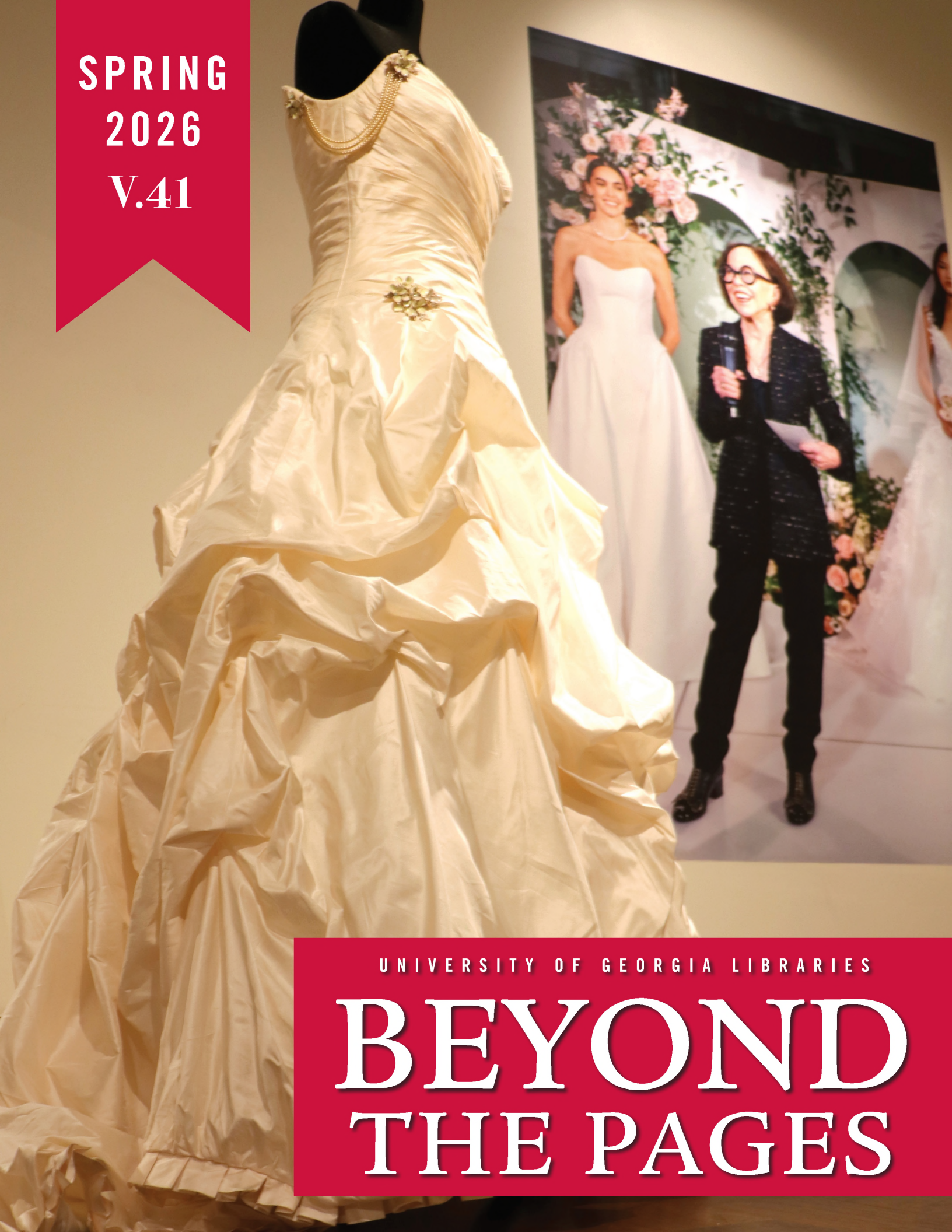


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Cover image: One of the thirty-three Anne Barge dresses on display at the Special Collections Libraries Building through the end of June 2026. Behind the dress is a photo of Anne Barge Clegg at the 25th anniversary celebration of Anne Barge Bridal held in New York in October of 2024. Photo by Camie Williams

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A Message from the University Librarian

Welcome to the Spring 2026 issue of Beyond the Pages!

At the UGA Libraries we proudly call ourselves a “teaching library,” ranking in the **top five** among public universities for library visits and for reaching students through library- and archives-based instruction.

Hands-on internships are central to our approach to student learning. None supported this work with more commitment than our recently departed friend **Rogers Wade**, whose legacy will continue for generations through the Rogers and Marcia Wade Experiential Learning Endowment (pp. 10-11).

Our cover story features world renowned fashion designer **Anne Barge Clegg**, whose collection and generous support create distinctive learning opportunities for students in fashion merchandising and design. A stunning exhibition of her bridal gowns is now on view at the Russell Special Collections Building (pp. 4-8).

Another exhibition with strong student learning connections commemorates the 30th anniversary of the Atlanta **1996 Olympic Games** at the Russell Library, featuring materials used in courses taught by UGA sports management scholar and Special Collections faculty fellow Dr. Becca Leopkey (pp. 22-23).

This spring, the Libraries, Vice President for Instruction, and EITS will launch the first cohort of **Creative Engagement Faculty Fellows**, supporting innovative teaching through the new Miller Learning Center Creative Engagement Wing and its tools for virtual reality, 3-D printing, writing, presentation, media editing, and podcasting.

We are deeply grateful to our donors and other supporters, whose generosity makes these learning experiences—and so many others—possible.



WITHIN
THE PAGES

Fashioning the Classic Bride: **The Life and Career of Anne Barge**

By Jan Hebbard and Noel Corbin, photos by Camie Williams

With hundreds of yards of white tulle, lace and satin on display, one gallery in the University of Georgia's Special Collections Building might look more like a wedding dress boutique than a history exhibit this spring. Yet among the 33 dresses, the new display spotlights a businesswoman, an industry and even a few pop culture moments.

The exhibit, entitled "Fashioning the Classic Bride: The Life and Career of Anne Barge," illustrates the story of Anne Barge Clegg, a UGA alumna whose childhood sketches would later lead to New York fashion runways and international wedding markets.

At the Hargrett Rare Book and Manuscript Library Gallery entrance, visitors are greeted by a white gown chosen in

a 2003 national contest for a wedding performed live on NBC's "The Today Show." Inside, the exhibit features an off-the-shoulder satin ballgown that is a sample of the design worn by Kerry Washington for a wedding scene in the television series "Scandal" in 2017.

Memorabilia in the exhibit trace back nearly 200 years with an illustration of Queen Victoria's wedding, where the trend of brides wearing white dresses began. Glass cases hold antique lace bobbins, pearled tulle veils, white satin shoes and early and mid-20th century celebrity bridal photographs that served as inspiration to Clegg in her youth.

Then the display picks up on the story of the young girl from Cordele, Georgia, who would attend weddings where her mother served as pianist and would sketch designs





▲ Exhibit curator and FACS PhD candidate Noel Corbin (left) walks through the exhibit with Anne Barge Clegg before their conversation on February 24.



▲ Corbin spent many hours shaping the dress forms to display the thirty-three dresses located throughout the exhibit.

for every member of the bridal party. Through newspaper articles, sketches, patterns and other pieces, the exhibit frames modern bridal fashion history with Clegg's career both in art and in business.

Donated in 2024, all thirty-three dresses in the exhibit are now part of the College of Family and Consumer Sciences' Anne Barge Historic Clothing and Textile Collection (see p. 7), and will remain preserved in the Russell Special Collections Building after the exhibit closes in July.

Noel Corbin, a graduate student in the department of Textiles, Merchandising and Interiors (TXMI) at UGA's College of Family and Consumer Sciences, served as curator for the show. She sat down with Special Collections exhibit coordinator Jan Hebbard to talk more about how the display came together.

JH: What was your path to this project? How did you first connect to UGA Special Collections and the Barge Collection?

