Virginia White’s story is but one illustration of the complexity of war and conflict—how it can offer both opportunities to defy social norms and make profound life changes, while at the same time forcing painful choices and terrible consequences.



**FRIERSON & LEAK, - - - AUCTIONEERS.**

**BIG SALE AND BARBECUE**

**10 PROPERTY.**

**100 HOUSTON**

**TO BE SOLD ON WEDN**

**7 SPLENDID LOTS 7**  
ON GEORGIA AVENUE!  
**AT AUCTION, THURSDAY, MAY 10th**  
**AT 4 P. M.**

We will sell on the premises Seven Beautiful Lots AS SHOWN ON THE PLAT.

Georgia Avenue promises more to purchasers than any property is sure to double in value in the next twelve months property on the South Side. It is the only Avenue from Street. We have of no place where as an investment, it will pay a man better to improve. It means pay 15 per cent on the investment, to any building of the substantial in value.

TERMS: Only half cash, balance 6 and 10 months, at 8 per cent interest.

Free ride on Metropolitan Street Car. Take half past three car on South Pryor street.

W. M. SCOTT & CO., Real Estate Agents, 5 Kimball House.

**G. W. ADAIR, AUCTIONEER.**

**WEST END FRUIT FARMS! TRUCK GARDENS! BEAUTIFUL, HEALTHY RESIDENCE LOTS!**

**We will sell on the premises on TUESDAY, JUNE 19th, AT 3:30 O'CLOCK P.M.**

That high elevated property situated one-half mile from the incorporation line in the Western part of the city, commanding a fine view. It is the most desirable property near the city for residence purposes, and is unsurpassed for market gardening. It is all covered with thrifty young fruit trees, just in good bearing. It will be sold absolutely and without reserve to the highest bidder. Ladies are especially invited to come with their husbands to this sale. There will be lemonade, but no lager beer. The fruit is a sight that is worth riding out to see. Free ride out to sale in hacks from our office on Alabama Street. You can take the West End street cars to the street car depot, south of the Barracks, where hacks and wagons will take you out to the sale free.

Hacks will run all the evening from that depot to the sale. Now is your time to buy a nice, quiet, healthy home. Terms, one-third cash, balance in 6 and 12 at 8 per cent interest.

**SPENCER & WILLSON.**

**T. A. FRIERSON, Auct'r.**

**ADMINISTRATOR'S SALE.**

**Central House & Lot**  
No. 97 THOMPSON ST.  
**AT AUCTION,**  
**TUESDAY, JULY 3d, AT 3 O'CLOCK,**  
**ON THE PREMISES.**

**CENTRAL THEREFORE Valuable**

**T. A. FRIERSON, REAL ESTATE AGENT, 10 WALL STR.**

**G. W. ADAIR, AUCTIONER**

**MARIETTA STREET PROPERTY!**

**ON THURSDAY, JUNE 7th, 1883!**

A large lot 100x200 feet, on which there are two splendid brick buildings, strong and substantial, and well suited for manufacturing purposes. This property is in the very center of the manufacturing portion of Marietta Street; and Street Cars, Gas, Water, Sewerage, and Electric Light all come down in front and in use.

Property in this locality has a splendid future, and is now in constant demand for all kinds of profitable business. The building is occupied as a carriage factory by a good, prompt paying tenant. Capitalists and Manufacturers are invited to examine this property and attend the sale. Terms Indefinite. Terms one-third Cash; balance one and two years at seven per cent.

**G. W. ADAIR,**  
No. 6 Wall Street.

ABOVE Adair Realty and Loan Company Plat Maps advertised property auctions and provided information about property lines.

# FROM THE COLLECTIONS

BY PAUL CRATER & MICHAEL ROSE



## Adair Realty and Loan Company Plat Maps

Kenan Research Center’s most recently digitized collection is the Adair Realty and Loan Company Plat Maps. This late-19th-century collection of nearly 700 real estate maps offers amazing insight into the growth of the city of Atlanta beginning immediately after the Civil War. The maps show the layout of city streets, streetcar lines, and railroads, and the location of schools, businesses, churches, homes, and other identifying landmarks.

The maps advertised the sale of empty lots, farmland, houses, and other real estate during a time of aggressive growth and the development of Atlanta’s first neighborhoods. Adair’s advertisements lured prospective buyers to locales throughout the city and beyond by offering trips on stagecoaches and streetcars to outdoor auctions where the company sold property and served barbecue to guests.

Founded in 1865 by attorney and newspaper publisher George W. Adair, Adair Realty and Loan Company was Georgia’s first real estate company. One of Atlanta’s largest real estate companies in the 20th century, the firm’s major transactions include the 1908 sale of 1,500 acres of land to create the Druid Hills neighborhood, and the 1947 sale of Candler Family assets to Emory University. Atlanta-based firm Ackerman & Company acquired Adair Realty and Loan Company in 1977.

The Adair maps illustrate property located in the downtown area and the present-day neighborhoods of Old Fourth Ward, Sweet Auburn Historic District, Mechanicsville, Pittsburgh, Summerhill, Grant Park, Castleberry Hill, Adair Park, English Avenue, Atlanta University Center, Midtown, West End, Capitol View, Vine City, Peoplestown, and many others. The collection is searchable online by neighborhood or street name.

The complete collection includes over 5,000 maps, so look for future online additions that illustrate the growth of the city into the 20th century.

## Southwind

Collections at Atlanta History Center illuminate the history of the region in multiple formats, including sound. In the Atlanta radio program *Southwind*, journalist Boyd Lewis covered a range of topics, such as the arts, in-depth news features, offbeat moments, and deep reflections on historical events.

This half-hour radio program on the people, issues, and events of the South aired biweekly on WABE-FM in Atlanta from November 14, 1980, to January 29, 1987. Atlanta History Center offers 150 (out of a total 177) unedited editions of this program online as well as in person at Kenan Research Center.

The segments touched on a broad range of topics relating to the history of Atlanta and the American South in the mid-to-late 20th century, including the Civil Rights Movement; African American history; city and regional economic and cultural development in the Southeast; business and labor history; Atlanta theater; folklore; literature, and political history.

Referring to his program as “New Sounds of the Old Confederacy,” Lewis described the series this way: “*Southwind* won’t paint the definitive family portrait of the South. What it will do is offer bits of the mosaic, pieces to the puzzle that is the South today.”

*Southwind* included interviews with historical figures, such as authors Erskine Caldwell and Paul Hemphill, educator Benjamin E. Mays, and former President Jimmy Carter. The program also featured commentaries by authors Pearl Cleage and Toni Cade Bambara. Many episodes included content about the life and legacy of Dr. Martin Luther King Jr. These segments included audio excerpts from King’s colleagues, including Reverend Joseph Lowery and civil rights leader C.T. Vivian.

