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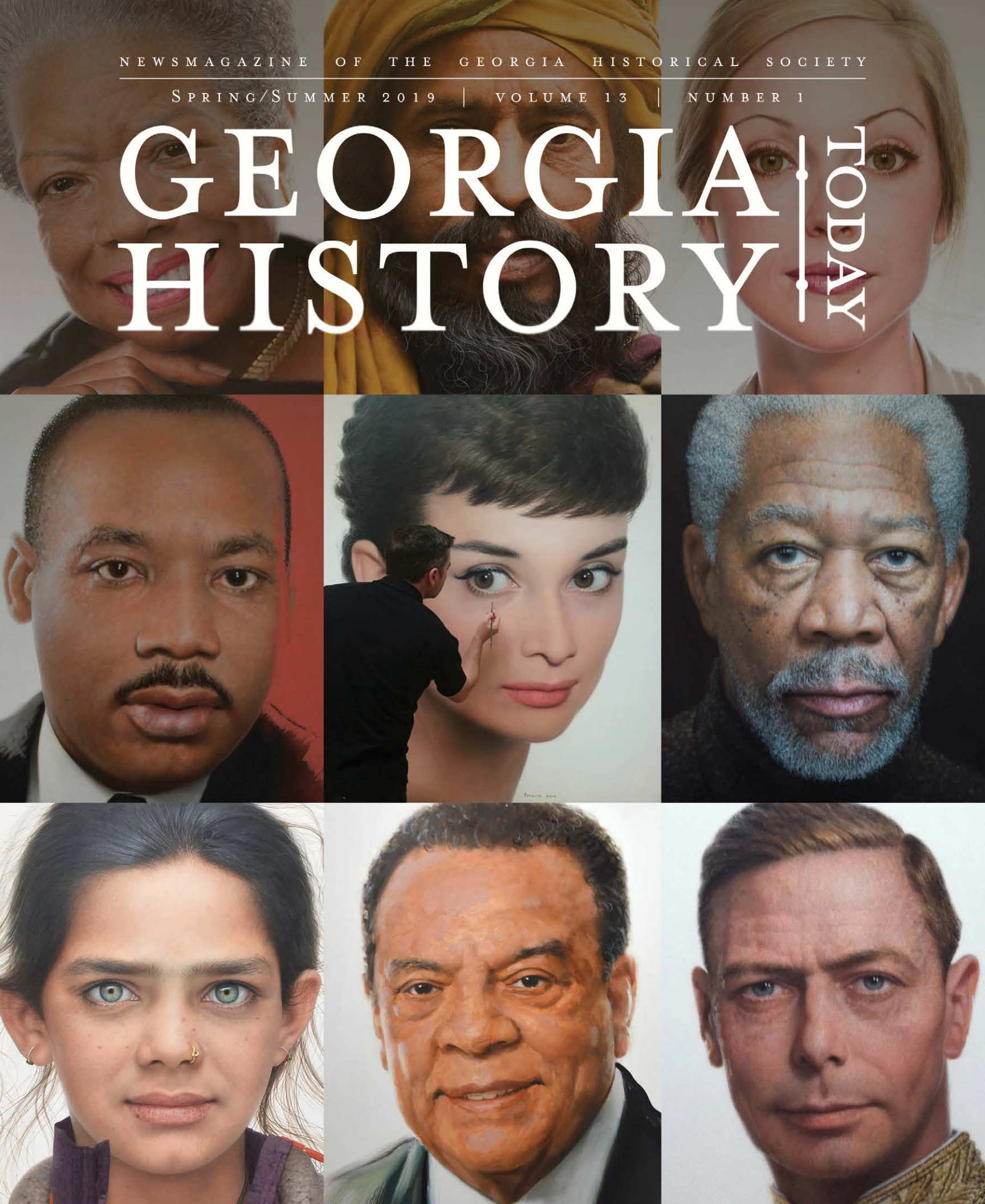
GEORGIA HISTORY TODAY



CAN ART BE HISTORY?

by W. Todd Groce, Ph.D.

In this issue of *Georgia History Today*, we are exploring the relationship between art and history. Paintings like the Cyclorama of the Battle of Atlanta and the photograph of US Marines raising the American flag on Iwo Jima are among the most prominent and iconic examples of where art and history intersect.

Perhaps the most contested and misunderstood form of historical art is monuments. Defenders of monuments argue that a statue of Robert E. Lee or Thomas Jefferson is not just a depiction of the historical figure, but is in fact a part of our nation's history. To remove them is to literally tear down history.

Detractors argue that monuments are not intended to give us a full and balanced history lesson, but to create heroes by focusing on select parts of the story, sanitizing the rest. They see monuments as political statements, as art offering a vision of the past that reinforces a community's values or the legitimacy of the powers that be.

Who is right? Can art really be history?