NC: My first connection to UGA Special Collections and the Barge Collection was through my PhD program with TXMI. As a doctoral fashion student with a focus on history, culture, and museum work, my department teaching assistantship is split between teaching and working with the Anne Barge Historic Clothing and Textile Collection. Through my assistantship, I was given the opportunity to process the Anne Barge Bridal Collection that arrived in the summer of 2024. That experience made me a good fit to return the following summer to go through that collection and the Anne Barge Clegg Papers, becoming more familiar with all the content and coming up with concepts for how to bring Anne's story to life in the gallery space.

JH: What was the greatest challenge you faced on this project?

NC: The most challenging part of curating the exhibit was designing the layout of the galleries and figuring out the best way to teach visitors about Anne Barge's design process. Ultimately, the space I had to work with actually did some of the work for me, providing boundaries for me to work within and clearly breaking the exhibition, or rather parts of Anne Barge's story, up in an organized way.

As for creating a visual for Barge's design process, I was really excited to add this element to the show. I went back and forth a bit in trying to decide if it was cohesive enough, especially set against the quantity installation of gowns - which are so visible and engaging. Ultimately, I think it helps to provide depth and bring Barge's description of her process to life. This challenge was made easier with the support of a fellow student and graphic design major Molly Meuninck, who created the visuals.

JH: What part of the project did you most enjoy?

NC: There were so many! But one of my favorite parts was the oral history interview I conducted with Anne Barge Clegg in the summer of 2025. I lived in Atlanta after finishing my undergraduate degree in fashion, and became familiar with the Anne Barge brand. I dreamed of going to her bridal shop and applying for a job but my fear got the best of me every time. Now, as a curator and collector of fashion history, the opportunity to sit with her and hear her story was a full circle moment. That interview also helped me very quickly put the remaining exhibition pieces in place in my digital mock-up and directed me to highlight certain aspects of her story.

continued on page 5

continued from page 5

JH: What parts of your background set you up for success in the role of curator?

NC: Overall, I think my experience with mounting my first fashion exhibition in Brooklyn, New York at a small museum, the Weeksville Heritage Center, helped. Additionally, working with the curatorial staff at the Smithsonian's National Museum of African American History & Culture (NMAAHC) as a contractor for two years, where I handled and mounted textiles and researched designers also helped me in my process. In addition to putting together the content for the show, I also shaved down the dress forms and made other custom padding to ensure the fit of each dress on display.

Most of all, my museum coursework from my graduate degree at New York University and through UGA's Museum Studies Certificate program, was extremely helpful. The Museum Studies courses, which include a textiles course hosted through the department of Textiles, Merchandising, and Interiors grounded my curatorial work; it helped me to consider existing case studies and encouraged me to view other exhibitions which provided inspiration. Many of the museum-based classes I have taken focused on key aspects of exhibitions and the visitor's experience. What I have learned so far stayed at the forefront of my mind as I made decisions about everything from text to how objects were mounted and the hands-on engagement elements included to give visitors a chance to touch.

JH: What's next for you? Would you tackle another exhibition? If so, what is your dream exhibition project?

Next for me is my dissertation of more lovely white gowns - debutante cotillion gowns! Beyond that, the dream exhibition after graduating would be to curate the inaugural Black Fashion Exhibition at the Smithsonian's NMAAHC. Much of my work centers fashion and dress in Black communities. The opportunity to go back to my favorite collection and curate such an important and large exhibition would truly be a dream.



▲ The dress in the center of the photo above is a sample of the dress worn by actress Kerry Washington's character in the television show *Scandal*.

“Fashioning the Classic Bride: The Life and Career of Anne Barge” will remain on display in the Hargrett Library Gallery through July 3, 2026. Galleries at the UGA Special Collections Building are open to visitors for free from 8 a.m. to 5 p.m. weekdays, with extended evening hours until 7 p.m. on Tuesdays and Thursdays. For more information or to schedule a tour, visit libs.uga.edu/scl.



▲ A hands-on room in the exhibit allows budding designers to drape fabric on dress forms and draw their own bridal designs.



▲ Clegg's sketches are featured throughout the galleries, along with thirty-three dresses and other materials.

The Anne Barge HISTORIC CLOTHING AND TEXTILE COLLECTION

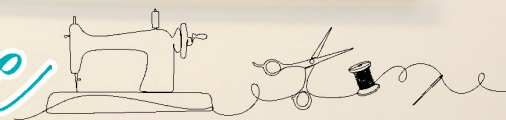
SUPPORTED BY ANNE BARGE CLEGG, THE ANNE BARGE HISTORIC CLOTHING AND TEXTILE COLLECTION IN THE UNIVERSITY OF GEORGIA COLLEGE OF FAMILY AND CONSUMER SCIENCES SHOWCASES A DIVERSE ARRAY OF GARMENTS AND TEXTILES, REFLECTING THE RICH HISTORY OF FASHION AND DESIGN. HOUSED AT THE RICHARD B. RUSSELL BUILDING SPECIAL COLLECTIONS LIBRARIES, THE COLLECTION SERVES AS A VALUABLE RESOURCE FOR STUDENTS, FACULTY, AND RESEARCHERS, OFFERING INSIGHTS INTO THE EVOLUTION OF FASHION, FABRIC TECHNOLOGIES, AND CULTURAL EXPRESSIONS THROUGH CLOTHING. THE COLLECTION CONSISTS OF APPROXIMATELY 3,000 GARMENTS, ACCESSORIES, AND TEXTILES THAT DATE FROM THE 1800s TO THE PRESENT DAY.

ANNE BARGE CLEGG, BSED 1969, A RENOWNED BRIDAL DESIGNER FROM CORDELE, GA., HAS DEMONSTRATED HER COMMITMENT TO THE COLLECTION BY ESTABLISHING TWO ENDOWMENTS IN 2024 TO PROVIDE PERPETUAL FUNDING FOR FUTURE GENERATIONS.



Anne Barge

Historic Clothing and Textile Collection



By Clarke Schwabe

In the fall of 2024, Anne Barge Clegg pledged a major gift to the University of Georgia that will enhance the College of Family and Consumer Sciences' Historic Clothing and Textile Collection, housed at the UGA Special Collections Libraries.

In honor of Clegg's gift, the university has named the collection the Anne Barge Historic Clothing and Textile Collection. The collection consists of around 3,000 objects, including garments, accessories, and textiles dating from the 1800s to present day.

"Anne's generosity is immense and far-reaching, and we are grateful for her deep commitment to helping UGA students' dreams come true," said Jill S. Walton, UGA vice president for development and alumni relations. "Her gift ensures that generations of students will be able to benefit from the invaluable knowledge contained within the collection that will proudly bear her name."

Clegg, a native of Cordele, earned an art education degree from UGA in 1969 and moved to Boston, where she developed her skills at the legendary boutique Priscilla of Boston. She went on to open her own store, Anne Barge For Brides, in Atlanta and ran it for 13 years before

selling to Kleinfeld, of "Say Yes to the Dress" fame. In 1999, she launched the Anne Barge label, which has earned international fame over its 25 years.

"My years at the University of Georgia were instrumental in fulfilling my lifelong dream of becoming a bridal designer," said Clegg. "This historic clothing collection provides a rare hands-on resource for UGA students to research clothing trends and details of design, and it grants them access to numerous examples from history.

"My support to permanently preserve this collection is made with hopes of inspiring students on their own journeys to fulfill their dreams and preparing them for opportunities in the world of fashion."

You can learn more about Anne Barge Clegg and her life and career via the oral history she recorded with exhibit curator Noel Corbin in July 2025. Use this QR code to access the interview.





On Tuesday, February 24, the UGA Libraries hosted “Fashioning the Classic Bride: A Conversation with Anne Barge Clegg” at the Special Collections Libraries Building in celebration of the opening of the exhibit. In front of a packed house, Clegg was joined in conversation by exhibit curator Noel Corbin. A 2026 Signature Lecture, the event was co-sponsored by the College of Family and Consumer Sciences. Photos by Cal Powell.



EXHIBIT SCHEDULE

The Special Collections Exhibit Galleries featuring items on display from the collections of the Hargrett, Russell, and Brown Archives are open Monday, Wednesday and Friday from 8:00 A.M. to 5:00 P.M. and on Tuesdays and Thursdays from 8:00 A.M. to 7:00 P.M. Be sure to check our social media regularly for gallery spotlights and upcoming events!