Joseph Crespino, Jimmy Carter Professor of the history department at Emory University notes that these digitized resources are “an invaluable resource for researchers and students of the modern history of Atlanta and the South, as well as the history and legacy of the modern Civil Rights Movement.”





## Ministers’ Manifesto

In 1957, Covenant Presbyterian Church pastor Reverend Herman L. Turner led 80 white Atlanta Christian ministers in publishing a statement calling for calm and reason amid violent reactions to the integration of public schools in the South.

While the “Ministers’ Manifesto” was broadly welcomed by moderates in Atlanta and throughout the nation, the reaction was very different among segregationists in Georgia who sought to close rather than integrate public schools. Segregationists approached churches with requests to establish private schools for white children and tried to use public education funds to pay for them. Many had wondered how Atlanta’s white pastors could remain silent in the face of such fear and hysteria. The manifesto was the response.

And yet, it was a cautious response; the signers simply called for authorities to obey the law and keep schools open, and to pray. Nonetheless, signers and their families received death threats and some signees were ousted by their congregations. Turner and a larger group of 312 Atlanta ministers published a second statement the following year after white supremacists bombed The Temple on Peachtree Street, home of the Hebrew Benevolent Congregation.

In 2020, Kenan Research Center acquired the personal papers of Reverend Turner documenting these events. This illuminating

set of letters and other documents show the support that Turner received from people across the country. They also reveal the bitter, hate-filled letters responding to both statements. The collection came to AHC through Turner’s grandson, Bill Bryant.

The collection came to light in 2017 after Bill Bryant learned the Regional Council of Churches was planning to commemorate the 50th anniversary of the Ministers’ Manifesto. He then offered use of his grandfather’s papers to support the event.

Historical interpretation at Atlanta History Center could not be accomplished without collections such as these. As our shared history, the history of Atlanta cannot be told adequately without the documents, photographs, and artifacts that make up the stories of families, businesses, and organizations who donate them to us. To everyone who contributes to Kenan Research Center’s collections, thank you for being part of Atlanta History Center. For more information, please visit [atlantahistorycenter.com](http://atlantahistorycenter.com).

**ABOVE** A view of collections storage at Atlanta History Center, which includes specialized shelving for different types of artifacts.  
**OPPOSITE** Two selections from the Shutze collection, showing plans for C&S Bank on Broad Street and the staircase at Swan House.

## Shutze Architectural Collections Digitized for Online Public Access

Atlanta History Center is excited to present, for the first time online, a significant portion of the architectural drawings from the Philip Trammell Shutze Collection. Created by one of Atlanta’s most celebrated architects, his works range from ornate private residences to practical corporate buildings. Looking through the collection online clearly displays Shutze’s vast range and abilities, while chronicling the arc of his prolific career.

Shutze was born in 1890 in Columbus, Georgia. After graduating in the first architectural class at the Georgia School of Technology (Georgia Tech) in 1912, he worked as a draftsman at the Atlanta firm of Hentz & Reid. In 1913, he continued his education by earning a Bachelor of Architecture degree from Columbia University. Shutze then spent several years studying classical architecture in Europe as a recipient of the American Academy’s coveted Rome Prize. On his return to the United States, he worked briefly with New York firms before becoming a lead architect at Hentz, Reid & Adler. Shutze became a full partner in 1927 after the death of Neel Reid.

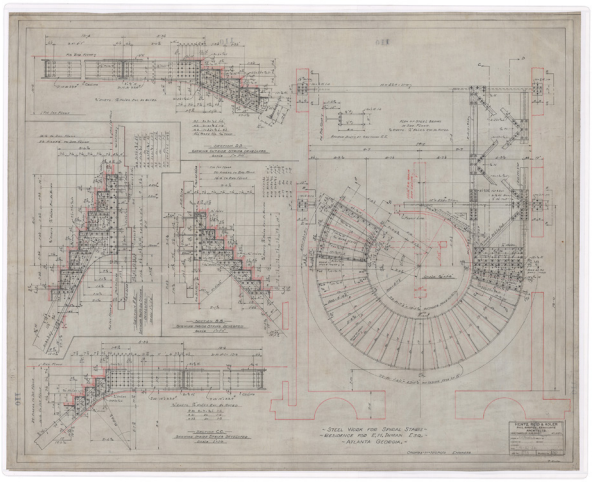
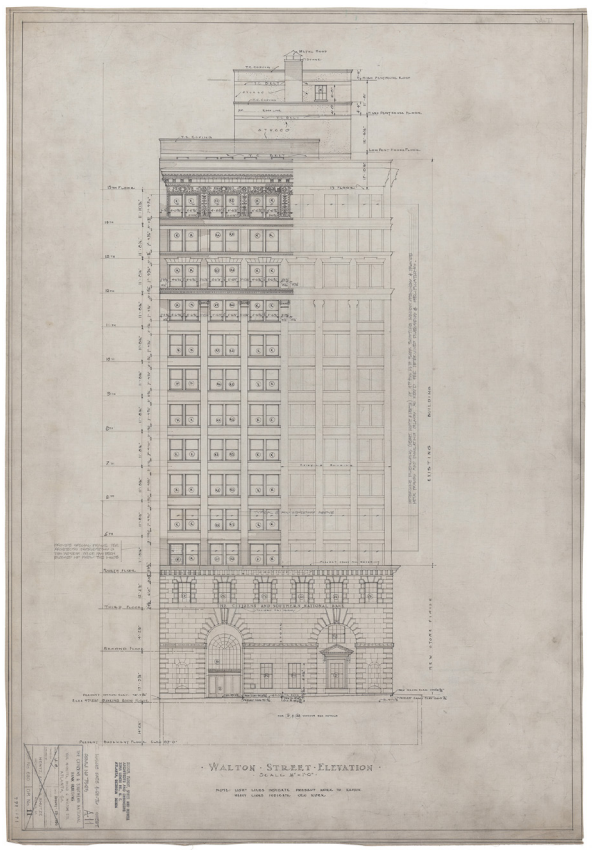
His career took off, and over the years he designed homes for some of Atlanta’s elites, including Edward and Emily Inman. Their Swan House and its surrounding gardens, now on the grounds of Atlanta History Center, were designed by Shutze in the late 1920s. Plans for the house are part of the digitized collection and reveal several key features indicative of incorporating modern conveniences into classical design. For example, he designed the telephone closet to fit seamlessly into the floor plan. Sketches of the stairs show hidden steel structures, affording the grand staircase the illusion of floating in space.