Art is a visual interpretation of our physical and emotional world. Regardless of whether it is created from life or years after the subject's death or an event occurred, it is not firsthand historical evidence, like a letter or diary, but an interpretation by an artist of a subject or an event. It reflects the values, beliefs, and politics of the artist or those who commissioned the work. In that way it is a secondary work similar to a biography (without the breadth and detail).

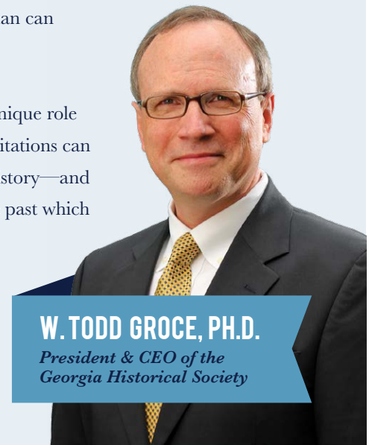
For example, the most crucial thing we learn from Confederate monuments is not the history of the Confederacy but the history and motivation of those who created this art. Since most Confederate statuary went up between 1890 and 1920, these monuments give us insight into the thinking of the aging Civil War veterans and those who wanted to honor them, what they valued, and how they wanted the future to understand the war from their perspective.

Interestingly enough, removal or destruction of monuments did not really become a flashpoint for most Americans until the recent threat to Confederate iconography. Statues of King George III were toppled across the American colonies during our Revolution; those of Hitler and Saddam Hussein were destroyed by US troops after WWII and the invasion of Iraq. Americans cheered when the statues of Communist leaders in Russia and Eastern Europe were dismantled.

Was this destruction tearing down history, an attempt to erase Lenin and King George from the pages of the past? Or was it about controlling the public narrative by erasing a political message? Was it a question of history, or of heroes and politics?

As a visual interpretation of the past, art can inspire us by its beauty and unite us around a common historical narrative. It offers us an understanding of the artist, how he or she understood the past, and the social milieu in which their art was created. But it is not a scholarly examination and cannot give us a full and critical understanding of the person or event being depicted in the way that a historian can through the written word.

Only when we appreciate art's unique role and grasp its advantages and limitations can we understand how art can be history—and absorb the true lessons about the past which it seeks to teach us.



W. TODD GROCE, PH.D.
President & CEO of the Georgia Historical Society

GEORGIA HISTORY TODAY

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ON THE COVER

Portraiture of Berrien Award winner Ross Rossin

Unknown Confederate Dead Monument in Oakland Cemetery. Photo by Ed Jackson.

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TEACHING CONFEDERATE MONUMENTS AS PRIMARY SOURCES

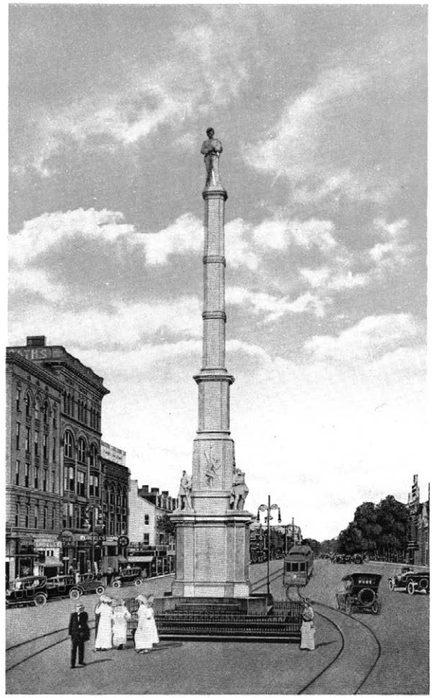
BY KEVIN M. LEVIN

In 2016, Charlottesville (VA) High School student Zyhana Bryant petitioned the city council to remove the equestrian monument of Robert E. Lee, located in a prominent public park. Her action came just months following the gruesome murder of nine churchgoers at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, by Dylann Roof and preceded some of the most dramatic monument removals in cities such as New Orleans, Baltimore, and Dallas.

Unfortunately, there has been little attempt to engage students like Zyhana in the many public forums that have taken place throughout the country over whether to maintain or remove Confederate iconography, including monuments.

Young adults are arguably the most important constituency in this discussion given that the decisions made will impact their respective communities for decades to come. History educators can play a vital role in preparing students to take part in these discussions.

Analysis of Confederate monuments can shed light on a number of important topics related to the Jim Crow era, which witnessed the largest number of monument dedications. The flurry of monument dedications reflected the desire to honor, during its twilight years, the generation that fought the war. Public ceremonies organized by the United Confederate Veterans and United Daughters of the Confederacy offered an opportunity to educate a new generation of white southerners that had not experienced the war. Many of these lessons revolved around the maintenance of white control following military occupation during the years of Reconstruction.



CONFEDERATE MONUMENT.

