

BEYOND THE PAGES

University of Georgia Libraries

KNOWLEDGE WINS





UNIVERSITY OF GEORGIA LIBRARIES
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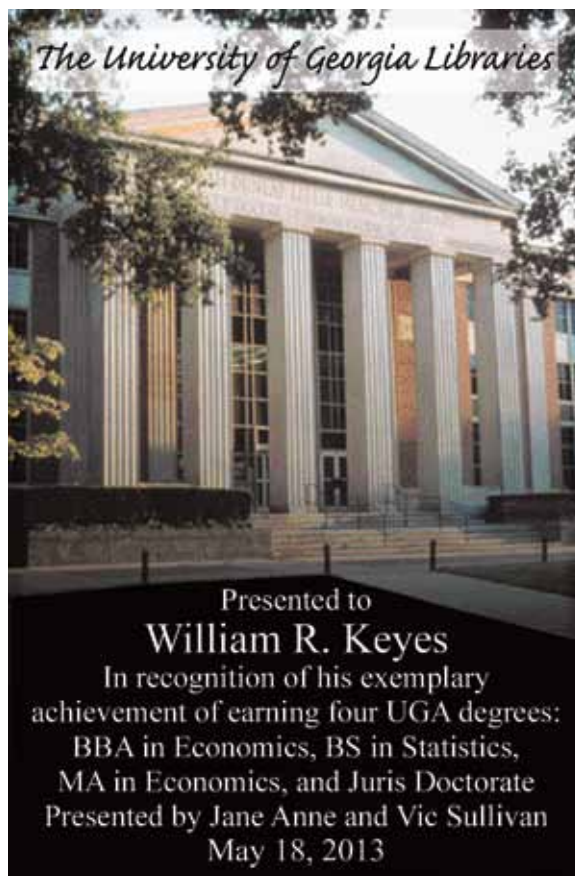
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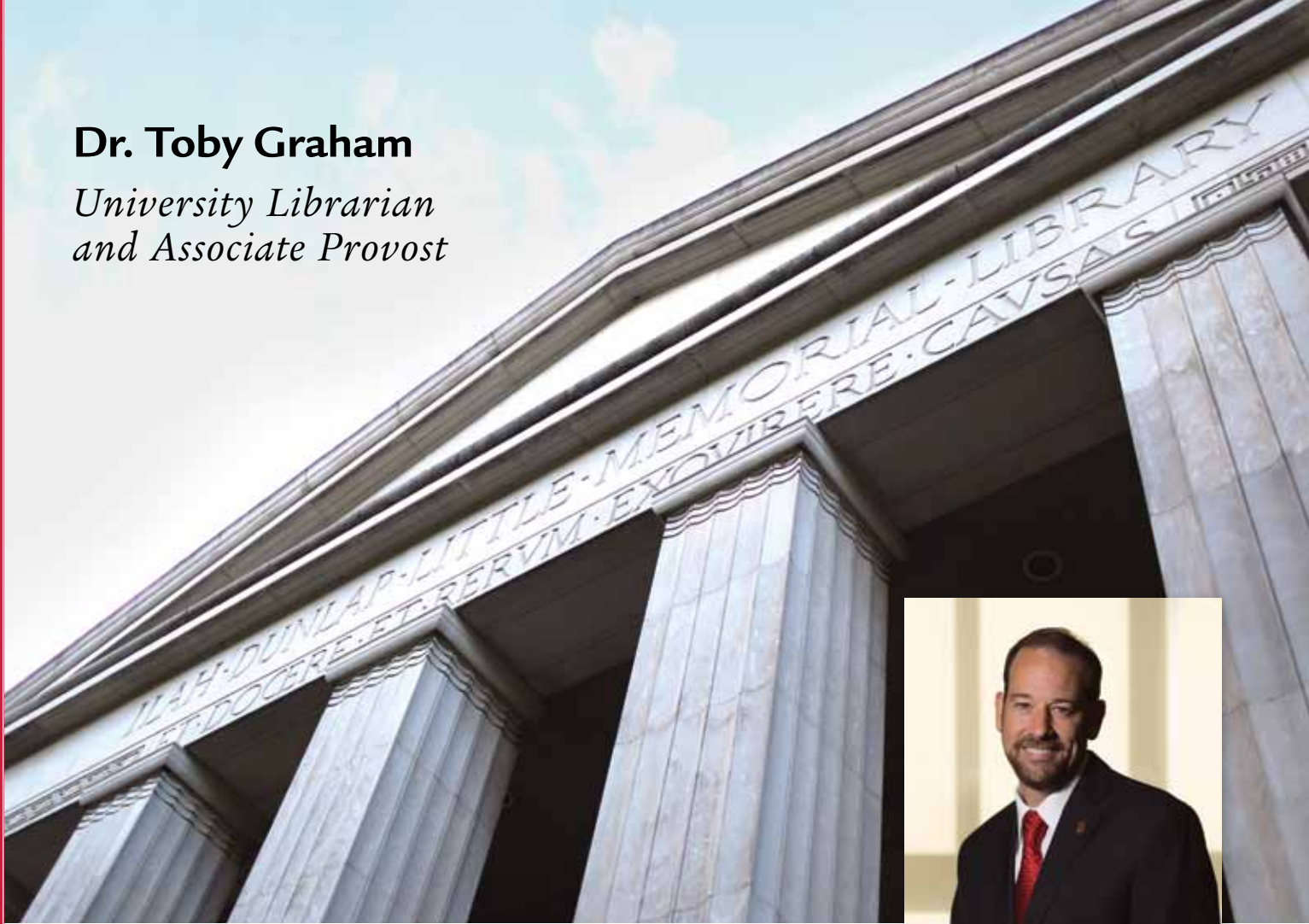
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Dr. Toby Graham

University Librarian and Associate Provost



Greetings! You will notice a new face on these opening pages. On September 1, I had the distinct honor of becoming the University of Georgia's new University Librarian and Associate Provost. Though new to this position, I have been at UGA for eleven years, having served successively as the director of the Digital Library of Georgia and the Hargrett Rare Book and Manuscript Library, and as Deputy University Librarian.

There is certainly no place where I had rather lead library services and no institution where our collective efforts may have a greater impact than at the University of Georgia. This is an exciting time for our University as a whole, a new chapter in its history. Likewise, the UGA Libraries begin a new chapter. Through the work of so many of you and through twenty-five years of visionary, persistent leadership by my predecessor, William Gray Potter, our Libraries have accomplished great things: the GALILEO statewide virtual library, the Digital Library of Georgia, the Miller Learning Center, and the Richard B. Russell Building Special Collections Librar-

ies. Our Libraries have provided collections, public services and technical services at a scale befitting a great University. The work that we have done has mattered a great deal to UGA and well beyond.

Of course, we live and work in a changing world, and there is much to be done. The concept of the research library was remade during Bill Potter's twenty-five years, and it will be remade once again during the next twenty-five.

Our University's historic motto is engraved in granite on the front of the Ilah Dunlap Little Memorial Library: "Et docere et rerum exquirere causas." We translate this into English (and amend it somewhat) to read "To teach, to serve, and to inquire into the nature of things." This statement is the foundation of what we do at the University of Georgia and at the UGA Libraries. That does not change. What does change is how and the level at which the University of Georgia does them.

Our University intends to make transformational progress in its research enterprise, graduate and professional programs, under-

graduate education, faculty recruitment and retention, and in our University's statewide and global impact.

The University of Georgia is ambitious, and the Libraries have an essential role to play. If you look at the universities that UGA points to as its aspirational institutions, each is characterized by strong, innovative research libraries that have helped them to get to where they are, ones that continue to redefine themselves over time. That is what the UGA Libraries must be for Georgia.

Over the past twelve months, I have had the privilege of leading a strategic planning process for our Libraries. Our plan expresses vision in which we will "advance the University's mission by providing the best possible access to recorded knowledge. We will actively contribute to the success of students and faculty through teaching and research services

provided in physical and virtual environments that enhance learning and intellectual creativity. As the Libraries conduct this work, we will emphasize assessment-driven decision making, collaboration, diversity and inclusion, the thoughtful use of technology, and innovation in scholarly and literary publishing. The Libraries will respond creatively to changes in the higher education landscape and exemplify the University's strategic priority to serve the citizens of Georgia and beyond."

Our plan emphasizes six essential areas of focus:

A goal around the "evolving collection" recognizes the complex and rapidly changing information environment in which we work. We are engaging in a comprehensive study of our collections spending (more than seventy-five percent of which is for electronic content) to provide the most precise alignment possible between our expenditures and the needs of the University. We also recognize that it is our special collections that distinguish us from every other institution in the world, and we will continue the strategic growth and use of this unique resource for the benefit of the University and our state as a whole.

The "discoverable library" acknowledges the challenges inherent in organizing and providing a virtual library that is seamless and readily understood by researchers and learners. We have made significant strides in recent years in this area, and the resulting

improvements in access have had the effect of creating even greater expectations among our users. Going forward we will redesign our workflows and realign our efforts to manage a collection that is increasingly digital, while also respecting among our holdings the local and the unique.

We are committed to the concept of the "teaching library," sustaining a vibrant and innovative instructional program that contributes measurably to student success. We will weave the Library into the fabric of online learning and help to reduce the cost of higher education for Georgia students through by advancing more affordable and open educational resources. We will provide student-centered libraries in which learners are not only knowledge consumers but also knowledge creators.

The theme of "library as place" emphasizes that library facilities remain critical in higher education, even as researchers are increasingly accessing resources electronically. We continue to re-invent our Libraries as 21st-century learning environments that cultivate student success and support discovery, study and contemplation, collaboration, knowledge creation and stewardship, and knowledge sharing.

The "library as publisher" recognizes the UGA's Libraries' contributions to the creation and growth of the scholarly and literary record through the publication activities of the University of Georgia Press, The Georgia Review, the Digital Library of Georgia,

and the Athenaeum@UGA scholarly commons, along with our efforts to grapple with the challenge that "big data" presents to the Libraries and to the University, at large.

Finally, we highlight the people of our organization in a theme we call "the empowered staff." Recruiting, retaining, and developing a talented, diverse, and knowledgeable Libraries' faculty and staff is essential in every aspect of what we do.

At the 1953 dedication of the Ilah Dunlap Little Memorial Library, poet Claude Davidson penned a poem to commemorate that historic occasion. The first two lines read,

Upon the wind a voice across the library steps comes saying

"Here is knowledge."

Here is knowledge. Much has changed since 1953, but never has this statement been more true than today. The UGA Libraries are where knowledge lives, and we continue to provide the physical and virtual spaces where knowledge not only is consumed but where it is created and shared with the world.

With your help, I look forward to guiding the UGA Libraries as we strive to advance the mission of our University and to serve the citizens of Georgia and beyond. ■

P. Toby Graham



LOOK What the WIND Blew In!

Behind the scenes look at the making of *Gone With the Wind*

By Leandra Nessel, Development Associate



The film's famous Green Curtain Dress ultimately became one Walter Plunkett's most famous designs. Plunkett, who went on to win an Academy Award for *An American In Paris*, read *Gone With the Wind* several times and made hundreds of pages of notes.

When the movie rights to *Gone With the Wind* were sold to David O. Selznick in 1936, the entire world went crazy, or so it seemed to Margaret Mitchell and her husband John Marsh. Their lives already turned upside down due to the popularity of the book, the frenzy gained new life as speculation began about who would be chosen to play the beloved characters and never stopped until the day of the premiere.

On Saturday, August 23rd, the Hargrett Rare Book and Manuscript Library opened a fascinating exhibit dedicated to the making of the film version of *Gone With the Wind*. Curated by Mary Ellen Brooks, Emeritus Director of the Hargrett Library and curator of the Mitchell collection, the majority of the materials on display are pulled from Hargrett's Margaret Mitchell related collections, which contains over 100,000 items making it the largest collection of Margaret Mitchell and *Gone With the Wind* related materials in the world.

Items on display include telegrams from Vivien Leigh, Olivia De Havilland, and Leslie Howard upon learning of their casting, pub-

licity photos, letters, story boards, costume drawings and fabric samples, two theater seats from the Loew's Grand Theater in Atlanta, and a variety of additional memorabilia and photographs.

