

Summer 2025

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**HISTORY**  
CENTER

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Originally located about one mile to the south of the Chattahoochee River and approximately two miles from the site of the Muscogee settlement of Standing Peachtree, Wood Cabin is noteworthy as

an example of a log structure constructed during the time this area of North Georgia was the frontier. The cabin currently stands in a meadow in Swan Woods.



# MESSAGE FROM THE CHAIR & CEO

Joia Johnson  
*Chair, Board of Trustees*

Sheffield Hale  
*President & CEO*

## Dear friends and supporters of Atlanta History Center,

Atlanta History Center marked an exciting start to 2025 with the opening of the Goizueta Children's Experience. Throughout the first months of the year, we saw record-breaking attendance and enthusiasm from our museum's youngest visitors. Connecting with children and inspiring them early on to engage with and appreciate history is a key part of our mission to connect people, history, and culture. If you have little ones in your life and haven't yet visited, we hope that you will do so soon. Be sure to look for special programming in addition to the open play and learning space.

As we approach the eve of Atlanta History Center's 100th anniversary in 2026, we have several other major projects in progress. The institution is approaching its goal for the Centennial Capital Campaign, a pivotal moment of transformation. In May 2025, our institution's long-running exhibition on the American Civil War, *Turning Point*, closed after nearly three decades of educating people from around Atlanta and the world. In its place, look for an entirely new exhibition on the Civil War era, which will include information about the lead-up and aftermath of the conflict. That exhibition will be complemented by another new exhibition in the Goldstein Gallery showcasing our extensive Civil War collections. Both exhibitions will open in 2026.

As members and supporters, you make this work possible. Museums, and history museums in particular, are important to the civic and social fabric of Atlanta. We provide evidence-based exhibitions and programming to inform and educate about the history undergirding current issues, but we also provide a place to relax, explore, and be curious. That role will continue to be important as we move forward, and we thank you for supporting us as we, in turn, support Atlanta.

Sincerely,



# VISITING GOIZUETA GARDENS

BY SARAH CARTER

Olga C. de Goizueta Vice President of  
Goizueta Gardens & Living Collections



ABOVE Olga's Garden





**ABOVE** Smith Farm, kitchen garden and Enslaved People's Garden

One of the many perks of an Atlanta History Center membership is the chance to enjoy the ever-changing Goizueta Gardens through the seasons. The nine distinct gardens within our 33-acre campus reach their peak season of interest at different months of the year so there is always something different to see. Not only do these curated landscapes provide a beautiful environment to explore, but they also offer a sense of place with the history and development of Atlanta. Within Goizueta Gardens you can explore a forest, meadow, farm, formal gardens and naturalistic gardens.

The design and curation of each of the nine gardens is unique, just as each museum gallery covers different topics. Themes explored include nature and our local ecosystem, gardening in the South, key periods of Atlanta's history, and the cultural influences of people who have called this region home.

Goizueta Gardens is a botanical garden, which means we keep documented plant collections for the purpose of research, education, conservation and display for the public. Like all botanical gardens, the plants are the Living Collections. They are inventoried, accessioned and labeled just like museum artifacts. We have the unusual benefit of also having domesticated livestock as part of our Living Collections – those being the sheep, goats, turkeys and chickens that reside at Smith Farm.

A walk that winds through all gardens is approximately one mile across paved roads, gravel trails and boardwalk. We hope to see you here soon!



If this is one of your first forays into Goizueta Gardens, here are the highlights to see during the months of June-October.

## JUNE

Hydrangeas continue their season of bloom in the **ASIAN GARDEN**, **RHODODENDRON GARDEN** and **QUARRY GARDEN**.

Coneflowers, rattlesnake master, blazing star and hundreds more native perennials flower in the **ENTRANCE GARDENS**, and goldfinches begin to visit.

At **SMITH FARM** the kitchen garden and enslaved peoples garden are full of heirloom vegetables, herbs and medicinal plants, plus tiger lilies will put on a show in the flower yard.



**ABOVE** Clouded Sulphur on penstemon flowers

**BELOW** Entrance Gardens, June



**BELOW** *Rhododendron prunifolium* in the Quarry Garden, July



## JULY

The show goes on in the **ENTRANCE GARDENS**, with huge blooms on Joe pye weed, attracting masses of pollinators, plus boneset, coneflowers, hyssop, black-eyed Susans and more to see.

Wildflowers bloom in the **SMITH FARM MEADOWS**, while crops are ripening in the kitchen garden, enslaved peoples' garden, and fields.

The last of the native azaleas to flower is the plumleaf azalea, *Rhododendron prunifolium*, with blazing red-orange flowers – it can be found in the **QUARRY GARDEN**.





**ABOVE** Wood Cabin, August

## AUGUST

This is the best time to see the wildflower meadow in **SWAN WOODS** surrounding the Wood Cabin, thousands of yellow daisies will flower all at the same time

**OLGUITA'S GARDEN** brings significant summer blooms with annuals such as dahlias, ageratum, zinnias, amaranth, and celosia, along with summer blooming perennials.