SIDNEY SAMUEL THOMAS ROTUNDA

Sustained Excellence: A History of UGA Swim & Dive
Through August 2026

UGA Women's Tennis
September 5, 2026 - August 2027



HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY

Fashioning the Classic Bride: The Life and Career of Anne Barge
Hargrett Gallery
January - July 2026

Seeking Intrinsic Essence, Whatever Direction: The Photography of Nancy Ellison
July 24 - December 11, 2026



RICHARD B. RUSSELL LIBRARY FOR POLITICAL RESEARCH AND STUDIES

Beyond the '96 Games: Atlanta's Olympic Legacy
Russell Gallery
Through December 11, 2026



WALTER J. BROWN MEDIA ARCHIVES AND PEABODY AWARDS COLLECTION

Selections from the Steele Vintage Microphone Collection
Ongoing

Captain Planet
Marquee Cases, Ted Turner Exhibition Hallway
Ongoing

Georgia Music Spotlight: Little Richard
Through July 2026





Rogers Wade gave his voluminous personal and political papers to the Russell Library and facilitated the donation of Senator Talmadge's collection.

REMEMBERING *Rogers Wade*



The University of Georgia lost a stalwart friend with the passing of T. Rogers Wade on December 7. Knowledgeable, contemplative, and quietly tenacious, Rogers enjoyed more than a half-century of success in both public and private life.

Much has already been written about his time as a top staffer to Senator Herman Talmadge, president and CEO of the Georgia Public Policy Foundation, and vice chairman of the University System of Georgia Board of Regents. Familiar, too are celebrations of his numerous civic and charitable endeavors. Perhaps nothing, though, was nearer and dearer to Rogers in his later years than the University of Georgia Libraries—especially the Richard B. Russell Library for Political Research and Studies. An active Richard B. Russell Foundation trustee, he worked closely with Sheryl Vogt and me to build relationships and secure several important collections for the library.

With an encyclopaedic knowledge of Georgia politics and history, Rogers played an instrumental role in launching the Two-Party Georgia and Senate Staff oral history projects. Careful to avoid dictates, he never shied from strong suggestions! If a prospective interviewee proved aloof or reluctant, a quick phone call or text from Rogers usually proved sufficient to smooth the way.

In 2018, Rogers cemented his dedication to the UGA Libraries by establishing the Rogers and Marcia Wade Library Experiential Learning and Support Fund. Designed to promote hands-on learning opportunities for UGA students and other strategic initiatives, this transformative gift is a tribute to the Wades' lifetime commitment to UGA.

For this and more, Rogers received the 2025 Vince and Barbara Dooley Friends of the UGA Libraries Award on December 1. As part of the ceremony, a meeting room in the Special Collections Libraries was named in honor of Rogers and Marcia. Following the presentation, family, friends, and former colleagues gathered to celebrate with Rogers one last time.

Ashton Ellett
Director, Richard B. Russell Library

Rogers Wade and I met in 1981 when Senator Herman Talmadge's papers came to the Russell Library. Over the next 45 years, our professional association evolved into a wonderful friendship.

A student of history, Rogers understood the significance of archives and the importance of the Russell Library's building strong collections in politics and public policy at all levels of government. As I began making regular trips to DC to solicit congressional collections, he became a mentor and proved indispensable in facilitating my work. While working on Capitol Hill, Rogers and his wife Marcia were known for taking under wing many Georgians starting their careers. Their intimate knowledge of the Georgia delegation, including those politically engaged on the state level, manifested in a favorite saying: "He (or she) is one of the good ones." For me, this has always meant a trustworthy person willing to share knowledge, open doors, and collaborate.

Shortly after Rogers established the Georgia Public Policy Foundation, the Russell Library became the home of the organization's archives. As usual, he facilitated meetings of GPPF staff to ease the regular transfer of records. Another special memory is my collaboration with the Wades to host a Talmadge reunion on what would have been the late senator's 100th birthday. Unsurprisingly, it was a momentous success with around 150 attendees including Talmadge family, former staff, and government and university officials. More recently, I worked with Rogers to place his own collection at the Russell. We spent many afternoons going through files, reminiscing, and discussing all the latest. I treasure those times.

Rogers was an exceptional listener—no matter the topic. His feedback was experienced-based and thoughtful. He loved his state and nation. He was a highly valued advisor who preferred working behind the scenes. His sense of humor was a joy; I smiled at the twinkle in his eyes and the occasional smirk. His imitation of Senator Talmadge always brought amusement. Rogers and Marcia were two of the good ones.

Sheryl B. Vogt
Director Emeritus, Richard B. Russell Library



Rogers and Marcia Wade: Rogers and Marcia Wade enjoying themselves at a social gathering.



Rogers Wade with Senator Herman Talmadge in 1980. Wade served as chief of staff in Senator Talmadge's Washington office.



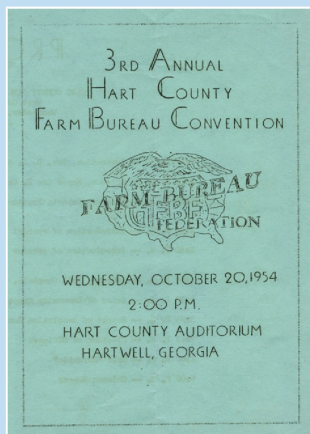
Rogers Wade captured in a candid moment following the 2010 meeting of the Richard B. Russell Foundation.



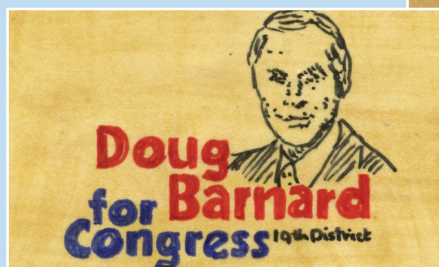
▲ Images from the Russell family collection document the personal life of one of Georgia's premier political families.



▲ From the Garland T. Byrd Collection.



▲ J Phil Campbell papers



▲ Doug Barnard shaking hands with President Jimmy Carter.

collection contain educational materials, correspondence, planning and financial reports, and photographs related to the organization's programming.

The processing unit also opened approximately thirty linear feet of **family papers related to our namesake, Richard B. Russell, Jr.** These papers cover the lives of Senator Russell, his parents, Ina Dillard Russell and Richard B. Russell, Sr., as well as other members of the extended Russell family. While these materials are less political in nature, they document the personal lives of one of Georgia's premier political families. In addition, the **family papers of J. Phil Campbell,**

Sr., J. Phil Campbell, Jr., and Lorraine P. Campbell were also opened. All three of the Campbell collections focus heavily on agricultural issues and farm matters.

In addition to organizational records and family papers, our archivists opened two congressional collections: the **Ben L. Jones papers** and the **Doug Barnard, Jr. papers**; one judicial collection: the **P. Harris Hines papers**; and the **papers of former Lieutenant Governor Garland T. Byrd.** This has been a busy year at the Russell Library, and we are already working on making more collections available to researchers in 2026.

FULLY FUNDED!

Athens, GA: Inside/Out

Digital Restoration Update

By Ruta Abolins & Ryan Lewis



We are happy and grateful to announce that the online funding campaign for the digital restoration of *Athens, GA: Inside/Out* featured in the Fall 2025 issue of *Beyond the Pages* is complete! We received a total of 160 donations totaling \$65,000, surpassing our goal of \$60,000!

Athens, GA: Inside/Out, a 1986 documentary on the Athens music scene produced by Bill Cody, highlights iconic bands like R.E.M., the B-52's, and Pylon. It also features individuals like Jim Herbert, John Seawright, and Howard Finster who laid the foundation for the quirky, creative Athens we know today.

Our online funding campaign started in July 2025 and wrapped up in December 2025.

We are tremendously thankful to everyone who donated (see sidebar on p. 15 for special thanks). The generosity of people from Athens and across the country and the world, including one donor from the United Kingdom, is incredible and was crucial to the restoration process.