Celebrating the 75th anniversary of the premiere in Atlanta in 1939, the exhibit explores the excitement around the making of the film, Mitchell's attempts to maintain some semblance of control over her story, the barrage of mail she received from fans eager for any knowledge about details of the movie, and a behind the scenes glimpse at the making of the movie.

In a letter dated August 1, 1936 to his sister, Mitchell's husband John Marsh laments "The movie rights have already been sold to Selznick - the contract was signed this past week - and the sale gives Selznick the complete control of all matters involved in making it into a movie, with the right to add, subtract, transpose, delete, interpolate, arrange, substitute and practically everything else anybody might be able to think of in order to make clear and definite in the contract that, whatever is done turning the book into a movie, is Selznick's business and not Peggy's."

He goes on to gently chastise her, "...Your speculations about the cast for the movie shows that you are engaging in what appears to be a popular game. Everybody seems to be doing it. But, as a friend, please don't urge Clarke Gable, a great many people have picked him for Rhett, but he is persona non grata to the Marsh-Mitchell family."

Though the contract did mean that Mitchell signed away control, she managed to persuade the studio to hire her friend Sue Myrick to be an on-set consultant about all things Southern. A former teacher and newspaper reporter, Myrick oversaw technical details in an effort to keep the film from getting the stereotypical Hollywood treatment of the south.

In a letter dated January 11, 1939, Myrick's personality and devotion to her duties is evident.

"Dear Peggy, There are so few persons to whom I can tell things! Gawd! Would I like to talk to you and John for a couple of hours....Talked to Annie Laurie and Wilbur [Kurtz, also an historian and technical advisor for the film] yesterday about feather beds at Tara and they agreed and I insisted

that they must be. Eddie Boyle, head of set dressing, is a good egg and we get along fine. I really think the exterior of Tara is lovely and I'm sure credit belongs to Wilbur who insisted on square columns and a rambling look. I have insisted on the magnolia tree out Scarlett's window and o yes, a funny thing. They wanted cotton chopped while dog woods were blooming and Wilbur and I had a time stopping it. They will plough instead. I nearly died when they asked if they couldn't show cotton right at the front yard!..."

Though Hargrett's collection is extensive, many of the items on display are from the

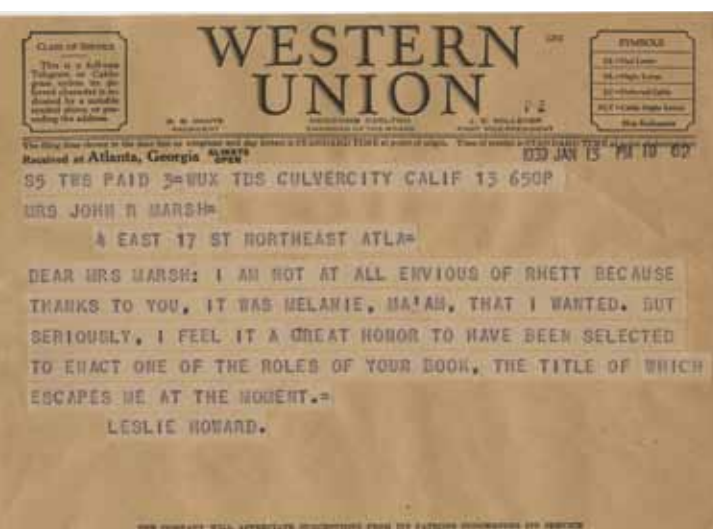
collection of Herb Bridges. Known around the world as the owner of a vast collection of *Gone With the Wind* related items, Herb wrote many books on *Gone With the Wind* and was considered an expert on the subject. He appeared in nearly every documentary made about the book and movie. Bridges, a UGA alumnus (AB 1950) was scheduled to be at the exhibit opening, but passed away unexpectedly in October of 2013.

A portion of the event was dedicated to a tribute to Bridges. Members of the *Gone With the Wind* fan community were invited to send in tributes that were presented to the Bridges family in a keepsake box. John

Wiley, author of several books related to *Gone With the Wind* and editor of *The Scarlett Letter*, a quarterly *Gone With the Wind* related newsletter, also presented a lovely tribute to Bridges and what he meant to the fan community.

Though tomorrow is another day, the exhibit will only be on display through December 23, 2014, so visit before it is gone with the wind. The Russell Special Collections Building is open Monday through Friday from 8 a.m. to 5 p.m. and on Saturdays from 1:00 p.m. to 5:00 p.m. (closed on home football game days). ■

Left: Not completely sold on British actors playing her Southern characters, Leslie Howard does little to win over Margaret Mitchell in this telegram in which he cannot recall the name of her book. Right: Members of Herb Bridges' family attended the event. Pictured are Nan Bridges, Joe Bridges, Anne Bridges Clayton, Eleanor Bridges, Bill Bridges, and Christy Bridges.



Not fans of Clarke Gable, the Mitchell-Marshes were not pleased when they discovered they were seated next to him at the premiere. They were eventually won over by Gable's performance as Rhett and Mitchell wrote to Gable afterward to tell him what a wonderful job he had done bringing Rhett to life.

GATES FOUNDATION

Provides Funding for Training Public Librarians

BILL & MELINDA
GATES foundation

The Digital Library of Georgia, based at the University of Georgia Libraries, received \$100,000 from the Bill and Melinda Gates Foundation and the Digital Public Library of America to provide digital skills training for public librarians to aid in exhibiting cultural heritage content as a part of the Public Library Partnerships Project (PLPP).

This training is designed to reach public librarians in libraries with special collections that want to share their content with a broader audience but may not have the resources to do so.

UGA's library is a regional "service hub" for the Digital Public Library of America. The funding will further support the project Georgia HomePLACE (Providing Library and Archives Collections Electronically). Since 2003, the project has encouraged Georgia public libraries and related institutions to participate in the digital library. It offers a collaborative model for digitizing

primary source collections related to local history and genealogy.

"The Gates funds will allow the Digital Library of Georgia to initiate new digitization projects with the public libraries and update the Georgia HomePLACE survey to bring a better understanding of the digitization needs of the state's public libraries," said Sheila McAlister, director of the Digital Library of Georgia. "PLPP will also provide the public libraries with ways to connect their community history to the larger national narrative through easy-to-create online exhibits and explore the rich local history collections of the public libraries on a national scale via inclusion in the Digital Public Library of America."

The Digital Library of Georgia provided three day-long training sessions to public librarians designed to introduce the basics of digital projects. Held in Macon, Augusta and Savannah, library staff worked with the attendees to identify suitable content for

digitization, digitize the historical content, create metadata, host the files, and create two online exhibits.

The project provides the foundation for a long-term relationship between local public libraries, state and regional hubs, and the Digital Public Library of America. The partnerships will allow public library content to be aggregated and made available at state, regional, and national levels.

Additionally, the project will produce curricular resources for digital skills training for cultural heritage professionals. Through an iterative process of writing, implementation, revision, and further implementation, the Digital Public Library of America and the hubs will have the opportunity to test and document best practices and share their findings publicly. ■

www.dlg.galileo.usg.edu
www.dp.la

ATLANTA CONSULAR CORP

Donates Papers to Russell Library

The Russell Library for Political Research and Studies and the Atlanta Consular Corp held a signing ceremony and reception on July 16, 2014, to herald the donation of the corps' papers to the Russell Library.

University and corps administrators – including UGA President Jere W. Morehead; Dean the Honorable Stephen Brereton, the consul general of Canada; Vice Dean the Honorable Paul Gleeson, consul general of Ireland; Second Vice Dean the Honorable Georges Hoffmann, honorary consul of Lux-

embourg; and the Honorable Bruce Allen, honorary consul of Liechtenstein – attended the event.

The Atlanta Consular Corps' collection documents the organization's role in facilitating trade and economic development throughout Georgia with the corps' member countries.

"Policy issues and decision related to trade and economy have always played a crucial role in shaping the broader development of modern Georgia and the South," said Sheryl B. Vogt, director of the Russell Library.

"Georgia's leadership in today's global economy is affirmed by the one in every 15 jobs in the Atlanta metro area being supported by more than 1,000 foreign-owned companies. The corps' work and interaction with representatives from trade offices and chambers of commerce will be of prime research interest to scholars and students."

There are 70 countries represented in Georgia through the Atlanta Consular corps. The offices also help promote cultural and scientific relations and offer services to foreign citizens living in or traveling in Georgia. ■

A SCHOLAR ATHLETE

Dooley Endowment Makes Undeniable Impact

Pictured are Dick Copas (trainer), Mike Castronis, Frank Inman, John Donaldson, Bill Dooley, Vince Dooley, Erskine Russell, Jim Pyburn, Hootie Ingram, Doc Ayers, Ken Cooper, Sterling DuPree. From the 1964 *Pandora*.

When the University of Georgia hired Coach Vince Dooley away from Auburn, his alma mater, in December of 1963, the Athletic Department was impressed with Dooley's diligence and his coaching skills. Auburn's head coach, Ralph Jordan, said, "I am real happy for Vince. He will make a great head coach with his great desire to excel." (*The Red and Black*, December 5, 1963)

And Jordan was right. During his 25 year coaching career Dooley compiled a 201-77-10 record. His teams won six Southeastern Conference titles and the 1980 national championship. As Athletic Director he helped to build one of the most successful athletic programs in the country.

Few suspected at the time what an impact Vince Dooley would have on another campus institution – the Library. An historian and a scholar, Coach Dooley has a love for libraries. His wife Barbara often tells the story that he took her to the Library on the Auburn campus on their first date.

When he made his first gift to the Libraries in 1988, Coach Dooley called it the "heartbeat" of campus, supporting the entire university.

The initial gift Dooley made that established the Dooley Endowment was given in celebration of his 25th anniversary at UGA. Additional gifts from former players, faculty,

alumni and friends helped to grow the endowment to more than \$2 million.

The Dooley Endowment has proven invaluable in the 26 years since it was established. As state funding for the Library has decreased over the years, the Dooley Endowment has provided a steady flow of income to fill in gaps left by budget cuts. Funds generated annually from the endowment have been used to purchase journal subscriptions that would otherwise have been cut, acquisitions for the general and special collections, support for outreach programs and events, oral history interviews, Center for Undergraduate Research Opportunities (CURO) awards, visiting lecturers, new technology for students and many other worthy investments.

On September 26th, the Libraries hosted an exhibit opening and reception in honor of Coach Dooley at the Russell Special Collections Building. The exhibit, titled "Vince Dooley: A Retrospective 1954-1988" celebrates Dooley's football career and the 50 years since joining UGA. Curated from the UGA Athletic Association archive in the University Archives, the exhibit features photographs, playbooks, original artwork by Bulldog favorite Jack Davis, and commemorative memorabilia.

Dooley Endowment donors, Lettermen from the Dooley era, and other special guests

gathered to pay tribute to Coach Dooley and his contribution to the "heartbeat" of campus. The event also kicked off a renewed fundraising effort by the Libraries. Guests were invited to give "\$50 for 50" in honor of Coach Dooley, though extra zeroes were also welcome.

A gift to the Library through the Dooley Endowment is a gift for all students.

To make a gift to the Dooley Endowment in honor of Coach Dooley, please use the enclosed return envelope or contact Chantel Dunham at (706) 542-0628 or cdunham@uga.edu. Coach Dooley will be notified of all donors. ■



Vince and Barbara hosted the Libraries' first White Glove Dinner in the former Hargrett Library space in 2007 for a select group of Library donors and friends.

THE *Poppy* LADY

Moina Belle Michael and
Her Tribute to Veterans
by Barbara Elizabeth Walsh

April 1917

The paperboy wheeled his bicycle across the University of Georgia's Normal School, slamming on his brakes when he reached Moina. Moina watched the *Athens Banner* away from him—struck by the thundering headline:

WILSON ASKING FOR WAR

Moina slowly climbed to the top of the dormitory steps and held out the newspaper for all to see. "It was striking . . . how different personalities reacted to the sight of that head-line . . . as war began hammering against the home-door of every American." Moina knew what war would mean to the college girls. She was their teacher and foster mother. "Their brothers, their sweethearts were of war-service age—some of their fathers were!" Moina promised she would let them know as soon as the president and Congress reached a decision.



Moina Belle Michael was in Europe when World War One began. Foremost on her mind was securing safe passage back home to Georgia and to her students at the State Normal School.

