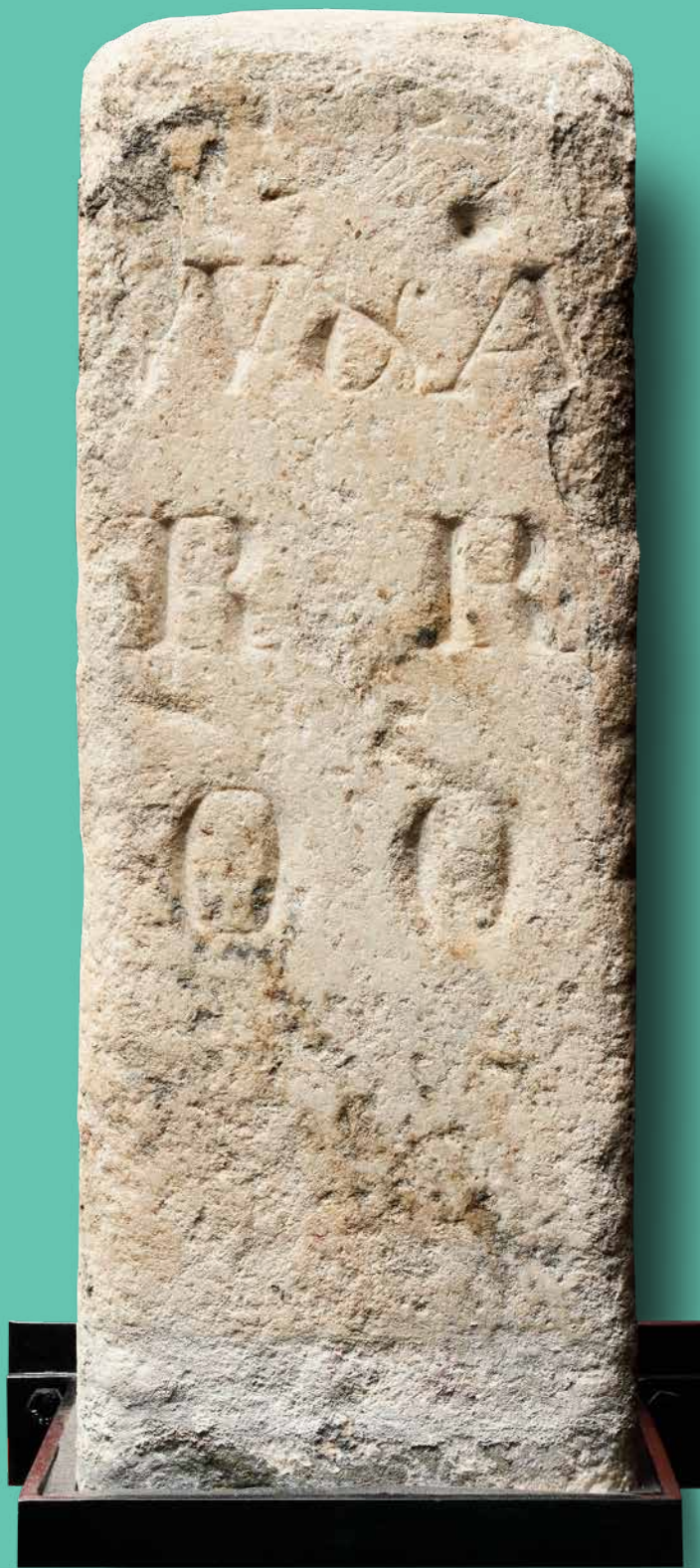


HISTORY MATTERS

Winter 2022



The original Western & Atlantic
Railroad Zero Milepost on display
at Atlanta History Center

ATLANTA
HISTORY
CENTER

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

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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:

First, we want to extend our most sincere appreciation to everyone who has supported Atlanta History Center during the COVID-19 pandemic. Whether you attended a virtual Author Talk, renewed your membership, gave to support operating expenses, or visited with your family, you helped us continue to connect people, history, and culture under some of the most difficult circumstances in our institution’s history.

Despite these challenges, we are immensely grateful to report that Atlanta History Center remains strong. Though there is uncertainty in the future, we have a solid financial foundation to support us through potential difficulties, as well as dedicated and passionate staff, Trustees, and audiences.

We continue to pursue quality educational programming, exhibitions, and collections development. We’re pleased to announce that Atlanta History Center is now the permanent repository for the records of the Southern Railway Company, a critical piece in the history of Atlanta’s growth and development.

It is with this solid foundation that we launch into our new Strategic Plan that will carry our institution through our 100th anniversary in 2026. We will use our resources to promote a more healthy and functioning democracy in the ways that history can support: dialogue, context, and encouragement of curiosity and understanding of new and different perspectives.

As we implement these initiatives, you can expect to see more digital content, more programs that encourage dialogue and connection with others, and refreshed exhibitions that share important historical documents and resources related to pressing current issues. This initiative is unveiled with the temporary exhibition *American Democracy: A Great Leap of Faith*, on view until March 23, 2022.

We always encourage an open dialogue with our audience, and we look forward to hearing your feedback on these new programs and digital content. We wish you and your families good health in these trying times and hope that we’re able to connect with you soon.

Sincerely,

Sheffield Hale *Howard D. Palefsky*

RESPONDING HEROES: REMEMBERING SEPTEMBER 11, 2001

BY **MONIQUE ROJAS**
Communications Coordinator

More than a dozen watercolor portraits lined the walls of the Nicholson Gallery from artist Kate Bergen’s series *Women of 9/11*. Each piece depicts women in emergency services who came to the aid of countless people following the terrorist attacks on September 11, 2001.

