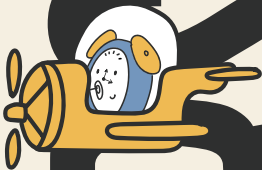


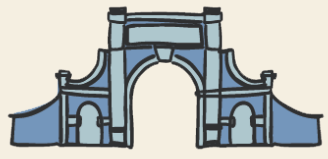
# HISTORY MATTERS



ATLANTA  
**HISTORY**  
CENTER



It's  
Family  
Time.



Winter 2024

# 02-09

## Feature: Goizueta Children's Experience and Kids Activities

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### On the Cover

Meet the mascots for the Goizueta Children's Experience! Click (pictured upper right) is kind, relatable, and always ready with a fun fact. Chime (bottom center) is a historian and time traveler, always on the go!

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- Priscilla and Percival: Atlanta Icons



# MESSAGE FROM THE CHAIR & CEO

William B. Peard  
*Board Chair*

Sheffield Hale  
*President & CEO*

## Dear Members and Supporters,

Atlanta History Center is turning 100 years old in 2026—a remarkable milestone for any organization, but an especially poignant one for a history museum. What began as a small archival-focused institution has blossomed into an organization with two campuses, more than 33 acres, and four historic homes. As we look back on our own institutional history, we are asking ourselves: where did we start, and where are we now? How do we use that foundation to continue to grow?

One clear answer is that we want to create an even more welcoming experience for families with young children. Museums are incredible places that can bring so many benefits to children, but the resources have to be intentionally designed to welcome and engage younger minds. With that goal in mind, we are excited to unveil The Goizueta Children's Experience in January 2025.

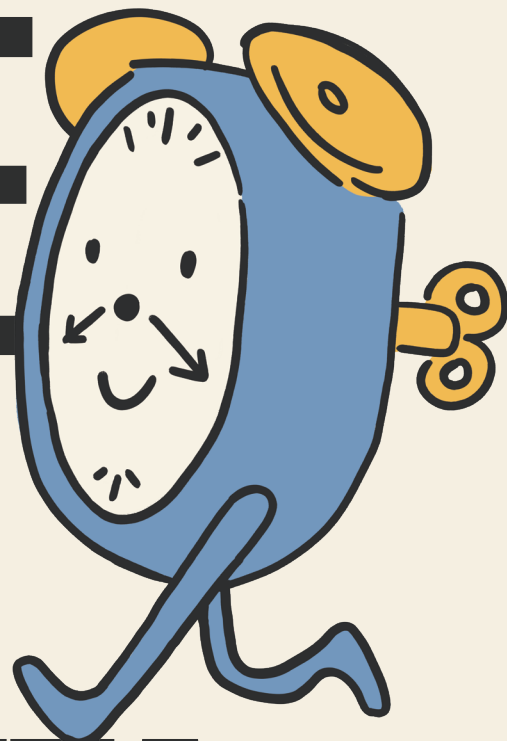
The Goizueta Children's Experience will feature 5,000 square feet of gallery space, providing different zones of play and learning designed to appeal to children of multiple ages. Each year, the fully bilingual experience (Spanish and English) will change to different themes, providing multiple opportunities for children to discover something new. You can read more about it in this issue of *History Matters*.

We are also excited to share that the new exhibition *Telling Stories: Gone With the Wind and American Memory* is now on view at Margaret Mitchell House. This marks the campus's official reopening following four years of closure due to the pandemic and subsequent renovation. Featuring original artifacts, photographs, and more, the exhibition showcases the life and times of Margaret Mitchell, and the significant way her depiction of history, including its inaccuracies, shaped American understanding of Southern history and culture.

We plan to continue a series of exciting projects in progress to help us mark 100 years of sharing Atlanta's history. As always, we could not do this work without the significant support of our community. We look forward to bringing you more updates soon and welcoming you back to the Margaret Mitchell House whenever you're ready to visit and unveiling the Goizueta Children's Experience in January.

Sincerely,

# BEHIND THE SCENES OF THE GOIZUETA CHILDREN'S EXPERIENCE



In January 2025, Atlanta History Center will open the Goizueta Children's Experience (Goizueta Experiencia Para Niños), an entirely new bilingual 5,000 square-foot experience dedicated to our youngest museum guests. Designed to captivate and inspire young minds, the groundbreaking exhibit allows families to explore, play, and learn through themes that blend history, culture, and innovation, with an entirely new theme introduced each year. The first theme, "Our Great Big City," will celebrate the vibrant history, people, arts, and culture that define Atlanta.

To create the most excellent children's experience in Atlanta, the Atlanta History Center educational team turned to Roto, a top-rated design-build firm with vast experience in museums and beyond. Atlanta History Center's Vice President of Special Projects, Claire Haley, sat down with Roto's Elizabeth Fleming, Principal; Mary Noxon, Senior Exhibit Designer; and Kelsey Russell, Project Manager, to talk more about the Goizueta Children's Experience and how it came to be.

**1. CLAIRE** Tell us about Roto and your expertise as a firm.

**ELIZABETH** Roto is the largest North American based design-build firm focusing on experience design for primarily museums, but also brands and attractions. We specialize in highly immersive media and physical interactives. Our mission is to help our museum partners create genuine human connections in their physical spaces.

Roto was founded 20 years ago by members of the Exhibits Department from the Center for Science and Industry (COSI), the largest science museum in Columbus, Ohio. We're headquartered in a 60,000-square-foot facility right outside of Columbus, Ohio and organized into interdisciplinary studios, including an Immersive Media studio that includes custom audiovisual integration and an Engineering Studio that includes our full-scale production department. We do the vast majority of our fabrication work in-house for Roto's own designed projects. Over the past 20 years, we've worked with over 250 museums, including children's museums, science centers, and history museums.



**2. CLAIRE** Atlanta History Center is certainly far from the first museum you've worked with on this type of experience, but the Goizueta Children's Experience brought its own unique challenges. Can you describe some of those challenges and how you approached them?

**ELIZABETH** Creating a completely updatable system that can be rotated annually with different themes each year is a challenge and it's something that a lot of museums really aspire to, but no one so far has done it quite this way. We worked really hard on that objective from day one with the team at Atlanta History Center and identified a system that's going to allow those annual rotations to happen year over year. [Atlanta History Center] was also committed to offering bilingual graphics and experiences. Kelsey, do you want to speak to that?

**KELSEY** We have had many museums come to us seeking to offer a bilingual approach and we always try to determine the appropriate approach. Does one specific language have a different hierarchy versus the other language? Is it offered both in a print and digital or just a digital media experience?

Roto's graphic designer on this project went through a few different iterations from a design development standpoint to understand how we can best serve the bilingual community that we expect to come to Atlanta History Center. We were able to decide on a one-to-one [approach], English and Spanish. We are offering both [languages] in print as well as the media digital experiences.