Monument inscriptions that rallied white southerners around the aged veterans at a time of increased racial tension are ideal for classroom use. The Confederate monument dedicated in 1878 in Augusta, Georgia, encouraged the community to remember that "No nation rose so white and fair: None fell so pure of crime." In 1929, Confederate veterans dedicated a marker in Charlotte, North Carolina, that acknowledged defeat, but still celebrated having "preserved the Anglo-Saxon civilization of the South."

Even in their dedication addresses the importance of maintaining white supremacy was never far from view. Arguably the most explicit example can be found in Julian Carr's 1913 dedication address at the dedication of the Silent Sam monument on the campus of the University of North Carolina, in which he recalled having "horse-whipped a negro wench until her skirts hung in shreds," shortly after arriving home from the army in 1865 and just steps from the new statue because she had "publicly insulted and maligned a Southern lady." Carr's audience would have instantly recognized the monuments' role in the continued maintenance of white supremacy.

The study of Confederate monuments can help to expand students' understanding of the harsh reality of legalized segregation that relegated African Americans during Jim Crow to second-class status. In addition to being denied the right to vote, run for office, and sit on juries, black Americans were prevented from taking part in the very discussions that resulted in the dedication of monuments honoring the Confederacy, often on the grounds of local court houses. These monuments, in turn, helped to reinforce and justify racial segregation and violence throughout the first half of the twentieth century.

African Americans continued to remember and celebrate in public a war that featured emancipation and the service of black U.S. soldiers, but they were unable to secure land or raise sufficient funds for their own monuments. In their absence, a number of notable Confederate monuments distorted the history of black southerners to reinforce deeply-engrained myths about the history of slavery.

In Fort Mills, South Carolina, the white residents dedicated a monument to honor the "faithful slaves who loyal to a sacred trust toiled for the support of the army with matchless devotion and sterling fidelity guarded our defenceless homes, women and children during the struggle for the principles of our Confederate States of America." In 1914, the United Daughters of the Confederacy dedicated a massive monument at Arlington National Cemetery to honor reinterred Confederate soldiers just steps from where black U.S. soldiers were buried. The monument, which included an address by President Woodrow Wilson, featured the image of the loyal "Mammy" as well as a body servant marching off to war with his master.

The lessons were unmistakable. Slavery was a benign system. Enslaved people remained loyal to their masters before the war and supported the Confederacy to the very end. The peaceful relationship between masters and slaves would have continued but for the "Yankee" invasion and destruction of the South.

These monuments completely ignored the tens of thousands of enslaved people who ran away to the U.S. Army during

the war and the roughly 180,000 black men who fought to save the country and destroy slavery. At the turn of the twentieth century, these monuments signaled to white southerners that African Americans had always been obedient, were content to remain subservient to white authority, and would always remain as such.

The close study of Confederate monuments helps to clarify a distinction that is all too often ignored or misunderstood, between history and memory. The dedication of monuments and memorials in places like Charlottesville, Richmond, New Orleans and elsewhere between roughly 1890 and 1930 offer a window into how white southerners chose to remember the conflict long after the guns fell silent, and how they used the memory of Confederate leaders to impart moral lessons on future generations at a time of racial unrest. A monument to Robert E. Lee or Jefferson Davis ultimately tells us much more about the people and society that chose to commemorate these men than the historical figures and events themselves.

Teachers should proceed with caution when addressing the history and memory of Confederate monuments as well as the current debate. They may want to inform department chairs, administrators, and parents that they plan on addressing this topic with their students and why.

Just as importantly, teachers must be familiar and comfortable with the relevant history. They need to have a clear goal in mind in addressing this issue and must articulate expectations for students when engaging one another around the sensitive issue of race.

Discussions about the relocation of monuments—Confederate or otherwise—should be based on a solid understanding of the relevant history. But they should also be about more than simply "correct" history. Monuments, after all, are erected to remind us of the values we aspire to achieve.

Whether Confederate monuments continue to function as such, generations later, is a question that our youngest adults are in a unique position to address. They, at the very least, are the ones who will have to live with the answers.

Kevin Levin is the author of the forthcoming book, Searching for Black Confederates: The Civil War's Most Persistent Myth *(University of North Carolina Press, 2019), as well as the author of* Interpreting the Civil War at Museums and Historic Sites *(Rowman & Littlefield, 2017) and* Remembering the Battle of the Crater: War as Murder *(University Press of Kentucky, 2012). You can find him online at cwmemory.com.*

Image descriptions (In order of appearance): Confederate Monument, Arlington Cemetery. Harris & Ewing, photographer. [Between 1910 and 1920]. Library of Congress. Prints and Photographs Division, LC-DIG-hec-13525. Confederate Monument in Augusta, GA, c. 1900-1960, Georgia Historical Society, Collection of Postcards, MS 1361-PC-5AugustaFldrN. Statue of Robert E. Lee in Charlottesville, VA. Photo by Bill McChesney. Confederate Monument and Richmond Hotel, Augusta, GA, c. 1900-1960, Georgia Historical Society, Collection of Postcards, MS 1361-PC-2AugustaFldrI.