Bergen painstakingly composed the portraits to show the notable stress of the attacks on each person and to process her own trauma. Bergen used art to produce and communicate reminders for us to never forget a day’s events that changed American history. When citizens needed paramedics, police officers, firefighters, and emergency medical technicians most, they responded to the call without any delays. Atlanta History Center provided a space of commemoration and healing with the help of the National EMS Museum to honor these heroes.



On September 9th, 2021 the exhibit *Responding Heroes: Remembering September 11, 2001*, opened to the public to observe the twentieth anniversary of the attacks on the Twin Towers in New York City, the Pentagon in Washington D.C., and just outside of Shanksville, Pennsylvania. As an institution, we wanted to cultivate a community and conversation focused on this difficult historical moment, allowing guests to come together and pause to reflect and remember.

Along with portraits, *Responding Heroes* featured a comprehensive timeline of September 11, 2001, firsthand accounts, and areas to sit and reflect. A remanent of the North tower of the World Trade Center sat in the center of the timeline of the day’s events. The events of September 11, 2001 will never cease to have lasting emotional effects in the hearts and minds of many people.

Greg Trevor, a former Senior Information Officer for the Port Authority of New York and New Jersey, sat down with our Director of Oral History and Genealogy Sue VerHoef to describe what it was like to escape the North Tower. “An estimated 25,000 people were successfully evacuated from the World Trade Center Complex that day,” Greg stated in his oral history interview, “It’s actually one of the most successful evacuations in human history and people like me are alive today because of the courage and because of the actions of so many people who raced in or stayed at their post to help...”

There is significance in sharing images and firsthand accounts of the first responders who ran to the scene at Ground Zero as well as those who survived. We must work together to remind people who

lived through the event and teach those who did not experience it. The National EMS Museum is a volunteer-led organization surrounded by the complex history of emergency medical responders, which strives to preserve their stories. The organization curated *Responding Heroes* with stories of first responders from Georgia who aided in recovery efforts after the September 11th attacks.

Responding Heroes: Remembering September 11, 2001 closed on December 31, but supplemental material centered around the exhibit can be viewed at atlantahistorycenter.com.

TOP Guests to the exhibit left their thoughts, remembrances, and messages of gratitude to first responders after viewing the exhibition.

LEFT Boots from the Disaster Medical Assistance Team uniform, Florida DMAT



AMERICAN DEMOCRACY: A GREAT LEAP OF FAITH

BY CLAIRE HALEY
Vice President of PR & Programs

TOP March on Washington for Jobs and Freedom, August 28, 1963.
Courtesy of National Archives and Records Administration.

American Democracy: A Great Leap of Faith was developed by the National Museum of American History, adapted for travel by the Smithsonian Institution Traveling Exhibition Service, and funded locally by The Rich Foundation. The exhibition will be on display at Atlanta History Center from November 6, 2021–March 23, 2022.

How did the United States develop the system of government that we have today? How has American democracy changed and morphed over time?

The traveling exhibition *American Democracy: A Great Leap of Faith* explores the multiple facets that make up democracy in all its complexity. Exploring the origins of the American system, voting, participation, institutions, and citizenship, the exhibition seeks to introduce guests to the tapestry of both formal and informal participation and governance.

Starting with a brief history of the development of the Constitution, the views of Founding Fathers and other stakeholders are presented alongside historical artifacts, digital content, and documents. Perhaps what is more interesting than what is ultimately in the Constitution is what did not make the cut—or what was included at the time and remains as a relic rendered obsolete by future amendments. What is clear is that the formation of American democracy was not simple, straightforward, or unanimously agreed upon. Founders argued about the role of enslaved people in democracy (should they count as population for the sake of representation, even though they were considered property?), the type of head of state (a king? An emperor?), and the ability of people to elect their government (should it be only rich men? Should senators be directly elected or appointed?)

All these questions would continue to have ripple effects going into the future—and some continue until our present day.

The exhibition then investigates the different ways that people interact and inform their government. Some methods are formalized in the Constitution, such as voting. Guests can see historical voting machines, including a model of the first electronic machine, as well as learn about when different Americans gained suffrage. Other ways of interacting with government, such as the political party system, are not codified in any official government documents and are instead the result of traditions established over the years. Artifacts related to the party system include campaign paraphernalia, advertisements, and convention documents.

Atlanta History Center staff enhanced the exhibition for its Atlanta History Center showing with local artifacts, documents, and photographs. Guests can see early versions of the Georgia constitution, examine the government structures of Indigenous people in the state, and trace petitions and protests spurred by Georgians. In addition to local content, Atlanta History Center will also offer a robust series of both in person and virtual programming, including Author Talks, dialogues, and guided tours.

FROM THE COLLECTIONS: THE SOUTHERN RAILWAY ARCHIVES



Back when Atlanta wasn’t even an idea and much of Georgia was inaccessible by anything other than slow overland wagon travel, early railroaders recognized the potential business and commerce opportunities that would come with a more connected and traversable state.

The first railroad chartered in the state of Georgia was the Central Railroad and Canal Company of Georgia, founded in 1833. That railroad ultimately became part of the Southern Railway, a long-lasting and profitable business that is now part of the Norfolk Southern Corporation.

Before the Hartsfield-Jackson International Airport gave Atlanta travelers access to the world, passenger trains of Southern Railway predecessor Richmond & Danville Railroad connected Atlantans to the business centers of the Northeastern United States. Southern’s trains also carried more than 10,000 people per day through Atlanta’s old Terminal Station during US mobilization in World War II. Southern Railway then went on to lead the way in innovation and technology throughout the latter half of the 20th century, including modernizing its computer systems and advancing the multimodal system of connecting trains and freight trucks.