The ornamental grasses in the **ENTRANCE GARDENS** create hazy clouds of flowers, with late-summer perennials that help feed the pollinators – including agastache, nodding onion, boneset, black-eyed Susan, and boltonia.

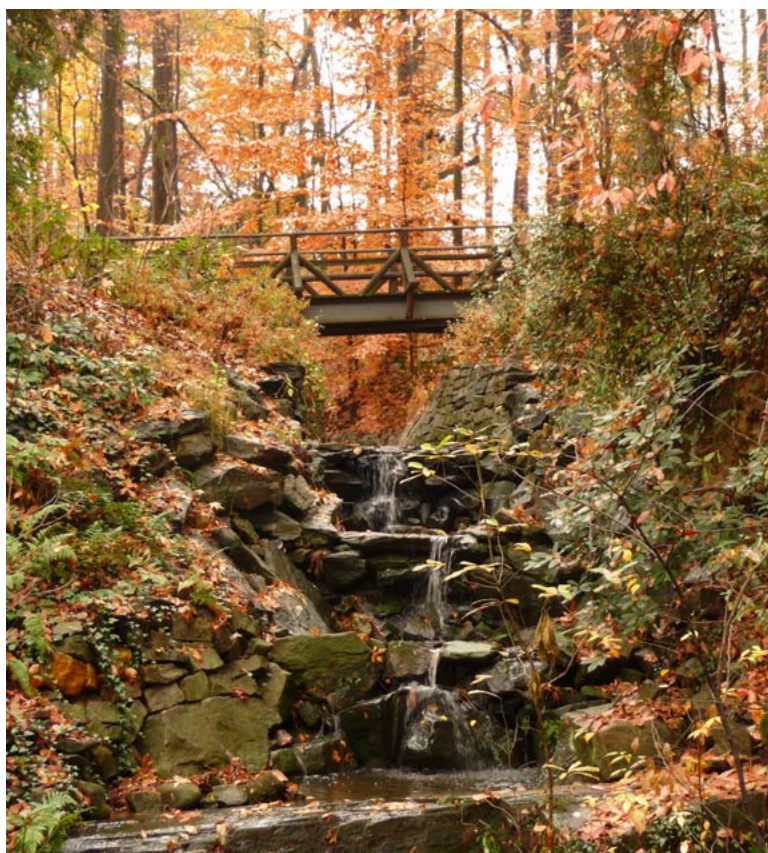
## SEPTEMBER

This is a wonderful time to visit **SMITH FARM** and see all the crops nearing harvest time as well as native blue mist wildflowers and brown-eyed Susans.

**THE QUARRY GARDEN** provides an end of season show with blue mist flowers, asters, native crinum lilies and more.

Don't miss the end of the summer floral fireworks in **OLGUITA'S GARDEN**.

**BELOW** Quarry Garden, October



**ABOVE** Smith Farm, September

## OCTOBER

The Japanese maple collection reaches peak fall color in late October in the **ASIAN GARDEN**.

**SWAN WOODS** and the **QUARRY GARDEN** come ablaze with all our native trees and shrubs reaching peak fall color by the end of the month.

The fall-blooming camellias in **OLGUITA'S GARDEN** put on a spectacular show, complemented by the cool-season annuals that bring flowers through fall and winter.





# CONNECTING WITH CAMELLIAS

BY JENA TEGELER  
Horticulturist, Quarry Garden

Camellias are a remarkable flowering plant — not only for their beauty and endless flower variations — but also because they draw us into the detailed and diverse world of camellia cultivators.

**TOP** Greenhouse with gas heater housing camellia collection in bloom. From: Philip T. Shutze visual arts materials, VIS 351, *Kenan Research Center*





One such camellia lover was Swan House architect Philip T. Shutze, who was well known for his skilled adaptation of classical European architecture into the South, but less for his horticultural habits. He began collecting in the 1930s. We have been digging through the Shutze archives at Kenan Research Center to look at the varieties — mostly *Camellia japonica* — as part of our new camellia collection project. The archive is full of plans for his greenhouse, magazine clippings highlighting his work, awards and pamphlets from local camellia shows, and correspondence with camellia growers from as close as South Carolina and as far as Italy.

Shutze purchased camellias from notable Japanese-American plantsman, Kosaku Sawada, whose labor and love of camellias represented a major contribution to the horticultural world. Sawada immigrated to the United States from Osaka, Japan in 1906, and after several years of working on a rice farm in Texas, opened Overlook Nurseries, in Mobile, Alabama. Here he grew camellias from seed that his wife brought from Japan, sold azaleas and other ornamental plants, and bred new camellia hybrids. Remarkably, Overlook Nurseries survived World War II, despite almost being confiscated amidst anti-Japanese sentiment.

With a generous donation of camellias from the North Georgia Camellia Society and support from the Cherokee Garden Club, our team has planted several varieties that Shutze collected, including three white-flowered Kosaku Sawada introductions.