Georgia GEMS

The SOUND OF REVOLUTION

by
W. Todd Groce, Ph.D. and Stan Deaton, Ph.D.

The men and women who sacrificed so much in carrying out the American Revolution are all long gone, but their legacy is all around us in our democratic institutions and the hard-won freedoms that we all enjoy.

Their story also lives on in the objects they left behind. Among the most unique and evocative is a military drum that was carried in a number of the bloodiest and most decisive engagements of the war.

Though we don't know who carried it, or whose hands beat out the call to arms, this drum evokes the violence and martial spirit of that conflict that resonates with us still. Military musical instruments from the Revolutionary War are rare, and this one especially so, because it is the only known surviving drum used by Georgians during the conflict.

For centuries, drums were a crucial part of military command and control. A soldier's entire day began with reveille played on drums. He then was called to mess, to drill, and to march by a drum. Even commands to maneuver and fire on the battlefield were delivered by the beat of a drum.

The provenance of the piece can be found in the inscription it bears: "This Drum was used in the American Army of the Revolution, at the Battles of Eutaw, Saratoga and Cowpens. Presented to the Georgia Historical Society by General Charles R. Floyd in 1841."

Charles Rinaldo Floyd (1797-1845) was himself a soldier, expelled from West Point in 1817 for disobedience. The grandson of Revolutionary War veteran Captain Charles Floyd and the son of General John Floyd of War of 1812 fame, Charles subsequently joined the Marines and was heavily involved in the removal of the Creeks and Seminoles to reservations west of the Mississippi.

The drum he donated was one of the first artifacts acquired by the Georgia Historical Society and remains one of the most venerable in the collection, a tangible link to the first "Greatest Generation" and the birth of the Republic.

This priceless artifact needs a complete and thorough professional restoration (see images above right). One of our top preservation goals—in conjunction with the renovation and expansion of the GHS Research Center—is to have the drum preserved and restored to its original grandeur. If you would like to make a contribution to this much-needed project, please contact GHS Development Officer Caroline Stevens Rhodes at 912.651.2125 x116 or by email at cstevens@georgiahistory.com.

As the United States approaches the 250th anniversary of its independence in 2026, it is fitting that GHS seeks to restore this priceless artifact and physical reminder of the men and women who won the American Revolution. Doing so will ensure that it will continue to teach and inspire future generations of Americans who seek a greater understanding of the origins of the world's most enduring republic.

W. Todd Groce is the President and CEO of the Georgia Historical Society. Stan Deaton is The Dr. Elaine B. Andrews Distinguished Historian at GHS. He can be reached at sdeaton@georgiahistory.com.

Ross Rossin: A Life of Grace

John Macpherson Berrien Award Winner

By Stan Deaton, Ph.D.

Ross Rossin, an Atlanta-based artist born in Bulgaria, is the recipient of the 2019 John Macpherson Berrien Award for Lifetime Achievement in Georgia History.

For him, art is not just a way to express his own feelings through the various media he chooses for his subjects. Art is nothing less to him than a window into another person's soul.

"In my work," Ross Rossin says, "I study human nature. I'm interested in those hidden forces of life that motivate our decisions, determine our actions, and ultimately define who we are." Contrary to what you might think, he says that "I'm not interested in the external aspects or temporary appearances. All I care about is the self within."

Rossin has certainly had his share of brushes with those who have made history, both past and present.

"Art is a way of living, and living is a form of art."

It's his statue of Hank Aaron you see when you enter the Braves' SunTrust Park. It's his portraits of Maya Angelou, Dr. Martin Luther King, Jr., Morgan Freeman, and Aaron that you see in the Smithsonian's National Portrait Gallery.

Rossin's portrait of Presidents George H.W. Bush and George W. Bush hangs in the first President Bush's Library and Museum. He has also painted portraits of many famous Georgians, including President Jimmy Carter, Ambassador Andrew Young, and Governor Sonny Perdue. Speaking of iconic Georgians—Rossin sculpted the bust of Vince Dooley for the GHS Dooley Distinguished Teaching Fellows program.

He is known for his large-scale, life-like portraits of modern and historical figures, including Thomas Jefferson, Abraham Lincoln, Nelson Mandela, and Jacqueline Kennedy. At first, they appear to be photographs—even of Jefferson, whose death preceded the age of photography—but they are not.

His creations bridge the gap between art and history, and like all great art, it starts a conversation between the historical subjects, the artist, and the viewers.

How does he do it? For Rossin, the key to his art are four principles that he believes stretch back from antiquity to the present. They apply, he says, in every style and medium, and, most importantly, they apply to real life. These are the ways in which art and life actually blend:

First is universal interconnection: "Pay attention to the details and how they affect the whole. The human face is the perfect example: the tiniest change in the corner of the mouth influences the expression of the eyes. If I lift the eyebrow a couple of millimeters, I'm already telling a different story."

