

HISTORY MATTERS

Winter 2019



Track No. 1

Union Station's "Track No. 1" sign on display in the *Locomotion: Railroads and the Making of Atlanta* exhibition, located in the Rollins Gallery.

ATLANTA
HISTORY
CENTER

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Cover Artifact

The artifact shown on the cover is the “Track No. 1” sign from Atlanta’s third Union Station. Signs like this would have been used to direct passengers to the correct track for their train.

The third station to bear the name Union Station opened in 1930 and was located one block west of the current Five Points MARTA station. This station served the Georgia Railroad, Atlantic Coast Line,

and the Louisville and Nashville. The last train to pass through Union Station was on April 30, 1971, the day before Amtrak took over operations in Atlanta. Union Station was razed in 1972.

The first Atlanta Union Station was built in 1853 where Wall Street currently is between Pryor and Central Avenue, and was destroyed in November 1864 as Sherman retreated from Atlanta. Atlanta’s second

Union Station was built in 1871 on the site of the previous Union Station and was abandoned in 1930 when the third Union Station opened.

Learn more about the role of railroads in Atlanta’s past in our newest exhibition *Locomotion: Railroads and the Making of Atlanta*.

MESSAGE
FROM THE
CHAIR & CEO

Ernest Greer
Chair, Board of Trustees

Sheffield Hale
President & CEO



(L) Sheffield Hale, (R) Ernest Greer

We have used the word *transformation* and its various forms in recent years when discussing the Atlanta History Center. We describe our campus’ improved physical spaces and expansions as *transformative* to the visitor experience. We often say we seek to *transform* those who engage with us by providing emotional connections to the complexities of the past to create a stronger, more empathetic community today. We believe the guiding principles of our current strategic plan—community, service, inclusivity, relevance, growth, and high performance—are having a *transformational* impact on our work daily. A dramatic alteration, a metamorphosis and a process of profound and radical change—our transformation will never be fully complete.

TRANS-FOR-MA-TION

noun

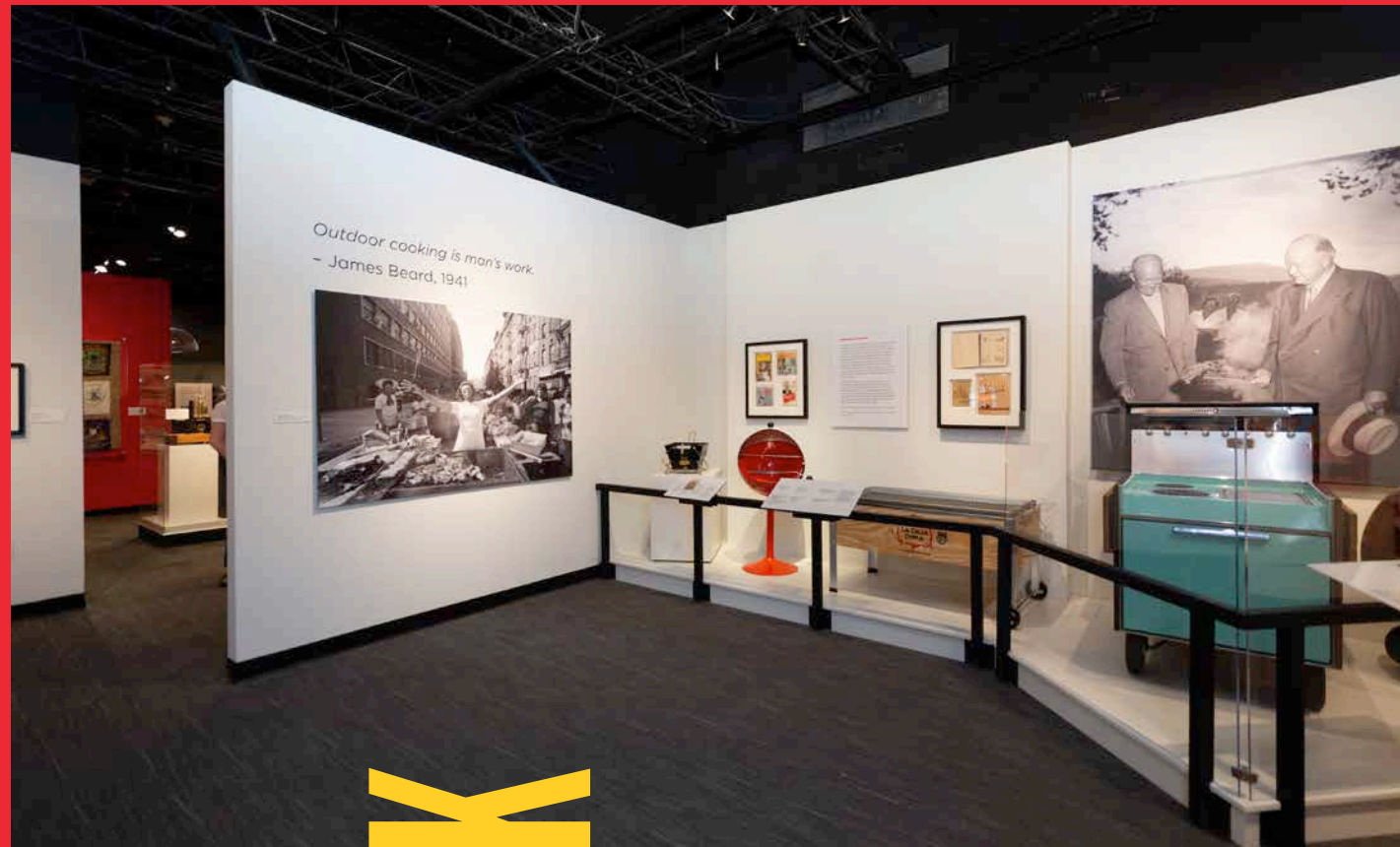
- 1. a thorough or dramatic alteration in form, appearance or understanding;
- 2. a metamorphosis during a life cycle.