Moina stood on the upper deck of the British ship, *Carpathia*, and watched the coastline of Europe disappear. For sixteen days and nights the ship “. . . zig-zagged though the mine-infested areas and across the submarine-haunted ocean from Naples to New York City.” Moina tried not to imagine the impact war would have on the beautiful countryside she had just visited. Instead, she thought of the brave young soldiers standing ready to die for what they believed in.

What would happen if America entered the conflict? The thought deepened Moina's patriotic feelings. She made a silent promise. During peace times and times of war she would be “. . . sincerely appreciative and grateful to the men in our national uniforms of military service . . .”

America entered the battle, and Moina kept her promise by creating one of the most enduring traditions to come out of the First

World War. The red poppy. A dedicated symbol to honor and remember the sacrifices of servicemen and women. When the war ended, General John J. Pershing gave Moina the pen he used to sign his farewell order to the Army with a note thanking her for her “splendid patriotic service.” And for her contribution of the red poppy Moina became known as “The Poppy Lady.”

When America entered World War Two, Moina was retired from the University of Georgia with the title of Emeritus and living on the fifth floor of the Georgian Hotel. Soldiers studying Radio Communications at the University lived on the floors below her.

Determined to do something for her new “soldier-buddies,” Moina picked fresh field flowers from the gardens on the University campus and placed them in the hotel lobby and on all the floors. She also sat in the lobby and chatted with soldiers, especially if one seemed troubled.

My Dad was one of the Signal Corps soldiers attending the University at the time. Moina was there for him when he received a letter with news that his two brothers were missing in action.

I was ten-years-old when my Dad first told me about Moina's kindness. His words touched my heart and stayed with me through the years. Once I began writing for children my Dad asked me to help keep Moina's story alive. We were delighted when Calkins Creek Books, the U.S. History imprint of Boyds Mills Press, published *The Poppy Lady: Moina Belle Michael and Her Tribute to Veterans*.

But the road to publication took seven years. After I started researching Moina I found that most of what had been written about her was taken directly from a 1941 autobiography, *The Miracle Flower*.

I reached out to Moina's two great-nieces, Elinor Howard Cook and Lucia Howard Sizemore, in Stone Mountain, Georgia. Delighted to share their great-aunt's story, Elinor and Lucia welcomed me into their hearts and homes and offered to help with research.

Our fact-finding journey led to the Hargrett Rare Book and Manuscript Library, home to Moina Michael's papers. The well-organized collection contained a treasure trove of information and inspiration. Primary materials included personal correspon-

dence, photographs, newspaper clippings, and interviews. There was also a first draft of Moina's autobiography, complete with missing chapters, along with a cache of correspondence between Moina and Madame Guerin, the Frenchwoman who Moina inspired to bring the poppy idea overseas.

In addition to the Hargrett's extensive collection I received invaluable help from a willing and enthusiastic staff. Mary Linnemann tackled my endless reproduction requests, and Steven Brown went to great lengths to help find answers to my questions. If Steven was unsure of an answer, he involved other staff members. For example, Nelson Morgan provided photos beyond the resources of University Archives. Janine Duncan shared the smallest details about landscaping. And Caroline Killens provided insight into clothing worn at that time. Such involvement helped ensure the historical accuracy of *The Poppy Lady*, and I'm truly grateful to staff members for their support.

By the time of Moina's death in 1944, the red poppy of Flanders Fields had raised over two hundred million dollars in the United States and overseas. This year marks the 100th anniversary of the start of World War One, and November 9, 2018 will mark the 100th anniversary of when Moina first thought of her poppy idea. Moina and her story continue to help veterans and their families to this day. Abit Massey (BBA '49) and the members of the Gainesville, GA Rotary Club regularly present a copy of *The Poppy Lady* to veterans and other speakers. The veterans sign the book, add information or comments, and then present the book to elementary schools in their honor. In addition, a portion of the proceeds from the sale of each book supports Operation Purple®, a program of the National Military Family Association, which benefits children of the U.S. military.

It is my hope that *The Poppy Lady* will bring recognition to Moina for her lasting contribution and carry forward her legacy. ■



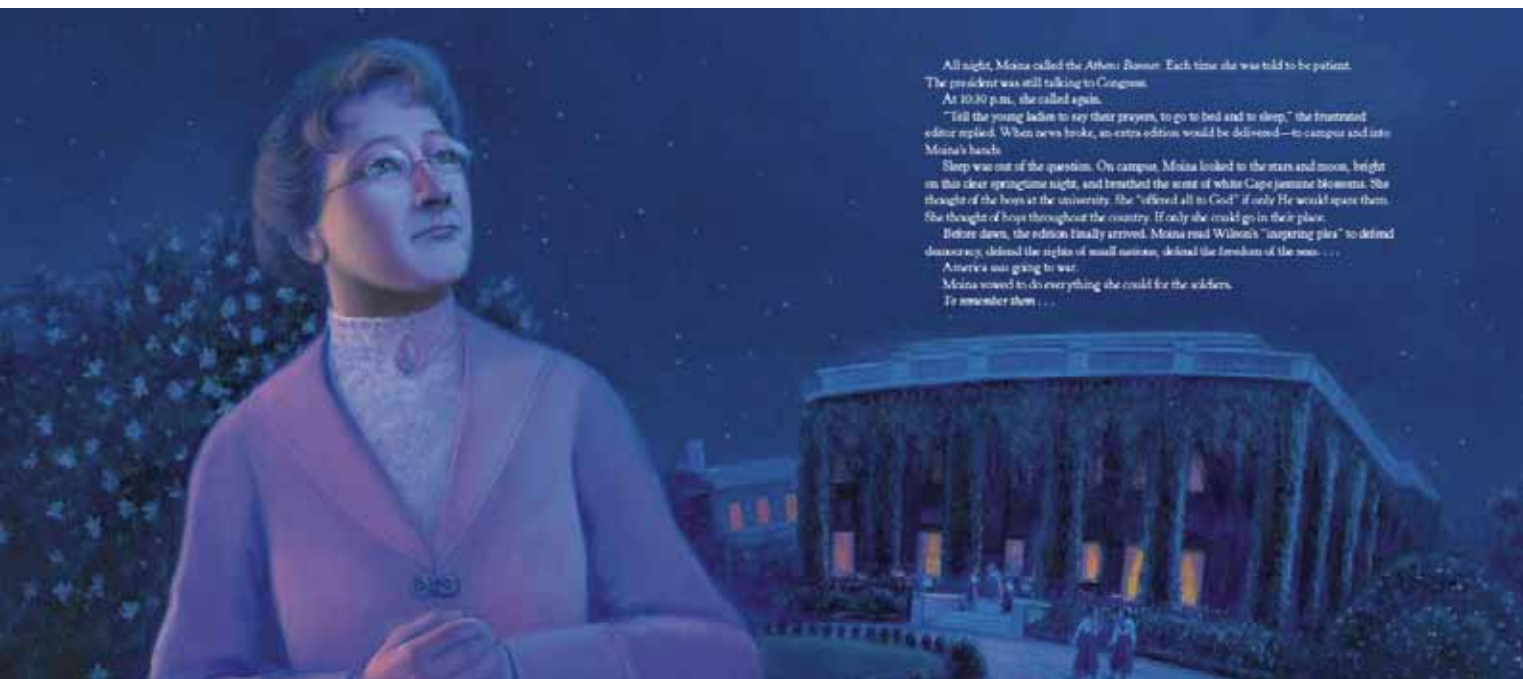
Moina Michael picking poppies.

"The UGA reference was indispensable to me. It not only gave me the proper information I needed but helped give the art a historically accurate "sense of place", making those scenes believable to the viewer."—Layne Johnson, Illustrator

More information and the backstory for *The Poppy Lady* can be found on Barbara's website: www.barbaraelizabethwalsh.com

To see the book trailer created by illustrator Layne Johnson, visit: <http://tinyurl.com/PoppyLadyTrailer>

Illustrations from Walsh's book depict buildings on the campus of the Normal School on Prince Avenue, now the Health Sciences campus.



All night, Moina called the Athens Beacon. Each time she was told to be patient. The president was still talking to Congress.
At 10:30 p.m., she called again.
"Till the young ladies say their prayers, to go to bed and to sleep," the frustrated editor replied. When news broke, an extra edition would be delivered—in campus and into Moina's hands.
Sleep was out of the question. On campus, Moina looked to the stars and moon, bright on this clear springtime night, and trembled the same of white Cape jessamine blossoms. She thought of the boys at the university, the "offered all to God" if only He would spare them. She thought of boys throughout the country. If only she could go in their place.
Before dawn, the edition finally arrived. Moina read Wilson's "inspiring plea" to defend democracy, defend the rights of small nations, defend the freedom of the seas. . . .
America was going to war.
Moina vowed to do everything she could for the soldiers.
To remember them . . .

WWI PROPOGANDA POSTERS

SHOW FERVOR OF THE TIME

BY LEE SHEARER

What were they thinking?" historians today sometimes ask in connection with World War I.

The war began 100 years ago this year when Emperor Franz Joseph of Austria-Hungary declared war on Serbia, a month after Archduke Franz Ferdinand and his wife were assassinated in Sarajevo. Among other things, the war is notable for battles which

undertakes special projects for the library.

"We've never investigated, but I'd think it is one of the larger collections," she said.

Many of the items in Hargrett are British — the United States didn't join the war until 1917, and before that many people, especially in the South, opposed entry into it.

But British and American governments alike made similar emotional appeals.

An agency called the United States Food Administration produced many posters. The agency's job was to administer the allies' food supply, which included tasks such as keeping the price of wheat stable.

"Eat more fish, eggs, cheese, poultry," instructs one of the food administration's posters. "Save the meat for the boys at the front."



cost hundreds of thousands of casualties, yet resulted in battle line movements measured in feet, along with the advent of mechanized and chemical warfare.

A collection of posters in a University of Georgia archive holds some clues about what they were thinking — or at least what governments hoped people would think.

"America's entry into World War I on April 6, 1917 created an immediate need for a large-scale, nationwide publicity campaign such as this country had never before mounted," according to a 1983 article by Mary Rider, writing about a large World War I poster collection at the Cincinnati History Library and Archives.

The posters in UGA's Hargrett Rare Books and Manuscripts Library, donated about half a century ago, are also an important collection, according to Mary Ellen Brooks, former director of the Hargrett, who now

Many exhort young men to sign up to fight. One entitled "To the Women of Britain" poses a series of questions.

"When the War is over and someone asks your husband or your son what he did in the great War, is he to hang his head because you would not let him go?" it concludes. "Won't you help and send a man to join the Army to-day?"

"Think! How proud you both will be," is printed on a U.S. poster, a drawing showing a father in civilian clothes holding his son dressed in a uniform, saluting an American flag and gazing at what is presumably his father's honorable discharge from the Army.

"Adventure and Action," proclaims another. "Join the Field Artillery, U.S. Army." It also gives the address of the nearest recruiting station, in the Shackleford Building in Athens.

Another color poster poses a young woman with a variety of corn products. "Corn, the food of the nation," it proclaims. "Serve some way every meal — appetizing, nourishing, economical."

A great many of the UGA posters were a bequest from the family of Charles Cotton Harrold, Brooks said. Harrold was a surgeon from Macon and a UGA graduate.

UGA library documents also show he donated more than 500 rare maps in a series of gifts to the library, along with photographs, documents and other materials, Brooks said; the posters were almost overlooked at the time, overshadowed by the rare map collection that also came from him.

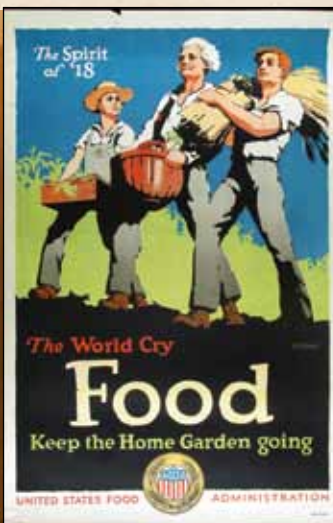
UGA records name Harrold as a onetime president of the Society for Georgia Archaeology, and his photographs of Georgia archaeological sites are also in the Hargrett's vaults. His wife, Helen Shaw Harrold, was a

EAT MORE FISH, EGGS, CHEESE, POULTRY SAVE THE MEAT FOR THE BOYS AT THE FRONT



THE
FITS
DU

IN
ARMY
DAY.



suffragette and the first woman to serve on the Macon City Council, in 1921, according to a note in the Georgia Archives that accompanies a photo of her and her two children posed with an early automobile.