In 1982, Southern Railway merged with the Norfolk & Western Railway in a merger of equals to create Norfolk Southern. Today, all of Norfolk Southern’s trains across its railroad, which serves 22-states plus the District of Columbia, are controlled from Atlanta, and its corporate headquarters are located in the city as well.

On October 25, 2021, Norfolk Southern announced that the archives of the Southern Railway would be donated to Atlanta History Center’s archives. Given the rich and important history of the railroad company, these documents, photographs, and maps will serve researchers and scholars for decades to come as they investigate the development and growth of Atlanta and thus, the Southeastern United States. Atlanta is here because the railroads are—and the Southern Railway is an essential part of that history.

Learn more about railroad history in the Atlanta Journal-Constitution special section from January 9, 2022.

- 1** Southern Railway 0-4-4T steam locomotive 1509 is pictured here on the turntable of the roundhouse at Southern Railway’s Pegram Shops in the Pittsburgh neighborhood of Atlanta. Originally built for Southern predecessor Atlanta & Charlotte Air-Line Railway in 1880 by the Baldwin Locomotive Works, the engine spent its last years working at Pegram, where it was nicknamed “Maud” by the repair shops’ employees. Retired in 1949, it survives today at the Southeastern Railway Museum in Duluth.
- 2** This Southern Railway passenger train publicity photo from the 1940s shows the ladies lounge on a Pullman sleeping car, where women travelers could freshen up before or after a rest. At the time, overnight travel by train was an efficient way to travel between cities and towns.
- 3** This 1941 publicity photo features a scene from a new tavern-lounge observation car used on the famous Washington, DC to Memphis train “the *Tennessean*.” During this time, many railroad employees working aboard passenger trains were African American, although the trains were segregated in the Southeast. Cars like this one were places for some travelers to relax and visit with fellow passengers while riding the train.

CIVIC SEASON RETROSPECTIVE

BY MONIQUE ROJAS
Communications Coordinator

Atlanta History Center enthusiastically participated in the first-ever Civic Season, a nationwide initiative to show everyone the role of history in informing our current challenges and our contribution to making history. Coordinated by history and civics organization Made By Us and youth organization Civics Unplugged, Civic Season provided an online educational experience geared towards Gen Z and Millennials. More than 100 history museums and historic sites curated material to present to guests from Juneteenth to the Fourth of July. The Civic Season allows these institutions to offer tools to spark a connection between the past and the present, while also showing the impact younger generations have on the future. Not only was this the first Civic Season, but this year the White House recognized Juneteenth as a federal holiday for the first time.

Juneteenth celebrates the freeing of the last enslaved people in the United States, in Galveston, Texas on June 19, 1865. Although Abraham Lincoln issued the Emancipation Proclamation on January 1, 1863, two years earlier, and the thirteenth amendment to the U.S. Constitution was ratified in January 1865, not all enslaved people were freed. The establishment of Juneteenth as a federal holiday highlights the progress we have made as a nation, but also reminds us that we have much more to work towards in creating a just society for all. The Civic Season challenges everyone to ask, “How can we go further?” in not just this area, but in all ways that we can be civically engaged.

Since 2013, the History Center has hosted Juneteenth celebrations at our Buckhead campus, offering a weekend of celebration, learning, and reflection for adults and children alike. Due to concerns with the pandemic, this year’s festivities continued online. We prompted conversations through virtual events, social media posts, and corresponding blog posts highlighting perseverance and success in Black history.

Ahead of June 19th Annette Gordon-Reed joined us for a virtual Author Talk about her book, *On Juneteenth*, highlighting the holiday’s importance in American history. In addition to Gordon-Reed’s Author Talk several blog posts were created to spotlight different facets of Black history including the impact of baseball on African American culture and sports as well as profiles on prominent buildings along Sweet Auburn Avenue. All toolkits and blog posts are still available on our website at atlantahistorycenter.com.

Civic Season will be back with its second year starting on June 19, 2022, and Atlanta History Center looks forward to participating.

The Nissan Foundation generously sponsors Juneteenth at Atlanta History Center, including the 2021 celebration and upcoming 2022 program. Atlanta History Center is a founding partner and member of the Steering Committee of Made By Us, along with the Smithsonian’s National Museum of American History, Monticello, the National Archives Foundation, the First Americans Museum, HistoryMiami, Heinz History Center, New-York Historical Society, the Charles H. Wright Museum of African-American History, and Missouri Historical Society.



TOP The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library. “South Carolina -- the celebration of Emancipation Day in Charleston, January 8th “ *The New York Public Library Digital Collections*. <https://digitalcollections.nypl.org/items/510d47e1-3f9e-a3d9-e040-e00a18064a99>

STONE MOUNTAIN



A BRIEF HISTORY

BY CLAIRE HALEY
Vice President of PR & Programs

1 The Stone Mountain carving features Confederate figures Jefferson Davis, Robert E. Lee, and Thomas Jonathan “Stonewall” Jackson.
2 View of Gutzon Borglum’s work being blasted off Stone Mountain by the crew of sculptor Augustus Lukeman, ca. 1925. Atlanta History Photograph Collection, Kenan Research Center.

How did the world’s largest Confederate monument end up outside of Atlanta? What should be done, if anything, with it? With these questions in mind, Atlanta History Center explores the controversial history through online resources and an upcoming documentary.

Stone Mountain – the world’s largest exposed granite outcrop – is a natural wonder turned Confederate monument. By Georgia state law, the entire park is designated as a memorial to the Confederacy. The effort to create a Confederate monument on Stone Mountain began in the 1910s. Yet, the monument was only completed in 1972. Spanning multiple efforts and more than 50 years, the carving’s history is full of twists and turns.