What remains unchanged is our desire to convey that **history matters** to all who experience our exhibitions and programs, or participate in our efforts toward community engagement. The past creates who we are—and we cannot know or understand ourselves without knowledge of our past.

As we close 2018 and look toward 2019, we have much to share. In October we celebrated the opening of Olguita’s Garden—the most recent addition to our evolving Goizueta Gardens (*see page 12*). November marked the opening of Rollins Gallery and *Locomotion: Railroads and the Making of Atlanta*, featuring the restored *Texas* locomotive and recently relocated Zero Mile Post (*see page 8*), and on February 22, 2019, the Lloyd and Mary Ann Whitaker Cyclorama Building will open to the public. *Cyclorama: The Big Picture* (*see page 10*) is a state-of-the-art experience that will interpret *The Battle of Atlanta* painting in a fuller context. It will tell not only the stories of the Atlanta Campaign, but the significance of the Civil War and Civil War memory in national history—then and now.

As is always the case, the successful transformation of any organization is impossible without the support of its community—a community of generous donors, members, trustees and staff—and a shared vision for the future. We are grateful for our Atlanta History Center community and look forward to sharing the year ahead with you.



BY MICHAEL ROSE

EXHIBITION OUTLOOK



Barbecue Nation
PRESENTING SPONSOR

Char-Broil
A W.C. Bradley Company

MAJOR SPONSORS
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The Rich Foundation

BARBECUE NATION

In English, the first use of the term “barbecue” was written by a woman. In 1688, British playwright Aphra Behn finished *The Widow Ranter* in which the line “Let’s barbicu this fat rogue” is shouted by a rabble-rouser in a crowd scene. England’s first professional female writer, Behn used the word as a verb. Its use confirms the term was so well-known that the audience would understand its meaning—and probably laugh at its implications.

This story is paired with an original copy of the pamphlet *The Barbacue Feast*—one of only three in the world—published in London in 1707 and containing the first description of a whole-hog roast. Together, they begin the visitor experience to *Barbecue Nation*, Atlanta History Center’s celebration of the history and food culture of American barbecue.

Though variations and nuances abound, the common theme among barbecue enthusiasts is their excitement over barbecue: what it is, how it tastes, and where to get it. Regional differences in barbecue are widely recognized and publicly celebrated, often pitting counties, states, and regions against each other in a foodways battle over which barbecue is best—or true.

Barbecue Nation reveals how barbecue as a food often defines the identity of a community, a region, a people, and a nation. Native American, African, and European populations, as well as Caribbean and Mexican customs and Pacific Rim traditions have all contributed elements to the current American barbecue culture—one that over time represents the full range of the American experience.

In addition to traditional barbecue, the exhibition looks at the growth of the post-World War II phenomenon, backyard grilling. Rather than the traditional method of low & slow, grilling cooks hot & fast. Seventy-five percent of U.S. households own a barbecue grill.

“Barbecuing” has become a seasonal ritual for Memorial Day and Labor Day celebrations,

“Let’s
barbicu
this fat
rogue!”

The Widow Ranter, 1688

bracketing the traditional beginning and end of summer, leisure, and family vacation.

From the shabby country roadside barbecue shack to stylish barbecue restaurants in major metropolitan areas, barbecue is a truly

OPEN THROUGH SEPTEMBER 29, 2019



American food and an essential part of the nation’s historical foodways. Nevertheless, though distinctly American, American barbecue is not distinct in a world filled with traditions of barbecuing. The exhibition therefore contains information about the global phenomenon of barbecue customs, including *braai* in South Africa, *churrasco* in Brazil, and *siu mei* in China.

As traditions cross international borders and borrow existing local foodways, they lend preferred meats, seasonings, and other ingredients to form new and exciting cuisines. The United States, with its complicated, contested, and alluring food traditions, is just one global member of a constantly growing Barbecue Nation.

WWI CENTENNIAL OVERVIEW

BY CLAIRE HALEY

During the Atlanta History Center’s annual Veterans Day Commemoration ceremony, at exactly 11 AM on November 11, 2018, the Blue Ridge Rifle Corps of Cadets rang a lone bell 21 times. They joined others across the country for the Bells of Peace, a moment of reflection and remembrance of World War I. After the final armistice was signed exactly 100 years earlier, nations across the globe tried to build a new world order to uphold the promise that the Great War would indeed be the “war to end all wars.” While that effort ultimately failed, Atlanta History Center Chief Mission Officer Michael Rose has noted, “Today we are living in the world that World War I created.”

Yet the war’s importance and lasting impact is often overlooked in American history. Beginning in 2017, Atlanta History Center presented a series of exhibitions and public programs to commemorate the war and help Americans reclaim this often-neglected history, while supporting the Georgia World War I Centennial Commission in its efforts to do the same.

The first exhibition, *The Great War in Broad Outlines*, a touring exhibition developed by the Belgian National Institute for Veterans and Victims of War for the Belgian Ministry of Foreign Affairs, presented an international overview of the war. Atlanta History Center incorporated new elements including flour sacks from American mills embroidered by Belgian women and sold to benefit the war effort, on loan from the Herbert Hoover Presidential Library and Museum, and the story of Moina Michael of Walton County, Georgia. Often known as “The Poppy Lady,” she turned the red poppy into an emblem of war commemoration.