Following the Great Depression, Shutze’s work shifted from mostly private residences to corporate and public buildings. He designed a number of these practical buildings, including the Phyllis Wheatley branch of the YWCA located near the Atlanta University Center campus.

In addition to architecture, Shutze had other passions. An avid collector of porcelain and other decorative arts, his extensive collection was a bequest to Atlanta History Center and is on display in Swan House. The exhibition also includes examples of his designs for his personal living spaces—though the architect of some of Atlanta’s most famous residences, he never built a house for himself.

By the time of his retirement, Shutze had designed nearly 750 architectural works. Philip Shutze died October 17, 1982, in Atlanta, yet his enormous impact on Atlanta buildings can still be seen throughout the city.

Digitizing the Shutze Collection is important for two key reasons. Having the collection available online reduces the need for researchers to handle unique original materials, thus protecting the fragile documents for years to come. Digitizing materials also makes them widely available, increasing access to one of Kenan Research Center’s most-requested collections of architectural drawings.



*Learn more about the collections at Kenan Research Center or schedule a visit to our Goldstein Reading Room by calling 404.814.4040 or emailing at [reference@atlantahistorycenter.com](mailto:reference@atlantahistorycenter.com). The digitized Shutze collection is available on the online resource Album, at [atlantahistorycenter.com](http://atlantahistorycenter.com).*





# DOCUMENTING THE PRESENT

*Photo of Atlanta protests in summer 2020 by Nathan Posner for Atlanta Corona Collective Kenan Research Center at Atlanta History Center*

## Archival and museum collections are often thought of as exclusively documenting the past.

However, contemporary collecting—collecting the present—is an important practice to ensure that future communities, researchers, and historians have access to a broad range of materials acquired as events are happening.

The year 2020 and the COVID-19 pandemic presented challenges to proactive collecting, while providing unparalleled events to document. Atlanta History Center focused on the historical moments, protests, and seminal events to record how the city and its residents were affected and how Atlantans responded.

On May 25, 2020, a white police officer murdered George Floyd, an African American man, in Minneapolis. In response, people across the country protested for racial equity. In Atlanta, participants marched and held rallies during the summer to support the movement Black Lives Matter.

Atlanta History Center took a proactive approach to document these events. Archivists scoured social media accounts of local activists to locate protests happening in the city and hired professional photographers to cover them. Photographers Julie Yarbrough and Tiffany Powell documented several protests during the summer. Through social media outreach, Atlanta History Center staff met a local photographer who agreed to donate his work documenting dozens of Atlanta marches to the Kenan Research Center. Following protests at the Governor’s Mansion, President & CEO Sheffield Hale and AHC security officer James Kelly also stood outside of Atlanta History Center and spoke with protesters as they returned from the gatherings, with many agreeing to donate their signs to the collection.

In January 2021, Atlanta History Center acquired the collection of Atlanta freelance photojournalist Nathan Posner. His remarkable collection of more than 11,000 images chronicles protests over the killings of George Floyd, Breonna Taylor, and Rayshard Brooks, as well as counter protests and demonstrations against Confederate monuments.

Documenting activism and social change within Atlanta is important to understanding Atlanta history and is a key collecting area for Atlanta History Center. Collection materials regarding Black Lives Matter and other social justice protests build on museum and archival materials related to the Civil Rights Movement of the 1960s and the Gay Liberation efforts of the 1970s and 1980s. Contemporary collecting initiatives also include the Atlanta Corona Collective initiative documenting how Atlantans are experiencing and responding to the COVID-19 crisis.

In addition, the History Center actively collected items from the 2020 presidential campaign and the two Georgia runoff elections for the U.S. Senate. Photographers Yarbrough, Powell, and Jena Jones documented long lines of citizens (masked and practicing social distancing) exercising their right to vote at a variety of polling places, including State Farm Arena and churches and municipal centers in Atlanta, Decatur, and Stone Mountain.

One of the guiding principles in Atlanta History Center’s recently revised collecting plan is that collections should be dynamic and reflect important moments of the present. The History Center continues to collect proactively to chronicle events that fit the themes of the collecting plan, including business and commerce, politics, sports and the arts, and many others. By collecting today, we preserve the present for future reflection and study.





# A GARDEN FOR PEACE: FROM VIETNAM TO ATLANTA

BY CLAIRE HALEY

Tucked away in the serenity of Swan Woods, a quiet garden grows, defined by a sculpture of life-size figures surrounding a 14-foot tree. It is the first of what became a network of 20 gardens around the world known as the Gardens of Peace. Co-founded by Dr. Laura Dorsey, the gardens provide a place for refuge and rejuvenation for all who encounter them.

Dr. Dorsey first experienced the healing abilities of gardens when she travelled to Japan as a young woman during the Vietnam War to be with her wounded husband. As a young woman in a place so steeped in death, hurt, and pain at the Japanese military hospital, she was drawn to the small garden there and later ventured out to larger gardens for the solace and recovery they provided her. After she returned to the United States several months later, the power of gardens stayed with her. The idea took root to form Gardens for Peace, a nonprofit organization committed to developing and dedicating gardens across the world that would serve as areas of respite for their home communities.

The organization installed and dedicated its first garden in Swan Woods at Atlanta History Center. Swan Woods is a secondary growth forest, reclaiming land once terraced for cotton fields and agricultural production. Under the tall canopy, native plants and animals thrive in the carefully maintained local ecosystem. The Garden for Peace features a sculpture named “The Peace Tree,” a bronze sculpture by Georgian artist Georgi “Gia” Japaridze. Residents of Tblisi, Georgia (at that time part of the Soviet Union), exchanged the sculpture with Atlanta residents, as sister cities, in 1988.



**LEFT** “The Peace Tree” sculpture featured in the garden was a gift from Tblisi, Georgia. **ABOVE** Dr. Laura Dorsey and Sarah Roberts stand in the Garden for Peace in Swan Woods.

Throughout the years since its dedication in 1988, the garden within Swan Woods has served as a place of rest, reflection, and tranquility for guests visiting Atlanta History Center’s Goizueta Gardens. These 33-acres transport the visitor from hectic city life with the Swan Woods Garden for Peace forming a cornerstone of that purpose.

“The Garden for Peace is an invitation – welcoming all to slow down, sit beneath the towering trees, and breathe. There is opportunity here to disconnect from the harried pace of life, the digital world, and slow our heart rates, our whirring minds, and be immersed in the slower pace of the natural world,” explains Sarah Roberts, Olga C. de Goizueta Vice President of Goizueta Gardens and Living Collections. “Gardens are also grounding. They are a reminder that we are a part of something much larger than ourselves.”