The original idea for a carving on the side of Stone Mountain arose around 1914. Helen Plane, a member of the United Daughters of the Confederacy and a Confederate widow, advocated for a memorial featuring Robert E. Lee on the side of the granite mountain. She expressed admiration for the Ku Klux Klan after viewing the infamous film *The Birth of a Nation* and even mused that a formation of Klan members might be included in the carving along with the Confederate war heroes.

The Klan itself played a large role in this first effort to create the Confederate memorial at Stone Mountain. Inspired by *The Birth of a Nation*, Alabama native William J. Simmons held a ceremony atop Stone Mountain in 1915 to announce the re-founding of the Ku Klux Klan. The Venable family owned the mountain at the time and granted the Klan easements to use the mountain for its rituals.

Shortly thereafter, the newly-formed Stone Mountain Confederate Memorial Association (SMCMA) organized an effort to carve a Confederate monument on the side of the mountain and realize Plane’s vision. Initially, the association hired carver Gutzon Borglum, who would go on to carve Mount Rushmore, but relations between Borglum and the association soured, partly due to intra-Klan disputes about new leadership that resulted in members of the SMCMA and Borglum being on opposite sides. After firing Borglum, the SMCMA blasted his work off the mountain. The association then hired American sculptor Augustus Lukeman, who managed to carve Robert E. Lee’s head and part of Lee’s torso into the mountain before funds ran out and the Great Depression set in, stalling the project.

At the time, the United Daughters of the Confederacy was a highly influential organization, and played a key role in reshaping popular memory of the Civil War. The Civil War is one of the most consequential events in American history. It began as an effort by Southern states to secede from the United States and establish a new slaveholding republic. For the Northern states, a fight to keep the United States intact eventually transformed into a referendum on the morality of enslaved labor.

After the war, former Confederates sought to rationalize their devastating loss—and in that process, developed Lost Cause ideology. This set of beliefs posit that the war was fought over anything *but* slavery, and instead places emphasis on state’s rights and tariffs as the supposed causes of the conflict, and the overwhelming military power of the Union army as the primary rationale for defeat. The United Daughters of the Confederacy eagerly advanced this view of the Civil War, choosing favorable history textbooks for schools, hosting Confederate memorial day ceremonies, and building scores of monuments across the South (and in some cases, the North.)

Though the beginnings of the monument came during the heyday of The Lost Cause in the 1910s and 1920s, it was not completed until after a campaign promise from gubernatorial candidate and segregationist Marvin Griffin restarted the effort in the 1950s. On May 17, 1954, the U.S. Supreme Court decision in *Brown vs. Board of Education* overturned

the legal basis for segregation. Fifty-seven days later, Griffin pointed to the mountain at a campaign rally and promised to finish the carving as a salute to those who fought for the South’s “way of life,” a “polite” way of saying preserving segregation.

With the election of Marvin Griffin, Georgia’s state and local governments joined the “Massive Resistance” political movement, trying to deny Black Georgians the right to vote, fighting school integration, and doing their best to maintain the racial status quo of white supremacy. Griffin and state legislators changed the Georgia state flag in 1956 to add the Confederate battle flag design and purchased Stone Mountain in 1958 to build a Confederate memorial, fulfilling his campaign promise.

In the 1960s, as Black people and allies organized during the Civil Rights Movement, the carving was slowly completed. Martin Luther King Jr. had just been awarded his Nobel Peace Prize as workers finally finished carving “Stonewall” Jackson’s face in 1964. As Alabama state troopers beat future congressman John Lewis and his fellow protestors in Selma, Alabama, workers put the finishing touches on Jackson’s torso. In 1970, the carving was officially unveiled. Vice President Spiro Agnew spoke at the dedication—a snub to many white Southerners who felt that President Richard Nixon himself should have been there. Details were added to the carving until 1972.

The continued presence of the carving stands in stark contrast to the removal of the Confederate battle flag from the State of Georgia flag in 2001. Pieces of legislation that made both possible were passed during Marvin Griffin’s four-year administration. Yet, more than two decades later the Stone Mountain carving remains effectively rededicated each day by state law as a Confederate memorial. In the years since, these laws have been reaffirmed and even strengthened. O.C.G.A. § 12-3-192.1 establishes the Stone Mountain Memorial Association as one “to maintain an appropriate and suitable memorial for the Confederacy,” while the more recent § 50-3-1 states: “the memorial to the heroes of the Confederate States of America graven upon the face of Stone Mountain shall never be altered, removed, concealed, or obscured in any fashion and shall be preserved and protected for all time as a tribute to the bravery and heroism of the citizens of this state who suffered and died in their cause.”

The history of the Stone Mountain memorial is one that is often unknown or misunderstood—understanding the origins and intention of the carving, as well as its meaning to our lives today, might be one way to have a constructive conversation about the future of the carving and the designation of Stone Mountain Park as a Confederate memorial.

Atlanta History Center explores the puzzle of the Stone Mountain carving, its history, and what’s at stake for our future in online resources under the Confederate Monument Interpretation Guide and in the documentary Stone Mountain, coming soon.



DAY OF THE DEAD INTERVIEW



Javier Díaz de León

For more than 20 years, Atlanta History Center has had the honor and privilege of working in partnership with the Mexican Consulate and the Institute of Mexican Culture to present a yearly Día de Muertos (Day of the Dead) festival.