Anne Morgan’s War: American Women Rebuilding France, 1917-1924, sponsored by The John H. and Wilhelmina D. Harland Charitable Foundation and American Friends of Blerancourt, highlighted the efforts of American women who traveled to war-torn France following the conclusion of the conflict. Led by the charismatic Anne Morgan, the all-volunteer group raised money and lived alongside the people of Picardy, France, feeding the hungry, planting crops, caring for children, and rebuilding homes.

The exhibition *Uncle Sam Wants You! World War I and the American Poster* featured 60 rare posters from the personal collection of Atlantan Walton Rawls, who was instrumental in coordinating this popular exhibition. The posters displayed aided war propaganda efforts and helped encourage a reluctant American population to support involvement in a European conflict. The Society of Colonial Wars and Society of Colonial Wars in Georgia provided

additional support for this exhibition.

The fourth and final World War I exhibition, *Fields of Battle, Lands of Peace: The Doughboys, 1917-1918* was generously sponsored by the Sartain Lanier Family Foundation. The modern-day battlefield photography of Michael St Maur Sheil was juxtaposed against archival material and images throughout Goizueta Gardens. The story of the war was told through the only remaining living witness: the battlefields themselves.

Public programs also promoted greater understanding and study of World War I and included a themed week-long summer camp and a Homeschool Day program. The History Center also welcomed author Kathryn Atwood to speak about her book *Women Heroes of World War I: 16 Remarkable Resisters, Soldiers, Spies, and Medics*. The program included a reception and self-guided tours of *Anne Morgan’s War*.

Atlanta History Center concluded its World War I special focus on Veterans Day 2018. The ceremony served as the official State of Georgia commemoration of the end of the war and was presented in partnership with the Georgia World War I Centennial Commission and sponsored by Regions Bank. Volunteers assisted from the Atlanta Vietnam Veterans Business Association, Daughters of the American Revolution, and Georgia Society Sons of the American Revolution. More than 300 guests gathered for the moving ceremony. Many wore poppy stickers on their lapels—a tribute to the thousands of Georgians, and Americans, who served but never returned home.

PICTURED AT RIGHT

The ultimate icon of World War I poster art is this Uncle Sam image created by James Montgomery Flagg. Flagg based his version on an earlier British recruiting poster that featured Lord Horatio Kitchener, Secretary of State for War in 1914. Uncle Sam is actually Flagg’s self-portrait, depicted with a fake goat beard and white hair. This is one of 60 rare posters from the personal collection of Atlantan Walton Rawls, who was instrumental in coordinating the exhibition, Uncle Sam Wants You! World War I and the American Poster.





The *Texas* Locomotive Debuts in New Railroad Exhibition

Atlanta is a city built on transportation, a story that the Atlanta History Center has desired to tell in detail for many years.

Now it is doing so in the new exhibition *Locomotion: Railroads and the Making of Atlanta* whose cornerstone is the *Texas* locomotive. The detailed exhibition interprets the major role railroads played in transforming Atlanta into the transportation hub and commercial center it is today. A major highlight includes the exploration of the restored 1856 Western & Atlantic locomotive like never before as visitors can climb up into the engine’s cab and get the engineer’s view of the larger-than-life *Texas*.

And for the first time, guests can see two of Atlanta’s most significant artifacts in one place. The Zero Mile Post, the 1850s Western & Atlantic Railroad marker at the end of the railroad around which Atlanta grew, is now displayed alongside one of the two remaining Western & Atlantic locomotives in existence that likely passed by the post scores of time during its service. Railroads located, built and created Atlanta, and these two objects tell Atlanta’s origin story like no others.

The *Texas* and new exhibition are housed in a 2,000-square-foot, specially designed, glass-fronted gallery funded by the Gary W. Rollins Foundation. The gallery is accessed from the Fentener van Vlissingen Family Wing and opens into the new Lloyd and Mary Ann Whitaker Cyclorama Building. The look of the Rollins Gallery is inspired by historic railroad repair shops, with exposed steel girder columns.

The *Texas* and the locomotive *General*, the star attraction at the Southern Museum of Civil War and Locomotive History in Kennesaw, are the sole surviving engines that once served the Western & Atlantic (W&A) Railroad. Atlanta owes its very existence to the W&A Railroad. It was the beginning and ending point for state owned 138-mile line between Atlanta and Chattanooga, as evidenced by the W&A 00 and W&A 138 marks on the Zero Mile Post.

Unlike the hundreds of locomotives that serviced the W&A RR and its successors, the *Texas* and the *General*, because of their roles in the Great Locomotive Chase, evaded the scrap heap.

In the 1862 incident, U.S. Army raiders commandeered the *General* from the town of Big Shanty (now Kennesaw) and drove it north toward Chattanooga, wreaking destruction. They were finally caught by Confederate forces that pursued aboard the *Texas*.



PICTURED BELOW Gary and Kathleen Rollins cut the ribbon on the Rollins Gallery, showcasing the *Texas* locomotive, along with Craig Camuso from CSX.

The engine was donated to the City of Atlanta in 1908 and put on outdoor display in Grant Park in 1911. In 1927, it was paired with *The Battle of Atlanta* painting in the old Grant Park building as monumental reminders of the bloodiest conflict on American soil.

At the Atlanta History Center, it is joined by objects from Atlanta railroad history including a ca. 1940 operating signal from Atlanta’s Terminal Station; the original Track 1 sign from Atlanta’s 1930 Union Station; and a ca. 1900 rail station bench.

Other aspects of *Locomotion: Railroads and the Making of Atlanta* chronicle the Great Locomotive Chase, the experience of working on the railroad, the science and mechanics of a steam locomotive at work, segregation on the rails, the impact of railroads today, and the detailed *Texas* restoration itself.

A series of rail-inspired Meet the Past museum theatre performances further enhance the gallery experience. The characters include Pullman porter James Joseph, Southern Railway chairman W. Graham Claytor Jr., and pioneering woman switch tender and brakeman Gertie Stewart. Performances occur every weekend.