# Goizueta CHILDREN'S EXPERIENCE

**3. CLAIRE** Any light bulb moments from user testing?

**ELIZABETH** Since Roto's founders came from having worked inside of a museum, one of our core values is being visitor-centered and trying to put ourselves in the visitors' shoes as we design and develop any experience. For that reason, we have developed a one-of-a-kind evaluation and testing program in partnership with several local school systems in central Ohio. We bring in a busload of kids every week to Roto and have different projects that are ready for testing throughout all phases of their design lifespan. Starting from early concept design, we might have kids giving us feedback on: Would this be cool? What about this would be most interesting to you?

**KELSEY** We tested some of AHC's exhibit terminology with kids by having them sort modes of transportation along a historical timeline. One of the words used in the exhibit was "carriage" and almost every group of kids asked, "What is a carriage?" So I asked, "Do you know a horse and buggy?" And they understood that. It was a good light bulb moment for us to take another look at the wording and change the terminology for carriage.

Experiences like this remind us to take a step back. We've got to make sure our experiences are more intuitive and more understandable for these little minds. But their expressions and excitement are always a highlight.

**MARY** We went through about five rounds of testing for this experience that we're calling "History Mystery." We definitely

learned a lot throughout the whole thing, positive and negative. But one of the positives, and probably my favorite thing that I got from the evaluations, is watching the kids naturally group together and start to collaborate and help each other solve these mysteries that may not have made sense to them at first. That instinctual grouping, collaboration, and natural peer support was a really great thing to see throughout the whole experience.

**4. CLAIRE** The Children's Experience covers a wide range of ages, which in turn, covers so much variation in growth and development. How do you account for that in the design process?

**ELIZABETH** There are design principles that we weave throughout the space to appeal to that fact that there are going to be people of so many different developmental and learning styles. One [principle] is encouraging exploration. We're trying to design an environment that promotes open-ended exploration and creativity, because then it lets the kid, no matter where they are in their learning trajectory or style, interact with the exhibit in a diverse and distinct way. Because it's so open-ended, that's one way to appeal to that broad range and also have enough choice and agency embedded in the experiences. If there are multiple ways to interact with any given [experience], provide a variety of choices and opportunities for [kids] to make decisions about how they want to play at that time. Related to that is really thinking about sensory-rich environments and if we have elements that can engage the kids through all sorts of touch, sight, sound, and movement that also appeal to that wide variety of ages and abilities.



We're really trying to have accessibility be top of mind [so] we've also added a quiet area and decompression zone.

[We also] acknowledge that families are often visiting with more than one child of different ages at the same time. We're trying to be accommodating and encourage parallel play: maybe the older child is ready for [an] activity but there's a more junior version inside the toddler area that the younger kid can do that parallels each other, but allows for the younger ones to also see how they can eventually graduate into the more mature activity.

**5. CLAIRE** For History Museums, it can be challenging to figure out how to address weighty topics in an age-appropriate way. How do you approach the goals of a children's experience in a history museum?

**ELIZABETH** One of the coolest parts about this project and one of the things that makes it unique is that we are trying to plant the seeds early for young children to pique their curiosity about the world and the history of the world around them – to have them, early on, be thinking like a historian. In little ways, this gallery hopefully sets them up and primes them to become those curious, open-minded young people and connect them to their culture and their history to help them understand the world.

**6. CLAIRE** Since you all work with so many different museums and organizations, what do you think are the biggest misconceptions about children's experiences? Why are these experiences important for history museums specifically?

**ELIZABETH** Children's museums or children's galleries really aren't just for kids. The kids can't visit on their own, so we want to make it a comfortable and enjoyable experience for the [adult caregiver] as well, planning for that more holistic family experience. We've created gather zones and the Creator Hub where families can have a lot of collaborative or supportive play. We want to help those adults enjoy their time as well.

**KELSEY** I think back to when we were kids and having school trips to museums and [there] always being a "don't touch that" sort of mentality. That is something that's exciting and changing within the world of museums for both adults and children. Things are much more accessible and touchable. As much as we can make it physically engaging for the kids, it just inspires fun, intrigue, and excitement for them to continue to want to come back as they get older.

**MARY** As I'm designing experiences like this, I'm hopefully creating future museum fans like me. I love museums, right? And these little kids, I want them to also love museums. Incorporating historian skills, thinking how to ask the right questions, or behind-the-scenes things like "Be a Collector" where you can touch elements, make history fun, and make them want to come back and come back for the rest of their life.

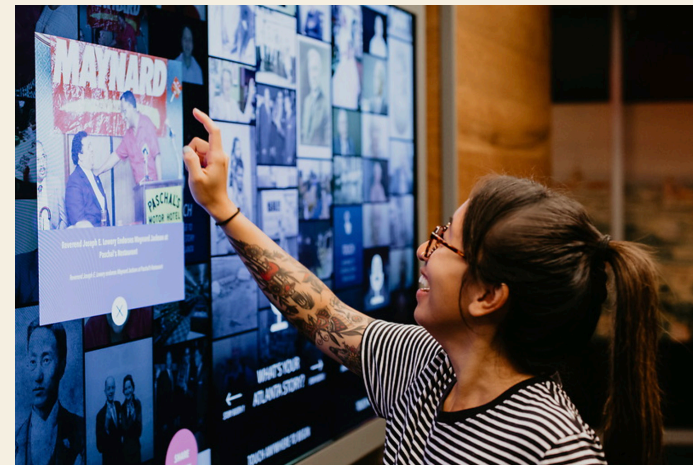
*This new experience made possible by the Goizueta Foundation.*

# A DAY AT AHC ITINERARY

When you step into Allen Atrium at Atlanta History Center with your family in tow, it's okay to feel a little overwhelmed by all the possibilities. With 33 acres of award-winning exhibits, historic homes, and expansive gardens – not to mention our new Goizueta Children's Experience opening January 2025 (see page 2) – where do you start? We're here to help! Here's just one suggested itinerary to keep yourself and the whole family feeling excited and engaged during your day at AHC.

## LOCOMOTION: RAILROADS AND THE MAKING OF ATLANTA

All aboard! Your next stop should be our restored 1856 locomotive, *Texas*. You'll have the chance to climb aboard the cab of the *Texas* and discover how this train sits at the center of Atlanta's origin. Listen to the stories of railroad workers on nearby touchscreens, and learn all about the infamous Great Locomotive Chase of 1862, an incident which passed into legend.



## GATHEROUND: STORIES OF ATLANTA

Start your visit at our cornerstone exhibition that shares Atlanta's history through stories, artifacts, interactive media, and immersive experiences. Explore themes of Cultural Life, Family and Community, and Urban Growth, while kids can pick up a Family Guide at the entrance for activities to do throughout the exhibit, including a scavenger hunt, Name the Object, and even a dance challenge!



## CYCLORAMA: THE BIG PICTURE

Known as "the IMAX of the 19th century," *The Battle of Atlanta* Cyclorama awes family members of all generations. Located just beyond the *Texas*, kids are wowed by the 49 feet tall, 360-degree painting with three-dimensional illusions that transport them into the 1864 Battle of Atlanta, while adults use the interactive screens found around the painting to further explore both the Civil War history and the story behind the 138-year-old painting.