How does this interconnectedness translate into life? "Every individual in our family, workplace, and community plays a certain role. It takes one unhappy person to spoil the harmony, and it's not just a distraction, it drains energy and prevents everyone from focusing on their job. Conversely, a kind and positive person can change the atmosphere and make everybody's life easier."

Second is the Mirror Principle: "What you put out there is what you get back; be aware of the reflecting impact of your words and your actions. Like a mirror, my paintings reflect my state of mind. Every portrait that I paint is to a large extent a self-portrait. We all paint our self-portrait on the canvas of society. If you're not impressed with the image, don't blame others."

Third, the Principle of Gradation: "Everything is relative, it's all about seeing things in shades and values. Life is a constant game of comparison and evaluation. Life has millions of nuances, just like a painting. Train your senses to recognize the shades of the day. Separate the important from the less important."

Fourth, the Principle of Multiple Meanings: "Things are always more than they appear. Never forget that your point of view is just one of many, be able to see things from others' perspectives. Your eyes may not be the best source of information. They will need the support of your kind intentions. And kindness is the all-seeing eye of the soul."

He is putting these principles to work right now on his latest project: two canvasses that will include every President of the United States from Washington to Trump.

The Commanders-in-Chief work was commissioned by Harry and Brenda Patterson, who previously purchased Rossin's 13' x 20' masterpiece of 20th-century U.S. Presidents, located in Cartersville's Booth Museum. Patterson, a Vietnam War veteran, wants to honor US Presidents and show gratitude to the thousands of military members who return from duty with PTSD, as he did. Three paintings that comprise the project will remain at the Booth Museum, with plans to travel as an exhibit throughout the country in 2020.

It is a daunting task, but Rossin brings his principles to bear here as well: "As much as I was careful to depict their personal individual characteristics and what makes them different from one another, I had to have them share the same spirit, the same positive energy that is so typical for this country."

He describes his newest project as "my love letter to America because for me this is still a land of dreams and opportunities—But dreams and opportunities that didn't happen overnight, that take effort and struggle and passion and sacrifice to make it happen for me, for all of us, for all of us that are coming."

What does the Berrien Award mean to Rossin? "I think of my historical works as a service to my country, no less, no more! I'm proud of this country, and I do think that the best way to honor it and be in service is doing what one does best, in my case, painting and sculpting. I shall think of the Berrien Award not as a recognition, but rather, as a reminder and inspiration to do better, to do more, to never stop celebrating the fundamental principles and core values that make America the greatest country in the world."

Rossin's work will continue to teach and inspire future generations about the intersection of history and art through the commitment of his papers to the Georgia Historical Society.

In the end, Rossin believes that his artwork will endure long after he is gone: "Everything comes and goes, everything changes," he says. "Art, however, gives us that sense of permanence, in contrast to everything that is impermanent."

In art as in life, Rossin believes, there is, finally, one simple answer that applies to almost every situation: "Grace, not love, is the answer to everything in life. Love can be vulnerable, vengeful, even aggressive. Grace is the light that comes directly from the self within."

"Be graceful with others and most importantly," he says, "be graceful with yourself."

Stan Deaton is The Dr. Elaine B. Andrews Distinguished Historian at GHS. He can be reached at sdeaton@georgiahistory.com.

Image Description (In order of appearance, all Courtesy of Ross Rossin); Rossin. Unveiling Hank Aaron Statue. Rossin in Studio Painting Reagan.

Teaching Georgia History with Primary Sources

By Lisa Landers

Primary sources are at the foundation of social studies education. Primary sources are the eyewitnesses of history, the raw materials created during the time period under study. These can be a wide array of materials including original documents such as manuscripts, diaries, and correspondence. Primary source artifacts can include tools, clothing, or even bones. Artwork, photographs, oral histories, and even DNA can provide primary source information for historical research.

Students develop essential skills through exploring and interpreting primary sources. Learning to read, assess, and interpret primary sources helps students analyze historical evidence to develop evidence-based arguments while improving their content knowledge.

The Georgia Historical Society (GHS) provides access to primary sources through archival materials at the Research Center as well as online via the GHS Digital Image Catalog. GHS also produces standards-based educational programming and content for teachers and students based on primary source materials.

Teaching with Primary Sources (TPS) is the central educational program of the Library of Congress (LOC). In 2012, the Georgia Historical Society received a regional grant from TPS. Regional

grants help institutions incorporate effective use of primary sources from the LOC in classroom resources and professional development programs.

GHS used TPS grant funds to develop a new professional learning opportunity for Georgia teachers entitled *Opening America's Archives: Using Primary Sources Across Disciplines*. The project produced five teacher-training events across the state of Georgia for 8th grade Georgia Studies and English Language Arts teachers.