Overlook and other nurseries in the region were part of a burgeoning camellia revival in the Southeast in the early to mid-20th century. This interest has been sustained by networks of home gardeners, plantspeople, and society members, and we now see camellias grown

as a common landscape plant across Atlanta. Within Goizueta Gardens at Atlanta History Center, in the Rhododendron Garden, we have planted some of these more modern cultivars that connect to different figures and growers in our region.

We are also building our collection of antique cultivars that tell the story of how camellias were first grown in the Southeast. While camellias are native to Asia, it was the cultural exchange between European botanists such as André Michaux and plantation owners at Middleton Place and Magnolia Plantation who originally brought camellias to South Carolina. These gardens and horticultural collections were a display of wealth and beauty; a colonial landscape project that spanned the Atlantic. Enslaved Africans on these plantations brought much of the skill, knowledge, and creativity that made these beautiful gardens successful. These enslaved gardeners were incredibly knowledgeable horticulturists, botanists, and landscape architects, whose stories are only just now beginning to be highlighted in horticulture. Examples of these camellias can also be found in Atlanta History Center's Swan House gardens.



1 *Camellia japonica* 'Derbyana'

2 *Camellia japonica* 'Duchess of Buccleugh'

3 *Camellia japonica* 'Elizabeth Arden'

# WHAT'S THE SOUTH GOT TO SAY?



**ABOVE** Chuck D in Malmo Sewden-1991. Photo by John Leffmann





# HATS OF THE KING FAMILY WOMEN



**ABOVE** Royal blue sequined hat worn by Christine King Farris.  
*This exhibit is a collaboration between Atlanta History Center, Dr. Angela Farris Watkins, and the Christine King Farris Foundation, Inc.*



During our annual community day event celebrating Martin Luther King, Jr. Day on January 18, we unveiled a new exhibit in collaboration with the Christine King Farris Legacy Foundation called *Hats of the King Family Women*.

Located inside our permanent exhibition, *Gatheround: Stories of Atlanta*, the exhibit features seventeen hats worn by Christine King Farris, Dr. King's sister; his mother, Alberta Williams King; Naomi King, his sister-in-law; and Coretta Scott King, his wife.



**ABOVE FROM RIGHT TO LEFT** Naomi Barber King, Christine King Farris, Martin Luther King, Sr., and Coretta Scott King  
*Estate of Christine King Farris*



**ABOVE** Christine King Farris at the opening and dedication of the Martin Luther King Jr. Memorial in Washington D.C. *This exhibit is a collaboration between Atlanta History Center, Dr. Angela Farris Watkins, and the Christine King Farris Foundation, Inc.*

"We're very mindful that all of these hats tell a story and these four women had phenomenal stories. They weren't just adjacent to Dr. King. They were very important to him and he was important to them," said Dr. La'Neice Littleton, Director of Community Collaborations in a conversation with the *Atlanta Journal-Constitution* on February 14, 2025. "These women were not only important to their communities, but also symbols of beauty and class. We see that in all of these different iterations of the hats."

What do these hats have to say?

Whether the hats are simple and understated or bright jewel tones, whether they're covered in feathers or sequins or pearls, the hats reflect the four women's roles in the public eye as advocates, mothers, and symbols of faith and resilience.

Fashion has always been used to make a statement or start a conversation, and for Black women in particular, fashion choices came to represent acts of rebellion and moments of pride. In 19th century America, laws were passed to control the appearance of both free and enslaved Black women, and when given the opportunity, Black women would use their attire as a way of expressing power, identity, and ancestry. This was often evident in headwraps, brightly colored fabrics, and patchwork.

Throughout the decades, fashions evolved for everyone as society itself changed. Between the 1950s and 1960s, the Black church was not only central to the civil rights movement but also a focal point for fashion.

And central to this fashion were the Sunday best hats, like these ones worn by the King family women. Hats like these became symbols of dignity and creativity – crowns of glory and individuality.

*Hats of the King Family Women* will be on display throughout 2025. The initial 17 hats are on display now and another set will debut in July. This exhibit is a collaboration between Atlanta History Center, Dr. Angela Farris Watkins, and the Christine King Farris Foundation, Inc.

# THEIR FINEST HOUR: ATLANTA REMEMBERS WORLD WAR II



**ABOVE** Servicemen Celebrating Nazi Surrender  
V-E Day (Victory in Europe)  
Joe McTyre, photographer, 7 May 1945  
*Gift of Joe McTyre, 2004*





**ABOVE** Private First Class Adolphus Walker Sr.  
784<sup>th</sup> Tank Battalion, U.S. Army  
Unidentified location, unidentified photographer, 1944-1946  
*Gift of Adolphus Walker, 2015*

80 years ago, the most destructive war in human history, World War II, came to a close.