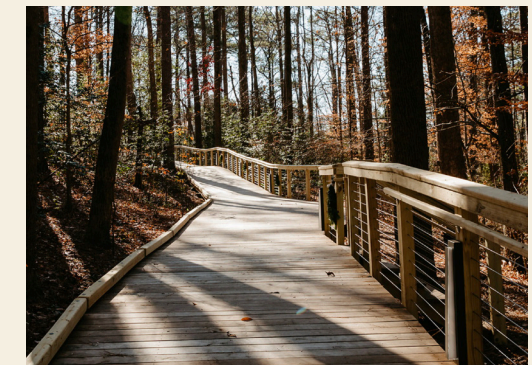


## MORE THAN BRAVE: THE LIFE OF HENRY AARON

Baseball is a way of life here in Atlanta, enjoyed by people of all ages. So make sure to pop into our temporary exhibit (on view until September 2025) that explores the story of legendary Atlanta Brave Henry "Hank" Aaron, from his time in Mobile, Alabama, to his record making baseball career and his life as a leader in baseball, business, and charitable causes.

## EXPLORE THE GROUNDS

It's time to head outdoors to explore our 33 acres of gardens, woodlands, and trails, starting with a trip to Smith Farm. Say hello to our heritage sheep, goats, turkeys, and chickens before you start your walk through Goizueta Gardens. Dotted along the path are several spots for the kids to explore, like the Little Library in Swan Woods or the 19th century Victorian Playhouse. Hidden among the woods are statues of wildlife, including foxes, deer – even an elephant. See if you can find them all!



## EAT & SHOP

All that history exploration would make anyone hungry! Stop by Souper Jenny for the best PB&J your kids will ever have, along with fresh soups, salads, and sandwiches. Or enjoy a coffee and a delicious pastry from BRASH Coffee while your kids browse the books, toys, and more at our Museum Shop!



As you can see, the opportunities for family fun are endless at Atlanta History Center. The best way to get the most out of your visit? Purchase a Family Membership. You'll get unlimited free admission for two adults and two children plus two guest passes, discounts in the Museum Shop as well as on our summer camps and children's birthday parties, invitations to special member events, and much more. Don't have time to spend the whole day at Atlanta History Center? Check out some of our family friendly programming instead.

# KIDS AND FAMILY PROGRAMMING



In addition to the Goizueta Children's Experience, kids can find educational and enriching activities year-round at Atlanta History Center. From seasonal celebrations to storytime, kids of all ages can learn something new about history and the world around them through both daytime and weekend programs.

## HOMESCHOOL DAYS

Designed for students through early high school, Homeschool Days include a curated series of activities designed to give homeschooling families an enriching experience within all that Atlanta History Center's campus has to offer. Kids and their families get to explore new areas of the museum and participate in hands-on learning opportunities exploring Georgia's history and culture. Themes have included Native American history, agriculture, Georgia's coastline, and more.



## SEASONAL FAMILY PROGRAMS

Seasonal family programs incorporate the magic of the season for family fun. The Great Trick or Treat turns the campus into a candy-seeking extravaganza, with candy stops at the iconic Swan House front door, the Lee Playhouse, Smith Farm, and more! Later in the year, the Tree Lighting rings in the holiday season with a special ceremony featuring musical performances, holiday crafts, and dancing. In the spring, kids can look forward to an Easter Egg hunt on Swan House Lawn and visits from the Easter Bunny, along with crafts, games, and other activities. Family programs help kids get to know Goizueta Gardens and Atlanta History Center in fun new ways.



## TODDLER STORYTIME

For our smallest visitors, this special program includes an interactive storytime experience along with crafts and games. Each event has a creative theme that incorporates the history presented at Atlanta History Center, with some taking place in different locations on campus such as Smith Farm.



# BRING THE KIDS!

## Goizueta Gardens and the Connor Brown Scavenger Hunt

**BY SARAH CARTER**  
Olga C. de Goizueta Vice President of  
Goizueta Gardens & Living Collections

**LEFT** Families can explore 9 curated gardens across 33 acres.

When we think of childhood play time, what do we remember most? For many of us, and the majority of participants in focus groups conducted at Atlanta History Center, playing outside ranked high for positive and lasting memories. Today that is a far less common experience. Childhood now often takes place in front of a screen and away from nature.

There are many reasons for this, from parents having a reduced sense of safety for children playing outside unsupervised, the lack of recess after 5th grade, a paucity of green spaces in urban environments, and our kids' desire to be online, up to date, and to cultivate their digital persona. The internet offers so much – both positive and negative – but either way it keeps us in front of screens. On average, today's kids spend up to 44 hours per week in front of a screen, and less than 10 minutes a day playing outdoors.

However, unstructured play outside, and direct exposure to nature, gardens and contact with animals provides an incredible array of benefits. There are numerous studies and publications from organizations including the Child Mind Institute, Harvard Health Publishing, and the National Library of Medicine describing these benefits in detail. They range from simply being outside, stimulating all of the senses and absorbing vitamin D, to the aspects of play that involve physical activity promoting movement, agility, creativity and focus. Being in forests and outdoor places also reconnects people to the earth, and the innate human tendency to connect to living things, creating a feeling of wellbeing, reducing stress, fatigue, anxiety and depression.

**BELOW** Kids can discover nature and flowers across Goizueta Gardens.



**ABOVE** The children's bedrooms in Swan House include vintage toys.

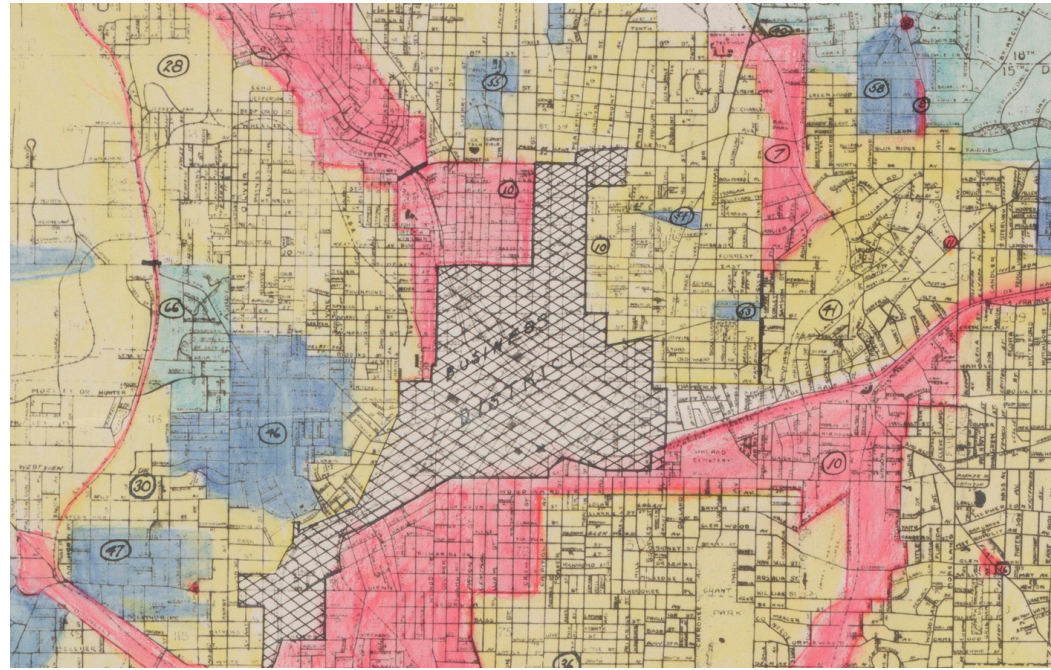
After visiting the indoor discovery space in the Goizueta Children's Experience, a whole world of further play awaits. As a public garden with 33 acres of gardens, woodland, meadow, and a farm complete with animals, there are endless routes and experiences for families and children to explore throughout the changing seasons. For those who would like a little guidance on what some of the biggest draws are for children, we have created a scavenger hunt, inspired by a local boy who loved to play on our campus for hours on end.