In the wake of an all-virtual year due to the COVID-19 pandemic, we hosted a smaller-scale version of the festival on October 31. Vice President of Public Relations & Programs for Atlanta History Center, Claire Haley, and the Consul General of Mexico, Javier Díaz de León, met up on Zoom to discuss the holiday itself and plans for the future. The following interview has been edited for clarity and length.

FOR THOSE WHO DON'T KNOW—WHAT IS DÍA DE MUERTOS AND WHERE DOES IT COME FROM?

It's a tradition that comes all the way back from what we call in Mexico the pre-Hispanic era, which is before Europeans and people from Spain came to our country. These traditions were very much a part of [Aztec and other civilization's] cultures. Some of [the traditions], mostly from the center South of the country, had very strong manifestations within some specific cultures like the Purépechas present in what is now the state of Michoacán. The Aztecs and the Mixtecas in Oaxaca also had variants. There are common threads, different representations, but what does it mean? In a nutshell, [the holiday] was a process through which Indigenous cultures would hold several traditions to connect and reconnect with family members who have passed away. It is not about fear, terror or anything like that. It is mostly about connection and honoring ancestors. Some of the most beautiful manifestations of those have been in central Mexico, particularly places like Michoacán, where they do altars. It's a way of honoring a loved one from our family by placing symbols, pictures, or things that person loved during their lifetime, like food, on the altar. People put [these items on the altar] on the night of November 1st, which is Día de Muertos. Many homes of Mexico have this tradition still. It is about connecting, family, and love.

CAN YOU SPEAK A LITTLE BIT ABOUT DAY OF THE DEAD TRADITIONS?

I should say also that a lot of what is now imagery around Día de Muertos also is part of what Mexico is. Mexico is a syncretism of a pre-Hispanic, Indigenous culture and Indigenous traditions that we are very proud of, but also at the same time, a strong influence from Europe. What we Mexicans are is a mixture of that, and we are very proud to be that. We are very proud of our Indigenous background, but also proud that part of what we are comes from other parts of Europe, a lot from Spain. Through Spain, we also were influenced by other civilizations like the Middle East.

One of those [traditions] are *catrinas*, which are representations of elegantly dressed women or men with the face of a skull. Catrina is a term in Spanish that means a fancy, well-dressed woman of upper social class. This [symbol] mostly doesn't come from the pre-Hispanic period and was incorporated into popular culture at the beginning of the 20th century by a celebrated Mexican artist and designer, José Guadalupe Posada. Posada made social commentary through his work, including the *catrina*. He was making fun of or criticizing what he perceived about the middle/higher classes in Mexico, who were very adamant about being portrayed as European. They dressed in opulent ways and tried to distance themselves from the crowd by being highly elegant and European. At that time in Mexico, that meant mostly French. He was making fun of them by saying that they dress [elegantly] but they're actually skulls. That's where the regional image of *la catrina* comes from. It became particularly famous due to another Mexican artist, mural artist Diego Rivera. 20-30 years after Posada's work, Diego Rivera painted a mural about an afternoon in the Alameda, a central park in Mexico. You can see it today in Mexico

City. It is a portrayal of society at that time, but Rivera was also edgy in his social commentary. Right in the middle of the mural is the *catrina*. There are a lot of important political and historical characters in the mural, but the *catrina* is beautifully placed in the middle. Through that, Rivera made the *catrina* a social phenomenon in Mexico. Although it was created by Posada 20 or 30 years before, Diego Rivera really made it explode. Now it's everywhere. What we see now, coming back to Day of the Dead, is a mixture of pre-Hispanic tradition but also a lot of traditions incorporated along the way, like the *catrina* was in the early 20th century.

HOW HAS COVID-19 IMPACTED DAY OF THE DEAD FESTIVITIES?

The Latino and Hispanic Community has been severely impacted by [the virus,] both directly in terms of cases and the number of people who have contracted the disease and died, but also because of social and economic consequences. One thing that directly impacts [the Atlanta celebration] is that I'm sure COVID will be represented in some in the altars that our families are going to do because so many lives have been lost and many important people here in our community in Atlanta, GA have died. I'm sure many families will have altars paying respects to somebody who was a victim of the pandemic.

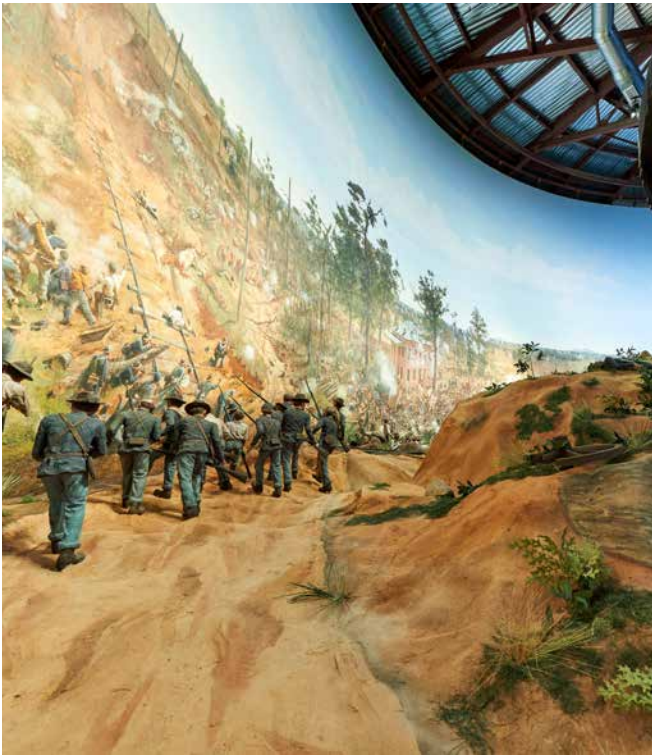
WHAT ARE YOUR HOPES FOR THIS HOLIDAY COMING OUT OF THE PANDEMIC?