Major funding for the new gallery was provided by the Gary W. Rollins Foundation. CSX is the presenting sponsor for the accompanying exhibit.

FOR HISTORY!



BY HOWARD POUSNER

ALL ABOARD

CYCLORAMA:



BY HOWARD POUSNER

Some Atlantans imagined that restoration would commence on the 359-foot-long, 42-foot-high *Battle of Atlanta* Cyclorama painting virtually the day then-Mayor Kasim Reed announced its relocation from Grant Park, its home for nearly a century, to the Atlanta History Center in July 2014. But there was major engineering work that had to be completed first, not the least of which was construction of the painting’s new home, the 23,000-square-foot Lloyd and Mary Ann Whitaker Cyclorama Building.

In February 2017, the painting was rolled onto the spools, each weighing 10,000 pounds, lifted through two seven-foot-square holes in the roof, and transported from Grant Park to the new building, rehung, and properly tensioned. The last part had never been possible in the too-small 1921 Grant Park building, where *The Battle of Atlanta* had dangled loosely from a ceiling rail, like a shower curtain, developing undulations that had to be smoothed prior to restoration.

Then in August 2017, the German-American crew of Weilhammer & Schoeller Art Conservation L.P. (overseen by Christian Marty of Swiss firm Ars Artis A.G.) began varnish removal and cleaning. Starting in January 2018, conservators began paint touch up and repair and, importantly, re-created sections removed at different times since the painting emerged in 1886 from the American Panorama Company’s Milwaukee studio.

Two missing vertical sections were reproduced: a 22-inch-wide strip that was trimmed along one seam when the painting proved to be too wide for the Grant Park facility; and a 54-inch-wide section believed to have been excised after damage in an 1890s roof collapse.

Seven feet of sky that had been trimmed incrementally from *The Battle of Atlanta* during its various moves along its top circumference was returned, and other enhancements were made to make the blue expanse true to its 1886 appearance.

These restorations, which return the painting to its original size of 49 feet tall and 371 feet in diameter (with it properly tensioned), are based on archival materials that are part of the Atlanta History Center’s permanent collection. Key among them is a souvenir book that accompanied *The Battle of Atlanta’s* debut in Minneapolis.

From April to October 2018, a small crew led by Atlantan Lincoln Stone, a former Turner Advertising billboard painter and professional artist, channeled the work of those artists 132 years ago.

Many steps had already been taken to revive the 3-D illusion intended by the German artists who created the painting, including restoring its intended hourglass shape and constructing a 12-foot-high viewing platform that trains guests’ eyes at the horizon line.

At the same time that conservation and painting proceeded, multimedia exhibitions that interpret *The Battle of Atlanta* as an artifact of entertainment and changing Civil War memory have been painstakingly researched, curated and fabricated.



Two years after arriving at the Atlanta History Center on towering 45-foot-tall metal spools, history comes full circle as the fully restored *The Battle of Atlanta* cyclorama painting prepares for its February 22, 2019 debut 127 years to the day of its 1892 Atlanta opening.

Members of the Weilhammer & Schoeller Art Conservation L.P. crew work on conservation of the 133-year-old Battle of Atlanta cyclorama painting in preparation for the February 22, 2019 opening of Cyclorama: The Big Picture.

THE BIG PICTURE

OLGUITA'S GARDEN

BY MICHAEL ROSE & CHERI SNYDER

Goizueta Gardens celebrated the opening of Atlanta History Center’s first major garden addition in three decades on October 30. Known as Olguita’s Garden, the formal garden honors Olga “Olguita” C. de Goizueta, the namesake of the History Center’s entire 33 acres of gardens.

The new garden encompasses the rear façade of the Atlanta History Museum, including the Mabel Dorn Reeder Amphitheater and the Bates Block Terrace. Deep shrub borders adjoin the eastern and western ends of the garden, where shrubs and small trees were selected with an emphasis on fragrance throughout the year, adding to the overall appeal to guests’ senses.



Elevated by the beauty of fragrant flowering plants, the garden’s design reflects English and Continental inspirations on the Southeastern U.S. landscape. As its central feature, limestone steps lead to formal 50-foot-long double borders culminating in a focal point of century-old limestone columns designed by Atlanta architect Neel Reid. The columns encircle a water feature planted with water lilies and lotus, and a backdrop of camellias. Hundreds of the best perennials for creating an English-style garden in Atlanta are showcased against a fragrant and evergreen tea olive hedge.

The garden’s borders and beds are planted with a tapestry of flowering and foliage plants for year-round color. Small flowering trees,

Goizueta Gardens celebrates the opening of Atlanta History Center’s first major garden addition in three decades.

ornamental shrubs and accentuating annuals, perennials, and bulbs keep the garden in an extended peak season of interest.

Atlanta History Center Goizueta Gardens staff celebrate the opening of Olguita’s Garden. (Back row L-R) Laurie Carter, Brian Anthony, Rosemary Bathurst, Emily Roberts. (Front row L-R) Tiffany Jones, Valerie VanSweden, Sarah Roberts.

ARCHIVE EXPANSION

New Kenan Research Center Collections Space Opens

BY PAUL CRATER



Atlanta History Center has renovated space in the museum building and installed more than 8,200 linear feet of new compact shelving designed to hold archival collections of the Kenan Research Center.

Vice President of Properties Jackson McQuigg and his team repurposed a storage area to a more mission-driven use: the preservation of historical collections and the institutional records of the Atlanta History Center. This project was made possible through a generous grant from the Watson-Brown Foundation.