The Connor Brown Scavenger Hunt is self-directed, with hands-on experiences waiting to be discovered throughout Goizueta Gardens and the historic houses. All the activities highlighted on our For Kids page online relate to Atlanta History Center's extensive collections, but this experience is not about learning specific educational objectives. The Scavenger Hunt is all about those health benefits listed above, having fun, and making memories.

Children (and children at heart!) can hop on an old-fashioned spring rider outside a vintage playhouse, discover a TinyDoor™ modeled after a famous façade, or listen to birdsong and read a book from the Little Free Library while seated on the story throne, carved from a once-mighty oak that succumbed to the vagaries of nature.

While exploring chosen locations on the Scavenger Hunt, the whole world of gardens and nature also awaits discovery. Children can learn to associate this joy of play and family time with nature. As neuropsychologist Donald Hebb put it, "neurons that fire together, wire together." A person who experienced joy playing in the woods as a child will forever smile when experiencing familiar smells and sights of the forest, perhaps one day becoming an advocate for nature. Play invigorates us, sparks imaginations, makes us laugh and instantly reduces stress. Playful children become creative thinkers, changemakers, and innovators.

The Scavenger Hunt will change over time, as new ideas spring up and new exhibits and gardens open with their own unique experiences. We invite you to bring your little ones to Atlanta History Center's Goizueta Gardens to play. Through using our campus to create opportunities for fun family time, we seek to serve all our audience needs—even if that need is simply a well-kept lawn for turning cartwheels.



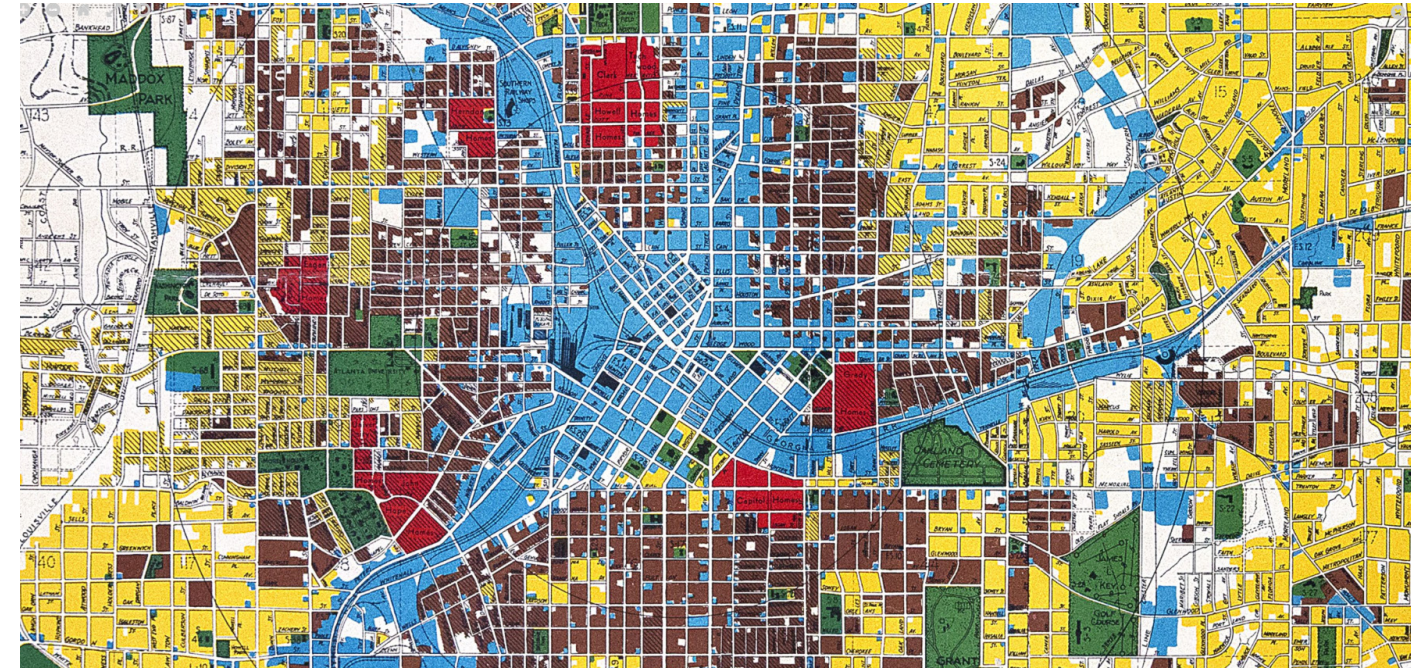
"Map of Greater Atlanta, 1931" Record Group 195, Series: Residential Security Maps, National Archives Identifier 85713707, <https://catalog.archives.gov/id/85713707> This map, produced by the Federal Housing Administration, highlights areas deemed "uninsurable" in red. Note the significant red block to the south of the "business district" in the center of the map, which covers most of Sweet Auburn.

BY LUCY ABELL

Special Projects Research and Writing Assistant

Many visitors to Atlanta History Center's Kenan Research Center come seeking information about their personal histories, such as how their families came to the United States or Atlanta, or the story of their neighborhood or family home. When it comes to neighborhoods and homes, an exciting grant from the National Historic Publications and Records Commission (NHPRC) at the National Archives is helping AHC expand our collections by processing – cataloging, researching, preserving, and organizing – a series of collections. With grant funds, we are processing records from the Atlanta Real Estate Board of Appraisals (1923-1983), the Atlanta Urban Design Commission (1970-1999), and the Atlanta Department of City Planning (1922-1980). Altogether, these collections account for thousands of pages of documents, maps, and photographs.

# HOUSING HISTORY: PROCESSING ATLANTA'S DEVELOPMENT RECORDS



'Land Use Map of Atlanta,' circa 1945, Kenan Research Center at Atlanta History Center, Map Collection, VIS 290.001.015.002. This map, created by the city of Atlanta to track its zoning and demographics, highlights majority-Black neighborhoods in brown. The blue center of the map is the same business district as marked on the FHA map to the left. The brown area to the south of it is Sweet Auburn, and explicitly highlights the neighborhood's demographics.