Workshops introduced teachers to the library and archival collections of the Library of Congress, the Georgia Historical Society, as well as other relevant repositories across Georgia while equipping them with tips, tools, and techniques for engaging students in exploration and study of primary sources and informational texts in the classroom.

One of the most important features of GHS educational resources is the context provided to teachers. As a former teacher, I know that the use of a good primary source can be hindered by lack of information available on the historical setting in which it was created. GHS educational materials regularly provide the secondary source information that examines the context in which primary sources were created and explains why they are relevant to Georgia Studies.

GHS maintains an ongoing relationship with TPS, TPS partners, and other regional grantees. During the 2018-19 school year, Fulton County Schools (FCS) was awarded a TPS regional grant. Jena Sibille, the curator of the FCS Teaching Museum, invited GHS education staff to provide in-person training to 8th grade Georgia Studies teachers through Fulton County's *TPS Architects for Georgia Studies* project. GHS education staff instructed teachers on the use of GHS primary sources for units on the Civil War and Reconstruction as well as on economic units for teaching personal finance.

Teaching with primary sources helps encourage critical thinking and development of in-depth analytical skills while also improving student content knowledge. Primary sources are essential to social studies classrooms, but students and teachers need ongoing support and guidance for the effective use and understanding of primary source material and how to connect those materials to continually evolving teaching standards.

GHS will continue to work with TPS and partners across the state and nation to provide relevant and useful primary source materials as we continue to train the next generation for leadership in the 21st century.

Lisa Landers is the Education Coordinator at GHS. She can be reached at llanders@georgiahistory.com.

IMAGE DESCRIPTIONS (IN ORDER OF APPEARANCE):
GHS Staff assisting a student in researching on microfilm for National History Day project. GHS Education Coordinator Lisa Landers (left) and fellow judges talk with two 8th grade students about their use of primary sources in their National History Day exhibit project. Courtesy of National History Day Georgia.

THE MAGIC BEHIND THE CURTAIN:

How Memory Institutions Provide Free Online Access to Primary Sources

By Sheila McAlister

Memory institutions—libraries, archives, museums, and historical societies—have been digitizing their collections for almost 30 years with the hope of democratizing access to these rich historical sources. Today, many people assume that if they can't find a resource online, it doesn't exist.

However, even now only a fraction of historic collections is freely available on the web.

The earliest digitization projects took a "best-of" approach—selecting individual documents rather than entire collections. By the mid-2000s, mass digitization projects like Google Books, HathiTrust, the National Digital Newspaper Program, and the federally-supported Digitizing Historical Records projects vastly increased the public's free web access to its cultural heritage.

But how do these collections get online?

Digitizing primary sources for online access involves more than simply scanning a document or converting a sound or moving image file. It's a multi-step process. The project phases include:

- Planning
- Selection of materials
- Conversion of materials
- Description
- Online access
- Promotion
- Preservation

Once a project is online, the work isn't done. Over time, technology changes; so too must digitized resources.

All digitization begins with asking a lot of questions:

- What is the goal?
- Who is the intended audience?
- What will be digitized?
- What resources (time, funding, people, equipment) are available for the project?
- How will it be converted and made available?
- How will people know about it?
- How will it be preserved over the long term?

From project to project, the answers to these questions may vary; however, digital professionals use community-developed best practices and standards to determine how to convert, describe, and preserve. These include following the *Federal Agencies Digital Guidelines Initiative* conversion recommendations, using controlled vocabularies and standardized metadata fields, and appropriate storage strategies.

Let's look at the factors institutions consider when deciding what to digitize. First, archivists examine their own institutional priorities, reflect on materials' research value or usage, and take into account the format, fragility, and uniqueness of materials. They weigh ethical and legal issues such as privacy, traditional knowledge, fair use, and copyright.

After choosing the materials to digitize, libraries and archives tackle how they'll create their digital files. Using best practices and standards, they decide file resolutions, types, sizes, and then examine their own resources (time, money, expertise) to determine whether to digitize the materials themselves or to work with a vendor. The cardinal rule of conversion is reformat once: create rich master files and smaller, web-ready files.

Conversion of primary sources to digital files isn't a case of "if you build it, they will come." Potential users need to be able to find the materials online. Good description is key for discovery. Archivists carefully create shareable metadata by using common sets of key descriptive fields and controlled vocabularies while remembering the global nature of the web. For example, in the United States, 1/12/2010 corresponds to January 12, 2010, but elsewhere it's December 1, 2010.

Institutions decide to deliver their digitized materials in a variety of ways depending on their target audience, technical capacity, and desired functionality. Web pages, online exhibits, databases, and primary source sets are all possible ways to display historic materials.

Access methods range from free services such as Flickr or the online exhibit software Omeka to robust and sophisticated digital asset management systems. Smaller institutions can also take advantage of hosting services from state-wide digitization initiatives like the Digital Library of Georgia (DLG).