In the decades following the war, the United States and the world changed rapidly. In that rapid change, it is easy to lose the firsthand details of what the war and daily life were really like—details that, at times, only veterans themselves and their families can provide. This major anniversary provides one of the last opportunities to engage with the veterans of that conflict. Of the more than 16.1 million American men and women who served, less than 60,000 are still alive.

*Their Finest Hour: Atlanta Remembers World War II* showcases these invaluable first-hand experiences through oral history interviews, artifacts, and photographs from the Veterans History Project at

Atlanta History Center, a collection of over 850 oral history interviews collected in partnership with the Library of Congress Veterans History Project.

The combat experience certainly plays an important role in *Their Finest Hour*, but the exhibition also documents the people, places, and technology that supported action on the battlefield—including life on the home front and those who experienced the war in different ways. Artifacts include the knapsack and notebook carried by Atlanta Journal reporter Wright Bryan, who flew with US troops who parachuted into Normandy during the D-Day invasion; the prisoner of war identification card issued to Captain Frank Murphy at Stalag Luft III, the POW camp depicted in the 1963 movie, *The Great Escape*; and a piece of the *USS Arizona*, sunk during the attack on Pearl Harbor that catalyzed the United States' official entry into the conflict.

Oral histories provide a rich firsthand perspective that lasts far beyond a person's life. Fred Franklin, who narrowly survived the sinking of the *USS Atlanta*, and Charles Dryden, member of the Tuskegee Airmen, are two such accounts. The complicated effects of war across boundaries also cannot be forgotten. Kyoto Moore, in her oral history, recalls her father traveling to Nagasaki to identify remains of family members killed by the atomic bomb in Japan.

World War II shaped the history of the entire world, and profoundly shaped the lives of the servicemen and women, their families, and the cultural fabric of the United States. *Their Finest Hour* is a tribute to those who served—reminding all of the stakes for which they bravely crossed the Atlantic and Pacific Oceans, and the world which welcomed them home.



Scan the QR code for more information or visit [atlantahistorycenter.com](http://atlantahistorycenter.com).

*This exhibition is generously funded by The Scott Hudgens Family Foundation.*



**ABOVE** Bell Bomber Plant Employees Working on the Fuselage of a B-29 Bomber  
Unidentified photographer, 1943-1945  
*Gift of Lockheed Aircraft Corporation, 1952*



# A NEW CHAPTER IN CIVIL WAR EXHIBITION HISTORY

*Turning Point* closed May 25 in preparation for a new exhibit on the Civil War era.

On July 13, 1996, on the eve of the Centennial Olympic Games, *Turning Point: The American Civil War* opened at Atlanta History Center. The 9,200 square foot exhibition marked a true turning point in Atlanta History Center's identity: after becoming the home of the significant DuBose Civil War collection, the institution now had an exhibition on the same caliber as other major historical institutions around the United States discussing the most significant conflict in American history.



After just shy of 30 years, *Turning Point* in the DuBose Gallery closed May 25, 2025, to make way for a new exhibition on the Civil War era, while a second Civil War exhibit will open downstairs in the Goldstein Gallery. Both will showcase new acquisitions in Atlanta History Center's vast national scope Civil War Era collections, as well as providing fresh insights about the lead-up to the conflict and its tumultuous aftermath. Central to the entire story is the city of Atlanta, where in 1864 the outcome of the war — and the fate of the nation — was largely determined.

On the eve of its impending closing in late May 2025, senior military historian Gordon Jones reflected on the importance of *Turning Point*, both personally and to the institution. After all, the exhibition is what brought Jones to Atlanta in the first place from the South Carolina State Museum in Columbia. At the time, Jones, who is, as his colleagues know, unfailingly modest, thought the job requirements might have been a bit of a stretch. "I was *so* prepared," Jones remarked, thinking back on his nerve-racking job interview in October 1990. He had come across the job listing in the American Association of Museum's *Aviso* newsletter and put his name in the hat. A look in the institutional archives reveals his resume and interview schedule—many lunches at the Swan Coach House, and meeting with some of the toughest guardians of what was, at the time, the Atlanta Historical

