

PH0012891

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Georgia	
COUNTY: Fulton	
FOR NPS USE ONLY	
ENTRY NUMBER 70.11.13.0051	DATE 11/10/70

1. NAME

COMMON:
"Cyclorama"

AND/OR HISTORIC:
Cyclorama painting of the Battle of Atlanta

2. LOCATION

STREET AND NUMBER:
Cherokee Avenue, Grant Park

CITY OR TOWN:
Atlanta

STATE: Georgia CODE: ~~10~~ COUNTY: Fulton CODE: 121

3. CLASSIFICATION 13

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input checked="" type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input checked="" type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input checked="" type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input checked="" type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) <u>Cultural</u>

4. OWNER OF PROPERTY

OWNER'S NAME:
Parks Department, City of Atlanta

STREET AND NUMBER:
260 Central Avenue, S.W.

CITY OR TOWN: Atlanta STATE: Georgia CODE: ~~10~~

5. LOCATION OF LEGAL DESCRIPTION 13

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Fulton County Courthouse

STREET AND NUMBER:
165 Central Avenue, S.W.

CITY OR TOWN: Atlanta STATE: Georgia CODE: ~~10~~ / 13

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
None

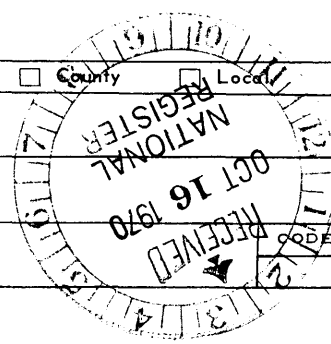
DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE:

SEE INSTRUCTIONS



STATE: Georgia

COUNTY: Fulton

FOR NPS USE ONLY

ENTRY NUMBER: 70.11.13.0051

DATE: 11/10/70

7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input checked="" type="checkbox"/> Moved	<input type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Atlanta Cyclorama is a 360-degree carefully detailed painted narration of actual historical events that took place during the Battle of Atlanta. The canvas is heavy gauge cotton duck, 400 feet in circumference and 50 feet in height, weighing 18,000 pounds.

A description of the entire painting would be too lengthy and detailed for this application. Three portions of the painting depicted in the three photographs appended to this form will be described.

NUMBER ONE: Confederate Brigadier General Arthur Middleton Manigault's brigade, having broken through the Federal line, fires from behind cotton bales in front of the Troup Hurt House. The tree beside the house, with the white flag affixed, was a Federal signal station.

NUMBER TWO: The battle-damaged Georgia Railroad passes in front of a cabin used as a field hospital. The top of Stone Mountain is the background.

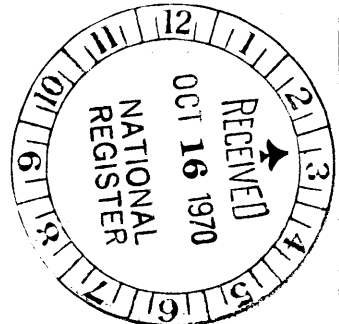
NUMBER THREE: As the Confederate forces under Brigadier General Marcellus Augustus Stovall met Colonel James S. Martin's Union forces, a Confederate courier's horse became excited and ran through the line, exposing its master to Federal bullets and bayonets. The Atlanta "skyline" and the Widow Pope House are visible in the upper right.

A description of the remaining portions of the painting may be checked by referring to The Atlanta Journal and Constitution Magazine, September 7, 1969.

Between 1934 and 1936 a WPA project directed by Wilbur G. Kurtz, Victor Llorens and Weiss Snell gave the painting a three-dimensional foreground. First, the canvas was thoroughly cleaned and retouched. Then, in effect, the painting was made into a 360-degree diorama by adding at the base of the canvas, plaster figures, exploded shells, fragments of rails and crossties, blasted stumps, simulated grass and bushes, and a great deal of Georgia clay. The effect is realistic to the last degree and brings the painting right up to the viewer. Painted figures in the foreground look lifesize, but are actually only thirty inches high. Plaster figures are not over forty inches tall, and the field artillery is only two-thirds actual size.

Although Atlanta's Cyclorama is in a comparatively good state of preservation, several small areas of the painting have reached an advanced stage of deterioration. In addition, experts note that the painting is in free suspension and is in danger of tearing, due to the great stress exerted on its upper edge. In this light, painting conservators have suggested a complete study of the Atlanta Cyclorama's preservation problems in order that it be saved as a historical document for the future.

SEE INSTRUCTIONS



SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1885-1887; 1936

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|---|---|---|--|
| <input type="checkbox"/> Aboriginal | <input checked="" type="checkbox"/> Education | <input checked="" type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify)
History |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input checked="" type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input checked="" type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input checked="" type="checkbox"/> Military | | |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | | |

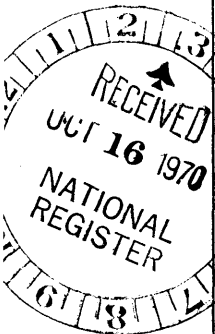
STATEMENT OF SIGNIFICANCE

The Cyclorama painting of the Battle of Atlanta is a graphic representation of the major conflict of the Atlanta Campaign. The campaign, climaxing with the Battle of Atlanta, resulted in Major General William T. Sherman's capturing and almost totally destroying Atlanta, with its supply depots and munition factories, the key city of the Southeast. Although it was more than a month before Sherman could report "Atlanta is ours, and fairly won," the July 22, 1864, conflict was one of the most dramatic conflicts of the Civil War. For 75 years the painting has remained as one of the few reminders to Atlantans of this most crucial time in the City's history, a humble birth from which grew the South's principal city. The Cyclorama is a carefully detailed narrative of the destruction from whence Atlanta rose and from which came its motto--RESURGENS--Latin for "rising again."