Hargrett workers began digitizing many of the millions of items it holds more than a decade ago, and one of the earliest projects was the World War I posters — anyone with a computer can see them at http://fax.libs.uga.edu/wwpost/1f/world_war_posters.pdf.

Brooks said she wanted the posters to be one of the first digitized collections. It's an important collection, and now the public can see them without damaging the actual posters.

The physical posters are stacked on top of each other in oversized cabinets with wide, deep drawers, and looking at one of the posters can require pulling many of

them out to get to one near the bottom, she explained. Every time someone handles one of the fragile posters, it's liable to cause just a little damage, and tiny bits of damage add up as years turn into decades.

"By digitizing, you could actually see them without handling them," she said.

Now that they're online, they're also a great resource for teachers, according to Rebecca Amerson, a media specialist and administrator in the Cherokee County school system.

Amerson is a fan of the UGA World War I poster collection, and included a link to the posters on a web page she created so teachers could link to primary sources like the posters to help in their teaching.

"Kids have no perspective when it comes to history, and you can actually show them what patriotism was like in World War I by

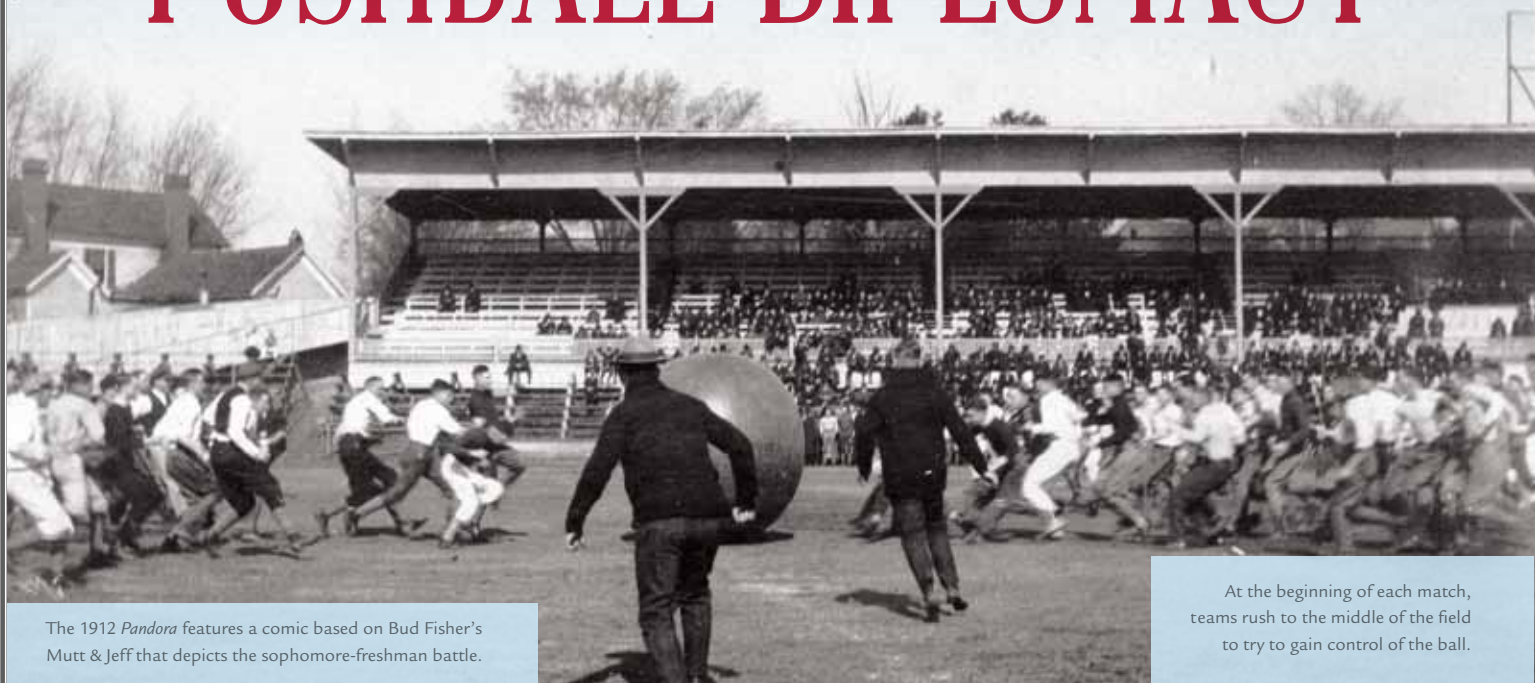
showing these posters," Amerson said.

Extensive as it is, the poster collection is just a part of the UGA libraries' material related to World War I and other 20th century wars.

"We've been quietly collecting for many years what we call the 20th Century Wars Collection," Brooks said. "It's getting kind of big now, and some things are very interesting. One from World War I that sticks in my mind is a single diary. It was kept by a relatively young man who was a gunner in Italy. His observations are just really interesting," she said. ■

This article originally ran in the July 26, 2014 edition of the *Athens Banner-Herald*.

PUSHBALL DIPLOMACY



The 1912 *Pandora* features a comic based on Bud Fisher's Mutt & Jeff that depicts the sophomore-freshman battle.

At the beginning of each match, teams rush to the middle of the field to try to gain control of the ball.



How a Giant Rubber Sphere Regulated Conflict at UGA, as Europe Collapsed in a World War

Ping-pong may enhance diplomacy for modern superpowers, but tensions on the University of Georgia campus were running too high for mere table tennis in the early 20th century. Fighting among students had been a problem long before Robert Toombs was ejected from the class of 1828 for attacking fellow students. By 1910 violence had been formalized into at least two rituals of conflict between the freshman and sophomore classes – seizing arriving freshmen and shearing off their hair and banquet raids, in which the classes would attack each other's annual feast, pummeling the diners and stealing their food.

In 1910 resourceful freshmen chartered a train to remote Watkinsville, locking the doors of the cars in Athens to save their persons and food from hordes of raiding sophomores at the station. A handful of late-arriving freshmen fell into the hands of the rival class, but such are the fortunes of war and the values

of punctuality. But the crafty freshmen who made it to the safely remote banquet caused so much disruption that "Watkinsville was scandalized" and the University administration was moved to act. Even the *Red & Black* suggested that the 40-year old conflict must be replaced by "a test of valor and strength" between the underclassmen.

One might think the ritual battle of football would have served the purpose, but that institution was not confined to the underclassmen and, as an article in the *National Magazine* asserted in 1905, the ball was too hard to see and the rules too complex, rendering the sport, "incomprehensible, dull, cruel." The author of that article suggested football be replaced with the sport of pushball where rules were simple and the ball too big to miss.

And big it was. In Athens the ball created a sensation when displayed in the window of McGregor's Bookstore. The 6', calf-hide-covered rubber sphere was inflated through three hours of puffing by leather-lunged cheerleaders. At \$300 the ball represented a considerable University peace investment in 1910

dollars, but provided a target that was huge, elastic, and relatively light-weight. The basic goal was to field crowds of players from opposing classes, each team attempting to shove the ball to their designated end of the field. Formal rules and tactics existed: set player positions for starting, flying wedge formations, the trick of thrusting the ball overhead to break a jam of players. Photographs, however, suggest the game was riotous, violent, and hard on the regular street clothes worn in play; a combination of street brawl and striptease.

Peace, however, began at the bargaining table, not the playing field. Under the steady diplomacy of Professor Steadman Sanford – later Chancellor of the University and the University System – the 1911 underclassmen met in the Chapel and agreed that freshman "scalping" would be replaced by their being required to wear red "rat caps" and the food fights would be replaced by pushball – acclaimed as, "a systematic, scientific, athletic contest." The losing class would guarantee an unmolested banquet for the winner. There was a nervous moment in early 1912 when

freshman contemplated voiding the tentative agreement, but they finally reaffirmed it. On February 5th the University Faculty officially agreed to the rules and regulations drawn up by the underclassmen, after which both classes met separately and voted to ratify the final form of the treaty. Appropriate to such great statesmanship, the date of the game was set for the Washington's Birthday holiday of February 22, 1912.

In 1897 football nearly had been outlawed after the tragic death of University of Georgia player Von Gammon. Pushball had its own crisis when during the first pre-game practice student Byrd Little, class of 1915, suffered a serious concussion. Fortunately for Little and the future of the game, it could be reported two days later that he was, "a little weak, but about straight." The game was on.

A holiday crowd of Athenians braved foul weather and paid \$.25 admission to see the first "systematic, scientific" battle staged at old Sanford Field. Each class was permitted 44 eligible men, allowing a completely different

team to be fielded each quarter of the game. The sophomores scored 5 points in the first quarter for pushing the ball through their goalposts. In the second quarter the freshman "Red Cap Brigade" scored 4 points with two "safeties," in which the ball was simply pushed over the goal line. In the third quarter the sophomores sealed the game with 2 safeties of their own, winning 9 to 4. Neither team scored the coveted 8 points awarded for throwing the ball over the goal cross bars. True to their word, the freshmen left the sophomores to dine elegantly in broad daylight, unmolested, at the Georgian Hotel. The feast was paid for, in part, by gate receipts.

Pushball continued to be a vital part of UGA life, with its own pages in the sport section of the *Pandora* yearbook. In 1913 the manager of the local Lyric theatre filmed the contest and the film was picked up by the "Animated Weekly" newsreel service. Newspapers proudly proclaimed that the UGA contest would be seen by millions, sharing the same footage as the inauguration of President

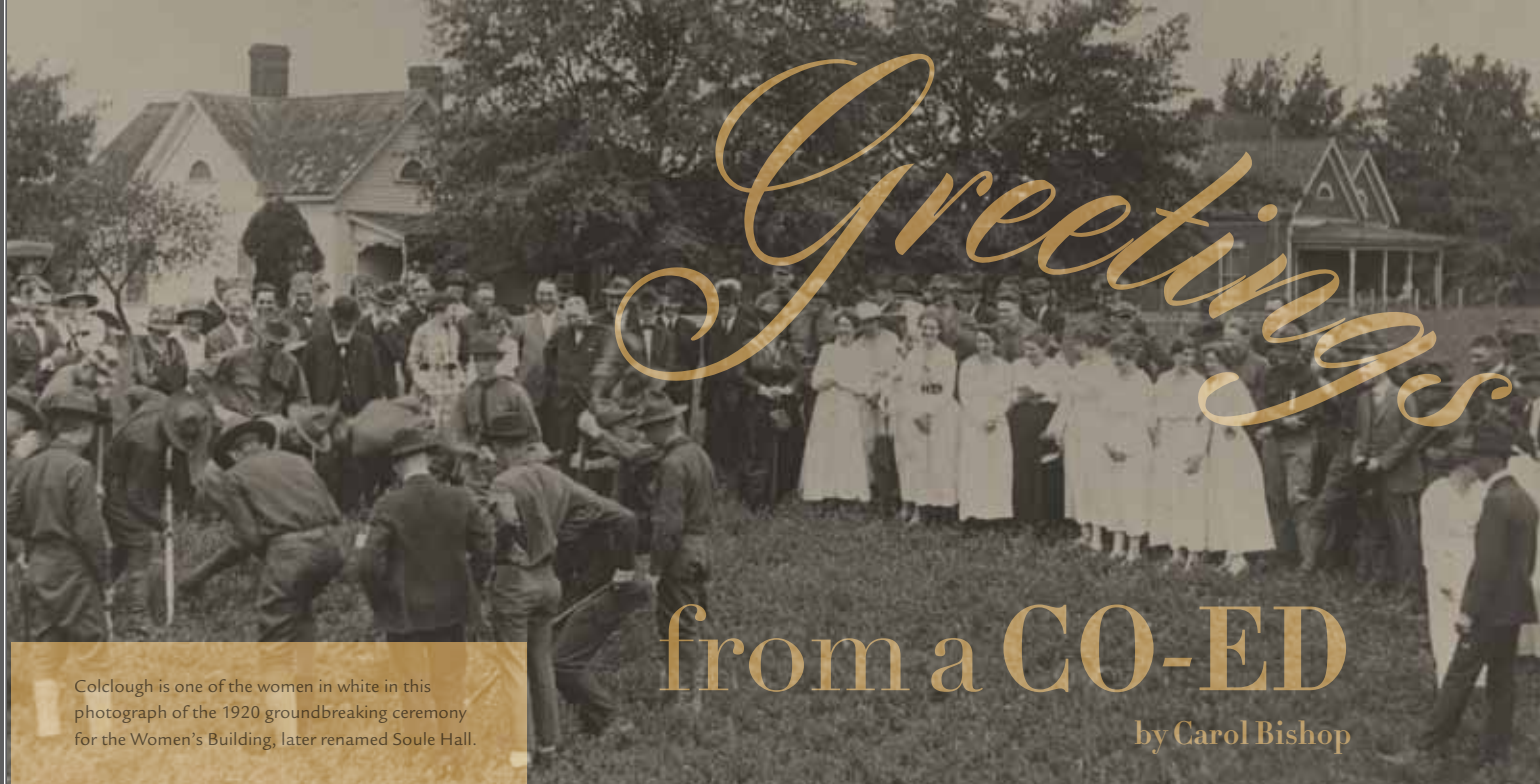
Wilson. Five hundred copies were shipped worldwide - we are still looking for just one.