In December 2020, Gardens for Peace made a \$10,000 donation to Atlanta History Center to help sustain and preserve the very first garden the nonprofit dedicated. “The first Garden for Peace served as a model for the network,” said Dr. Dorsey, “and continues to provide a place of solace and meditation for people from all walks of life to be nurtured and restored. This gift celebrates all the relationships that made the garden network possible and gives future generations a place of sanctuary.”

Though the organization decided to close its doors after more than 30 years, the 20 gardens it dedicated around the world and the awareness and appreciation for them will continue to serve communities for many years to come.





# ROUNTREE VISUAL VAULT

BY CLAIRE HALEY AND MICHAEL ROSE

When guests enter Atlanta History Center, they are greeted by the Rountree Visual Vault. Since the History Center’s collections are so large, there is not always the opportunity to include artifacts and archival materials in exhibitions. The vault showcases portions of museum collections, providing the opportunity to present a greater variety of objects. The Rountree vault is meant to capture a guests’ attention on entering the museum and pull them across the vast space of Allen Atrium. Other than the Living Collections outdoors in Goizueta Gardens, these are the first historical artifacts the visitor may see.

Past displays included a selection of artifacts arranged in an open storage concept, giving guests a slight peek into what resides within the secured collection storage areas (which are available on behind-the-scene tours). The space has also been used to create themed displays for holidays or to mark important occasions, such as a World War I display in 2018 that recognized the centennial of the war’s end and the establishment of Armistice Day. A selection of images and artifacts documenting the restoration of *The Battle of Atlanta* painting was coordinated with the opening of the Lloyd and Mary Ann Whitaker Cyclorama building.



**1** When the Visual Vault was unveiled in 2016, it featured open storage of interesting items from Atlanta History Center’s collections. **2** The Weavings of Mary Hambidge are currently on view, until October 2021.

Currently, Rountree Visual Vault features the work of Mary Crovatt Hambidge, a prominent weaver from Georgia. Born in 1885, Hambidge moved to New York in 1905 after completing school in Massachusetts. She pursued a variety of colorful careers before meeting artist Jay Hambidge. She became interested in weaving during their travels to Greece. Mary Hambidge moved back to her birth state in the North Georgia mountains and founded the Weavers of Rabun. With the textiles and fashion created by herself and local weavers, she maintained a successful retail shop in New York. She also supplied special-order items directly to celebrities, including artist Georgia O’Keefe and for President Harry S. Truman’s yacht. In 1944, she established the Jay Hambidge Center, which continues to offer creative residencies for artists of all mediums.

The display in Rountree Visual Vault includes a combination of dresses, flat textiles, photographs, and text panels, showcasing the life and work of this influential Georgia artist.

Atlanta History Center will have a new installation in the vault in celebration of the new exhibition, *Atlanta ’96: Shaping an Olympic and Paralympic City*, and in recognition of the 25th anniversary of the Centennial Games. The new vault display will include a selection of Olympic torches that in combination with those in the main exhibition provides the History Center’s complete collection of torches. The display is available from mid-July to mid-October and includes additional artifacts related to the 1996 Atlanta Olympic Games.

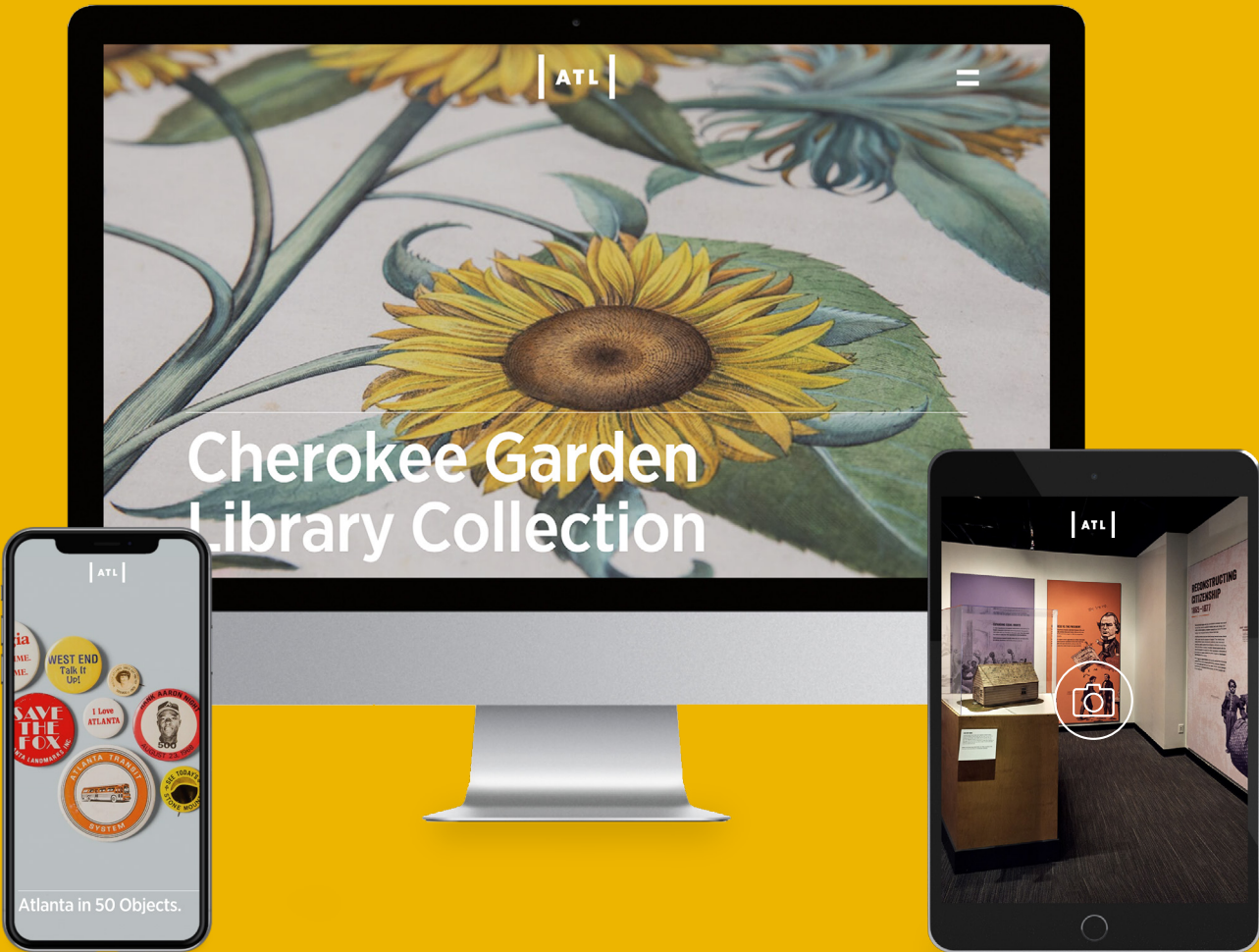
In the future, Atlanta History Center is excited to present an exploration of the Chattahoochee River, a vital resource for Atlanta and a part of a nature with a rich ecological history. Presented in partnership with Trust for Public Land, the new installation opens October 2021.