The grant, which AHC received in September 2023, is intended to support archival projects that "promote access to America's historical records to encourage understanding of our democracy, history, and culture." The records of the Board of Appraisals, the Urban Design Commission, and the Department of City Planning do exactly that. When it comes to Atlanta's history, the documents and photos in these collections specifically help to expand access to AHC's archive holdings pertaining to the history of working-class and majority Black neighborhoods. They also provide examples of the everyday housing and zoning needs of Atlanta's population through most of the twentieth century. NHPRC focuses on collections that can help a national audience research issues of importance across the country. These records provide extensive materials for research into how nationwide trends in housing, including discriminatory practices, played out in one major US city.

From 1937 until the 1968 passage of the Fair Housing Act, the Federal Housing Administration (FHA) refused to insure loans to home buyers in certain neighborhoods, independent of their individual creditworthiness. The neighborhoods they denied were almost entirely Black, and the FHA's denial was based on an often-self-fulfilling assumption that when Black people moved into a neighborhood, property values would decline. The consequences of this practice – "redlining" as it came to be known based off the outlining of these areas in red in FHA maps – can be seen in Atlanta through these collections.

This FHA map (left) and this Department of City Planning map (right) highlight the same area of Atlanta – majority Black Sweet Auburn – between 1930 and 1940. The City Planning map shows the area's demographics, and the FHA map shows what portion was deemed uninsurable. The overlap between these two areas demonstrates the biased criteria of the FHA, particularly in a

neighborhood like Sweet Auburn, which was a thriving business and cultural district with a primarily middle-class population.

Other forms of housing discrimination are also visible in these collections. For example, minutes from a meeting of the Municipal Planning Board of the Department of City Planning document efforts by white Atlantans to change the name of their street from Sunnyside Avenue NE to Oak Valley Road NE as Black Atlantans moved into their neighborhoods because of "recent cases where people advertised their property for sale and had no results because of the negroes living on that portion of the street."

These records also highlight the complicated realities of many of the policies that led to housing discrimination and can help us understand more about housing in Atlanta and the United States today. As researchers seek to better understand the implementation and consequences of urban planning decisions, evidence from these collections provide a rich base of materials.

These collections are extensive, and the complicated work of processing them isn't done yet. The Atlanta Department of City Planning and the Atlanta Urban Design Commission collections are available to view at Kenan Research Center. The Atlanta Real Estate Board appraisals will be available next year. AHC invites you to view processed collections at Kenan Research Center or to check out our series of webinars on these collections and how to conduct property research online, and learn more about these important parts of the United States' and Atlanta's history.



# TELLING STORIES: GONE WITH THE WIND AND AMERICAN MEMORY TOUR

BY CLAIRE HALEY  
Vice President of Special Projects



**T**elling Stories: *Gone With the Wind* and *American Memory* explores the life and times of Margaret Mitchell and the profound influence of her work on fundamental understandings of the Civil War and Reconstruction.

- 1 Upon entering the 650 square foot apartment, guests are greeted by the original desk and chair that Margaret Mitchell used while writing the manuscript that became *Gone With the Wind*. Day after day, Mitchell sat at her typewriter and gradually finished many of the 1,037 pages while in the apartment on Crescent Avenue. Reluctant to admit she was working on a book, she often stashed the pages out of sight around the apartment.
- 2 Margaret Mitchell was heavily influenced by her grandparents, who told her stories about the Civil War and Reconstruction. Along with common academic thought at the time, these provided the basis for the history as presented in *Gone With the Wind*—along with the historical inaccuracies.
- 3-4 In an unusual move, *Gone With the Wind* premiered in Atlanta with enormous fanfare and excitement from people across the city. Having a premiere with an integrated cast in a southern city also brought the cast face-to-face with local Jim Crow segregation laws and customs. In the premiere program for Atlanta, Oscar Award-winning actress Hattie McDaniel, who played Mammy in the film, was excluded (image 3); in the program for other premieres around the country, she was included (image 4).
- 5 The cultural impact of Mitchell's work and the film adaptation showed up in ways both profound and surprising. Pictured are various pop culture references to the story, including Carol Burnett's famous spoof "Went With the Wind".
- 6 The vision of Atlanta as presented in Mitchell's work did not capture the experience of all Atlantans but remained influential for decades. Despite this, Atlanta also gained a reputation as a place where Black people could attain higher education, wealth, and prosperity—even in the face of Jim Crow segregation and its aftermath. In the 1970s, *Ebony* magazine referred to the city by the famous phrase, the "Black Mecca."

*Telling Stories: Gone With the Wind and American Memory* is open at Margaret Mitchell House at Atlanta History Center Midtown Tuesday-Sunday, 9AM-4PM. Tickets and details at [atlantahistorycenter.com](http://atlantahistorycenter.com).



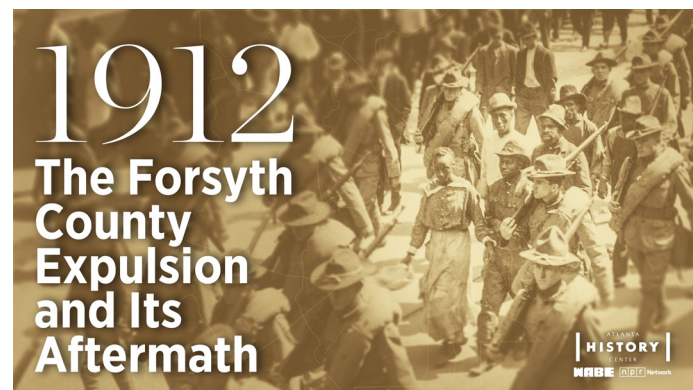
# 1912: THE FORSYTH COUNTY EXPULSION AND ITS AFTERMATH PREVIEW

BY SOPHIA DODD

Digital Storytelling Research Coordinator



This November, the Digital Storytelling Team at Atlanta History Center is releasing its first podcast, *1912: The Forsyth County Expulsion and Its Aftermath*. The podcast covers the forced displacement of more than 1,000 Black residents from Forsyth County, Georgia. With interviews of descendants of former Black residents, Atlanta History Center is exploring how popular myth and generations of displacement contributed to the attempted erasure of an entire Black community.



In September 1912 Toney Howell was arrested for the alleged rape of a local white woman, Ellen Grice. Howell was the nephew of Morgan Strickland, a Black landowner in Forsyth County, Georgia. Three days later, and on the heels of this initial accusation, a white woman named Mae Crow went missing.

Crow was from the predominately white community of Oscarville. She was found after being brutally assaulted and later died of her injuries. White residents accused some of the only Black residents as perpetrators of the crime. This included Rob Edwards and two teenagers, Ernest Knox and Oscar Daniel. Edwards was lynched in downtown Cumming, Georgia, while Knox and Daniel were executed after being convicted by two all-white juries of rape and murder. While Ellen Grice dropped her initial accusation against Toney Howell, the damage was done.

White residents expelled the remaining Black population from the county. White men formed mobs, shot into Black homes, destroyed Black churches, and sent notices to leave the county or be burned out. More than 1,000 Black people lived in Forsyth County in September 1912. By January 1913, there were virtually none.