What I would hope? I would hope that we leave this thing, this pandemic, behind as soon as possible and we go back to normality. What does that mean? It means back to the large events that we've been so honored and grateful to do with the History Center in the past. To have thousands of families together listening to music, sharing food, sharing information, sharing their cultural expressions, and sharing their love and their admiration for our ancestors. It also means being the conduit for traditions like this this one, Day of the Dead, to become more and more a part of the mainstream cultural landscape here in the United States. One of the beautiful things is that a few years ago, you could still see a little bit of confusion between Halloween and the Day of the Dead in the United States. That was still a little bit there, but every year I see it less. There's been so much progress in terms of people from non-Mexican origin here in the United States having a clear understanding of the Day of the Dead and to embrace it and to really understand the distinct holiday.

CURATED EXPERIENCES

BY **MONIQUE ROJAS**
Communications Coordinator

Starting in February 2021, Atlanta History Center launched Curated Experiences to serve an underrepresented group in museum-based education—adults. To ensure we can reach everyone who walks through our doors we offer a variety of group tours to provide guests direct conversations with our experts. Curated Experiences allow guests to structure their own visit with the assistance of knowledgeable staff from Atlanta History Center.



Have ever wanted to know everything you absolutely could about *The Battle of Atlanta* cyclorama? You can do just that with Senior Military Historian, Dr. Gordon Jones.

While on a Curated Experience with Gordon, guests can inquire about various aspects of the painting, the historical Battle of Atlanta, the diorama at the base of the painting, as well as corresponding artifacts in the upper and lower galleries of the exhibit *Cyclorama: The Big Picture*. Gordon is the curator of the exhibition, chronicling the history of the 132-year-old painting as well as the collective memory surrounding it and the Civil War. Although cycloramas were a popular form of entertainment during the late 19th century, the Cyclorama housed at the History Center is one of only two remaining in the United States from the historical time period.



Gordon designed the exhibit to display both the illusion of the cyclorama as well as the intricate details of what makes the painting captivating. The top platform allows the viewer to be fully immersed in *The Battle of Atlanta* by matching the horizon of the painting to the eyes of the viewer, consistent with the original cyclorama design. Below the platform, guests can see various-sized figurines of Union and Confederate soldiers, living and dead, scattered around the replicated Georgia clay landscape. The figures were added as part of a 1930s Works Progress Administration (WPA) restoration to make the scene appear even more lifelike.

Through cooperation, augmentation, and restoration, *The Battle of Atlanta* cyclorama proves to be Atlanta’s largest piece of collaborative art, restored multiple times over its long life and viewed by hundreds of thousands of Atlantans.

Curated Experiences start at \$250 and can be booked for groups of any size, whether you want to go alone or invite 74 of your closest friends. Regardless of the size of the group, each experience is guaranteed to be exceptionally unique.

TODDLER STORYTIME

Every month we host Toddler Storytime, a program for some of our youngest guests. Toddlers are invited to our Buckhead campus on the first Monday of each month to join us for a delightful story and a fun craft. The museum is closed on Mondays, making this the perfect day of the week for little ones to roam, and read in our atrium and museum shop. Here are a few Toddler Storytime books we previously hosted that highlight different seasonal activities.

DOWN BY THE BARN BY WILL HILLENBRAND

Our inaugural Toddler Storytime was kicked off with *Down by the Barn*. The book follows a tractor-driving puppy as he tends to his land and farm animals. As a corresponding craft, guests made friendly sheep out of cotton balls.

DÍA DE LOS MUERTOS BY ROSEANNE GARFIELD THONG

Hispanic Heritage month takes places from September 15 to October 15. In celebration we read *Día de Los Muertos*. Each page features a colorful illustration demonstrating different Day of the Dead practices including food, festivities, and clothing. Little ones created Day of the Dead masks similar to the decorated sugar skulls that are given out during the holiday.

THANKFUL BY EILEEN SPINELLI

In *Thankful*, Spinelli reminds readers to be thankful for the small every day joys and people in their lives. This book is a perfect Thanksgiving read for adults and kids alike. In preparation for Thanksgiving, kids crafted placemats to adorn the dining table.

If you would like to visit Atlanta History Center for our next round of stories please visit our website to register.



BY **MONIQUE ROJAS**
Communications Coordinator

A WALK THROUGH THE SIMS ASIAN GARDEN

BY CLAIRE HALEY
Vice President of PR & Programs



Many plants considered staples of Southeastern United States garden design actually come from across the world in eastern Asia. Visitors to Goizueta Gardens can observe these more common plants as well as rare cultivars in the secluded Sims Asian Garden, a collector’s garden full of botanical treasures.

Located at the base of Swan House lawn, between the gated entrance and McElreath Hall, the Asian Garden comes from the personal collections of Mrs. Rebecca Sims, or “Bec” as she was often called. Her husband, Ben Sims, and her close friends donated many of the plants from her personal collection to honor her after her death in 1989. Original donations in her memory included pistachio trees (*Pistacia chinensis*) along the entrance path, “Dr. Merrill” magnolias (*Magnolia x loebneri* “Merrill”), Japanese maples, including many from the plant collection of Mrs. Sims, and a collection of Satsuki Azaleas.

The collection of Japanese maples in Sims Asian Garden reach peak fall color in late November, making the Thanksgiving holidays a perfect time to visit. For those interested in the Satsuki collection, typically April through May is the best time to see peak bloom in Atlanta.