The negative of the film has been scanned and is now being digitally refined. The missing third reel of film negative, which was never received from the originating lab and was not discovered until this project began, forced us to pivot and use the third reel of a 16mm print, which was provided by the UCLA Film & Television Archive. We're thankful for their help in the preservation effort.

The final restoration is in the process of being completed. This includes adding our donors of \$500+ and vendors involved in the restoration process to the restoration credits. A DCP (digital cinema package) will also be created so the film can be shown in theaters.





THANK YOU!

Finally, and perhaps most importantly, are the film preservation elements and prints that will be created. These will allow for long term preservation and will serve as back-up in case any problems arise with the digital files in the future. We'd also like to have a new print available that we can use for projection.

Public screenings will take place this fall including a special screening for donors followed by a free screening for the community. Subscribe to the Libraries' e-newsletter using the QR code or keep an eye on the events calendar at libs.uga.edu/sc/about/events as this 40th anniversary year continues. There is some exciting news to come!



There are several donors we'd like to recognize for their very generous contributions. Many thanks to Brian Burton, Steve and Diane Horton (Library Board of Visitors members), and George Fontaine who gave the campaign a strong start, and Margaret and Eugene Schauler for their significant donations. We are beyond grateful.

We'd also like to highlight members of the UGA Library Board of Visitors who donated: Blair Dorminey and Betsy Dorminey; Tony and Kendall Turner; and Bill and Gena VanDerKloot. Additionally, we'd like to thank these Georgia donors: Athens-Clarke County Unified Government, Thomas O. Mulherin, and Margo N. Rosenbaum.

So many people here at UGA have played a major role in the success of this project. A big thank you to Ruta Abolins, Margie Compton, Ashley Cramer, Ryan Lewis, Lee Snelling, and Camie Williams.



Rotation Refresh: An Update to the Georgia Music Exhibit at the Akins Ford Arena

By Jan Hebbard

In December 2024, Athens celebrated the opening of the new Akins Ford Arena - a 5,500 seat venue that now hosts concerts, sporting events, and major conferences in downtown Athens. More than just a venue, the building is also home to substantial exhibits that highlight the Georgia Music Collections from the University of Georgia Libraries.

To keep the exhibit fresh and preserve the condition of original artifacts, items on display rotate every 6 to 12 months. In January 2026 we bid farewell to the inaugural installation and made way for new performance costumes, instruments, show posters, and more drawn from the archives at UGA.

The new rotation continues to immerse visitors in Georgia's rich musical history and incorporates many brand-new additions to the Georgia Music Collections.

The Art of Performance case highlights performers Little Richard, Wayne Cochran, and Tricia Yearwood. While many visitors will recognize Richard and Yearwood, Cochran, who hails from Thomaston, Georgia, is a lesser-known figure. Called the "White Knight of Soul" his theatrical stage style influenced artists like Mick Jagger and Elvis Presley during the 1960s and 1970s.

The Making a Scene case shifts focus to Atlanta's Little Five Points neighborhood. In the late 1980s and early 1990s, the area thrived as a gritty, eclectic hub for alternative music. Local clubs and record shops supported emerging acts like The Black Crowes, The Indigo Girls, and Drivn' N' Cryin. The new display features instruments, costumes, and other ephemera from those bands and more, and content development was led by UGA Libraries intern Lewis Sinclair.

The Industry case takes a closer look at the role college radio played in championing underground sounds during the 1980s, leading to the rise of bands like R.E.M. It includes original ephemera from local UGA station 90.5 WUOG. This case also reflects on the 40th anniversary of the landmark documentary *Athens, GA: Inside/Out* (see pp. 14-15) which helped to put the local music scene on the map.

The Genres case shifts from country and rap to gospel and punk music in Georgia. Highlights include a performance

costume from Polly Lewis, part of long running gospel group The Lewis Family, and a flyer wall which pays homage to hundreds of influential punk bands in the state from the 1980s to present.

Finally, the For the Fans case takes a closer look at fan clubs and fan-made merchandise. The customized TLC overalls and sneakers, as well as a handmade pillow made in tribute to Widespread Panic member Dave Schools, are standout items not to be missed.

"Since UGA became home to the Georgia Music Hall of Fame Collection in 2011, the Libraries have focused on preserving, curating, and expanding our music holdings to build the largest archive of Georgia's music history," said Jan Hebbard, the Libraries' exhibition coordinator. "This display space allows us to extend the reach of these items and stories to the public. But, when not on display at the arena, these items are freely available for research, teaching, and exhibition at the UGA Special Collections Libraries Building."

"Showcasing gospel music and punk rock together in the Genres case was my personal favorite this time around," said music and popular culture curator Ryan Lewis.



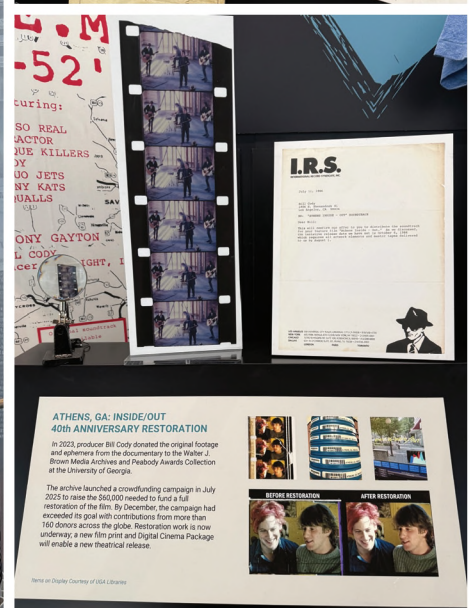
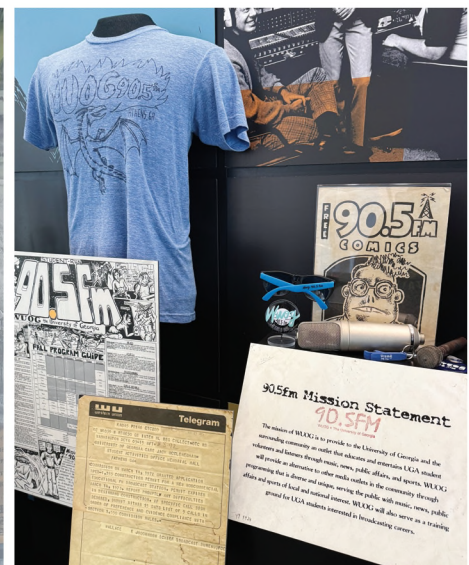
▲ Music curator Ryan Lewis (left), Jim Stipemaas and student worker Sidney Grove installing the punk flyer wall.

“Selecting and reproducing fliers from the Georgia Music Collections to create the punk flier wall was an incredible journey through the hundreds of bands that make punk a mainstay genre in the state. I am always excited to show the wide variety of Georgia music.”

Lewis says the costumes from Wayne Cochran and Little Richard capture the essence of some legendary performers. Like everyone else, he plans to enjoy this rotation but is already excited for what comes next. “When those textiles rotate out in six months, the Art of Performance case will feature an outfit worn by Ray Charles alongside a newly acquired harmonica that Charles played at a Jesse Jackson

Presidential campaign appearance in the 1980s. I can’t wait for that!”

Currently, anyone who attends an event at the Akins Ford Arena can browse The Georgia Music Collections exhibition. Free tours of the exhibit, led by Lewis, are offered quarterly to the public. The Libraries’ look forward to more chances for the public to explore the music installation and to offer tours through music history.



▲ Clockwise from left: Fliers from the punk music scene in Georgia are featured in one of the many cases in the exhibition. Items from WUOG, the UGA radio station, highlight the role college radio played in Georgia's underground music scene. The industry case also includes *Athens, GA: Inside/Out*, a documentary about the Athens music scene.

OBJECTS TO EXHIBITS:

Exploring Music Culture through Student Curated Pop-ups With Dr. Jean Kidula, Professor of Music

By KC Carter

Jean Kidula's *Topics in Music Culture of the World* class began their exploration of the Special Collections Libraries with a single item: a green dress. The dress, now in the Georgia Music Hall of Fame Collection, was originally a performance costume for a member of the McIntosh County Shouters. Through the dress, the students learned about the ring shout tradition, a spiritual ceremony demonstrated in performance by the Shouters. From the experience of using the dress to learn about its origins and context, the students embarked on their semester-long exploration of archival research.