*The Rountree Visual Vault is generously supported by Neva and Don Rountree.*



# ONLINE

BY CLAIRE HALEY  
AND MICHAEL ROSE



# EXHIBITIONS

On February 28, 2021, Atlanta History Center closed the traveling exhibition *Black Citizenship in the Age of Jim Crow*, preparing it to move to its next destination in Texas. Curated by New-York Historical Society in collaboration with the National Museum of African American History and Culture, the exhibition explores the fight for inclusion by Black Americans following the Civil War until just after World War I. The popular show opened in the Nicholson Gallery on January 17, 2020, but due to the COVID-19 pandemic, visitation was limited.

For those who did not have the opportunity to see the exhibition in person, there is exciting news: you can now visit it virtually.

Rendered as a 3-D walkthrough of the exhibition, New-York Historical Society created a comprehensive virtual tour that documents the exhibition during its time at Atlanta History Center. The virtual tour, therefore, includes the Atlanta-specific content curated by AHC staff and added into two exhibition gallery spaces. The online tour allows visitors to click through the exhibition as if they were walking through in person, while being able to zoom in on text panels or to closely examine artifacts with extreme detail, including down to the brushstrokes on works of art.

*Black Citizenship in the Age of Jim Crow* is just one of many online exhibitions available at atlantahistorycenter.com. For those wanting to take a walk down memory lane, the popular *Atlanta in 50 Objects* is a fun place to start. The exhibition relied on submissions from community members to identify the 50 things, people, or places that best represented Atlanta, with an individual object selected to represent each. It was on display in person at Atlanta History Center during 2016.



Online exhibitions are optimized to be viewed on a computer or smart phone.

Other online features include the Cherokee Garden Library Collection Highlight. Founded by Cherokee Garden Club of Atlanta in 1975, Cherokee Garden Library is named for the state floral emblem of Georgia, the Cherokee rose (*Rosa laevigata*) and is one of the special collection libraries of Kenan Research Center. The complete collection dates from 1586 to the present and explores gardening, landscape design, garden history, horticulture, and a variety of natural and cultural landscapes.

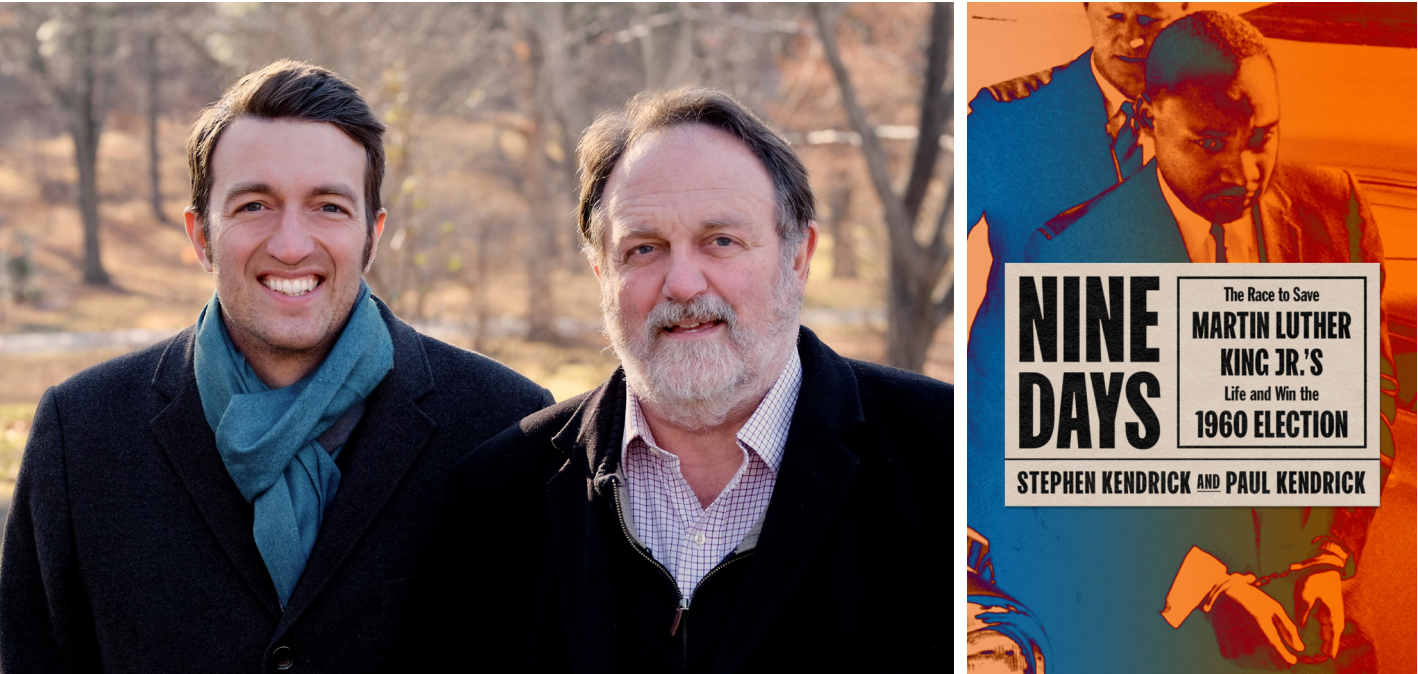
Created exclusively as online digital content, the collection highlight includes seven items from Cherokee Garden Library collections, including botanical prints, books, landscape tools, and more. Each item includes in-depth photography, videos, and detailed information.

There is more still to explore online, including expanded exhibition content for each onsite exhibition and behind-the-scenes views of restoration, artifacts, and more. Though Atlanta History Center is open and prepared to welcome visitors, online exhibitions are a safe, fun, and thorough way to explore history from the comfort of your living room.



# AN INTERVIEW

## WITH AUTHORS STEPHEN AND PAUL KENDRICK



In their book *Nine Days: The Race to Save Martin Luther King Jr.’s Life and Win the 1960 Election*, Stephen Kendrick and Paul Kendrick explore King’s imprisonment in DeKalb County following an Atlanta Student Movement sit-in at Rich’s department store. During the 2021 virtual Martin Luther King Jr. Day program, both authors sat down with Atlanta Student Movement leaders Rev. Otis Moss Jr. and Charles Black, student Genesis Reddicks, and journalist Virginia Prescott for a wide-ranging conversation. The authors offered a short interview about their book and the AHC event.