Pushball faded from the pages of the *Pandora* with the coming of the U.S. participation in the First World War and never seems to have risen to its former estate, if it resumed at all. In the 1930 film version of Erich Maria Remarque's novel about that war, *All Quiet on the Western Front*, a character suggests that wars should be settled by roping off a field, putting the kings and kaisers inside in their underwear, and having them fight their disagreements out by hand. Perhaps a pushball would have been a good addition? It certainly worked at UGA. ■

We would love for you to be a treasure hunter on our behalf. If you discover any footage, photos, or other memorabilia of pushball being played at UGA, please let us know! We would love to add it to our collection!

As you can see, pushball was rough on the body as well as the clothes. From the 1912 *Pandora* on Sanford Field.





Colclough is one of the women in white in this photograph of the 1920 groundbreaking ceremony for the Women's Building, later renamed Soule Hall.

Greetings from a CO-ED

by Carol Bishop

While there are any number of fascinating stories to be found in the administration files in the University Archives, it is the stories of our matriculates and graduates also preserved by the University Archives that demonstrate the impact the University of Georgia has had in this state and around the world.

The University Archives recently received a donation of materials that once belonged to (Frances) Etta Colclough Whelchel from Mrs. Whelchel's niece and nephew, Mary Mills and Bob Smith. Among the materials received were diplomas, photographs, programs and Etta's well-preserved wedding gown.

Etta was a member of the first class of women to graduate from the University of Georgia. Prior to her 1920 graduation from UGA (with a Bachelor of Science in Home Economics), Etta had previously earned a degree in 1912 from the Georgia State Normal and Industrial College for Women (now known as Georgia College and State University) in Milledgeville.

Even before her graduation from UGA, Etta was a respected Cooperative Extension representative. In 1916, the Rural School Agent for DeKalb County wrote that Miss Etta Colclough, Home Economics Worker, was doing "notable" work with the county residents.

"Under her direction and influence nearly twenty-five thousand cans of tomatoes and other vegetables have been put up by the Girls' Clubs and in their homes this year. This work has also served to quicken the interest in pub-

lic education throughout the county."

While attending school in Athens, Etta was instrumental in helping to found the first Y.W.C.A. branch at the University of Georgia and served as its first president. The University's 1920-1921 Y.W.C.A. handbook was dedicated to Etta.

Etta was featured in a photograph showing the groundbreaking ceremony for the Women's Building (later renamed Soule Hall). In the photograph, the first twelve women graduates, all dressed in white, were joined by a group of University dignitaries and guests as they watch men shovel soil. At the June 11, 1920 dedication ceremony, Etta was chosen to present a short talk entitled "Greetings from the Co-Eds."

The caption under her photograph in the 1920 *Pandora* reads: "She has already meant much to our State. If the leaders for higher education of women could see no other fruits of their labors than the sending of this young woman out with her degree then their efforts would not have been in vain."

Etta married Robert F. Whelchel (class of 1912) in 1924. When he became ill, Etta resigned from her position with Cooperative Extension and the couple returned to the Greene County property that had been in the Colclough family for generations.

She successfully took on the responsibility of running the family's Penfield farm. The local Greene County paper recognized the farm as one of the best under the Georgia soil management program.

Robert Whelchel passed away in 1954.

Etta passed away in 1972 and is buried next to her husband in the Colclough family plot in Penfield Cemetery. The UGA Libraries is honored to preserve the legacy of one of this institution's first female graduates.

The University Archives is always seeking to document the student experience at UGA. Do you have any materials from your time as a student that you would be interested in donating? If so, please contact Chantel Dunham at (706) 542-0628 or a cdunham@uga.edu to find out how to preserve your legacy. ■



Frances Etta Colclough, from the 1920 *Pandora*.

ART ROX ATH

BY MARY L. MILLER, PEABODY
AWARDS COLLECTION ARCHIVIST,
WITH GORDON LAMB



In the mid-1970s, Athens appeared to be a typical small Southern college town. Atlanta might have beckoned the students at the Lamar Dodd School of Art and other malcontents dissatisfied with football culture, but Route 316 had not been built yet, and this amorphous group found that one of the things they wanted was a sense of community. So they decided they had to make their own fun. Music and art students were at the center of a scene that began with raucous house parties, expanded into small clubs like Tyrone's and the original 40 Watt Club, and ultimately became more significant than its biggest dreamers could have imagined.

Music was the art form that most people associated with Athens, but the proliferation of visual artists in bands and audiences ensured that visuals partnered Athens sounds and became central to the bands' identities. Unforgettable costumes and wigs set the B-52s apart. The blurry kudzu on R.E.M.'s first cover and the Howard Finster art on its second were statements of a new kind of Southernness. Michael Stipe's longstanding interest in photography and design kept visual elements at the center of R.E.M.'s self-presentation throughout the band's long career. Even an object as disposable as a concert flier can illustrate the artistic spirit nurtured at the Lamar Dodd School that ultimately made Athens a household name across the nation and the world.

This spring, the Walter J. Brown Media Archives and Peabody Awards Collection

joined with the Art Rocks Athens Foundation to celebrate the artistic awakening and musical explosion that took place in Athens from 1975-1985. In addition, Art Rocks Athens exhibits at Lyndon House, the Lamar Dodd School of Art, and the Georgia Museum of Art celebrated the visual and graphic arts. Meanwhile, the ARTifacts Rock Athens exhibit at the Richard B. Russell Special Collections Libraries celebrated the artifacts that trace the record of Athens bands.

The ARTifacts exhibit, a collaboration between Art Rocks Athens, Brown Media Archives, and music fans from the Athens area, presented objects ranging from the iconic (Ricky Wilson's blue guitar, a brick from the R.E.M. steeple) to the esoteric (Ort's handkerchief). Expert curators Keith Bennett (The B-52's), Michael Lachowski (Pylon), and Chris Rasmussen (formerly of Athens' Chapter 3 Records) gathered and arranged artifacts contributed from their own collections and borrowed from scores of Athenians. Brown Media Archives curators Ruta Abolins and Mary Miller helped keep the party from getting too far out of bounds by making sure every artifact was accompanied by informative labels, so that folks who weren't on hand "back in the day" could still enjoy the exhibit and feel like Athens music insiders.

As the Art Rocks Athens t-shirt says, in this period, Athens, Georgia was "not a Normal Town." Pylon has forever been the go-to group for curious knowledge seekers of the Athens scene, but it was the the B-52's who put Athens, GA on the worldwide musical

map in 1978 with the release of the "Rock Lobster" single on Atlanta's DB Records. Love Tractor redefined what it meant to be both young and Southern; homegrown yet, somehow, homesick. R.E.M. would be both touchstone and catalyst for the explosion of college radio in the 1980s, and the band's personal and political convictions would provide a blueprint for the mega-bands of the 1990's alternative rock scene.

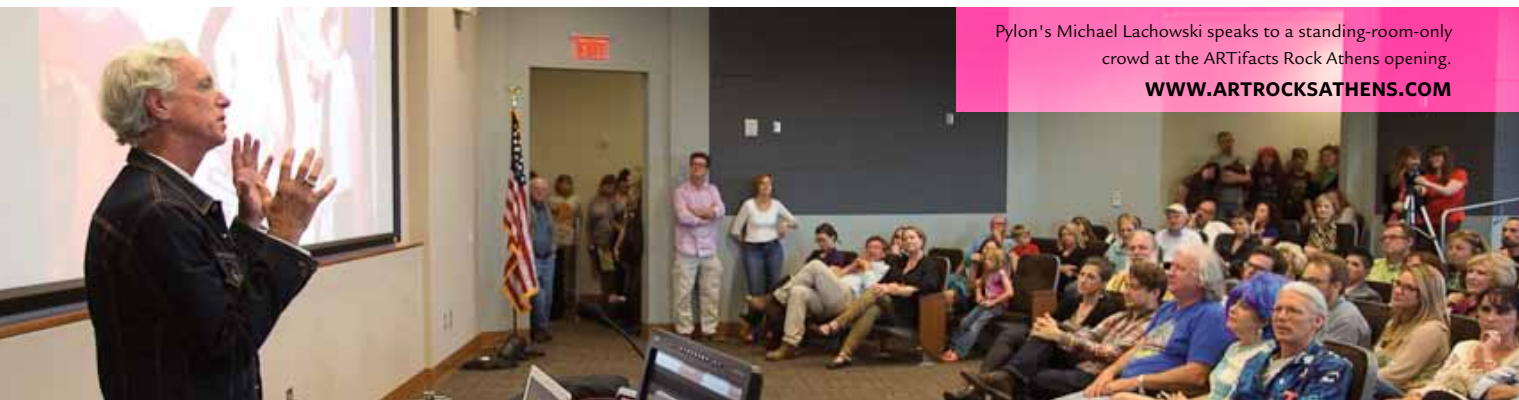
The exhibit opening, held on May 1, was a gala affair featuring a lecture by Pylon's Michael Lachowski, a screening of rare B-52's footage, and a fashion show featuring some of Cindy Wilson's (B-52's) favorite gowns, who was on hand. Hundreds of fans have viewed the exhibit, many of them visiting the Special Collections Libraries for the first time.

Ruta Abolins, Director of the Walter J. Brown Media Archives, sees the ARTifacts exhibit as part of an ongoing effort to embrace and preserve Georgia's musical history. "With the recent addition of the Georgia Music Hall of Fame Collection to UGA's Special Collections, as well as Brown Media Archives' digital preservation of the Widespread Panic collection and the Georgia Folklore Collection, we are expanding access to the musical heritage of the state and helping to preserve that legacy," said Abolins.

"ARTifacts Rock Athens" is on exhibit until December 23, 2014. Exhibit tours, as well as occasional screenings and lectures, will continue through December. ■

Pylon's Michael Lachowski speaks to a standing-room-only crowd at the ARTifacts Rock Athens opening.

WWW.ARTROCKSATHENS.COM





Peabody Extras

Provide Surprising Insight

PICTURE DISTRIBUTED TO
EACH CHILD PARTICIPATING
ON
"ART AND ARTISTS" SERIES

Rich's Radio School reached thousands of Georgia children and their teachers. Every child who listened to the "Arts and Artists" series received a picture of Georgia's state bird (the brown thrasher) by artist Athos Menaboni

By Nicole Feldman, student intern

Although the Peabody Awards Collection is most well known for the depth and breadth of its media holdings, the print materials and objects that accompany the media are equally fascinating and valuable. Ever since the Award's inception in 1940, entrants have included a variety of non-media items in their submissions, and these ephemera, ranging from scrapbooks and brochures to t-shirts and lunchboxes, are preserved in the Hargrett Rare Books and Manuscripts Library. Until the opening of the Russell Special Collections Library, these materials were rarely on display.