Dr. Kidula challenged her students to begin their own archival research by choosing one object from a curated collection of music-related artifacts and building an exhibit around it. Working in groups, the students selected a wig created and worn by Cindy Wilson of The B-52's and a photograph of Atlanta Symphony Orchestra conductor Robert Shaw. The students presented their research and the two resulting exhibits, *Big Hair, Big Flair: How the 80s Alternative Music Scene Drove Fashion to Its Bending Point* and *Shaw and Spano: The Lives and Legacies of Two Atlanta Symphony Orchestra Conductors*, at the Special Collections Libraries in November 2025.

Vicki Lu and Ian Welch on their experience creating a pop-up exhibit on the influence of the B-52s on fashion and culture:

More than just a fashion statement, the "Bird Cage" wig represents a visual identity that became inseparable from the B-52's sound and stage presence. By examining this artifact, we began to understand how fashion functioned

as a form of cultural expression for the band, embodying their blend of retro nostalgia, camp humor, and countercultural energy that defined the Athens, Georgia music scene of the late 1970s and 1980s. Ultimately, this wig became the cornerstone of our project, guiding us toward broader questions about how image, gender, and performance intersect in the creation of musical identity. This connection to UGA's archives not only grounded our research in authentic primary material but also emphasized the importance of preserving physical artifacts that represent Georgia's rich musical history.

For our research process, we were asked to engage deeply with both primary and secondary sources. As students who initially had limited knowledge of The B-52's, this proved to be a challenging yet rewarding experience. Our only starting point was the physical artifact which was the inspiration for our project. From there, we explored multiple avenues of research. Through viewing archival performance



▲ A wig belonging to B-52's member Cindy Wilson was one of the items chosen by Dr. Kidula's students for their *Topics in Music Culture of the World* class.



▲ Students in Dr. Kidula's (at right in gray knit cap) class were able to do hands on research from a curated collection of music-related artifacts.

footage, reading scholarly journals and articles, listening to interviews, and examining visual materials such as photographs, concert posters, clothing, fan magazines, and more, we gradually uncovered how fashion and music intersect to shape identity, particularly for bands like The B-52's, whose aesthetic defined a cultural moment. What began as a simple investigation into a single costume piece soon evolved into a much larger exploration of how image, sound, and performance contribute to the creation of a band's collective persona.

Madeline Heaton on her experience creating the pop-up exhibit on conductors Robert Shaw and Robert Spano:

Through our in-class resources, the Special Collections Library, and outside sources, our group was able to deliver a constructive analysis and exhibition on the influences of Robert Shaw and Robert Spano in the choral space, social justice efforts within the choral space, and for the Atlanta Symphony Orchestra in general. Our work with the Special Collections Library was one of my favorite portions of developing this project. I felt as though we were able to find

some great secondary, and even some primary, resources on Robert Spano in order to bridge the gap between him and Robert Shaw thematically. It was fascinating to learn about the library staff and the hard work they do to catalogue and archive these materials, and seeing the vast amount of resources the library has to offer scholars was astonishing. I completed my degree at a smaller university, so I was simply blown away by all the

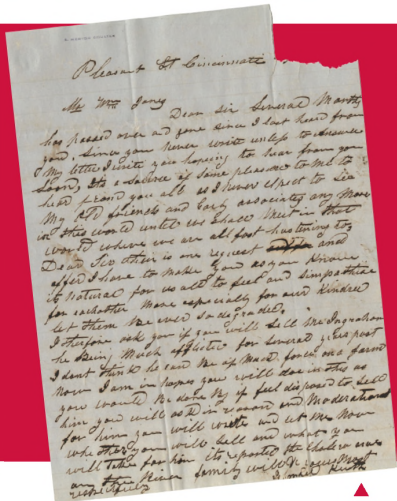
collections of material throughout history within the library. The staff was also incredibly knowledgeable, helpful, and friendly, so much so that after our group exhibition was completed and our papers were turned in, I continued to look for material in the Special Collections Libraries that would aid me in my final project and paper for the course.



▲ Students presented their research and resulting exhibits at the Special Collections Building in November 2025.

FINDING THEIR NAMES: Enhancing the Historical Record

by Will Stanier



Finding Their Names: Description and Discovery of Enslavement Events is an archival project of the Hargrett Library currently in its second year. Supported by a \$137,000 National Historical Publications and Records Commission grant, *Finding Their Names* will digitize, transcribe, and place online more than a thousand historical items with important details such as names, locations, and dates to help identify enslaved people and place their histories within reach of their descendants. The project addresses items from nearly 100 distinct collections and includes letters, diaries, estate records and more, dating from 1760 to 1865, currently held in UGA's Hargrett Rare Book and Manuscript Library. *Finding Their Names* will enhance access for African American genealogists to learn more about their family histories and is already illuminating the stories of enslaved Georgians to the benefit of library patrons locally, across the state, and around the world. The following article presents a selection of archival items that the *Finding Their Names* team identified over the past year, and which have generated important collaborations with researchers and students at the University of Georgia and beyond.

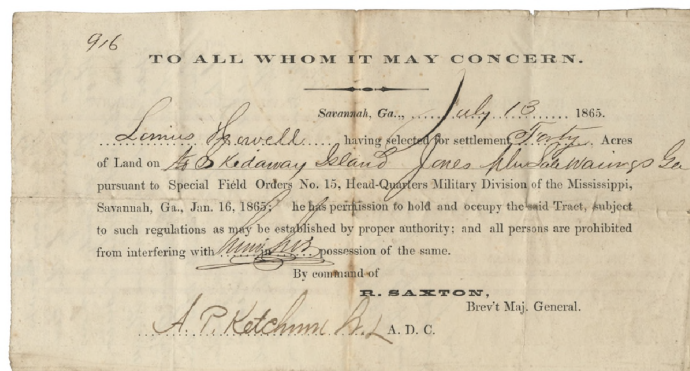
▲ A letter from Ishmael Keith, a formerly enslaved man, written to his former enslaver William Jones, asking if Jones would allow him to purchase the freedom of a man named Ingraham.

On July 13, 1865, Special Field Orders No. 15, signed by Major General R. Saxton, granted to Linus Howell, a formerly enslaved man, the right to forty acres of land on Skidaway Island near Savannah, Georgia. Written on the reverse side of the order is a note from a judge of the Freedman's Bureau that states "the shanty or house on the lot named within was built by Linus Howell who was in possession of the land and that the same belongs to him[.]" The *Finding Their Names* team located this item sorted with other legal documents within the George Wymberley Jones De Renne family papers. Before we located Field Orders No. 15, Linus Howell's name was not present in the information of the De Renne family collection, and thus his name was not searchable by library patrons. The opportunity to redress such an absence is an important motivation for *Finding Their Names*, since Freedman's Bureau records like Field Orders No. 15 are critical resources for the study of slavery, especially for descendants of enslaved people for whom these documents can provide bridges to the personal histories of ancestors whose names and biographical details are too often excluded from historical records.

The *Finding Their Names* team sent copies of Field Orders No. 15 to Dr. Mary Socci, director of the Center for Research and Education at Wormsloe (the site of one of the agricultural plantations owned by the Jones De Renne family). After accessing other records pertaining to Linus Howell and his life in Savannah, Dr. Socci wrote to us that the records are tangible proof of one freed person's agency, detailing how Howell constructed his home on land acquired

through the field orders—yet, that the records also describe the precarious nature of Black land ownership during Reconstruction, since President Andrew Johnson's return of confiscated lands to antebellum owners eventually stripped Linus Howell of his property. Howell entered into legal proceedings in 1866 simply to be allowed to remove the home that he had built.

Also related to scholarship at the Center for Research and Education at Wormsloe, students of Professor Joseph Peragine's ARST 4980-6980 course recently visited the Special Collections Library to interact with archival items



▲ A special field order signed by Major General R. Saxton granted to Linus Howell, a formerly enslaved man, the right to forty acres of land on Skidaway Island, near Savannah, Georgia. This field order was found in the George Wymberley Jones De Renne family papers.