**BELOW** A Mississippi Confederate colonel's dress frock coat. *George W. Wray Jr. Civil War Collection.*



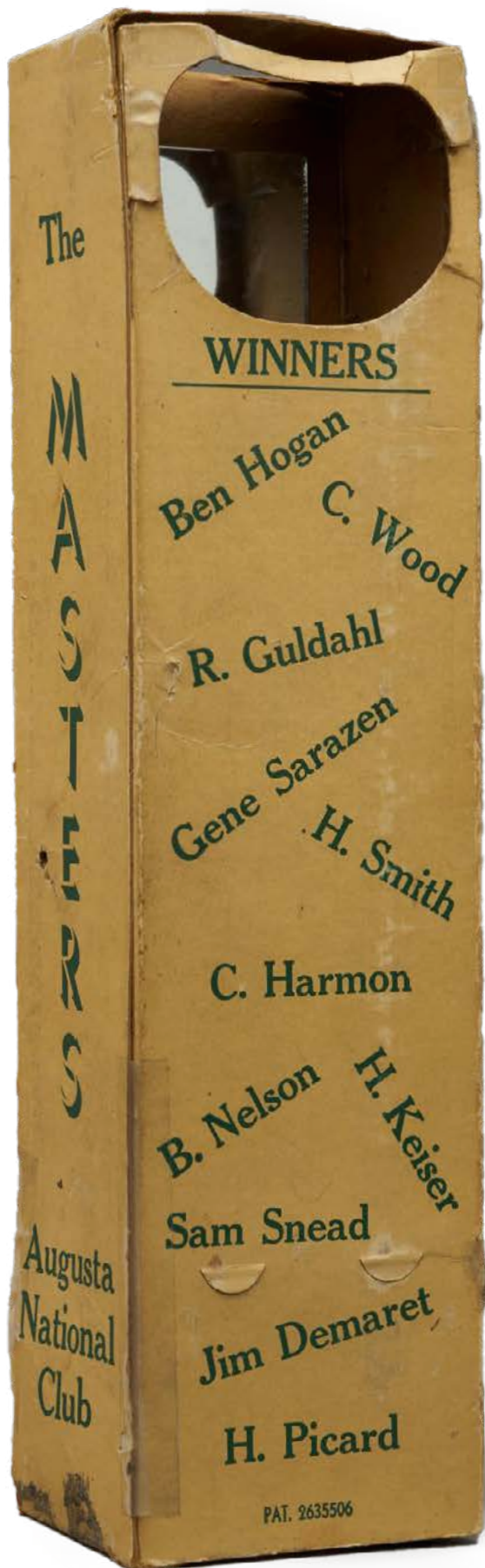
**ABOVE** A U.S. flag made by a southern unionist with banjo and powder horns bearing patriotic motifs. *DuBose Family Civil War Collection.*

Society. The two-day interview required Jones to bring two suits, which he had to put on his credit card and cross his fingers that he would soon have an improved salary to pay it off.

Jones's first day on the job was January 2, 1991, and he immediately got to work cataloging the DuBose Civil War Collection, which was still displayed in the family home of Beverly M. DuBose Jr. The gift of that collection in 1985 (considered the largest of its type then in private hands) was the genesis of not only the *Turning Point* exhibition, but also the opening of the new Atlanta History Museum in October 1993. For that occasion, the Center opened a temporary Civil War exhibition in the front half of what would become *Turning Point*. Entitled *Gone For a Soldier*, this 4,500 square foot exhibition focused on the average soldier's experiences in the Civil War, making use of the DuBose Collection's main strength: the everyday tools of combat and survival that determined how the war was fought. At the same time, the Center's intention — and that of the DuBose Family — was always to have a marquee exhibition to showcase not only how the war was fought but also when, where, and why. Telling the story of the Civil War would further Civil War scholarship, highlight additional collections (The Thomas S. Dickey Ordnance Collection) and encourage future collecting (The George W. Wray Collection). Today, Atlanta History Center is one of the nation's premier institutions for studying and interpreting the most crucial conflict in American history.

When asked about the new exhibition, Jones, who is in the unique position of curating the successor to his original major work, put it simply: "This isn't your grandfather's Civil War." In the nearly thirty years since 1996, the advent of internet research and on-line auctions have revealed hundreds of rare artifacts that the Center could have only dreamed about in the 1990s, especially items used by the United States Colored Troops. Most importantly, public interest in the Civil War has changed. Today people ask why the war happened and how its outcome impacts our nation today. Why did our country go to war with itself? How did four million enslaved Americans gain freedom? What does that mean to me?

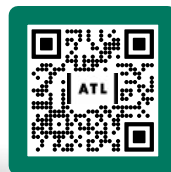
The new exhibition will bring fresh scholarship, artifacts, and storytelling to light. We hope, though, that you will join Atlanta History Center in wishing *Turning Point* a hearty and grateful farewell.



# HISTORIC ATLANTANS IN FOCUS: BOBBY JONES

BY LUCY ABELL

Research & Writing Assistant



Scan this QR code to learn  
more about *Fair Play: The  
Bobby Jones Story*

LEFT Rectangular Augusta National periscope, ca. 1960



In 1930, Atlanta golfer Robert Tyre Jones, Jr., better known as “Bob” or “Bobby,” did something that no other amateur golfer before or since has: he won all four of golf’s major tournaments in one season. In winning the British Open, the British Amateur, the U.S. Open, and the U.S. Amateur in the space of a few months, Jones both set a record—winning the “Grand Slam”—and capped an incredibly impressive golf career. He had been playing competitively since his early teens and had quickly become known for both his incredible skill as a golfer and, after a few years of professional growing pains, his genuine sportsmanship.