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and June 30, 2021*

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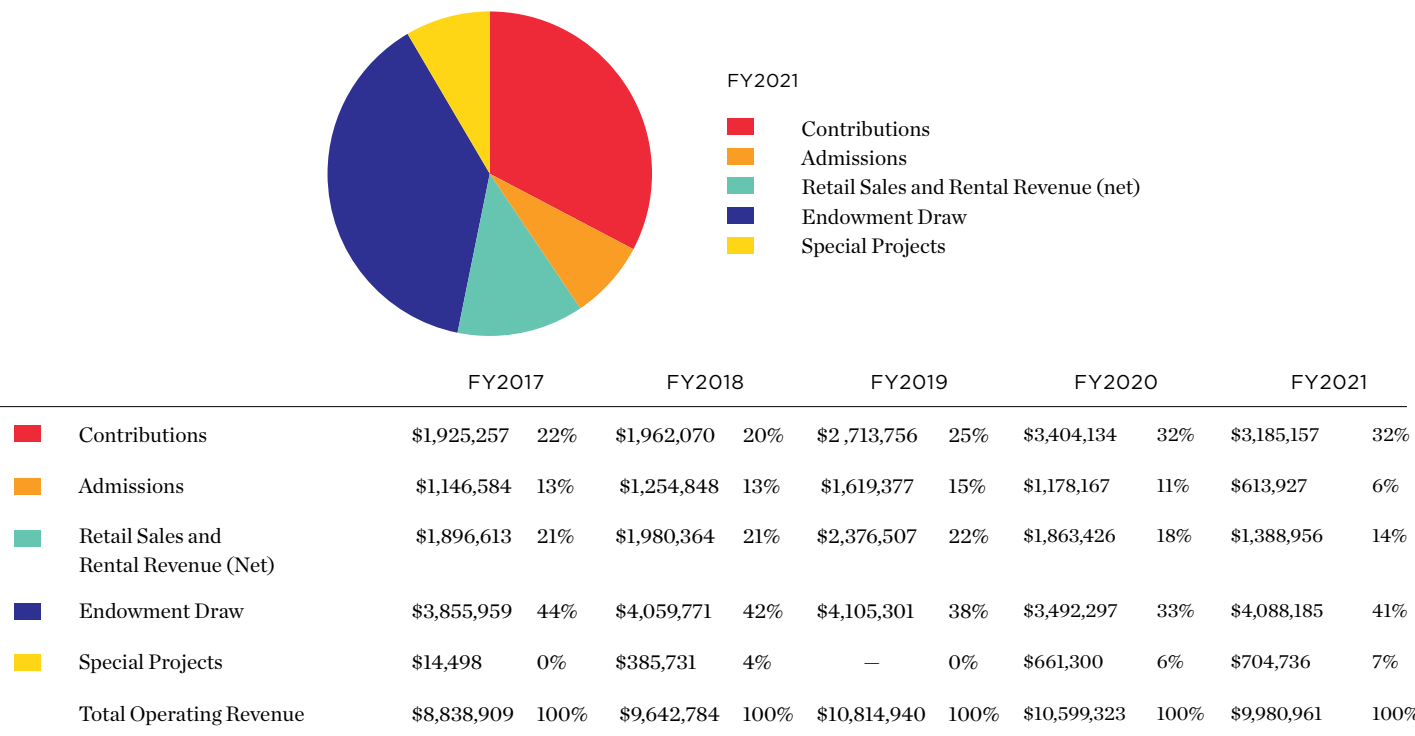
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