▲ A stereoscopic photograph of Live Oak Avenue in Bonaventure Cemetery taken in the 1850s. Viewing with a stereoscopic device creates a three-dimensional image.

related to Savannah prior to their upcoming research visit to the city and the CREW facilities during UGA's 2026 Spring Break. Professor Peragine's class focuses on the intersections of art, ecology, and Southern history with a strong emphasis on place-based research and creative practice. As coordinator of *Finding Their Names*, I presented a selection of relevant items, dating from 1822 to 1940, that contextualize the natural landscapes and the built environments of Savannah and coastal Georgia, and illustrate the cultural histories of the people who lived there, including the enslaved people forced to labor on Lowcountry rice and cotton plantations.

Of these items, the mortgage deed from Edward Tattnell to William C. Daniel and James Morrison concerning Bonaventure plantation near Savannah names 63 enslaved persons considered personal property of Tattnell. Some of those enslaved persons named are Peter, Sam, Bella, Charlotte, Juno, and Dick. Another item, Union Naval Commodore John Rodgers Goldsborough's letter to his wife Mary, dated April 21, 1862, is an exceptional 50-page letter that, among other scenes, describes the Union occupation of St. Simons Island, aspects of the Hampton Plantation owned by the enslaver Pierce Butler, and the conditions of communities of recently freed people living on the island. Lastly, pictured here is one of the stereoscopic photographs of Savannah—Live Oak Avenue in Bonaventure—taken in the 1850s which students were able to view with wooden stereoscope devices that create the illusion of a three-dimensional image. It was my hope that this 19th century version of virtual reality helped prepare the students for their upcoming trip to Savannah. I also displayed stereoscopic photographs that recreate a rooftop view of Meeting Street, a 400-year-old cemetery oak tree, and various locations around Wormsloe.

The research of *Finding Their Names* often requires our team to retrace the steps of institutional predecessors, to follow notes created by librarians in the 1970s or to evaluate general collection descriptions in hopes to answer important questions of context related to certain archival items. For example, a 1929 historical article written by

historian and UGA professor E. Merton Coulter titled, "A Century of a Georgia Plantation," describes the lives of the Keith and Jones families, plantation owners and enslavers of Augusta, Georgia from 1812 to 1900. In the article, Coulter also mentions the people enslaved by the Keith and Jones families, and specifically mentions Ishmael, Minny, and Elizabeth Keith: three siblings enslaved by Marshall Keith and manumitted by him at his death in 1841. Coulter mentions these three siblings (and provides citations to manuscripts held by the Hargrett Library); yet, without further investigation, Coulter's details describing Ishmael, Minny, and Elizabeth would remain marginal and insubstantial—only a *mention*.

Following Merton Coulter's footnotes led *Finding Their Names* to the "Financial papers and letters of Ishmael, Minny, and Elizabeth Keith," a single folder within the larger collection of the William Jones family containing documents that more fully illustrate the experiences of Ishmael, Minny, and Elizabeth Keith from 1842 to 1851. During this time, the Keith siblings and other family members relocated from Augusta, Georgia to Cincinnati, Ohio to establish a new set of circumstances for themselves as freed people—while simultaneously corresponding with their former enslavers to facilitate the transfer of the total financial value legally accorded to them by Marshall Keith's will and testament.

The experiences of Ishmael, Minny, and Elizabeth Keith were not a dramatic escape into freedom; rather, their liberations were realized incrementally over many difficult years. At all times, Ishmael, Minny, and Elizabeth Keith acted as their own advocates as they negotiated with the executors of Marshall Keith's estate to receive their bequeathments, and to secure the freedom of several other people in the process. In possibly one of the final letters that Ishmael Keith sends to the estate executors, he requests to purchase an elderly enslaved man named Ingraham. Ishmael writes, "I therefore ask you if you will sell me Ingraham ... I don't think he can be of much force on a farm. Now I am in hopes you will do in this as you would be done by[.]"

The letters of the freed Keith siblings state that in 1851 estate executors transferred to them the large sum of \$29,000. However, their letters also describe the significant hardships that the Keith family experienced during the preceding decade: farming disasters, family illnesses, relocations, and of course, the effects of an inert and fundamentally racist legal and financial system designed to disenfranchise African Americans of the time. With the completion of *Finding Their Names* in summer 2026, library patrons will be able to access digital reproductions and full-text transcripts of the documents related to Ishmael, Minny, and Elizabeth Keith, as well as many hundreds of other archival items that describe the experiences of historical people living in Georgia, from the Colonial period to the establishment of the Emancipation Proclamation and the conclusion of the Civil War. By doing so, people today may better connect their personal histories to the lives of ancestors and antecedents who appear in the historical records of University of Georgia Special Collections Library.

Special Collections Faculty Fellow Spotlight

The Olympic Games Thirty Years Later

By Becca Leopkey, Associate Professor of Kinesiology



Dr. Leopkey was a 2016-2017 special collections faculty fellow. Fellows receive stipends from the Libraries to enhance an existing course or create a new course that utilizes archival materials.

In 2026, Georgia marks the 30th anniversary of the Olympic Games hosted in Atlanta and across the state. These Games were especially significant, as they coincided with the 100th anniversary of the modern Olympic Games, hence their designation as “the Centennial Games”. For Athenians, the Olympics were not a distant spectacle. Soccer matches, gymnastic routines, and volleyball competitions brought world-class sport to town, offering local audiences a rare opportunity to experience international competition up close. The Games also brought lasting changes to campus facilities. Stegeman Coliseum was equipped with air conditioning and much to the shock and disappointment of many football fans, the iconic hedges were removed from Sanford Stadium to accommodate soccer games. Don't worry, clippings from the original hedges were preserved, cultivated and replanted in the stadium following the event.

As a sport event management scholar, my work focuses on sport event legacy. Having built my career around understanding the long-term impacts of major sport events on stakeholders, there is no better setting for this work than a campus and community that have directly experienced those legacies. While many factors drew me to the University of Georgia, one of the most compelling was the opportunity to work at an institution that actively participated in hosting the very type of event I study.

Soon after my arrival at the University of Georgia, Mazie Bowen, Public Service Coordinator at the Special Collections Library, reached out to introduce me to the library's holdings and to highlight how they aligned with my research and teaching specializations. Of particular interest was the Atlanta Committee for the Olympic Games (ACOG) collection, an extensive archive documenting the planning and execution of the 1996 Games. I wasted little time visiting the newly opened library facility to explore these materials firsthand.

The collection includes a wide range of artifacts, such as Olympic gold and silver medals, stadium upgrade blueprints, volunteer uniforms, opening and closing ceremony tickets, personal correspondence of Olympic organizers, and an Olympic torch. It soon became clear that the ACOG collection, along with other related materials, offered invaluable primary sources for scholarly research, but also for hands-on learning opportunities for students to engage directly with the history of sport event hosting locally and around the state.

Over the years, I have since spent many hours at the Special Collections Library examining Olympic-related materials and have incorporated these resources into my teaching by organizing class visits to the facility. Students in my sport event management and First-Year Odyssey courses explore the extensive Olympic memorabilia, using these primary sources to think critically about the complex details involved in planning and hosting an event of this scale and global significance. Additionally, my graduate sport event facilities students utilize the University of Georgia Athletic Association archives to look for clues about how sport and related facilities have evolved on campus. Photos documenting the construction of Sanford Stadium in the 1920s to records detailing upgrades to Butts-Mehre Heritage Hall in the 1980s help elevate this experience. My participation in the Special Collection Fellows program (2016-2017) further strengthened my relationship with the library staff and expanded my understanding of the extensive services and resources available through the Special Collections Library.

From now through December 2026, many of the Olympic artifacts examined in class are featured in an exhibit at the Russell Gallery commemorating the 30th anniversary of the Games. To encourage continued interaction, we plan to organize a scavenger hunt so that students can continue to engage with the items in a meaningful way during our visits. I am thankful for this wonderful resource on campus as these collections continue to serve as a bridge between past and present, scholarship and teaching, and global sport history and local experience and undoubtedly help prepare future sport management students for successful careers in their field.