With the addition of the compact shelving, the Kenan Research Center has ample room to fulfill its collecting mission, and thereby serve its expanding customer base for decades to come. For an enterprise that relies on its ability to properly store and preserve the archival material it collects, the importance of this development cannot be overstated. The majority of the shelf space in the new storage area will be used to house uncataloged collections and newly acquired material.

In fall 2018, the staff of Kenan Research Center moved some 6,000 boxes of uncataloged manuscript material and institutional archives to the new space. The manuscript material will be gradually transferred back to McElreath Hall where it will be processed and made publicly available.



PICTURED LEFT
Guests from Presenting Sponsor Harry Norman Realtors (L to R) — Studie and Zach Young, Valerie Alston, Jenni and Don Bonura, Price Curtis, Rebie and Charles Benedict

PICTURED BELOW
Back on the Farm Executive Chef Kevin Gillespie and Atlanta History Center Trustee Angie Mosier

BY
**KATHERINE
HOOPERWERF**

BACK ON THE FARM

September 14, 2018

The History Center’s annual fall event Back on the Farm marked its sixth year.

Guests strolled Smith Family Farm and enjoyed farm-inspired appetizers from lead chef Kevin Gillespie of Gunshow and Revival; Seni Alabi-Isama of SmoQue Pit BBQ; and Suzanne Vizethann of Buttermilk Kitchen. After quenching their thirst with a specialty cocktail from Mercedes O’Brien from Gunshow, guests sat down in the Grand Overlook ballroom to a feast of roasted whole hog, brisket, fried chicken, and an array of sides. More than one guest snuck seconds of Kevin’s special cornbread—followed by a few requests for to-go boxes; it was a wonder people had room for his signature warm banana pudding.



Many thanks to event chairs Juliet Asher and Michael Golden along with Bianca and Mark Bell as well as Presenting Sponsor Harry Norman, Realtors for their support. Thanks also go to media sponsor Atlanta Homes & Lifestyles. Proceeds from Back on the Farm support the educational activities and farm animals at Smith Family Farm.

SWAN HOUSE BALL

Celebrating the Honorable Sam Massell and the Honorable Andrew Young, and chaired by Ginny Brewer and Patrice Greer.

BY KATHERINE HOOGERWERF

Elected in 1969, Mayor Sam Massell led a robust administration, credited with establishing the Metropolitan Atlanta Rapid Transit Authority (MARTA), Omni Coliseum, and Woodruff Park. The first Jewish mayor of Atlanta, Mayor Massell championed minority opportunities in city government, a stance that future mayor Ambassador Young would also take. Mayor Massell founded and continues to lead the Buckhead Coalition, an organization of business and civic leaders interested in nurturing the quality of life in Buckhead. Mayor Massell and his wife Sandra live in Buckhead.

Ambassador Young began his career as a pastor and civil rights leader, working with Dr. Martin Luther King Jr. Appointed by President Jimmy Carter in 1977, Ambassador Young was the first African American to hold the position of U. S. Ambassador to the United Nations. He went on to serve as Atlanta mayor from 1982 through 1990. As mayor, he attracted 1,100 new businesses and \$70 billion in private investment, according to Georgia State University’s Andrew Young School of Policy Studies. He and his wife Carolyn celebrate their 22nd wedding anniversary this year.

Atlanta Fine Homes Sotheby’s International Realty and Greenberg Traurig were the Presenting Sponsors of this year’s ball. Event design was led by Beth Webb of Beth Webb Interiors, and Legendary Events.

Swan House Ball raises critical financial support benefiting Atlanta History Center and its award-winning student education programs.

April 21, 2018

(L) Ambassador Andrew Young, and wife Carolyn, and (R) Mayor Sam Massell and wife Sandra at Swan House Ball.



The Naturalization Ceremony is another way that Atlanta History Center is seeking to serve the Atlanta community as an active and welcoming civic space.



NATURALIZATION CEREMONY

BY CLAIRE HALEY

On Thursday, August 9, 2018, Atlanta History Center hosted the U.S. Citizenship and Immigration Services for a Naturalization Ceremony, marking the first time that such an event occurred on our campus.

Following the ceremony, new citizens and their families and friends attended a celebratory reception generously provided by the National Society of the Colonial Dames of America in the State of Georgia, Atlanta Town Committee. During the reception, new citizens and their guests got a sneak peek at

More than 50 new citizens representing 31 countries of origin opened a new chapter in their personal histories as they took the oath of allegiance.



Providing the location for this important ceremony meant that new citizens were able to become Americans in a place surrounded by Atlanta and American history. This history is continuously shaped by people from all over the world who have come together under the banner of American citizenship, bringing with them different ideas and cultures that are explored through Atlanta History Center exhibitions.

the *Texas* locomotive and shared reactions to their big day with each other as well as with members of the Colonial Dames and Atlanta History Center staff. StoryCorps Atlanta also offered special tours of its recording studio to help interested new citizens learn more about preserving their stories. All ceremony attendees were provided with free admission to explore the rest of the campus.



BY CALINDA LEE

PARTNERS FOR HISTORY

As part of our Strategic Plan, Atlanta History Center is committed to building partnerships that further our mission to connect people, history, and culture.