### HOW DID YOU ARRIVE AT THE SUBJECT FOR YOUR BOOK?

A neighbor thought we would enjoy talking with his friend Harris Wofford, who worked on the 1960 John F. Kennedy presidential campaign. We were fascinated hearing stories from a man who had been the link between Dr. Martin Luther King and Kennedy. Wofford’s civil rights team on the Kennedy campaign with Sargent Shriver and an overlooked Black strategist named Louis Martin went rogue to advocate for an imprisoned King and ultimately shifted the Black vote in America to narrowly elect Kennedy.

We also fell in love with the Atlanta Student Movement, getting to know activists like Lonnie King, who convinced Dr. King to undertake what would become his courageous, transformative first imprisonment. How these dramatic events happened in a few days—why Kennedy acted for King and Nixon did not, and how King and the Atlanta students changed America—all felt like an important story. Nine days of King’s first imprisonment in the final weeks of this close election made for a suspenseful narrative, and one that would teach people a lot about how we got the world we have today.

### WHAT WERE SOME INTRIGUING STORIES YOU LEARNED WHILE WRITING THIS BOOK?

There are so many:

–How Lonnie King convinced Dr. King to go to jail following the Rich’s sit-in as Daddy King was trying to dissuade his son, with Lonnie quoting one of Daddy King’s sermons back to him (“You can’t lead from the back, you gotta lead from the front.”).

–What King endured the night he was awoken in a DeKalb cell, shackled, and driven away in the back of a police car thinking he was going to his death as he began the harrowing ride to Reidsville.

–And how Shriver and Wofford immediately supported Louis Martin’s idea of distributing a pamphlet through Black communities on Kennedy’s actions, risking their jobs since they didn’t tell the Kennedy brothers, but secured the funds for and orchestrated with great comradery their unsanctioned “Blue Bomb.”

### HOW DO VIRTUAL AND IN-PERSON TOURS COMPARE?

It would have been lovely to be in the same room with people talking about the book, especially in Atlanta, as I envisioned when we were researching the book there. But the upside in doing a virtual event is anyone can attend from anywhere and share in this history. So when Atlanta History Center was enthusiastic about doing an event with two of the Atlanta Student Movement heroes in our story, Rev. Otis Moss Jr. and Charles Black, it was amazing that we could invite people from around the country to listen to them. When I interviewed them while writing the book, I treasured talking with them and wished everyone could have that unforgettable experience to learn history from those who made it. AHC made that possible and hundreds of people attended. One friend said she had goosebumps listening to these civil rights legends. People loved them, as well as the Decatur



High School student Genesis Reddicks, whose Black Student Union researched King’s sentencing in Decatur to get a marker placed at the courtroom’s former location. Her perspective in this intergenerational discussion of history and making change today was so special. So, the more people getting to hear these voices, the better.

### FOR PEOPLE IN ATLANTA ESPECIALLY, WHAT IS SOMETHING THAT YOU HOPE YOUR BOOK ACCOMPLISHES?

I hope it helps Atlanta know more about its heroes, and not only just how Dr. King became the leader we remember, but Donald Hollowell and the brave women and men of the Atlanta Student Movement.

Lonnie King read about the North Carolina sit-ins, asked Julian Bond if they would happen in Atlanta and he vaguely said they would, so Lonnie told him they’d start recruiting right then for a meeting that night. He took action, and so can we. Spelman students like Blondean Orbert and Marilyn Pryce didn’t know they would change history the day they went downtown for the sit-in that would bring them to jail—they were standing up to change an inequality, and so must we when we see what is not right.

These were brave Black activists of the Atlanta University Center, and there were white allies like Constance Curry and Lillian Smith too, so the story has models for different roles we can each find ways to play in our time. The students forced Atlanta and America to focus on their civil rights when politicians wanted to ignore it, and they won people to their side with their courage that demonstrated the wrong that was happening. It is a lesson for us. It was uncomfortable and risky to go to jail, but King and the students were willing to do that because when we get out of comfort zones, when we challenge what’s taken for granted as just “how things are,” that’s when change happens.

**LEFT** Authors Paul Kendrick (left) and Stephen Kendrick (right). The cover of *Nine Days* shows Martin Luther King Jr. arrested in DeKalb County. A recording of their conversation is available on Atlanta History Center’s website. **ABOVE** View of civil rights leaders Martin Luther King Jr. and Andrew Young in 1967. Joe McTyre Photograph Collection, Kenan Research Center



# HEART OF THE ARTS

BY CLAIRE HALEY

Connecting people, history, and culture encompasses many different mediums and explorations—including art. As a founding partner of Midtown Alliance’s Heart of the Arts program, Atlanta History Center offered space at its Midtown location to showcase and support local artists.



**ABOVE AND RIGHT** Window art installations created by local artists lined the streets of Midtown.

Art in Atlanta takes on many forms, from fine art to mural and street art. Heart of the Arts is one way to create community between local talent from a variety of styles and mediums, while also making connections between these artists and the broader community of cultural organizations, art lovers, and neighborhoods in the multifaceted city we call home.

The first stage of the initiative included art installations by two Atlanta artists, Kate Lee Patton and Fabian Williams, in the windows of the event spaces at the Midtown campus, which are historic retail buildings.

Patton’s work is informed by her South Korean roots and the ideas of transience and identity in relation to history, geography, and transfer of information. Inspired by Atlanta’s trees and natural landscapes, the work *Re:Re*: that was installed at AHC midtown is an abstract interpretation of these ideas.

Williams’s work celebrates liberation, innovation, and joy in Black American life. *Imagination is More Important Than Knowledge*, his work installed at AHC Midtown, showcases his hope for children to imagine a limitless future and the best version of themselves.

Though the temporary artworks were deinstalled in early spring, Atlanta History Center will be participating in Phase II of the initiative: hosting an artist-in-residence in a newly converted studio space at AHC Midtown. For the next 12 months beginning in June 2021, an in-resident artist will create original works of art in whatever medium is their specialty, while also participating in artist talks and other programs to connect with the local community.

Though Atlanta History Center Midtown has been closed due to the COVID-19 pandemic, this creative use of the space will help inspire local artistic talent and support an integral piece of the Midtown neighborhood.