Jones retired from competitive play shortly after his Grand Slam win, citing a desire to play golf without the pressure, to spend more time with his family, and to begin full-time work at his father’s Atlanta law practice. Jones dedicated the rest of his life to the city and the sport he loved. He built a law career in Atlanta, involved himself in numerous philanthropic causes, and helped found and design the Augusta National golf course and its iconic Masters tournament. His remarkable ability and personal charm did not go unnoticed. In 1958, he became the first American since Benjamin Franklin to be awarded the Freedom of the City of the Royal Burgh of St Andrews (the birthplace of golf), an honor typically reserved for statesmen, men of letters, and scientists.

**BELOW** Replica of “Calamity Jane” putter.



**ABOVE** Masters Golf Tournament admission badge.

Atlanta History Center has done its part in preserving Bobby Jones’s legacy since 1999, when we opened *Down the Fairway with Bobby Jones* our first permanent exhibit on the golfing great. Our current permanent exhibit on Jones, *Fair Play: The Bobby Jones Story*, opened in 2017. Over the last few months, AHC has been continuing our work commemorating Jones. Thanks to the generous support of the Inlay family, we have been able to digitize many of the artifacts featured in *Fair Play*, and several other key pieces in our Bobby Jones collections.

Everything from golf clubs like the Spalding series designed by Jones—using his engineering degree from Georgia Tech—to replicas of his iconic putter, nicknamed “Calamity Jane;” to Masters paraphernalia like Jones’ letters about the tournament, early bulletins, and a coveted Green Jacket; to replicas of Jones’ Grand slam trophies, which make these iconic pieces of golf history available to the public in rare and exciting ways, can be found in *Fair Play*.

This digitization effort highlights just one part of Jones’ collection Atlanta History Center is proud to maintain. Our Kenan Research Center is home to over one hundred of Jones’ books on golf, ranging from copies of his own work inscribed to his son, Bob Jones III, to inscribed works by other mid-twentieth-century golf greats like Jack Nicklaus and Walter Hagen, to first editions of nineteenth-century books that defined early golf writing. Check out our website to view more newly scanned artifacts, plan a visit to the History Center to see the full *Fair Play* exhibit, or book an appointment at Kenan Research Center to view Jones’s papers and library to learn more.



# HISTORY ON THE ROCKS DEBUT



BY LUCY ABELL  
Research & Writing Assistant





Atlanta History Center is thrilled to announce a new event series: History on the Rocks. Designed for young professionals, History on the Rocks aims to provide guests with activities that feature after-hours admission to select Atlanta History Center exhibits and a free drink, along with different event types that include hands-on demonstrations of historical crafts, lectures, and activity nights.

In April, History on the Rocks began at Smith Farm on Atlanta History Center's Buckhead campus. The evening, called Blacksmith's Brew, featured demonstrations of various historic crafts including soap pouring and blacksmithing, led by AHC's Historic Houses Manager Nikolas Kekel. Guests gained first-hand insight into the care and skill that went into the creation

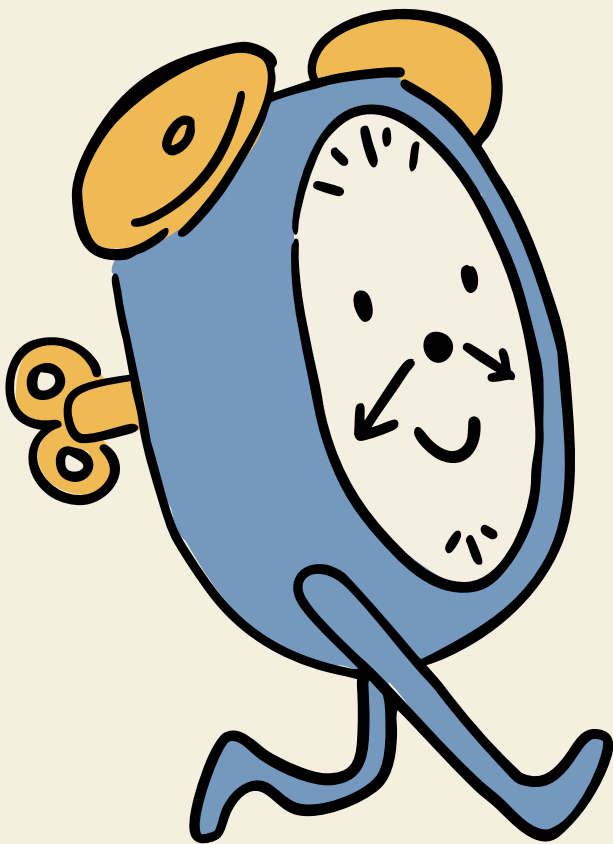
of the everyday goods that helped generations of past Atlantans navigate their daily lives. Guests also took home their very own hand-poured soap as a souvenir!

At the Margaret Mitchell House in May, an open house night conveniently timed for an early evening date night or a happy hour with colleagues gave guests the chance to visit *Telling Stories: Gone With the Wind and American Memory* outside of AHC's typical open hours, and to participate in an exclusive trivia game. Guests also enjoyed the night's signature cocktail, Gone With the Gin.