As increasing access is at the heart of digitization efforts, outreach about digital collections is key. Institutions employ social media, press releases, and cross-promotion to get the word out. To reach wider audiences, descriptive information is shared with statewide and national cultural heritage aggregations such as the DLG or the Digital Public Library of America.

Digital projects are labor- and resource-intensive but have a great impact on memory institutions' users. They are digital assets. Therefore, digitizing agencies ensure access over the long term by proper storage, redundancy, error checking, and a variety of other digital curation tasks.

No institution needs to strike out on its own when starting to digitize. An active community exists to support digital projects. Professional organizations such as the Digital Library Federation (DLF), federal agencies such as the Institute of Museum and Library Services (IMLS), and state organizations such as the DLG all work to support increased access to cultural memory through digitization.

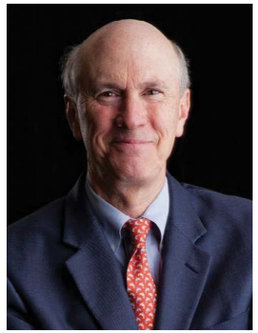
Sheila McAlister is the Director of the Digital Library of Georgia. She can be reached at mcalists@uga.edu.

Image description: Photograph courtesy of Georgia State University. Copyright Atlanta Journal-Constitution. ERA 1101 Computer located at Georgia Tech, 1955, AJCN038-058a, Atlanta Journal-Constitution Photographic Archives. Special Collections and Archives, http://digitalcollections.library.gsu.edu/cdm/ref/collection/ajc/id/8683.

MILESTONES

New Board Members

FRANK BLAKE
Frank Blake served as Chairman and CEO of The Home Depot from January 2007 through November 2014, and then as chairman through January 2015. Mr. Blake joined The Home Depot in 2002 as executive vice president, business development and corporate operations. The Boston native previously served as deputy secretary for the U.S. Department of Energy and in a variety of executive roles at General Electric, including senior vice president, Corporate Business Development.



Mr. Blake's public sector experience also includes having served as general counsel for the U.S. Environmental Protection Agency, deputy counsel to Vice President George Bush and law clerk to U.S. Supreme Court Justice John Paul Stevens. Mr. Blake serves on the board of directors for the Georgia Aquarium, Proctor & Gamble, Macy's, and is currently serving as Chairman of the Delta and Grady Hospital boards. Additionally, he sits on the Board of Trustees at Agnes Scott College.

SHAN COOPER
Shan Cooper is the Executive Director for the Atlanta Committee for Progress. The ACP was founded in 2003 with the mission to provide leadership on key issues important to economic growth and inclusion for all citizens in the City of Atlanta. The committee includes more than 40 highly engaged chief executive officers, university presidents, and civic leaders who offer expertise in service to Atlanta and its future development.

Ms. Cooper is the former chief transformation officer of WestRock and was responsible for the Recycling and Waste Services Division, Procurement, Enterprise Logistics and Information Technology. Prior to joining WestRock, Ms. Cooper served as vice president and general manager of Lockheed Martin Aeronautics Company.

LARRY GELLERSTEDT
In July 2017, Larry Gellerstedt was named Chairman of the Board and CEO of Cousins Properties. From June 2009 to July 2017, Mr. Gellerstedt served as the Company's President and CEO, and prior to this period he held the position of President and COO. Mr. Gellerstedt joined Cousins in 2005 following the acquisition of his firm, The Gellerstedt Group. During his tenure at Cousins, Mr. Gellerstedt has steered the Company to focus on acquiring, developing, and operating urban trophy office towers in high-growth Sunbelt markets while maintaining a conservative balance sheet. In 2016, he led the largest deal in Cousins history—the merger with Parkway Properties, Inc. and subsequent spin-off of the combined companies' Houston-based assets into a separately traded REIT. From 2009 to 2016, Mr. Gellerstedt led Cousins from an equity market cap of $665 million to over $3.4 billion.

MILESTONES

Board Members Re-elected

JIM BLANCHARD, *EX-OFFICIO*
ELLEN BOLCH, *EX-OFFICIO*
PAUL BOWERS, *EX-OFFICIO*
JOHN MCMULLAN, *EX-OFFICIO*
CLYDE TUGGLE
PHILIP WILHEIT

Dooley Distinguished Fellow

The Georgia Historical Society inducted Dr. David Blight of Yale University as the inaugural Vincent J. Dooley Distinguished Teaching Fellow on November 8, 2018. Dr. Blight was inducted by Coach Vince Dooley, Chairman Emeritus of the GHS Board of Curators, and Dr. W. Todd Groce, GHS President and CEO. The evening included a discussion of Blight's new book *Frederick Douglass: Prophet of Freedom* (Simon & Schuster). To learn more about the Dooley Distinguished Fellows program, visit georgiahistory.com.