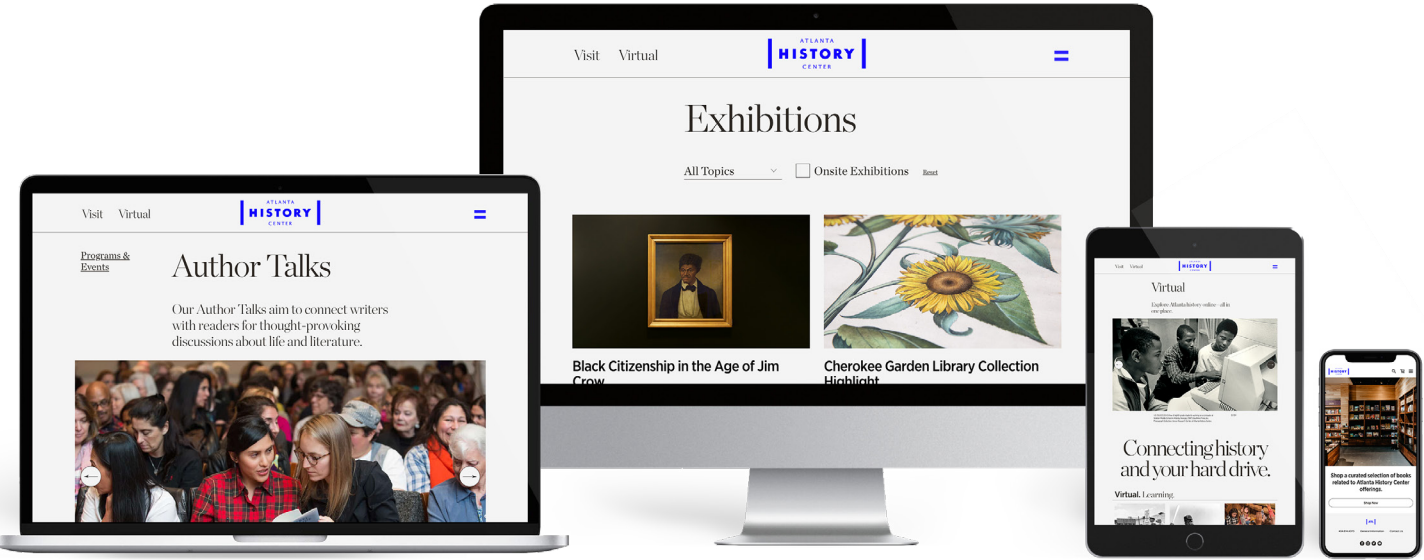


In November 2020, Atlanta History Center launched a completely rebuilt and redesigned [atlantahistorycenter.com](http://atlantahistorycenter.com). The virtual home for all things the institution has to offer, the new website features an updated design with engaging online exhibitions, collection highlights, digital stories, and more.

# A NEW ATLANTA HISTORY CENTER .COM

Following the onset of the Covid-19 pandemic, the institution determined that its old website, while providing a manageable platform to connect with audience members, did not have the capabilities to take full advantage of the vast scope of artifacts, photographs, exhibitions, and content that Atlanta History Center has to offer. The new site is designed to be more flexible and sophisticated, allowing staff the opportunity to create robust digital experiences that were not possible on the previous website. One example is the online exhibition platform that seamlessly incorporates photography and video into the narrative, or the upgraded taxonomy system that suggests related content across the site depending on which page the user is exploring, allowing users to “connect the dots” across the institution and navigate the site based on their interest.

As the pandemic subsides and in-person visiting becomes safer, digital storytelling and virtual programming will continue to be a cornerstone of the Atlanta History Center experience—expanding our ability to deliver substantive and meaningful resources to the community.



## SOME KEY FEATURES OF THE NEW WEBSITE INCLUDE:

*Support for the new website has been generously provided by the Fraser-Parker Foundation, SunTrust Trusteed Foundations: Florence C. and Harry L. English Memorial Fund, The Imlay Foundation, Victoria and Howard Palefsky, and Mr. and Mrs. James C. Kennedy.*

### AHC Virtual

For a fully virtual experience, explore the Learning Lab for students, online teacher resources, and digital stories. New content is added constantly, so be sure to check back for what’s new.

### Exhibitions

Visit this section of the website to find a rich selection of online exhibitions, including 3-D tours, artifact close-ups, video, and audio. Check out old favorites, such as *Atlanta in 50 Objects*, or examine the newest addition, the Cherokee Garden Library Collection Highlight.

### Author Talks

Get access to recordings of more than 55 Author Talks, providing hours of entertainment and learning. Explore history, biography, literary fiction, and more.

### Online Museum Shop

Support Atlanta History Center’s independent bookstore. This curated online bookshop features staff picks and highlights from authors featured in Author Talks. Like in-store purchases, all online bookstore sales are reported to *The New York Times* to help inform the weekly bestsellers list.



# POETRY OUT LOUD

BY CLAIRE HALEY

Each year, thousands of students across Georgia participate in Poetry Out Loud, a national poetry recitation competition. Through memorizing and reciting poetry, students learn valuable public speaking skills, as well as investigating and truly understanding the meaning of a variety of poetry. The nationwide program began in 2005, and Atlanta History Center has served as the statewide coordinator for Georgia since 2014.

Emily Cobb, Outreach Programs Manager and Poetry Out Loud State Coordinator, orchestrates the effort, “POL is a great program that is free for schools, educators, and students. It helps to open the world of the arts to so many.”

The program came to Atlanta History Center shortly after the organization merged with Margaret Mitchell House in Midtown Atlanta in 2006. Mary Rose Taylor, the founder of the Margaret Mitchell House as a museum and literary center, created the Center for Southern Literature located at the house and featuring a wide array of guest author talks and other literature-related programs. When AHC became the statewide coordinator for the program, it was intentionally headquartered at Atlanta History Center Midtown, which includes the Margaret Mitchell House, continuing this tradition of writing and literary programming at the site.

Over time, the program grew and some events, including the in-person state championships, were moved to the larger spaces at the Buckhead campus. Given its accessible location, the Midtown campus is still used for workshops and other preparatory programs. Workshops are also held in other cities in Georgia to help alleviate geographic barriers to participation.

The COVID-19 pandemic presented yet another challenge to hosting the competition. Nevertheless, Atlanta History Center and the Georgia Council for the Arts quickly shifted to presenting the 2020 competition online. In 2021, both the state competition and national competition are virtual.

The Poetry Out Loud competition itself is structured much like a spelling bee, with the event beginning at the individual school level before moving to a regional and then statewide level. The winners of the statewide competition then compete on a national level against candidates from all 50 states and Washington, D.C., Puerto Rico, U.S. Virgin Islands, Guam, and American Samoa. In years when the competition is able to be held in person, this national competition takes the form of an all-expense-paid trip to Washington D.C., for the state candidates.