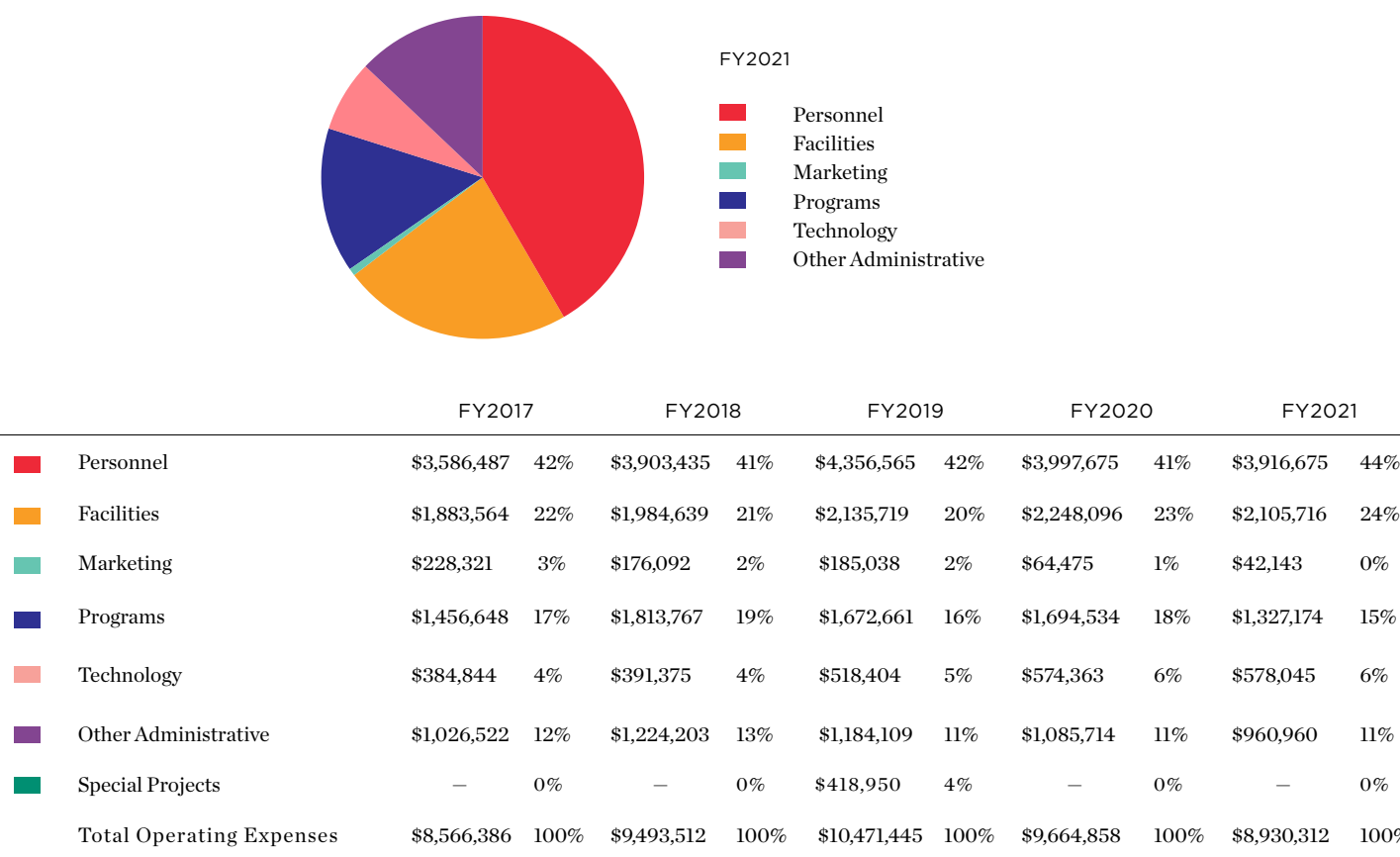
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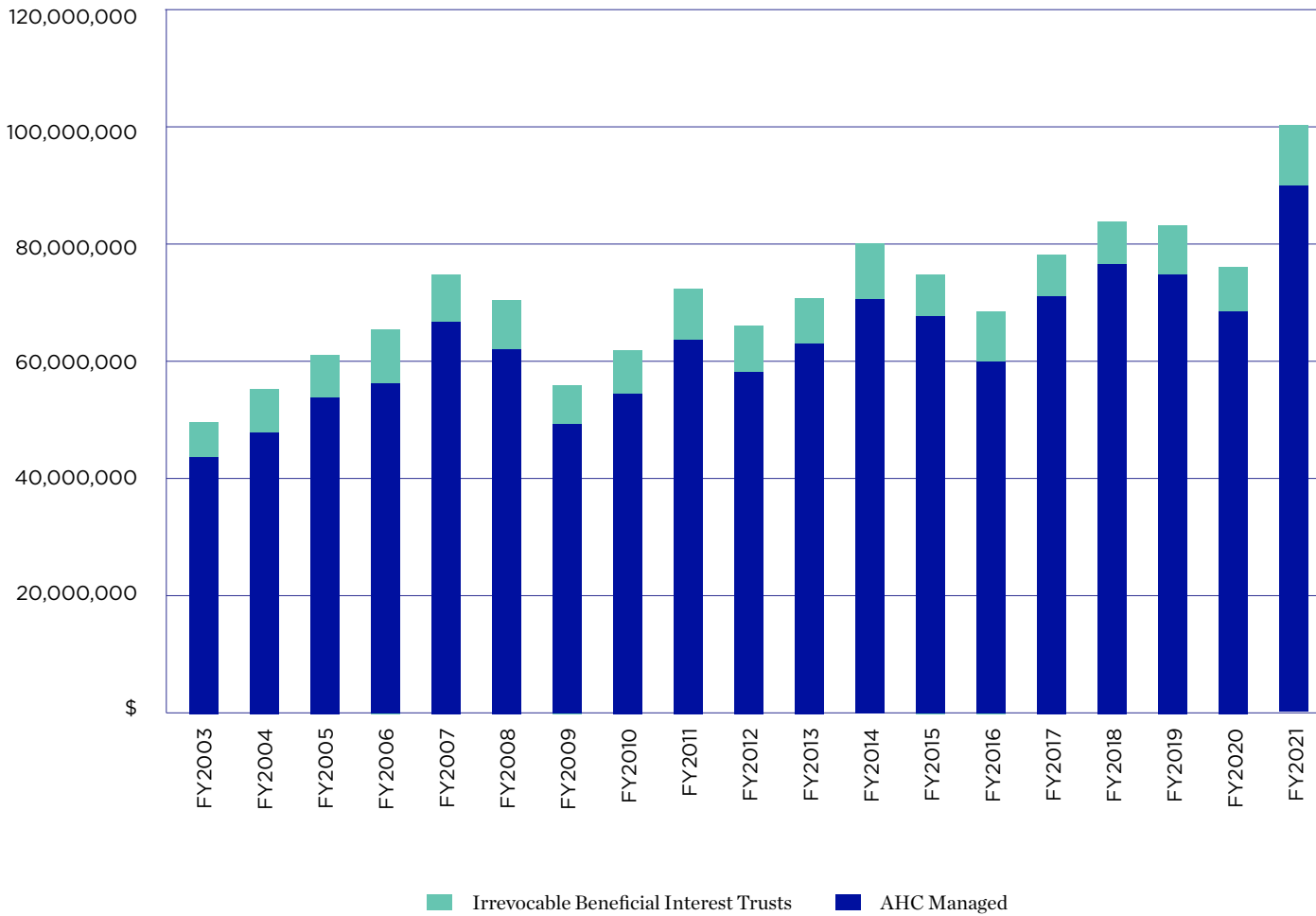
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