The painting of the Battle of Atlanta is one of the largest paintings in the world and one of three cycloramas extant today. Measuring 50 feet in height, 400 feet in circumference and weighing 18,000 pounds, the painting has had a remarkable history. Before the painting was actually started, intensive study of the terrain of the battle site in East Atlanta was done in the summer of 1885. Their field work completed, the artists returned to Milwaukee in the latter part of that year and, armed with notes, drawings, portraits of commanders on both sides and official maps and papers from the War Department, set to work on their undertaking. Work on the painting itself was done in the studios of the American Cyclorama Company, Milwaukee, Wisconsin, by a group of ten German artists under the direction of August Lohr and R.M. Heine. The artists were Bernhard Schneider, Wilhelm Schroeter and Franz Biberstein, landscape painters; Herr Zuckotinsky, Theodor Breidwiese, Franz Rohrbeck, Herman Michalowski, and Johannes Schultz, figure painters; and Richard Lorenz and George Peter, animal painters. William Wehner was the proprietor of the company.

Following the first display of the picture in Detroit on February 26, 1887, it toured many of the major cities in the United States. In September, 1890, the painting was acquired by Paul M. Atkinson of Madison, Georgia, for \$2,500. He brought it first to Nashville, Tennessee, and finally, after a stop in Chattanooga, to Atlanta in February, 1892. After exhibiting the painting for one year, Atkinson sold it to H. H. Harrison of Florida for exhibition at the World's Columbian Exposition in Chicago. However, a series of disasters kept the painting in Atlanta where it was sold at the Fulton County Sheriff's Auction on August 1, 1893, to Ernest Woodruff for \$1,100. Woodruff subsequently sold the painting to G.V. Gress and Charles Northen, who persuaded the city to assign a place in one of the parks for a building

SEE INSTRUCTIONS



(cont.)

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Garrett, Franklin M., Atlanta and Environs, (New York: Lewis Historical Publishing Company, Inc., 1954).
 Jamison, Alma H., "The Cyclorama of the Battle of Atlanta," The Atlanta Historical Bulletin, Vol. X (July, 1937).
 Justus, Lucy, "The Cyclorama," The Atlanta Journal and Constitution Magazine, Sept. 7, 1969.
 Keck, Sheldon and Caroline D., 2 reports (1964, 1968) on their inspection of the Atlanta Cyclorama, on file at the City of Atlanta Parks Department.
 Kurtz, Wilbur G., The Atlanta Cyclorama of The Battle of Atlanta, 1954.
 Kurtz, Wilbur G., "Story of the Cyclorama," Atlanta Historical Society, Archives.
 Nitkiewicz, Walter J., "A Report on the Inspection of the Atlanta Cyclorama," on file at City of Atlanta Parks Department.

10. GEOGRAPHICAL DATA

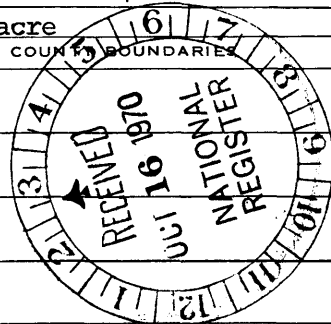
LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		N. 33° 43 ' 33 "	W. 84° 22 ' 16 "	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

NO 07M
CY

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: less than one acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: (a) Eugene R. Elrod, City Planning Department Intern
 (b) William R. Mitchell, Jr., Director, Georgia Historic Sites Survey

ORGANIZATION: (a) Atlanta Department of City Planning
 (b) Georgia Historical Commission

DATE: August 21, 1970

STREET AND NUMBER: (a) 68 Mitchell Street, S.W.
 (b) 116 Mitchell Street, S.W.

CITY OR TOWN: Atlanta STATE: Georgia CODE: 10 / 3

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: Mary Gregory Jewett
 Title: State Liaison Officer
 Date: Oct 13, 1970

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Ernest Allen Connolly
 Chief, Office of Archeology and Historic Preservation

NOV 10 1970

Date _____

ATTEST:

William J. Stewart
 Keeper of The National Register

Date: OCT 27 1970

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Continuation Sheet)

STATE	
Georgia	
COUNTY	
Fulton	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
70.11.13.0051	11/10/70

(Number all entries)

8. STATEMENT OF SIGNIFICANCE

to house it. A wooden structure was erected near the Augusta Avenue entrance to Grant Park. In 1897, Mr. Gress offered to give the painting to the city, provided certain repairs were made on both the building and the canvas. The city accepted. By 1919, the deteriorated condition of the wooden building in Grant Park became a menace to the painting's safety. An amendment to the City Charter enabled the municipality to erect a marble and granite structure which still houses the painting. This building is situated on a rise of ground several hundred feet northeast of the site of the old wooden building. The figures which create the three-dimensional effect, as discussed on the facing page, were added to the painting in 1936. This addition makes the Atlanta Cyclorama unique in that, of the three extant cycloramas, only Atlanta's has a diorama effect.

In recent years, art restoration experts have cited the need to rehang and restore the painting. Prior to beginning restoration work, however, they advise that a comprehensive feasibility study be made under a "Project Study Plan." This plan would employ the services of an architect, an engineer, and a painting conservator, with additional experts added as needed. The group would present a proposal-or a series of alternative proposals-for the execution of all functions pertinent to the future housing, preservation, exhibition, and security of the painting.