What does that mean? It means that we recognize that we are among a community of organizations throughout the region that care about the connections between the past and the present. We are not alone in our understanding that sharing stories of the past can be fun, illuminating, and deeply useful in helping us to be more informed and active community members. What’s more? There are some wonderful organizations in Atlanta

that do work that we can tap into—but can’t do ourselves. And we return the favor based on the Atlanta History Center’s expertise. We have embraced a number of these relationships. These are some noteworthy examples:

- The Atlanta Regional Commission conducts research that helps municipal leaders plan and coordinate for the 10-county metro region. Atlanta History Center has translated policy white papers, community surveys, and demographic data into easy-to-explore data visualizations. Come see current offerings in our *Gatheround: Stories of Atlanta* exhibition.
- Another Atlanta History Center partner, Emory University’s Center for Digital Scholarship provides technical advice, development expertise, and training to Emory faculty and students. Through this relationship, the History Center receives valuable technology and skills to employ it. And Emory broadens its reach and the impact of its digital humanities developments. You’ll see this in action in the near future when using digital maps in the *Cyclorama: The Big Picture* galleries. And you’ll soon be able to download a free app to guide you on walking tours of the Midtown neighborhood surrounding Atlanta History Center Midtown
- Ever anxious to join forces in producing new exhibits and programs, the History Center has partnered with the Atlanta Beltline Authority, Georgia State University, and the Georgia Humanities Council to author a successful planning grant for history interpretation along the Atlanta Beltline.

Look for more information about our community partnerships in future newsletters. We are committed to creating sustainable relationships so that we can keep building hand-in-hand with our partners.

Also upcoming this year is a partnership with the Sweet Auburn Curb Market to commemorate the 100th anniversary of Atlanta’s first public market.

Together, we will make sure that this incredible story is not forgotten, and that we connect to celebrate the continuing significance of our public spaces.

Moments captured during the hustle and bustle of grocery shopping at Sweet Auburn Curb Market, ca. 1970. That “pure lard” price (pictured left) was a steal!



ON THESE DATES

BY CALINDA LEE

As Atlanta History Center strives for continuing—and growing—significance in metro Atlanta, we’ve been thinking a lot about why history matters. If you are reading this newsletter, you probably already think that history matters. But an increasing number of people claim not to like history, to be bored by it, in fact. What’s that all about? And, even more to the point, what can the Atlanta History Center do to help our friends and neighbors learn about the past...to better understand the present...and successfully plan for the future?

2018 has been momentous for the Atlanta History Center. It has been a wonderful year to make these connections, to remind our institution and community, through our exhibitions and related programs, of how the events of the past remain significant for us.

The assassination of Dr. Martin Luther King Jr. 50 years ago was a monumental loss for the country and world, but it’s hard to imagine another place where that tragedy was felt as profoundly as in King’s hometown. As riots broke out in cities across America, Atlanta prepared to host Dr. King’s funeral procession, which drew an estimated 200,000 mourners, and the eyes of a troubled nation focused on the capital of the South as it hosted the biggest funeral



Outdoor display from Fields of Battle, Lands of Peace: The Doughboys, 1917-1918, a traveling exhibition hosted in commemoration of the World War I Centennial.

in the city’s history. To commemorate the 50th anniversary of the 1968 assassination, we opened *Weeping May Endure for a Night: The Funeral of Dr. Martin Luther King Jr. Through the Lens of Declan Haun* at Atlanta History Center Midtown. This intimate photography exhibition took guests back to those difficult days in April 1968 through 25 photographs that were captured by the late Haun, a Chicago freelance photojournalist.

Indeed, 1968 was a year of extraordinary upheaval for the city, the nation, and beyond. Just two months after King’s death, Democratic presidential candidate Robert Kennedy was killed in Los Angeles. Protesters took to the streets, continuing activism about racial inequality, conditions in urban centers, women’s rights, and the war in Vietnam. Atlanta History Center’s *More Than Self: Living the Vietnam War* exhibition revealed that story through the eyes of the soldier. Through oral narratives from the Veterans History Project (housed at Kenan Research Center) as well as artifacts and photographs, visitors were able to contemplate the complicated, life-altering impacts of that conflict.

As the nation grappled with the shifting social and political terrain of 1968, the range of social and political sentiment and engagement widened precipitously. As one of the most rapidly growing cities in the nation, Atlanta was in the thick of it. A new era was ushered in, beckoning Atlantans to civic engagement in ways that were unprecedented.



Reverend Andrew Young and Isaac Newton Farris escort Christine King Farris to a seat during the burial service for her brother. (Photo by Declan Haun/Chicago History Museum/Getty Images)

Fifty years before that, more than 100,000 Georgians were celebrated for their efforts in bringing The Great War (later named World War I) to a close. After three years of taking an isolationist stance, the United States joined the conflict in 1917, with Georgia serving as home to more training camps than any other state. Between April 6, 1917 and November 11, 1918, more than 1,300 Georgia soldiers and sailors gave their lives for the effort, with many more wounded.

In commemoration of the centennial of the war’s end, Atlanta History Center hosted two years of exhibitions and participated in a variety of activities, highlighted on pages 6-7. These events and exhibitions commemorated the sacrifices of those who served in World War I. They also speak volumes to a current generation grappling with the merits and costs of isolationism and nationalism, military engagement and diplomacy. Though forms of communication have changed, visitors to the exhibitions commented on the continuing significance of both propaganda and national unity. In these and so many other ways, the past is with us, offering lessons and direction.

In 2019, Atlanta History Center will continue to share reflections of the past as we move toward the future. We look forward to opening an exhibition marking the centennial of passage of the 19th Amendment paving the way for woman suffrage. And we invite you to let us know what else you would like to explore as we consider the past and consider why history still matters for us all.

IN HISTORY

Food & Drink



Souper Jenny and BRASH Coffee Roasters serve as a communal meeting place for the guests of Atlanta History Center and our neighbors. Providing healthful food, delicious coffee and a relaxed atmosphere, these two are a wonderful addition to our campus.

Soups ordered from Souper Jenny

150,000

Drinks poured at BRASH since opening in January 2018

84,000

Total hours to capture

67

The Cyclorama

Google generously donated its time and expertise to photograph, in very fine detail, The Battle of Atlanta cyclorama painting. Utilizing the Google Art Camera and Google Art & Culture’s proprietary software, we are able to stitch each photograph together to create one seamless image, allowing Atlanta History Center guests to see the 360° painting digitally at the brush stroke level.