This summer I was tasked with the exciting challenge of creating item-level catalog records for these archived exhibit materials submitted in conjunction with Peabody entries. Working with this veritable cornucopia of materials was a real treasure, and provided me with an amazing perspective on the history and development of broadcast media. In addition, creating such detailed records required me to really engage with this collection, enabling me

to assume the mindset of both the creators of, and the audiences for these materials. The Peabody Awards have always recognized excellence on each individual entrant's own terms, meaning that submissions are evaluated by the feelings and the actions that they inspire in their context. In this regard, the Peabody Awards provide a peerless insight into our shared way of life, as well as a barometer of emergent views and standards. The Peabody Committee's criteria for excellence are always changing and keeping pace with the evolving landscape, and accordingly, the Peabody Awards collections are invaluable to our shared cultural heritage.

Radio was already in its heyday at the Peabody Awards' inception. The radio entry exhibit items held in the Peabody Awards Collection illuminate the richness of this broadcast tradition. The period in the immediate wake of World War II has always been shrouded in mystery to me. The youth coming of age at the time were dubbed "the Silent Generation," characterized by their prevailing sense of reticence and indifference.

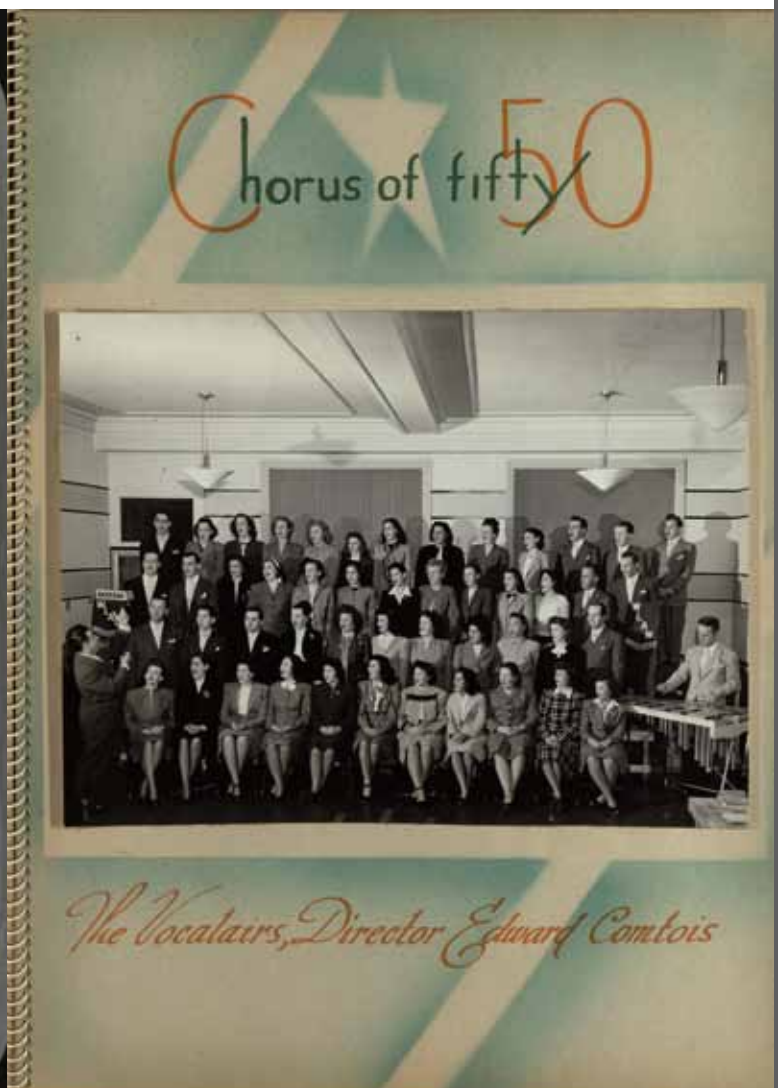
Fortunately, there is an incredible wealth of radio entry exhibit materials from this era in the Peabody Awards collection that corrected my heretofore ignorance about this time period. One item I found particularly remarkable was a scrapbook from a 1946 program called *I am An Alcoholic*, hosted by the Denver station KLZ. This program was cosponsored by a local Alcoholics Anonymous chapter and invited recovering members to share over the airwaves their struggles with and their respective paths to sobriety. I was struck by the powerful simplicity of this program and felt that it served to reveal that this time period is not merely marked by bland apathy, but rather full of hidden depths and complexities. Other similar programs are present in the collection that candidly address similarly provocative and ubiquitous issues like divorce, venereal diseases, and cancer. In sum, delving into these materials highlighted the latent diversity and edginess of this era.

Likewise, the television exhibit entries shattered lazily held assumptions I had hitherto possessed. Prior to the outpouring of imagina-

tive, artistically-minded creative programming that has aired on television in the last fifteen years or so, television was almost universally characterized as a lesser medium without any real virtue. That said, I was floored by the noble intentions and innovative nature of much of early television programming found in the collection. One program that particularly stood out to me was a 1953 submission that aired on WBAL in Baltimore, entitled *Classes on TV (During Strike)*. During a city-wide labor strike in Baltimore, there was no one available to turn on the furnaces in the public school buildings, making it impossible for children to attend classes in the winter months. Instead of cancelling the school year outright, teachers began broadcasting instructional material over the television

airwaves, allowing children to receive an education remotely. Using television as a tool to ameliorate a societal setback is truly inspiring. In a similar vein, a public access channel in New York City in 1958 developed a program called *The Closed Circuit Television Project*. Through this program, a diverse middle class residential building in the Chelsea neighborhood transformed its rec room into a fully equipped broadcast studio. The project used the technology of television to harness imagination as well as to bridge communal fissures. Hence, television's status as a groundbreaking medium is hardly a new development, and exploring the bountifulness of this portion of the Peabody Collection serves to dismiss this false notion.

The Peabody Awards are unrivaled in their ability to serve as a portal into our shared cultural heritage; the singular criteria by which the Peabody Awards have always operated on continue to invite a dynamic patchwork of entrants. The eclectic and idiosyncratic programming, highlighted by this part of the Peabody Awards Collection, shines a light on both the richness of the history of broadcasting as well as provides an authentic insight into the makers and audiences for these materials. The Peabody Awards collection is truly unlike any other and its frequent reexamination and vigilant stewardship is crucial to our continued cultural vitality. ■



Left: "Ladies Be Seated" was an audience participation show broadcast on ABC radio (and eventually on ABC Television Network). Johnny Olson (whose name is misspelled on this poster) went on to host over 30 game shows. Right: WLAW's "The Stargazers Scrapbook" told the history of a local choral group.



The Party is in The Papers



The Georgia Political Parties Records Project

By Angelica Marini, Project Archivist, and
Mat Darby, Head of Arrangement and Description, Russell Library

In February of this year, the Richard B. Russell Library for Political Research and Studies embarked upon the *Georgia Political Parties Records Detailed Processing Project*. Funded by a generous grant of \$58,777 from the National Historical Publications and Records Commission (NHPRC), this one-year project will organize and describe the records of the Democratic Party of Georgia and the Georgia Republican Party. As the official repository of the parties, the Russell Library will provide researchers access, for the first time, to the records of two important institutions that have shaped Georgia's political landscape.

sent pivotal transition periods for both parties in the South. While the local Democratic base remained strong in the South throughout the 1960s, Republicans expanded their reach in the 1970s and started building political majorities in many Southern states. In Georgia, however, the Democrats retained control of the state legislature, constitutional positions, and local elected officials well into the 1990s.

"Processing the records of the two major political parties in the state has been an exciting project to work on at the Russell Library," says Marini. "The records have revealed themselves to be mirrors of the parties themselves, showing major differences in party structures, strategies, and organizational processes."

The Democratic Party records illustrate a crucial, yet largely unexplored, chapter of their political history. Through correspondence, planning and strategy documents, and other material, researchers will see evidence of the party's operations as they existed during an era of virtually unchallenged political control. The records are a twenty-year snapshot of a well-oiled political machine whose dominance was rarely in question.

The records of the Georgia GOP, on the other hand, show a party with a very clear direction. "When I started really getting into the records," Marini says, "it became apparent that the GOP was focused on opening up the political system in Georgia. It was -- as any

THE

GEORGIA REPUBLICAN

*The official newsletter of the Georgia Republican Party . . .
providing a progressive alternative for Georgia's future.*

For several months now, Russell Library project archivist Angelica Marini has immersed herself in these parties, tracing the parallel histories of the Democrats and Republicans through their records. The decades documented by these records (Republicans, 1970s-1990s; Democrats, 1960s-2000s) repre-

What Marini is finding, based on her work with the parties' voluminous files and her reading of an array of political tomes, however, is that these records demonstrate a desire on the part of both parties to engage more people in the political process.

political party should be -- concerned with electing party members to office, but the major revelations come from the late 1980s and into the 1990s when the party really pushed to organize the state in grassroots campaigns." The collection has numerous files illustrating county interactions with the GOP state



THE GEORGIA DEMOCRAT

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headquarters, fundraising, political planning, and changing voter issues.

Because a collection often can appear chaotic in its unorganized state, the archivist works to learn more about the people, or in this case, the organization in question and survey the contents of all those boxes. "For me, the process always begins with researching the collection's creator and studying any existing box inventories," says Marini. "Documents like by-laws, organizational charts and correspondence have shown me how the parties functioned, the major players involved at all levels, and how to make sense of the records they created."

The success of a project of this significance is in no small part due to the Russell Library's ability to hire a professional archivist dedicated solely to the parties' records. "External

funding, whether from federal agencies, such as the NHPRC, foundations, or individuals is extremely important," says Mat Darby, the Russell Library's Head of Arrangement and Description. "This focus has allowed for a more in-depth understanding of these collections and will prove beneficial to future researchers."

And when all is said and done, the records of the Democrats and Republicans will find an audience of researchers prepared to delve into these new resources. Ashton Ellett, a Ph.D. candidate in UGA's Department of History, has been waiting patiently while the work to organize and describe the collection is completed. "I cannot begin to tell you how much these collections will help in the writing of my dissertation," Ellett says. "My research explores the relationship between economic,

demographic, and social change and the development of the Republican Party in Georgia since the Second World War. Suffice it to say that the materials contained in these two political collections will prove indispensable to researching and writing an accurate, insightful, and ultimately, successful dissertation."

As the project draws to a close in January 2015, finding aids, or guides, to the Democratic Party of Georgia Records and the Georgia Republican Party Records will be available online via the Russell Library web site. At that time, registered researchers can request material for research in the Russell Library Reading Room. ■



GEORGIA REPUBLICAN PARTY



FOOD, POWER, & POLITICS



Photograph, white school lunchroom in Georgia ca. 1947-1955.
Richard B. Russell, Jr. Collection, Russell Library.

The Story of School Lunch

Jan Levinson Hebbard,
Outreach Archivist, Russell Library

In 2014 the Richard B. Russell Library for Political Research and Studies celebrates its 40th anniversary. Director Sheryl Vogt had a vision for a year of exhibits and events with strong connections to Senator Russell, the library's namesake, and his years of public service on the local, state, and national level. Outreach staff set about the task of creating an exhibition schedule that met Vogt's vision, beginning with the development of an exhibition focused on the legislative achievement Russell was most proud of during his long career in the Senate – the creation of the National School Lunch Program in 1946.

The resulting display, titled *Food, Power, Politics: The Story of School Lunch* examines the complicated past of the National School

Lunch Program, with an emphasis on people and events in Georgia. What began as a way to strengthen the nation through better nutrition for school children soon became a complicated program administered by local, state, and federal partners with competing interests. The story behind this initiative is one of twists and turns, as the program has evolved to meet the changing needs of children, politicians, and corporate interests.

"The display follows the story from the humble start feeding malnourished children and putting excess commodities to good use, to the most recent debates over childhood obesity and nutrition in America," said lead curator Jan Levinson Hebbard. Visitors can take an in-depth look at letters, press

releases, photographs, reports and more that document the ongoing legislative battle to create and expand the program. Correspondence from constituents, legislators, school administrators and lobbyists offer praise or condemnation for the program, each fighting for a different agenda.

The exhibit script was assembled by two PhD students in the University of Georgia's Department of History: Ashton Ellet and Kaylynn Washnock. Both served as paid summer interns, conducting research, writing, and editing under Hebbard's direction. "We were lucky to have two very talented historians working on this project, and I think the finished product shows their commitment and talent for public history," said Hebbard.