At History on the Rocks: Gimlet Noir, guests heard from Georgia State University professor John McMillian as he lectured on what a pair sensationalized murders in 1960s New York can teach us about the city's transformation in the later twentieth century. Hearing from historical experts is part of what makes this program series unique—in July, guests learned about *The Battle of Atlanta* cyclorama from the expert, Atlanta History Center's Senior Military Historian, Gordon Jones.

Atlanta History Center invites you to join us for this exciting new series and see everything we have to offer after hours!

# LOTS TO DO FOR LITTLE LEARNERS



Every Tuesday to Sunday, the Goizueta Children's Experience is bursting with activity. There are kids climbing and sliding in our Time Machine, kids discovering their voice at the Mini Fox Theatre, kids nurturing their inner detective at our History Mystery area. And in our Creator Hub, families are learning, growing, connecting and, yes, playing together. Check out some of the daily programming we offer for kids ages 0-8!



**W**hen developing the Children's Experience, it was important for our Education team to find ways to extend learning beyond the classroom, and to provide families with engaging activities and content that can be continued at home. These hands-on, interactive daily programs are tailored to children in various age ranges from infancy to 8 years old that support development across all stages, fostering social-emotional awareness, physical and motor skills, problem-solving, communication, and cognitive growth. By encouraging curiosity and creativity in a supportive environment, our daily programming opportunities nurture a lifelong love of learning through purposeful play.



Scan the QR code for this month's schedule of daily programming!



#### AGES 0-3

**LITTLE LEARNERS CIRCLE** fosters social-emotional, motor, and communication skills through interactive play experiences.

**SIGHTS AND SOUNDS** offers young children the chance to engage in sensory-rich activities which highlight a new focus, such as colors, numbers, and shapes, with exciting themes like animals, transportation, and more.

#### AGES 0-5

**MOVIN' & GROOVIN'** invites kids to get their wiggles out while exploring music and movement, helping kids stay active and express themselves through dance, scavenger hunts, obstacle courses, and more.



#### AGES 4-8

**MINDFUL MINUTES** explores various calming and centering techniques and practices that focus on social-emotional awareness and mindfulness with yoga and movement, mindful art, storytelling, and more

**CREATIVE DISCOVERIES** takes kids on an exciting journey through the vibrant culture and history of Atlanta with hands-on activities that spark creativity.

**YOUNG INNOVATORS** engages kids in various STEM activities, hands-on projects, and experiments that explore the exciting worlds of science, technology, engineering, and mathematics.



# EDUCATION WING EXPANSION

BY CLAIRE HALEY  
Vice President of Special Projects



This fall, the thousands of students who visit Atlanta History Center each year will have all-new classrooms to serve as a home base throughout their immersive educational experiences. As a part of the Centennial Capital Campaign, the entire Education Wing of Atlanta History Center is being reconfigured to better meet the needs of students and educators during their visits. The number of classrooms will be expanded from the two current rooms to three, providing a jumping off point for school tours which take place all across campus. The rooms will also give additional space for other educational activities, including summer camps, Homeschool Days, and toddler programming, and enhancements such as improved AV and seating to better facilitate these activities.



“There are so many demands placed on teachers throughout the school year,” said Shatavia Elder, Vice President of Education at Atlanta History Center and a former classroom educator. “Our field trips, Travel Trunks, and other educational offerings provide students with fresh, engaging perspectives. With real historical documents and artifacts, these programs also offer standards-based tools that teachers can easily integrate into their existing lessons to deepen and enrich classroom learning.”

The Education Wing reconfiguration is just the latest in a series of physical and curriculum design improvements made in recent years. Last spring, a new picnic area opened to provide additional locations for visiting school children to eat lunch and relax following their field trips. Online curriculum companions to school tours and other educational offerings such as Travel Trunks have also been refreshed, keeping content current and useful for both teachers and students.

Education forms a core part of Atlanta History Center’s mission. For decades, school children from across the metro area travel to the museum to take interactive school tours about key topics in Georgia history, including the Civil War, Civil Rights Movement, and Native American history. Through Travel Trunks, which can be shipped across the state, students can engage with additional topics including Colonial History, the World Wars, the Vietnam War, voting rights, Westward Expansion, and more. Between school tours, Travel Trunks, in-classroom presentations, Homeschool Days, Toddler Storytime, and more, Atlanta History Center serves more than 45,000 school children each year.

As an institution committed to connecting people, history, and culture, it all starts with helping children get excited to learn about history—an excitement that can blossom into lifelong curiosity.



- 1 AHC Trustee Will Skeeane and Lance Leonaitis catch up at the cocktail hour.
- 2 Guests enjoy dinner in the Grand Overlook Ballroom.
- 3 Guests arrive for cocktails at the Swan House
- 4 James Quincey announces Coca-Cola's generous gift to Atlanta History Center's Centennial Campaign.
- 5 James Quincey and Sheffield Hale explore the Cyclorama.
- 6 Swan House Ball co-chairs Wonya Lucas and Christopher Womack introduce James Quincey.