Length of hours to photograph each of the 16 sections: 2.5–3.5



Individual JPG photos captured by Google

29,000

Public Programs



Author Programs

55

Our author program series connects people with breakthrough, award-winning, and bestselling writers of fiction and non-fiction. The program provides the opportunity to engage with some of the biggest names in literature today. Past highlights include appearances by Lawrence Wright, Isabel Allende, Ron Chernow, Michael Twitty, Steven Pinker, Mitch Landrieu, and Virginia Willis.

Author Programs Attendance

10,696

Family programs at Atlanta History Center encourage visitors of all ages to explore history and culture in unique and exciting ways. Through our seasonal festivals and holiday celebrations, these programs make family memories and traditions for years to come.

Family Program Attendance

15,448

Number of Family Programs

9



Atlanta History Center offers a variety of interactive programs that bring history and culture to students across the state. Whether it is on a school tour at Atlanta History Center, in the classroom with an outreach presentation or travelling trunk, or on stage for Poetry Out Loud, students engage in multidisciplinary programs, all while having fun.

Students Served by Outreach

11,665

Individuals Served by Poetry Out Loud

6,500

Students served through our Education Programs

44,101

Fulton County 4-H

4-H stands for Head, Heart, Hands and Health...and now History! Located in McElreath Hall, the Fulton County 4-H office provides assistance in agriculture and environmental science, family and consumer science, and youth development to everyone in the local area.

4-H Programs

18



Total 4H Attendees

1,473

Sustainability

Atlanta History Center’s Swan House, McElreath Hall, and Parking Deck were named as top performers in the Atlanta Better Buildings Challenge (ABBC), a program that promotes energy and water conservation by commercial buildings throughout Metro Atlanta. Atlanta History Center is actively working to improve the efficiency of its buildings at both of its campuses to help the Better Buildings Challenge meet this goal and to reduce our utility costs.

Number of sustainability awards

3



Mission

Atlanta History Center was founded in 1926 on big ideas and relentless fascination. For more than nine decades, we’ve been hard at work preserving and sharing the history of our great city. Through our collections, archives, gardens, and programs we strive to connect people, history and culture.

Individuals reached by Atlanta History Center



327,877

Living Collections

With 33 acres, Atlanta History Center is teeming with life. From sheep to bees and trees to veggies, to our newest addition Olquita’s Garden. As always, we keep an eye on sustainability and do our part to stay green.

Diverted gallons of food scraps from Souper Jenny that would have gone to a landfill to compost used in our gardens

8,675

Lambs added to Smith Family Farm

2

Pounds of sheep’s wool shorn

18.4

Eggs laid

1,116

Types of plants added to the living collection; a majority of these plants were utilized in Olquita’s Garden

95

Hens added to Smith Family Farm

3

Pounds of goat’s mohair shorn

4.8



HISTORY MAKERS



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Programs Gifts

In excess of \$5,000 received between
07/01/2017 and 06/30/2018

Bank of America
Besse Johnson and George Blanton
Allen Memorial Foundation
The Bright Wings Foundation
Connolly Family Foundation, Inc.
David, Helen, and Marian
 Woodward Fund
The Frances Wood Wilson
 Foundation, Inc.
Fulton County Arts Council
Georgia Council for the Arts
Georgia Power Foundation, Inc.
The John and Mary Franklin
 Foundation
The Nissan Foundation
Publix Super Markets, Inc.
Ray M. and Mary Elizabeth Lee
 Foundation, Inc.
Regions Bank
The Wells Fargo Foundation
The Zeist Foundation, Inc.

Exhibition Gifts

In excess of \$5,000 received between
07/01/2017 and 06/30/2018

Anonymous
Atlanta Vietnam Veterans Business
Association
Char-Broil
Georgia-Pacific
Jim N’ Nick’s
Mr. and Mrs. John H. Irby
Regions Bank
Thalia and Michael C. Carlos
 Foundation
W.C. Bradley Co.
Yeti

Capital and
Endowment Gifts

In excess of \$5,000 received between
07/01/2017 and 06/30/2018

Bank of America
BCD Travel
Georgia Power Foundation, Inc.
The Goizueta Foundation
James M. Cox Foundation
JBS Foundation
Mr. and Mrs. William B. Payne
Mr. and Mrs. John Fentener
 van Vlissingen
The Watson-Brown Foundation, Inc.