Students in Dr. Leopkey's class interact with a variety of materials from the ACOG collection, including the Olympic torch, medals, building blueprints, and other materials that document the committee's preparation for the Games.

"These will be the largest and most technologically advanced Olympic Games in history. As they unfold, you may discover that many of the long held southern stereotypes of the American South are gone. But we intend to prove that one of those impressions—traditional Southern hospitality—is tried and true."

— Zell Miller
Georgia Governor

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EXTRA! EXTRA! GEORGIA'S AFRICAN AMERICAN NEWSPAPERS NOW AVAILABLE ONLINE

By Donnie Summerlin

African American newspapers have a long and rich history in Georgia, dating back to the late nineteenth century. These newspapers are a valuable resource for understanding the daily lives of Georgia's Black residents during the Jim Crow and Civil Rights eras of American history. The Digital Library of Georgia (DLG) recently digitized several of these publications and made them openly available on the Georgia Historic Newspapers website, where they can be keyword-searched or browsed by date.

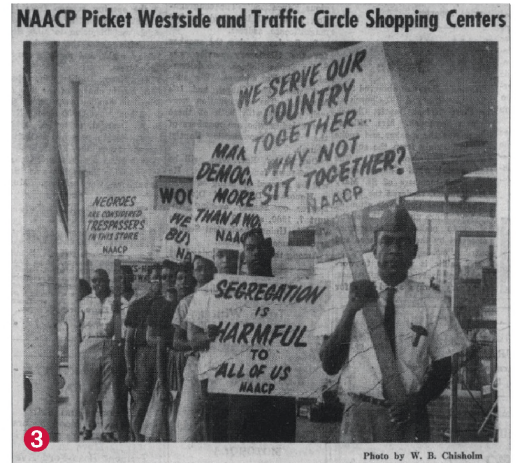
The digitization was partially funded by a grant from the National Digital Newspaper Program, a partnership between the National Endowment for the Humanities (NEH) and the Library of Congress, aimed at digitizing historically significant newspapers from across the United States. The titles digitized as part of this project include *The Atlanta Inquirer* (1960-1963), *Atlanta World/Atlanta Daily World* (1931-1963), *Colored Tribune/Savannah Tribune* (1886-1943), and *Savannah Herald* (1946-1963).

These publications trace their historical roots to the end of the Civil War, when Black entrepreneurs began establishing newspapers in many of Georgia's larger cities. The most prominent of these early papers was the *Savannah Tribune*. Businessman John H. Deveaux established the paper in 1875 to give voice to the newly freed but still oppressed Black population in coastal Georgia. In the decades that followed, the *Tribune* stood as a lone critic of the Jim Crow system in what was once Georgia's largest city.

After World War II, the *Tribune* faced competition from the *Herald*. Savannah's newest newspaper was a devoted advocate for voting rights and, in its first editorial, proclaimed



▲ Volume 1, Issue 1 of *The Atlanta Inquirer*, published on July 31, 1960. It was established by members of the Atlanta Student Movement during the Civil Rights era.



- 1 The Atlanta Daily World, Georgia's first successful Black-owned daily newspaper.
- 2 A photograph of Charlayne Hunter (later Hunter-Gault) and Hamilton Holmes that appeared in *The Atlanta Inquirer* following the court ruling to admit the pair to the University of Georgia.
- 3 A photo from *The Savannah Herald* August 6, 1960 issue documenting a protest sponsored by the NAACP.

4 A photo of the office staff of the *Savannah Tribune*. The *Savannah Tribune* was established in 1875 to give voice to the newly freed but still oppressed Black population in Coastal Georgia.

5 The front page of *The Savannah Herald* from August, 1961. After the *Savannah Tribune* ceased publication in 1960, the *Herald* was the only newspaper covering the Civil Rights Movement in Georgia from a Black perspective.

that "Any unjust discrimination against citizens in the exercise of the voting privilege, on account of race or poverty 'is detrimental to the freedom of these citizens' and to the integrity of the commonwealth of Georgia." After the *Savannah Tribune* ceased publication in 1960, the *Herald* was the only newspaper covering the Civil Rights Movement in coastal Georgia from a Black perspective.

In Atlanta, African American print journalism began to thrive with the establishment of the *Atlanta World* (later the *Atlanta Daily World*) on Auburn Avenue in 1928. The publication was the state's first successful Black-owned daily newspaper and covered the everyday lives of African Americans in Georgia's capital city. Although the *Daily World* supported racial equality, by mid-century it embraced a more conservative view of civil rights protests. In response, participants in the Atlanta Student Movement established an alternative newspaper, the *Atlanta Inquirer*, to cover civil rights activities in the city. The *Inquirer* was staffed by some of Georgia's most prominent civil rights

leaders, including Charlayne Hunter-Gault and Julian Bond.

These historically significant newspapers are all now available on the Georgia Historic Newspapers website, along with more than four million historical newspaper pages from over two hundred cities across the state. The website is free to the public and serves as a valuable research tool for users interested in history, genealogy, agriculture, cooking, true crime, and a wide variety of other topics. The site is maintained by the Digital Library of Georgia, a project of GALILEO—the virtual library system of Georgia public libraries—and is based at UGA Libraries. If you or your organization are interested in funding the digitization of a Georgia newspaper title, please email the University of Georgia's newspaper division at dignwp@uga.edu for more information. To view these newspapers and others, use the QR code or visit <https://gahistoricnewspapers.galileo.usg.edu/>.



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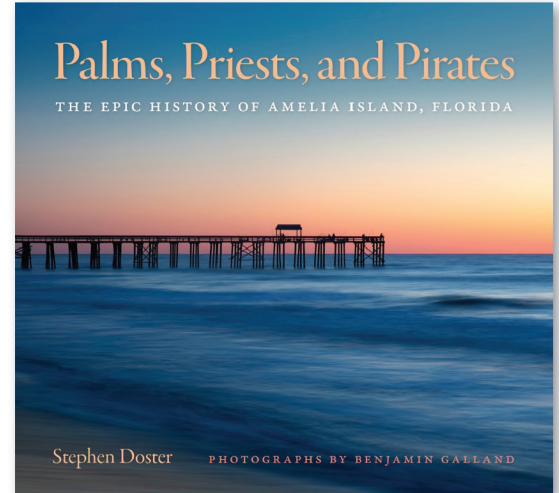
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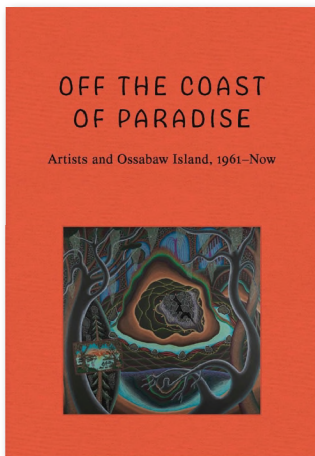
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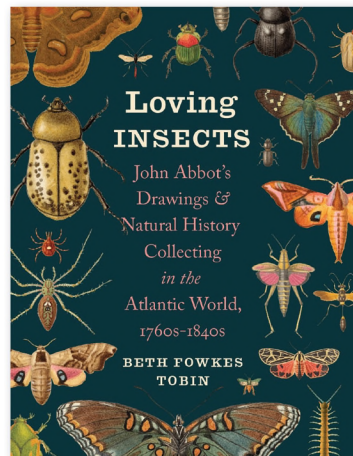
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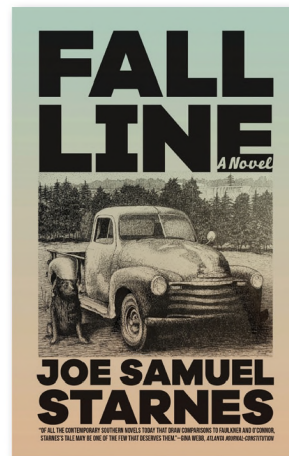
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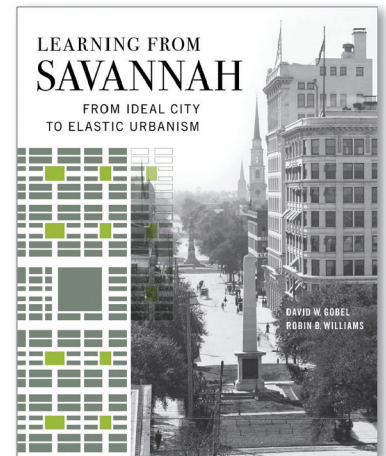
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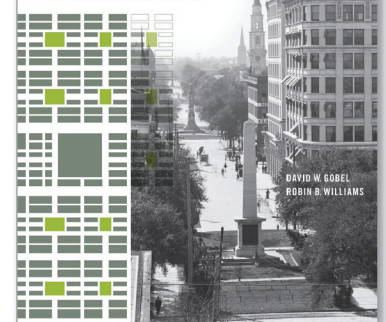
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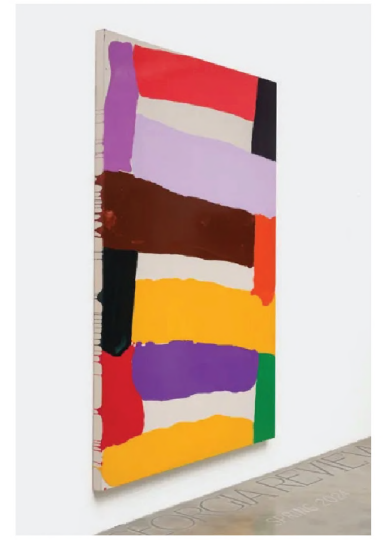
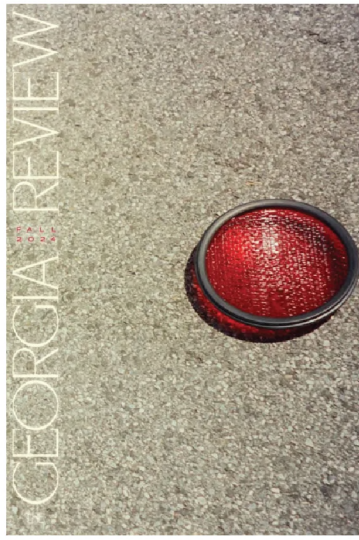
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From the Office of **DEVELOPMENT**