For many years, the stories of former Black residents stopped in 1912. Where they went and what they did in the aftermath of the expulsion remained largely unanswered until now. Throughout 2023, the Digital Storytelling team recorded the oral histories of descendants of former Black residents. The public will hear these stories for the first time on November 19, 2024. For this edition of *History Matters*, we are releasing a special peek into one of the only known recorded firsthand accounts from a Black resident, Fred Brown Sr.

After fleeing Forsyth County in September 1912, Fred Brown Sr. met and married Buelah Brown. They migrated to Knoxville, Tennessee, where they raised their children. One of their sons, Fred Brown Jr., recorded an oral history of his father sometime before his death in 1986.



Fred Brown Sr. Courtesy of Charles Leroy Grogan



Fred Brown Sr., third from the left, with his five sons. Courtesy of Charles Leroy Grogan



From left to right, Fred Brown Sr., and unidentified man, and Fred's brother, Minor Augustus Brown. Courtesy of Charles Leroy Grogan

Brown Sr.'s grandnephew, Charles Grogan, held onto the cassette recording for many years before donating the audio to Atlanta History Center. Fred Brown Sr.'s account is one of incredible historic importance. He confirms what many descendants had stated for years. White residents forced Black residents to flee, leaving behind personal property and real estate. For the few Black landowners who did sell, they typically sold at a loss. Both Black owners and renters owned livestock and cultivated crops, which they often couldn't take with them. With most Black residents involved in farming, this was their livelihood.

“They had trouble and all the Negroes had to leave there. They run them all off. Runned me off with them. I was twenty years old.”

In 1987, delegates from Forsyth County denied any Black owned land was stolen. They also denied racial intimidation was the main factor in Black residents fleeing the county. Newspaper accounts, census data, tax returns, land deeds, and the firsthand account of Fred Brown Sr. make clear Black residents were forced to flee Forsyth County and suffered economically.

**INTERVIEWER** So they just made all the Negroes leave?

**FRED BROWN SR.** Made every one of them leave.

**INTERVIEWER** You mean just took their property and everything?

**FRED BROWN SR.** Yeah. Burned, burned houses, burned churches. They went and put notices up to the houses and gave them so long to move. And if they didn't move, they'd come down and burn your house up. Do anything to you they could do.

**INTERVIEWER** And nobody got paid for their property?

**FRED BROWN SR.** Got about a fourth of what it was when they had the property.

**INTERVIEWER** Did they take as much of their property with them as they could?

**FRED BROWN** Yeah. Some of 'em drove the wagons out.

**INTERVIEWER** Did any of them take, uh, horses and cows?

**FRED BROWN** Some of 'em did. But see, ninety percent of 'em couldn't bring 'em up here, wouldn't be worth bringing.

**INTERVIEWER** Do you know whether the Negroes ever went back to that county?

**FRED BROWN SR.** No, there ain't none ever went back.

To listen to more of Fred Brown's story and the stories of other former Black residents from Forsyth County, listen to *1912: The Forsyth County Expulsion and Its Aftermath* available November 19th on [wabe.org/1912](http://wabe.org/1912) or wherever you find podcasts.



# LIVING ROOM LEARNING



**BY JOHN SCHMIDT**  
Special Projects Program Associate and  
Communications Coordinator



Living Room Learning offers a chance to hear university-level lectures without the tests. Now entering its 56th year, the program reconvenes at McElreath Hall at Atlanta History Center on January 15th, 2025, for a 7-week lecture series from talented professors to an audience of hundreds of lifelong learners.

The program began in 1968, when a small group of Atlanta alumnae from Sweet Briar College brought the classes they loved into their living rooms, recruiting local professors to teach one lecture per week for 8-12 weeks. Their passion quickly created an annual program.

These courses could address current events, such as Dr. Jerry Perkins of Georgia State University's "Politics and the Electoral Process" course in 1975, a year after the Watergate scandal. They could also be broad, such as 1971's "Modern Art: 1850 to Present" from the founder of Georgia State University's School of Art and Design, Dr. Joseph S. Perrin.

As attendance grew, so did the areas of study, as participants read everything from Geoffrey Chaucer to Flannery O'Connor, reviewed a wide expanse of world history, and studied many academic fields.

In 2013, Atlanta History Center became the permanent venue for the series. We have a special connection to it—our President and CEO, Sheffield Hale, is the son of one of Living Room Learning's founders, Anne Hale.

"Camille Yow [then-chair of the program] approached us in 2013 to host a program on the Civil War with Gordon Jones [Senior Military Historian at Atlanta History Center]," Sheffield Hale recalled, "We offered them the Members Room, and attendance exploded. They filled out the room."

This is the second year where Atlanta History Center is the coordinator, since the original chairs stepped down to focus on enjoying the series.

"We are honored to continue the tradition," Hale added.

For this year's series we will prepare for the 250th anniversary of the Declaration of Independence by exploring America leading up to July 4th, 1776. You will hear from fascinating speakers covering the ideas, people, and events that shaped the era. Join us for lectures such as January 22nd's "The Birth of the Idea of American Liberty: Political Crises in the 1760s and 1770s" by Jeffrey Young, Principal Senior Lecturer of History at Georgia State University, continue with discussions on colonial society like February 5th's "Women in Colonial America" from Melissa Blair, History Department Chair and Professor at Auburn University, and set the stage for Revolution with the final lecture on February 26th, "Lexington and Concord" by Patrick Allitt, Cahoon Family Professor of American History at Emory University.

Attend these lectures and more as we look back towards America's founding. Living Room Learning begins on January 15, 2025, and continues each Wednesday until February 26, 2025. Purchase a ticket to join this tradition.

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Estate of Dr. Sylvia Halleck-Winkler, MD

The Inlay Foundation, Inc.

Estate of Dr. Darlene R. Roth

Philip T. Shutze Endowment Fund

Ms. Anne-Marie Sparrow

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Northwood Garden Club  
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### 2023 HOLIDAY TREE LIGHTING PROGRAM

Atlanta Fine Homes Sotheby’s International Realty  
Disney Worldwide Service, Inc.  
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### SPECIAL PROJECTS AND PROGRAM SUPPORT

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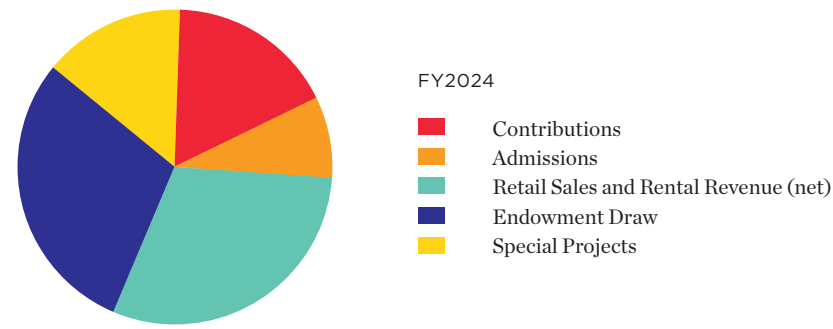
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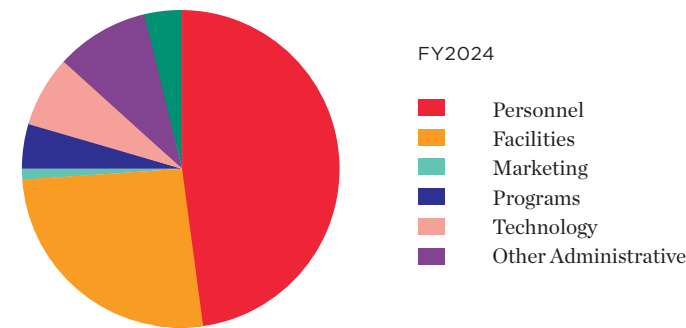
*\*\*Gifts of \$1,000 or above.*