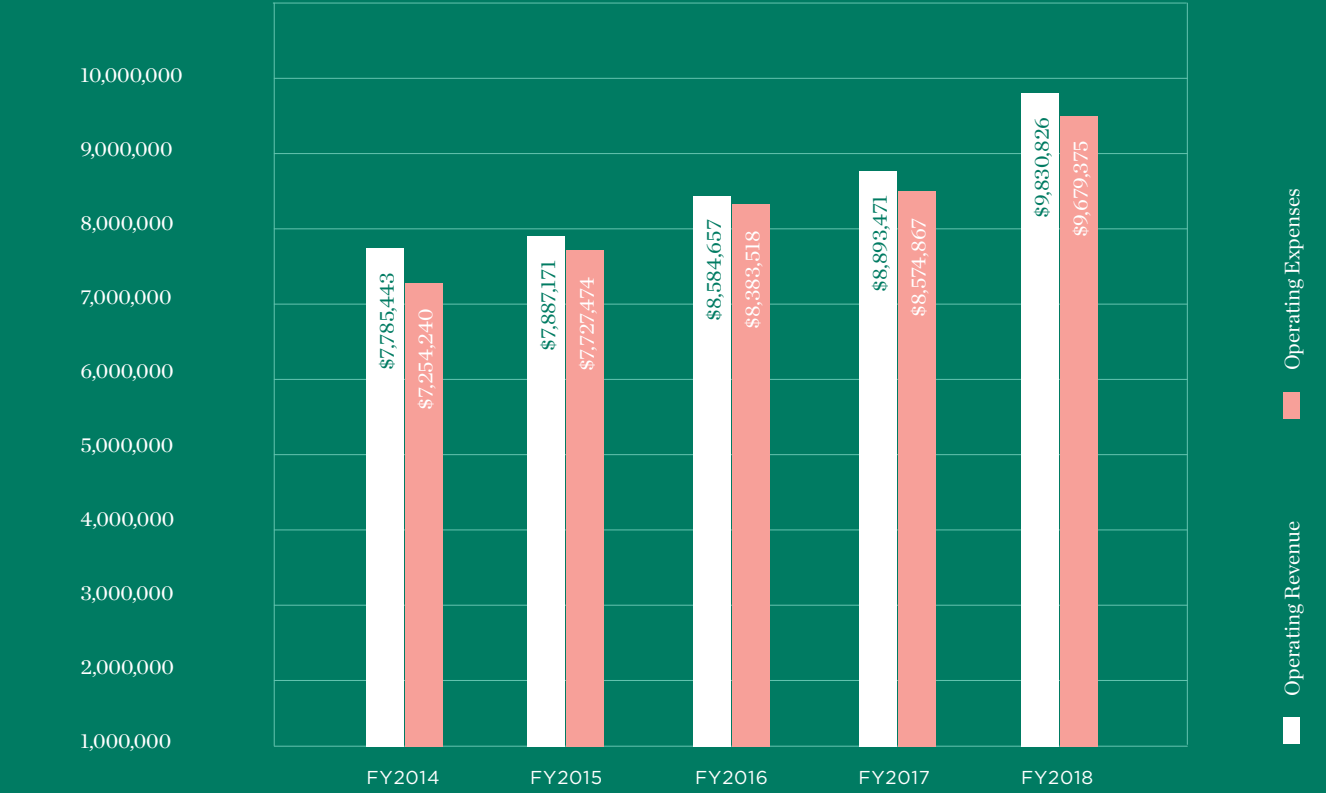
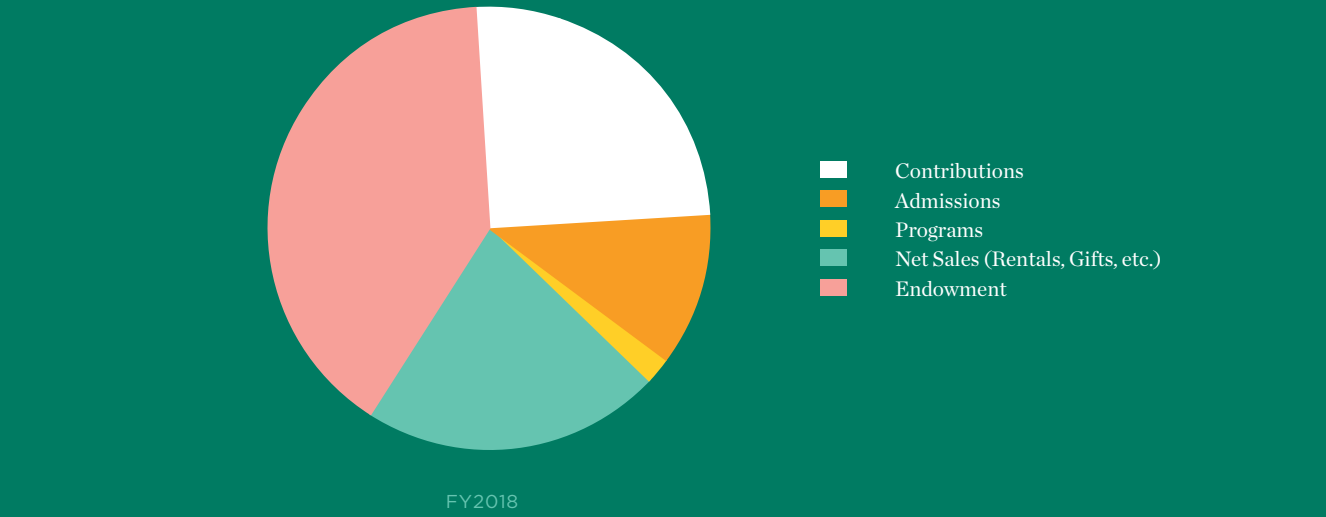
Special Thanks

Atlanta Homes & Lifestyles and the
Southeastern Designer Showhouse
 & Gardens

Please visit atlantahistorycenter.com/governance for audited financials and forms 990.

Financials

		FY2014		FY2015		FY2016		FY2017		FY2018	
	Contributions	\$1,559,123	19%	\$2,455,265	29%	\$2,137,729	25%	\$2,027,224	23%	\$2,478,725	25%
	Admissions	\$968,167	12%	\$986,922	11%	\$987,531	11%	\$987,643	11%	\$1,092,405	11%
	Programs	\$154,229	2%	\$201,208	2%	\$185,189	2%	\$209,873	2%	\$249,000	2%
	Net Sales (Rentals, Gifts, etc.)	\$1,544,017	20%	\$1,253,826	15%	\$1,723,632	19%	\$1,893,537	21%	\$1,950,925	20%
	Endowment	\$3,661,636	46%	\$3,687,437	43%	\$3,859,390	43%	\$3,855,959	43%	\$4,059,771	40%
	Operating Revenue	\$7,887,171	100%	\$8,584,657	100%	\$8,893,471	100%	\$8,974,236	100%	\$9,830,826	100%



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