ABOVE 2021 Winner, Karma Hudnall

Georgia has one of the largest participation rates in the country. In 2020, 58 schools participated from 39 of the state’s 159 counties. Participating students come from all geographic areas of the state, with growth in rural and southern counties in recent years.

Karma Hudnall from DeKalb School of the Arts claimed the first place prize for the state competition.

Atlanta History Center’s mission is to connect people, history, and culture. As a form of both art and writing, poetry helps us learn about history through a variety of voices, and encompasses cultural trends and movements. Poetry Out Loud helps make that connection for today’s students and beyond.



ABOVE Emily Grigsby, 1954

As Atlanta History Center strives to make history more available and accessible to all, a key aspect of that history is women’s history. Dedicated philanthropist and multi-talented individual Emily Bourne Grigsby took a creative approach to support that important institutional priority. Mrs. Grigsby included Atlanta History Center in her estate plans, but also decided to make a number of gifts during her life to kickstart women’s history programming and exhibitions that she could experience herself.

The first of these projects supported by Mrs. Grigsby was the temporary exhibition *Fashion in Good Taste*, an exploration of women’s history through the lens of fashion installed in the historic Swan House. Featuring pieces from more than 50 years of Atlanta history, the popular exhibition even included pieces from Mrs. Grigsby’s personal collection, part of Atlanta History Center’s permanent collection. Recognizing the potential of the Swan House as a place for future exhibitions, Mrs. Grigsby then funded the installation of a lift to make the second floor of the house accessible to all. The lift arrives on the second floor in one of two bedrooms converted to exhibition galleries.

Those galleries currently feature the second exhibition supported by Mrs. Grigsby. *Any Great Change: The Centennial of the Nineteenth Amendment* chronicles the history of the passage of the nineteenth amendment nationally—and the unsuccessful fight for its ratification

# TRANSFORMING WOMEN’S HISTORY: THE LEGACY OF EMILY BOURNE GRIGSBY

in Georgia—and what women have done with the vote and their political power since 1920. The popular exhibition has been featured in a range of local news sources and publications, and will be on display until December 2021.

Exhibitions are important ways to share history, but they must be supported by primary source materials from archives. To help make more of these sources available to the public, a contribution from Mrs. Grigsby in Fall 2020 enabled archival staff to fast-track processing and some digitization of important collections related to women’s history. The Yolanda Coply Gwin collection, for example, includes dozens of illustrations included in the society column of the *Atlanta Journal* and chronicling a variety of events during the mid-twentieth century. The Women’s Chamber of Commerce visual materials collections includes hundreds of items chronicling the group’s activities and partnerships from 1948-1981, while the work of Chris Mastin documents the recent Women’s March protests in 2017-2018. These are just a few examples of the more than 5,000 images, architectural drawings, and artwork, and 27 linear feet of manuscripts made available publicly.

Upon her death, Mrs. Grigsby left a final gift to Atlanta History Center: a bequest in excess of \$1 million to establish the Emily Bourne Grigsby Fund for Women’s History at Atlanta History Center. This transformative gift will ensure that the integral history of women throughout Atlanta and Georgia history will be presented through specially-focused exhibitions, programs, digital content, and more, in perpetuity at the institution.

When thinking about a legacy, Mrs. Emily Bourne Grigsby left an enormous one. From pursuing a variety of careers, education, and talents during her life, to supporting a range of philanthropic institutions, the impact of her life and work will be felt for decades to come.



# VOLUNTEER PROFILE

# ANGIE MOSIER

Atlanta History Center thrives thanks to its enthusiastic volunteers, such as writer, photographer, stylist, and cook, Angie Mosier. A dedicated member of Atlanta History Center’s Board of Trustees, Angie uses her talents and skills to support the institution’s mission in unique—and often delicious—ways.

“I often feel that food is an entry point,” Mosier said, “It can help introduce people to the museum and history in a new way.”

Mosier’s own involvement with food came about through an interesting journey, and food would ultimately bring her to Atlanta History Center. As a young adult, she worked a desk job that she quickly realized would never be her passion. She was looking for a change, but was not entirely sure what that change needed to be. It started with baking a cake. Specifically, her own wedding cake, “I had this idea that I was going to bake my own cake for my wedding,” Mosier recalls, “I figured if I messed it up, at least I didn’t ruin anyone else’s big day.” After a delicious success, she began baking wedding cakes out of her kitchen and running her own small business while still working her desk job during the day.

One day, chef Scott Peacock asked Mosier to provide some cakes for a catered meal located in Swan House. Visiting the house and serving food in the 1920s mansion was a striking experience that stuck with Mosier. Some years later, she helped a florist friend decorate the Grand Overlook Ballroom prior to Swan House Ball. This behind-the-scenes look at the institution got her curious about the organization, and the depth of the mission and vast expanse of the campus.

As her career progressed, she explored different aspects of the culinary world, sometimes by happy accidents. Mosier brought her cakes on the set of a commercial, expecting that to be the extent of her involvement. When a rushed production assistant asked if she was the food stylist, Mosier quickly replied yes without a second thought. She then realized that was not, in fact, what she was—but jumped into the role anyway.

“When I got home that night, I looked at my husband and said: ‘I don’t know what a food stylist is, but I’m going to be one,’” Mosier recalls of the moment that transformed her career. The role put her photography and storytelling skills to use.



Through her interest in storytelling using food, Mosier served as Chair of the Southern Foodways Alliance, an organization dedicated to documenting and researching the diverse food cultures of the South. At a conference for the group, she met staff members from Atlanta History Center, who instantly recognized that her breadth of experience in multiple facets of the culinary industry, along with her deep interest in foodways and history, could bring a unique, valuable perspective to the work of Atlanta History Center.

“They came back from the meeting and told me that I had to meet her. I’m so glad they did—we asked her to be on our Board and she graciously agreed,” said Sheffield Hale, President & CEO.

Since Mosier’s election as a Trustee in 2015, she coordinated a variety of fundraising events, culinary and foodways programming, and introductions to the diverse foodways community. Programming based on food helps acquaint guests with the many culinary and cultural influences that make the South, including the role of people from all over the world who migrated here, whether by choice or by force. Angie introduces Atlanta History Center to culinary-minded audiences, while helping culinary creators, chefs, cookbook authors, and others in the field make connections in the history and museum world.

“I really feel honored to serve as a Trustee of Atlanta History Center”, Mosier said, “It’s truly been a heartwarming journey for me—in many ways, I feel I’ve come full circle.”

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