**BELOW** Left to right: Honorary co-chairs Christopher Womack and Wonya Lucas, 2025 Swan House Ball Honoree James Quincey, Atlanta History Center Board Chair Joia Johnson, AHC President and CEO Sheffield Hale, Elizabeth Hale.



Since 1986, the Swan House Ball has served as Atlanta History Center's signature fundraising event, generating millions of dollars in critical operating support while also honoring those who have given not just to the History Center, but to the city of Atlanta.

The 39<sup>th</sup> Annual Swan House Ball was held on Saturday, April 26<sup>th</sup>, 2025. Honoring James Quincey, Chairman and Chief Executive Officer of The Coca-Cola Company, the Ball was chaired by Wonya Lucas and Christopher Womack. Guests enjoyed an elegant evening celebrating the business and philanthropic legacy of Quincey and the Coca-Cola Company. During his remarks, James Quincey announced an additional \$750,000 gift from Coca-Cola, for a total gift of \$1 million towards Atlanta History Center's Centennial Campaign. This was an incredible moment, and we are grateful for their dedicated support of our work and mission.

The 40<sup>th</sup> annual Swan House Ball, celebrating the 100<sup>th</sup> anniversary of Atlanta History Center, will be held on Saturday, April 25<sup>th</sup>, 2026.

# SWAN HOUSE BALL 2025

**BY PETER FINNERTY**

Director of Major Gifts and Individual Giving

We are grateful to the lead sponsors of the 39<sup>th</sup> Annual Swan House Ball:

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A full list of 2025 Swan House Ball sponsors and patrons will appear in the next issue of *History Matters*.



- 1 Atlanta Braves 1974 away jersey worn by Henry Aaron, *Courtesy Atlanta Braves*
- 2 500 Home Run trophy, 1968, *Courtesy National Baseball Hall of Fame and Museum*
- 3 Henry Aaron bobbleheads, *Courtesy of Dr. Kenneth (Koty) Swanson*
- 4 The Stan Musial Lifetime Achievement Award for Sportsmanship, 2020, *Courtesy of billye Aaron*
- 5 Eau Claire Bears Jersey, 1952, and reproduction hat, *Courtesy Jerome Poling*





# MORE THAN BRAVE: THE LIFE OF HENRY AARON

BY LUCY ABELL

Research & Writing Assistant

In 1966, Atlanta got its second professional sports team: the Milwaukee Braves moved South to join the Atlanta Falcons, who had arrived in 1965. With them, the newly-minted Atlanta Braves brought hitting star Henry Louis “Hank” Aaron. Henry Aaron was still playing for the Atlanta Braves in 1974, when he hit his 715th home run, breaking the previous record of 714, which had been set by early baseball icon Babe Ruth. In 1982, Mr. Aaron was elected to the Baseball Hall of Fame, and in 2002, he was awarded the Presidential Medal of Freedom. Today, Henry Aaron is remembered not just for his incredible athletic accomplishments, but also for his legacy off the field. After his retirement, he became a spokesman for minority hiring in baseball and established the Chasing the Dream Foundation in Atlanta with his wife, Billye.

Atlanta History Center is proud to be part of honoring Mr. Aaron’s legacy through our exhibition on his life and impact, *More Than Brave: The Life of Henry Aaron*. *More Than Brave* follows Hank Aaron from his childhood in Mobile, Alabama practicing his batting technique with bottle caps and a broom handle to an impressive run in the Negro American League, the South Atlantic League, and eventually, in major league baseball, to years spent devoted to bettering his sport and his community. Featuring images and artifacts from the collections of the Aaron family, the Atlanta

Braves, the National Baseball Hall of Fame, Emory University, the Negro Leagues Baseball Museum, and personal collections from throughout the United States, *More Than Brave* provides insight into Henry Aaron’s remarkable career and impact for the uninitiated, and a chance to see fascinating pieces of a baseball icon’s life for fans.

After breaking Babe Ruth’s record, Hank Aaron didn’t quit: he went on to hit another forty home runs in the course of his career. *More Than Brave*’s collection includes his second-to-last ball, his 754th (the 755th, which no one knew would be his last, was taken home by a stadium employee and is now part of a private collection), as well as other delightful artifacts like a Charles Schultz-drawn Peanuts cartoon given to Aaron in 1974, likely by an Atlanta newspaper, and a facsimile of the scouting report made by the Indianapolis Clowns, Aaron’s first full-time professional team.

*More Than Brave: The Life of Henry Aaron* will be on display in the Nicholson Gallery at Atlanta History Center through September 2025. We invite you to visit to learn more about Hank Aaron and his impact on Atlanta and the sport he loved.

*This exhibition is made possible by the Atlanta Braves Foundation, the Henry Louis Aaron Fund, and The Rich’s Foundation.*

# ALL NEW FALL FESTIVAL



# COMING THIS SEPTEMBER



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