### FY2024 Operating Revenue with 5 Year Data



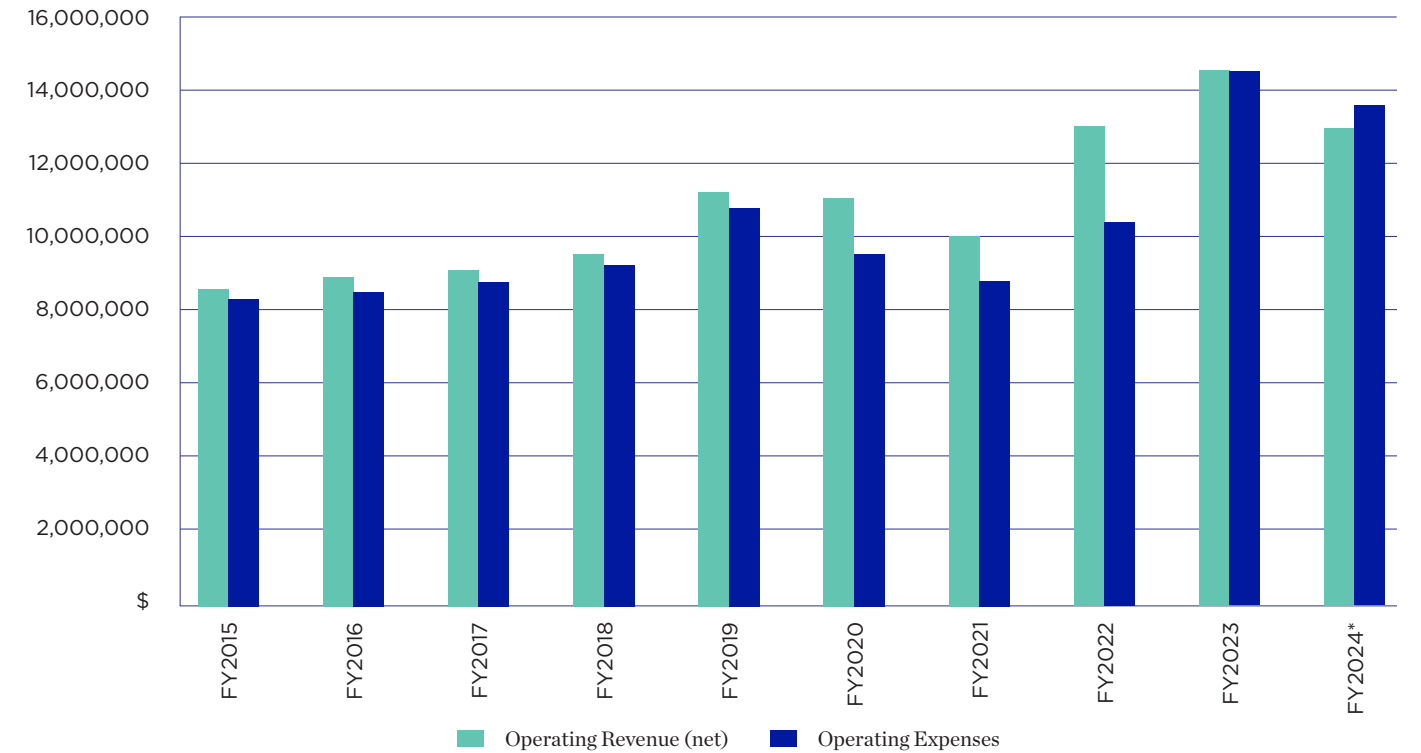
|                                       | FY2020              |             | FY2021             |             | FY2022              |             | FY2023              |             | FY2024              |             |
|---------------------------------------|---------------------|-------------|--------------------|-------------|---------------------|-------------|---------------------|-------------|---------------------|-------------|
| Contributions                         | \$3,404,134         | 32%         | \$3,185,157        | 32%         | \$2,363,889         | 19%         | \$2,333,828         | 16%         | \$2,415,499         | 18%         |
| Admissions                            | \$1,178,167         | 11%         | \$627,677          | 6%          | \$875,673           | 7%          | \$1,064,951         | 7%          | \$1,071,694         | 8%          |
| Retail Sales and Rental Revenue (Net) | \$1,863,426         | 18%         | \$1,574,641        | 16%         | \$4,335,859         | 34%         | \$5,926,235         | 41%         | \$3,973,844         | 30%         |
| Endowment Draw                        | \$3,492,297         | 33%         | \$3,902,500        | 39%         | \$3,761,856         | 30%         | \$4,020,683         | 28%         | \$3,959,800         | 30%         |
| Special Projects                      | \$661,300           | 6%          | \$704,736          | 7%          | \$1,323,544         | 10%         | \$1,152,895         | 8%          | \$1,878,586         | 14%         |
| <b>Total Operating Revenue</b>        | <b>\$10,599,323</b> | <b>100%</b> | <b>\$9,994,711</b> | <b>100%</b> | <b>\$12,660,822</b> | <b>100%</b> | <b>\$14,498,592</b> | <b>100%</b> | <b>\$13,299,423</b> | <b>100%</b> |