▲
Lee Snelling

You may have noticed in our fall *Beyond the Pages* that we brought back the *Wish List*. This was done so with resounding success. We asked and you delivered. All of the items on the list were purchased by generous readers of this magazine.

I attribute this success to some donors' desire to know exactly what they are supporting. The list included some very specific items, which appeals to many donors. I fear at times that supporting a nonprofit can feel rather nebulous. How will my philanthropy make a difference?

We never want our donors to feel this way. Supporting the UGA Libraries, UGA Press, and *The Georgia Review* allows us to improve how we then support students and faculty across our historic campus. Over the last two years we have raised more than \$12 million. That is staggering.

This support comes in many forms.

It could be valuable gifts-in-kind of rare collections. Many of you have named group study rooms in one of our facilities. Supporting experiential learning opportunities for students has been popular in recent years. This past fall we had 150 generous donors support a restoration project of the *Athens, GA: Inside/Out* documentary film (see pages 14-15). When a donor makes a commitment to the UGA Libraries there are so many ways you can have an impact.

If I could include an item on a future *Wish List*, it would be that every single alumnus of UGA makes a philanthropic gift to the Libraries. Though nobody graduates *from* the Libraries, we literally support the academic journey of every student. Our doors are open to every student. They remain open when they become alumni.

Come visit us soon. Attend an event. Make a gift. Perhaps look at our *Wish List* and grant a wish. You won't regret it. Thank you for supporting the UGA Libraries.



▲
Student docent internships are a popular, donor-funded opportunity for students at UGA. Participants in the program develop skills in archival research, public speaking, and community outreach. They also gain valuable work experience in both archive and museum settings.

IN THE STACKS BOARD MEMBER PROFILE

Cassie and David Bryant

By Hayley Cox

In 2024, the Libraries Board of Visitors welcomed Cassie and David Bryant as new members. The couple had recently relocated from Athens to David's hometown of Macon, but their connection to the city, University, and its Libraries remained.

Both David and Cassie moved to Athens for graduate school, David to pursue a masters in English and Cassie for a Ph.D. in adult education. This meant they spent a lot of time in the libraries and using resources to enhance their research. One of David's favorite memories is using a tiny research carrel in the Main Library in the early 1980s while writing his thesis. As this was a time before personal computers, it was just him, a chair, a built-in desk, some books, a writing pad, notecards and a pen. While this experience sounds medieval now, it helped him feel like a true, albeit "monkish," scholar. These carrels continue to be popular study spots at both the Main and McBay Science Libraries, offering no more technology now than they did for David.

In his career as a radio producer at WUGA and communicator for UGA's Georgia Sea Grant, David continued to draw on the Libraries' resources to enhance his work. He has also worked closely with the Libraries' two publishing entities: he produced a literary radio series with the *Georgia Review* and interviewed countless visiting authors on-air; and he published a book, *Georgia's Amazing Coast*, with the UGA Press. Likewise, Cassie's career as a program evaluator also meant she relied on access to scholarly journals and countless other resources offered through the Libraries.

Additionally, the couple has always been attracted to exhibitions and lectures that intersect with their interests. As lovers of books and the arts, the Libraries' offerings are often a draw, whether they are investigating the stacks, viewing materials in the Brown Media Archives and Hargrett Rare Book and Manuscript Library, or enjoying lesser-known delights such as the very hands-on UGA map collection.

The Bryants generously hosted the most recent Board of Visitors meeting in Macon. By organizing a beautiful dinner at the Hay House, where Cassie is also on the board, and connecting Libraries' staff with Macon's highlights, they



were integral to the success of the fall meeting and showing off the special and unique history Macon offers.

As many would echo, spending time with other board members is a pleasure of membership for the Bryants, noting that they are not only interesting, but also fun! They appreciate the opportunity to learn more about the Libraries' long-term vision and navigation of rapidly changing needs and advancing technologies: "The staff makes us feel like we're getting an insider's view of the dynamic of the modern library." Their work on the board has given them a sense of collections that would add value to the Libraries and the University, and they are alert to people in their milieu who may have objects or collections to pass along for preservation and broader access.

As members of the board, they are connected to the measures both the Libraries and the University take to serve students' rapidly evolving needs and contribute to state, national, and global well-being. The Libraries could not ask for more engaged, thoughtful members and deeply appreciates their service on the board to support its work and that of the University.

Digitize the Georgia Bulldog (1952-1980) - \$688

The official Georgia football newsletter written by Dan Magill. It will be openly hosted on the Georgia Historic Newspapers website. -- 1 microfilm reel (1228 pages).

Sensory items for Curriculum Materials Library (CML) - \$300

Enhance our collection by adding weighted stuffies and sensory and threading boards. These items are useful to students who intend to work with children with sensory and attention disorders.

Imaginative play items for CML - \$200

Examples include doctor sets, tool belts, and nail care play kits and are used to facilitate communication with children.

Flashcard sets for various subjects for CML - \$200

Flashcards are often used by students working with children.

Blipblox MyTracks for CML - \$350

This device is essentially a recording studio for children. It has a sampler, sequencer, and drum machine built in. It pairs with a synthesizer already owned by the CML. The item cleverly incorporates concepts related to sequential learning, programming and logic, and problem solving into a fun and creative package.

JFJ Easy Pro Video CD Repair Machine for Music Library - \$300

This machine will allow the Music Library to repair and extend the life of its sizable, well-used CD collection.

Supplies to support Anatomical Model Collection at McBay Science Library - \$300

Supplies to organize and support the circulation of the anatomical model collection, used by students in the biological sciences.

The UGA Libraries manages several satellite libraries in schools and colleges across campus. The Curriculum Materials Library is in the Mary Frances Early College of Education. The Music Library is in the Hugh Hodgson School of Music.



Wish List

UGA LIBRARIES

COMMIT TO DISCOVERY

COMMIT TO REINVENTION

COMMIT TO STUDENT SUCCESS

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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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