» Left to Right: Vincent J. Dooley, Dr. David Blight, and Dr. W. Todd Groce. Photo by John McKinnon

New Georgia Trustees

On February 16, 2019, the Georgia Historical Society inducted the newest Georgia Trustees, two individuals who exemplify the motto *Non Sibi Sed Aliis*, "Not for Self, But for Others," at the annual Trustees Gala as the culmination of the Georgia History Festival. The intimate and elegant evening featured the induction of Frank Blake, retired Chairman and CEO of The Home Depot, and John Schuerholz, Vice Chairman Emeritus of the Atlanta Braves, by GHS and United States Senator David Perdue. "The Sapientia Society" theme transformed the DeSoto Ballroom into the toniest of secret societies while also highlighting the rich history of the Georgia Historical Society's own Research Center in historic Hodgson Hall.

» Left to Right: Frank Blake, GHS President Todd Groce, John Schuerholz, and United States Senator David Perdue at the 2019 Trustees Gala.
Photo by John McKinnon

MILESTONES

Newly Erected Historical Markers

Enslaved People of Butler Island, McIntosh County, March 3, 2019

Susie King Taylor, Liberty County, March 26, 2019

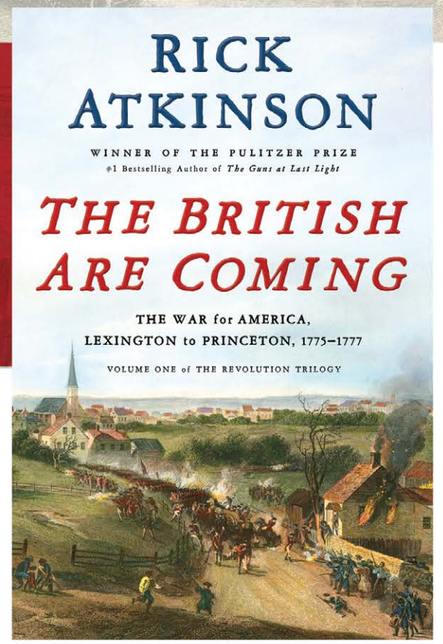
Amos T. Akerman, Bartow County, March 28, 2019

Georgia Historical Society presents

RICK ATKINSON

VINCENT J. DOOLEY DISTINGUISHED FELLOW

THURSDAY, NOVEMBER 14, 2019



An Evening with Rick Atkinson

Thursday, November 14, 2019
Wesley Monumental United Methodist Church
429 Abercorn Street, Savannah

6:30-7:00 P.M. book signing
7:00-8:00 P.M. program
8:00-8:30 P.M. book signing

Please join us Thursday, November 14, 2019, for a special free program with Pulitzer Prize-winning author Rick Atkinson as he discusses his new book, *The British Are Coming: The War for America, Lexington to Princeton, 1775-1777*, following his induction as the newest Vincent J. Dooley Distinguished Teaching Fellow.

Atkinson is the bestselling author of the award-winning Liberation Trilogy—*An Army at Dawn*, *The Day of Battle*, and *The Guns at Last Light*—as well as *The Long Gray Line* and other books. Now, with *The British Are Coming*, the first volume of the Revolution Trilogy, Atkinson turns his attention to a new war, recounting the first twenty-one months of America's war for independence.

Visit georgiahistory.com for more information on this event and the Dooley Distinguished Fellows program.

Major program support by DELTA

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EDITOR
Stan Deaton, Ph.D.

DESIGN AND LAYOUT
Left Brain Right

GEORGIA HISTORICAL SOCIETY

Membership Form

Members enjoy a full range of benefits while supporting one of America's oldest cultural institutions.

Memberships

❑ *Student*	*$35*	❑ *John Macpherson Berrien Circle*	*$1,000*
❑ *Individual*	*$55*	❑ *William Brown Hodgson Circle*	*$2,500*
❑ *Household*	*$65*	❑ *1839 Society*	*$5,000*
❑ *Sponsor*	*$100*	❑ *James Edward Oglethorpe*	*$10,000*
❑ *International*	*$125*		
❑ *Benefactor*	*$250*		
❑ *Sustainer*	*$500*		

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❑ *Affiliate*	*Contact GHS*
❑ *Library*	*$85†*
❑ *International*	*$125*
❑ *Nonprofit*	*$150†*
❑ *Corporate*	*$500*

†Contact GHS for Benefits

Gifts

Your corporation or business may participate in a cultural matching gifts program. Contact your personnel department for details.

GHS memberships make wonderful gifts! Members are encouraged to share the benefits of membership with others. For information call 912-651-2125 or visit www.georgiahistory.com

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❑ *I have enclosed a check or money order payable to:*
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Georgia Historical Society (GHS) is the premier independent statewide institution responsible for collecting, examining, and teaching Georgia history.