The Origins of School Lunch

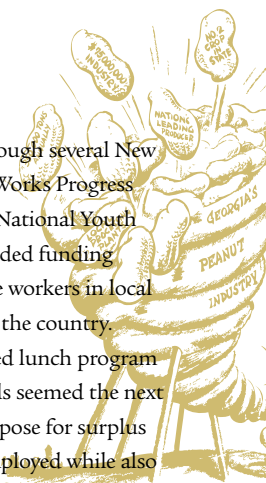
The school lunch movement first emerged in Europe in the late nineteenth century. Great Britain and Germany implemented the most extensive feeding programs alongside other benevolence efforts such as the distribution of clothing and textbooks, under centralized oversight from national governments. Taking a cue from these early European efforts, experimentation with school lunch in the United States began during the Progressive Era (1890-1920).

In growing urban centers like New York, Philadelphia, and Boston religious institutions, professional women's groups, and charities launched the first free milk and lunch programs to combat pervasive childhood malnutrition.

Facing a period of economic distress in the 1930s, the federal government sought to supplement farm incomes by stabilizing commodity prices. In 1933, the Roosevelt administration began disbursing donations

of surplus commodities through several New Deal agencies. In 1935, the Works Progress Administration (WPA) and National Youth Administration (NYA) provided funding and training for food service workers in local school districts throughout the country.

Implementing a standardized lunch program for children in public schools seemed the next logical step, providing a purpose for surplus crops and jobs for the unemployed while also feeding poor, malnourished children.



TOOTING OUR OWN HORN

Nationalizing School Lunch

At the end of World War II, proponents of ongoing school lunch programs worried that the federal government's ad hoc, hand-to-mouth funding scheme discouraged local school districts from participating. Many districts were reluctant to invest scarce funds into capital intensive projects like cafeteria construction and kitchen equipment purchases without guaranteed federal funding.

As a longtime politician and former governor of Georgia, Richard B. Russell, Jr., was intimately aware of the importance of agriculture to the economy of his home state. As a vocal supporter of federal agricultural assistance and early efforts to subsidize school food and nutrition programs, Russell

saw the creation of a national school lunch program as a way to improve the diets of hungry children and provide a continual outlet for southern crops. Southern Democrats bristled at the suggestion of federal oversight for the school lunch program and demanded local control. Together Russell, who played a crucial role in crafting the bill, and Allen Ellender of Louisiana, steered the NSLP through the legislative process with their key positions on the Senate Appropriations and Agriculture committees. In 1946, Congress passed the National School Lunch Act "to safeguard the health and well-being of the Nation's children and to encourage the domestic consumption of nutritious agricultural commodities."



Photograph, President Harry S. Truman signing the School Lunch Bill, with Senator Richard B. Russell and Senator Allen J. Ellender looking on with others, 4 June 1946. Richard B. Russell, Jr. Collection, Russell Library.

School Lunch and the War on Poverty

Poverty as a national problem rose to prominence in the early 1960s. Under the direction of Secretary Orville Freeman, the United States Department of Agriculture (USDA) commissioned a survey to assess the effectiveness of the NSLP. Findings revealed only a small number of schools were providing free or reduced-price lunches, and those schools that were participating in the program were typically those demonstrating the least need. These high participation schools had the required food preparation facilities and, more importantly, a large population of students able to purchase full price meals. Schools in high need areas—those in inner-city neighborhoods and rural America—lacked adequate facilities and staff. Several amendments to the National School Lunch Act (NSLA) in 1962 sought to improve the underrepresentation of low-income participants in the program. In 1966, the Childhood Nutrition Act (CNA) expanded institutional eligibility and enacted a pilot breakfast program.

School Lunch in the New Millennium

The goals of the National School Lunch Program have changed dramatically since those outlined in the original 1946 legislation, as have concerns over access and participation in the program. Thanks to advances in food production, fortification, and distribution, once-common maladies like low bodyweight, rickets, and anemia are now rare. The daily diets and eating habits of American schoolchildren have changed, and health experts once concerned by a lack of caloric intake now fret over rising obesity statistics.

During the 1970s and 1980s the federal government relaxed regulations on the amount of sugar, salt, and fat found in lunch offerings. As a result, the nutritional quality of meals declined significantly. Though health profes-

sionals warned about childhood obesity as early as the late 1960s, today many say America is facing an epidemic. Experts have pointed to the National School Lunch Program as both a major cause of the problem and a potential solution to a population at risk.

Beginning in the mid-1990s, school lunch reformers pushed for the introduction of more fresh fruits and vegetables, whole grains, and low-fat dairy products into cafeterias. Law makers and public health advocates began working to strike a greater balance between nutrition and taste, attempting to reverse the so-called "fastfoodification" of school cafeterias. Some districts, like the Atlanta Public Schools (APS), have taken drastic steps in the fight for a healthier school lunch. In August

2013, APS ceased offering fried foods during lunchtime in an effort to fight obesity and offer healthier meals to its more than 50,000 students. A bigger and broader program more than 60 years after its original passage, the National School Lunch Program continues to be a political hot-button today.

Food, Power, and Politics: The Story of School Lunch opened September 26 and will remain on display in the Harrison Feature Gallery through May 15, 2015. Russell Library outreach staff members are currently planning a complementary public program series to take place during the winter and spring of 2015. For more information on this display or other exhibits at the Russell Library visit: <http://www.libs.uga.edu/russell/exhibits.html>. ■

THE SAVANNAH HISTORIC NEWSPAPERS ARCHIVE

By Donnie Summerlin, Digital Projects Archivist

This summer, the Digital Library of Georgia released the Savannah Historic Newspapers Archive. The website provides online access to three newspaper titles published in Savannah from 1809 to 1880. Consisting of over 83,000 newspaper pages, the archive provides historical images that are both full-text searchable and can be browsed by date. The website includes the following Savannah newspaper titles: the *Savannah Georgian* (1819-1856), the *Savannah Morning News* (1868-1880), and the *Savannah Republican* (1809-1868).

The origins of journalism in Georgia can be traced back to James Johnson's establishment of the *Georgia Gazette* in Savannah on April 7, 1763. In addition to being the first newspaper published in Georgia, the *Gazette* was only the eighth newspaper in the American colonies. It remained the city's lone newspaper throughout much of the rest of the eighteenth century, before completely ceasing publication in 1802.

John F. Everett established the *Savannah Republican* in January of that same year. John J. Evans joined Everett in partnership in 1807

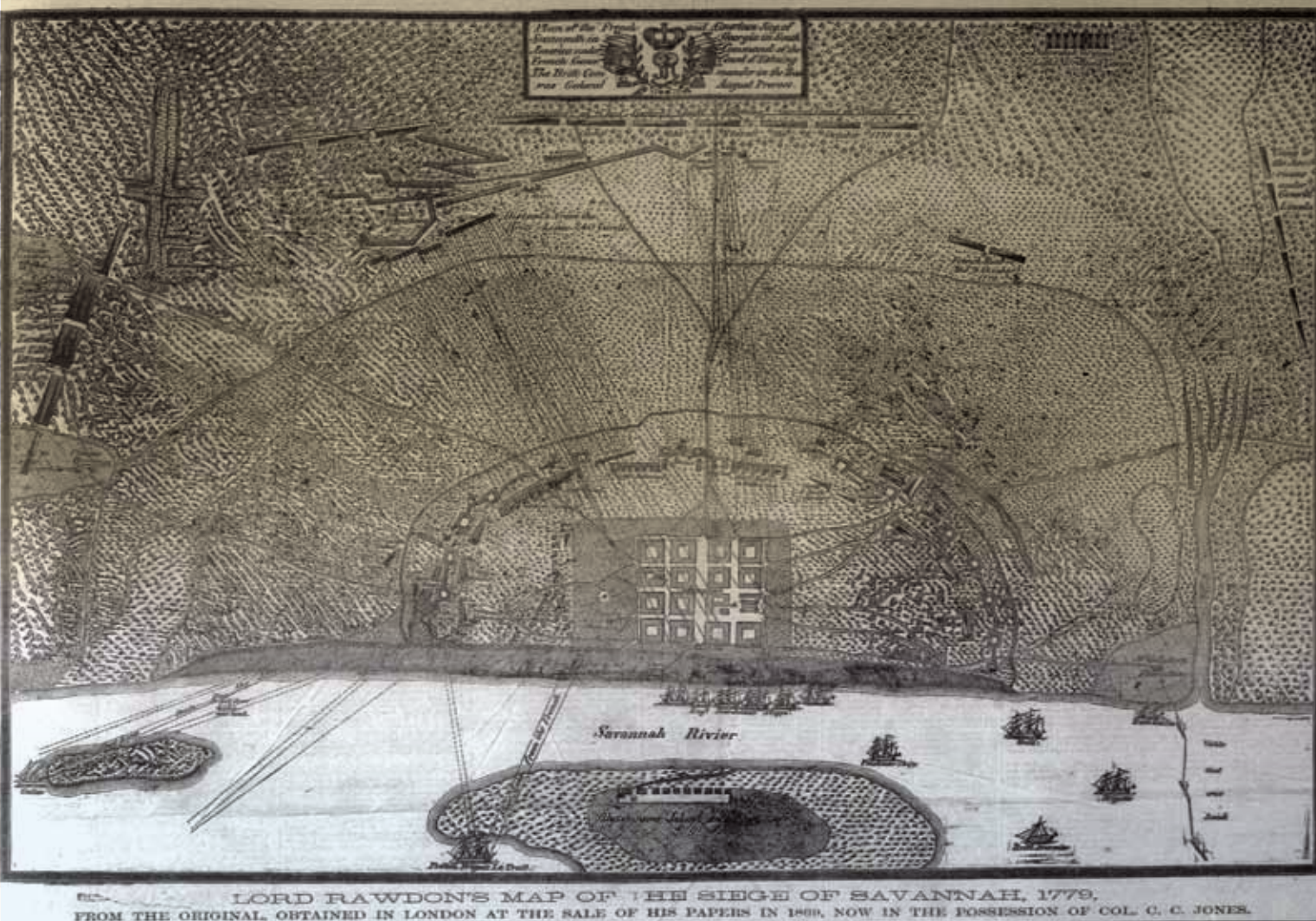
and the two published the paper as the tri-weekly *Republican* and *Savannah Evening Ledger* before reverting back to its original name in 1816. In November of 1818, Dr. John Harney began publishing the *Savannah Georgian*. The paper failed to gain substantial readership during its early years and Harney sold it to I. K. Tefft and H. J. Finn in 1821. They changed the newspaper's name to the *Georgian and Evening Advertiser* under their ownership. The *Republican* and the *Georgian* were political and commercial competitors in Savannah during the antebellum period, serving as the city's Whig and Democratic papers, respectively.

John M. Cooper and W. T. Thompson established the *Daily Morning News* in January of 1850 as an independent and unbiased voice for reporting the news of Georgia's largest city, in contrast to the political leanings of Savannah's two preexisting rival newspapers. The publishers struggled through reduced resources and readership during the war years of the 1860s, before abandoning the paper prior to Sherman's arrival in Savannah in December 1864. During their absence, John E. Hayes, the *New York Tribune's* war correspondent, took control of both the *Savannah Republican* and *Morning News*, combining both publications' property in the office of the *Republican*. In January of the following year, *Palmetto Herald* publisher S. W. Mason purchased the *Morning News* property and resumed publication of the paper as the *Savannah Daily Herald* using machinery he shipped in from Hilton Head, South Carolina. Col. James H. Estill purchased the publication in 1868 and reinstated a variation of its original title, the *Savannah Morning News*, before using it to lash out at the city's northern military occupiers. Thompson continued to serve as editor of the paper after the war and provided tutelage to Joel Chandler Harris, who was an employee of the *Morning News* in the 1870s.

The *Morning News's* popularity grew throughout the remainder of the nineteenth century, eventually outlasting all of its competitors. The *Savannah Georgian* ceased publication in 1859. In 1868, the *Savannah Republican* merged with and was later absorbed by the *Savannah Daily Advertiser* before going out of business in 1875, leaving the *Savannah Morning News* as the city's sole daily newspaper. The paper continued to serve as coastal Georgia's largest newspaper throughout the twentieth century and today remains one of the five largest newspapers in the state with a daily circulation of over fifty thousand.