### FY2024 Operating Expenses with 5 Year Data

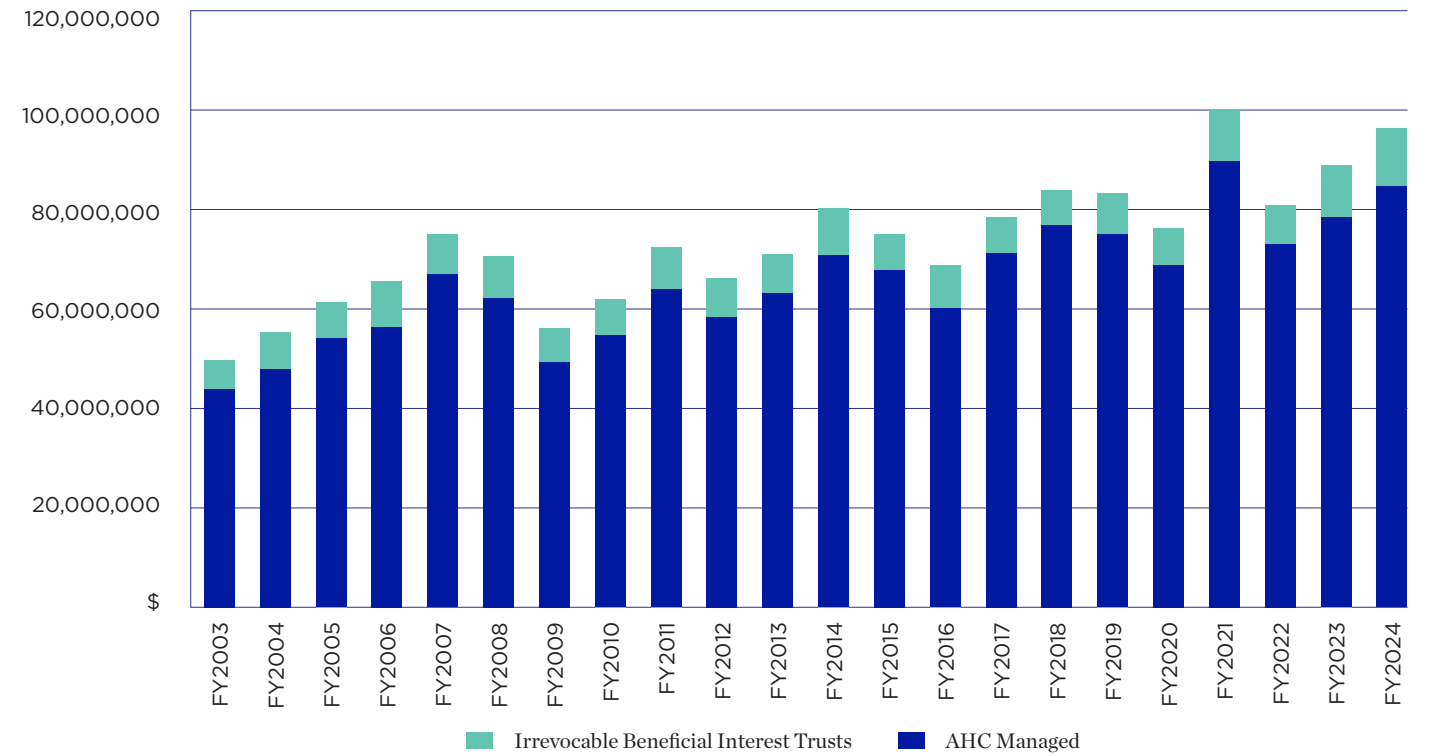


|                                 | FY2020             |             | FY2021             |             | FY2022              |             | FY2023              |             | FY2024*             |             |
|---------------------------------|--------------------|-------------|--------------------|-------------|---------------------|-------------|---------------------|-------------|---------------------|-------------|
| Personnel                       | \$5,401,651        | 56%         | \$5,085,471        | 57%         | \$5,274,557         | 52%         | \$6,447,585         | 45%         | \$7,379,341         | 54%         |
| Facilities                      | \$2,248,096        | 23%         | \$2,105,716        | 24%         | \$2,366,177         | 23%         | \$2,633,621         | 18%         | \$2,672,826         | 19%         |
| Marketing                       | \$64,475           | 1%          | \$42,143           | 0%          | \$207,439           | 2%          | \$110,438           | 1%          | \$158,206           | 1%          |
| Programs                        | \$290,558          | 3%          | \$154,312          | 2%          | \$324,554           | 3%          | \$342,653           | 2%          | \$680,012           | 5%          |
| Technology                      | \$574,363          | 6%          | \$612,820          | 7%          | \$783,036           | 8%          | \$755,962           | 5%          | \$932,266           | 7%          |
| Other Administrative            | \$1,085,714        | 11%         | \$943,600          | 11%         | \$1,210,903         | 12%         | \$1,716,482         | 12%         | \$1,294,215         | 9%          |
| Special Projects                | —                  | 0%          | —                  | 0%          | —                   | 0%          | \$2,476,984         | 17%         | \$594,626           | 4%          |
| <b>Total Operating Expenses</b> | <b>\$9,664,858</b> | <b>100%</b> | <b>\$8,944,062</b> | <b>100%</b> | <b>\$10,166,667</b> | <b>100%</b> | <b>\$14,483,726</b> | <b>100%</b> | <b>\$13,711,492</b> | <b>100%</b> |

### Atlanta History Center Operating Revenue & Expenses



### Atlanta History Center Endowment



\*FY24 Expenses include non-recurring operational expenses sourced and budgeted from prior years accumulated surplus with the approval of the Board of Trustees.



# PRISCILLA & PERCIVAL: ATLANTA ICONS

BY LUCY ABELL  
Special Projects Research  
and Writing Assistant

For generations of Atlantans, a ride on the Pink Pig at Rich’s Department Store was an important part of ringing in the holiday season. Known as Percival and Priscilla, the iconic pigs began making their monorail journey around Rich’s in 1953. The ride was proposed by Rich’s executive Frank Palotta as a way to enhance the experience of Rich’s Lighting of the Great Tree, another holiday tradition beloved by Atlantans. Pigs may not seem like the natural choice for a holiday ride, but Palotta chose them for a reason. The Pink Pigs originally circled Rich’s Wonderland of Toys, and what better way to show children anything was possible there than to offer them a trip around the room in a flying pig.

Priscilla came first and took kids around the Wonderland of Toys from 1953 until 1955, when her route was expanded and she journeyed out onto the roof to give her passengers an up-close view of the Great Tree. Priscilla worked alone until 1964, when Percival was added to the Pink Pig roster to answer ever-increasing demand for rides. A trip on the seatbeltless Pink Pigs cost just 25 cents and came with a delightful bonus for kids: after their ride, they got a sticker and a ticket to go shopping in kids-only “Santa’s Secret Shop” for a small gift for their parents.

The Pink Pigs were a part of Rich’s holiday offerings until the iconic department store closed its Downtown location in 1991. For a brief time, Percival and Priscilla moved to the Egleston Children’s Hospital (now Children’s Healthcare of Atlanta), before being formally retired in 1996, when Rich’s donated them to Atlanta History Center. Though Percival and Priscilla weren’t working, the Pink Pig ride wasn’t done forever. From 2003 to 2019, a successor Pink Pig ride was available at the Lenox Square Mall Macy’s, which had purchased Rich’s.

The original Pink Pigs have continued to charm Atlantans through their presence at AHC. Priscilla was part of our *Atlanta in 50 Objects* exhibit, and she was hard to miss! AHC had to block traffic on West Paces Ferry Road to get her inside. Today, the Pink Pigs of Rich’s Department Store are part of Atlanta History Center’s holiday programming. They can be seen in the Allen Atrium during and after the Holiday Tree Lighting, as a reminder of past childhood fun and a way to create new memories.



## Find it in Atlanta

- Which Atlanta landmarks do you see?
1. Swan House
  2. Fox Theatre
  3. Georgia Aquarium
  4. The Varsity
  5. Atlanta History Center
  6. Oakland Cemetery
  7. Tiny Doors
  8. Chattahoochee River
  9. National Center for Civil and Human Rights
  10. Georgia State Capitol
  11. Atlanta Botanical Garden
  12. Skyview Atlanta
  13. Bank of America Plaza
  14. Ebenezer Baptist Church



Atlanta History Center  
130 West Paces Ferry Road NW  
Atlanta, Georgia 30305  
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[atlantahistorycenter.com](http://atlantahistorycenter.com)

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