The Savannah Historic Newspapers Archive is a project of the Digital Library of Georgia, as part of the Georgia HomePLACE initiative. The Digital Library of Georgia is a project of Georgia's Virtual Library GALILEO and is based at the University of Georgia. Georgia HomePLACE is supported with federal LSTA (Library Services and Technology Act) funds administered by the Institute of Museum and Library Services through the Georgia Public Library Service, a unit of the Board of Regents of the University System of Georgia.





Other newspaper archives available through the Digital Library of Georgia include the Atlanta Historic Newspapers Archive (1847-1922), the Macon Telegraph Archive (1826-1908), the Athens Historic Newspapers Archive (1827-1928), the South Georgia Historic Newspapers Archive (1845-1922), the Columbus Enquirer Archive (1828-1890), the Milledgeville Historic Newspapers Archive (1808-1920), the Southern Israelite Archive (1929-1986), the Red and Black Archive (1893-2006), and the Mercer Cluster Archive (1920-1970). These archives can be accessed at <http://dlg.galileo.usg.edu/MediaTypes/Newspapers.html> ■

Please join our digitization efforts by making a gift in support of the Digital Library of Georgia.
For more information, please contact Chantel Dunham at (706) 542-0628 or cdunham@uga.edu.

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THE GEORGIA REVIEW

The Summer 2014 and Fall 2014 issues of *The Georgia Review* offered readers the unique gift of back-to-back special essay features.

The Summer issue, encased by Nadine Boughton's wild photo-collage *Buried Treasure*, presents five striking works under the heading "Strange and Wondrous Pairings"—among them "Dr. No meets J. Robert Oppenheimer" by Martha Wiseman, whose father Joseph Wiseman played Dr. No on the big screen and the atomic-bomb physicist Oppenheimer on stage; "Sam and Louis" by Brian Doyle, who imagines the conversation that took place when the nineteenth-century literary giants Mark Twain and Robert Louis Stevenson met—they did meet, but their words are unknown—in New York City's Washington Square Park; and "Finding Emily and Elizabeth" by Brandon R. Schrand, who finds an annotated photograph of an

apparently dead girl in an old volume of Emily Dickinson's poems and sets out to solve the mystery behind the frightening image.

The Fall *Review* spotlights "Americans Curiously Abroad," five essays with five widely varied takes on international spaces both relatively familiar—London, Salzburg—and extremely foreign—Askai Chin, Saichen Glacier, Timbuktu. Among the highlights are these: in "Lands of Lost Borders," Kate Harris bicycles thousands of miles through mostly empty and sometimes forbidden territory; in "My Timbuktu," Adriana Páramo makes her way to the world's most out-of-the-way music festival; and in "Travels with

Jane Eyre", Anne Goldman re-views England and other locales through the books she first encountered as a precocious child. Appropriately, the cover and interior art portfolio feature images from Chica Barbie, Carl Bower's affecting study of the phenomenon of nationwide beauty-pageant fever in Colombia.

The winner of the \$1,000 award in the second annual Loraine Williams Poetry Competition was announced in August: "Of Yalta" by Erin Adaír-Hodges—who turned out to be a previously unpublished writer—will appear in the Spring 2015 issue. ■

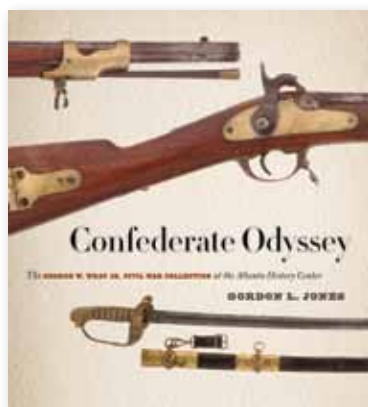




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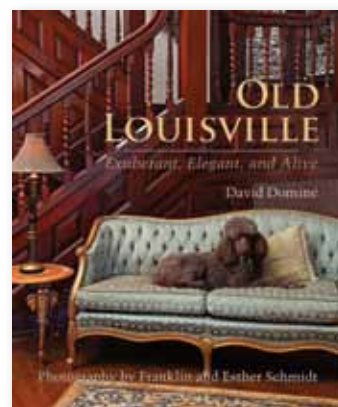
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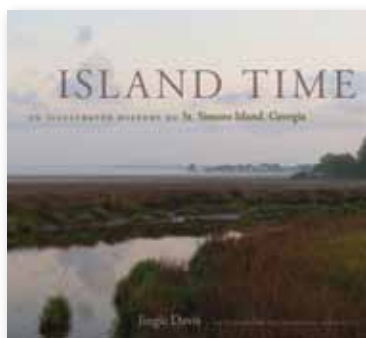
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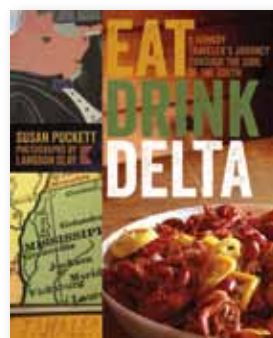
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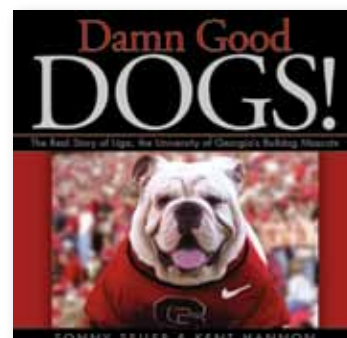
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The late George Montgomery with Chantel Dunham and his wife, Nancy Montgomery, Cumberland Island, GA.

By Chantel Dunham, Director of Development

Sometimes I feel a little guilty for having the best job on campus. Then I am filled with gratitude for the honor and privilege these past twenty years have afforded me to meet the most fascinating, fun, generous, interesting, smart, witty, and amazing alumni and friends. The love they have for this University is so strong and their generosity of time, involvement, and investment is awe-inspiring.

George Montgomery (AB '50) was one special alumnus who really made a difference with the blessing and encouragement of his amazing wife Nancy. In 2000 I read two books by George (*The Eye of the Eagle* and *The Mountain Cried*) and after enjoying them thoroughly, I really wanted to meet this man. His version of what could have happened to D.B. Cooper was written from the perspective of a real adventurer, and THAT is an understatement!

With a bit of persistence, George finally wrote back AND signed up for a trip to Italy the Library was hosting as a "Literary Journey: Georgia Authors and the Places that Inspired Them," featuring Frances Mayes, author of *Under the Tuscan Sun* among many other books.

Ten days in Italy has a magical effect on people and true friendships emerge. I discovered that George had been down the Amazon River with Jacques Cousteau, had been arrested in Cuba and imprisoned (he and friends had been scuba diving and the tanks

were considered possible weapons!) and barely got out, had crashed his small plane cutting off a portion of his ear, had searched for gold and survived a most adventuresome life! Amazingly, Nancy and George's relationship survived through it all too!

I had the real pleasure of getting to know George and Nancy over 14 years and meeting some of their close friends. New Years Eve in South Georgia was most special as was discovering Cumberland Island on Halloween, where George fished with family members years ago.

George and Nancy are true philanthropists and often give anonymously. They have impacted so many organizations around Georgia and beyond. UGA has also been the recipient of their generous investments and the reading room in the Russell Special Collections Building honors their support. George and Nancy also endowed the Georgia Writers Hall of Fame, allowing us to expand and grow this statewide program celebrating our Georgia Authors.

George passed away in August having lived life with such gusto that it was always so enjoyable to be with him. He cherished friendships and had some very special connections. His best friend Nancy complemented him so well and their journey together was a remarkable one. What a joy and privilege it has been to enjoy such special experiences with those wonderful friends.

And thank you to all of you – you know

who you are – that have enriched my life and this wonderful university with your generosity. Many have opened your homes for special gatherings, allowed my colleagues and me to stay while traveling, hosted events in your communities, made key introductions and encouraged generosity, ultimately helping us to secure substantial support for the very heart of campus.

The UGA Libraries is poised to help design the future of scholarship at the University of Georgia. Collaborating with vibrant centers and colleges across campus, we are exploring new ways of creating and delivering educational content. In addition, the Libraries are filled with unique treasures—our state's heritage—that define who we are.

I hope you will continue to consider the UGA Libraries as you make annual gifts that, when combined, help us accomplish great things each year; and that you will also consider an investment in the Library through a multi-year pledge or through an estate gift.

The UGA Libraries is a true asset to this institution and this state because of the collective generosity of alumni and friends who have donated their treasured materials, collections, and money to build the largest and most comprehensive library in the state.

Thanks be to you ALL!! ■

Chantel Dunham

BOOK OF *remembrance*

Since the Spring of 2005, there has been a quiet place in the heart of the University of Georgia set aside to honor the ultimate sacrifice of those from the University family who have given all in service to nation, state, and community. This memorial garden, located outside the Miller Learning Center, has a virtual counterpoint in the Book of Remembrance, an online site in which these people are honored and remembered.

The Book of Remembrance is a dynamic register, with the latest addition in October of 2014 of Lieutenant William H. Binns,

a Class of 1932 pilot who gave his life in service to the Army Air Corps in 1941. Even as his name joins the roster of World War II era heroes, we are constantly seeking to add information to the book, so that the stories of these brave men and women can be more fully shared.

This is where your help is needed. The people memorialized in the Book of Remembrance are your friends, neighbors, or family members. We invite you to help us tell their stories by sharing the information that you have with us. We welcome biographical information and photographs, or any informa-

tion that you can share that will help bring the names in the Book of Remembrance to life again, so that they are not simply names on a page.

We are also seeking investors who understand the importance of this project and would be interested in funding an internship for a student to help enhance the Book of Remembrance. A gift of \$3,000 would support a student intern for one semester to upload material received from the public and to begin researching and adding content to other areas of the site.



PAUL BRYAN MINTER,
Sergeant, Infantry,
Monticello, Georgia.

Born at Monticello, Ga., December 20, 1897. Prepared for college at Gordon Institute. Attended the University in 1915-1916. Entered the Army in June, 1916. Rose to rank of Sergeant and was assigned to 151st Machine Gun Battalion. Participated in the battles on the Champagne Front, and at Chateau Thierry. Near Serpy on July 27, 1918, he was killed in action. Received Distinguished Service Cross.

Parents: Mr. and Mrs. O. J. Minter, Monticello, Georgia.

JOSEPH NORRIS NEEL,
First Lieutenant, Infantry,
Macon, Georgia.

Born May 9, 1892, at Macon. Prepared for College at St. Johns Military Academy. Attended University from 1911 to 1912. Entered the army May 14, 1917, and was sent to Fort McPherson to the first Officers Training Camp. On completion of the course was commissioned Second Lieutenant, assigned to Company E, 327th Infantry, and stationed at Camp Gordon, from September, 1917, to April, 1918, where he was promoted to First Lieutenant. His services abroad extended from May, 1918, to September, 1918. In the St. Mihiel drive he was killed near Pont a Mousson, September 13, 1918. At the time of his death Lieutenant Neel was acting Captain and leading his company in a daylight raid through a heavy enemy barrage. Buried in the American National Cemetery at Thiercourt.

Parents: Mr. and Mrs. Joseph N. Neel, Macon, Ga.



Tribute to fallen alumni from the Georgia Alumni Record.

If you would like to submit materials for the Book of Remembrance site or to fund an internship for this project, please contact Chantel Dunham at (706) 542-0628 or at cdunham@uga.edu.

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The UGA Special Collections Libraries Internship Program seeks to integrate special collections materials more fully into the teaching and research mission of the University of Georgia by offering opportunities for graduate students to work on collections or exhibits related to their field of study. Internships are available in all three of the Special Collections Libraries and may focus on processing paper collections; describing, tagging, and indexing oral histories; inventorying and surveying audiovisual materials; or assisting in developing exhibits and public programming.



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Established 18 years ago, the Libraries' Board of Visitors includes alumni and friends from across the state and around the country. The Board has been a tremendous help to us in securing the private funding for the Special Collections Libraries Building as well as various library projects including an endowment for the Miller Learning Center, enhancing our collection endowment and acquiring special materials for our collections. We wish to acknowledge and thank this devoted group of volunteers whose efforts will have a lasting impact on the success of the University of Georgia Libraries.

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