

## Sketches above the Clouds

Shortly after graduating from high school, two of my friends and I took a trip to Shenandoah National Park in Virginia with the express purpose of camping and hiking on the Appalachian Trail. Not only did those few days exploring the mountains give me an appreciation for the stamina required to hike such trails, they also provided me with the opportunity to see firsthand just how the different natural elements combined to give each mountain in the range a certain individuality and personality. Seen from a distance, these mountains had distinct profiles, yet it wasn't until I had the opportunity to view their details up close that I became aware of what it was that actually made them unique. Although I lost track of my companions over the years since that trip, I haven't lost contact with the mountains, be it in person or in some printed form.

Equal to my love of the mountains is my interest in nineteenth century book and periodical illustrations. Part of this interest comes from my course of study in college of printmaking and illustration coupled with my work at the Cincinnati Historical Society both in the 1970s and at the present. What fascinates me with these images is that even though they may occasionally lack something in their accuracy, they are artifacts from the past which reflect how the public viewed a certain subject, be it a person, building, town, or in this case, a mountain. Most of the earliest of these images were printed by wood engraving, a technique that required as much skill from the engraver as it did the artist, and unlike paintings that produced only a single item, these illustrations could be printed in large numbers, making the images available to a far greater segment of the population. It was through the combination of these two interests of mine that this paper came to be.

Of the mountains that I have visited, the one that has likely been illustrated the most, at least in the nineteenth century, is Lookout Mountain. Beginning just south of Chattanooga in Tennessee, Lookout Mountain extends for over eighty miles, passing through part of Georgia and continuing into Alabama where it ends just north of Gadsden. Even though I have visited Lookout Mountain several times over the past eighteen years, it wasn't until this past December that I decided to investigate the history of some of the attractions the mountain has to offer. Having purchased two small books, one on Rock City and the other on the mountain in general, I soon found that while the text of these books answered many of my questions, a few of the illustrations and their captions raised some more, prompting months of intensive research.

One of the earliest illustrations of Lookout Mountain appeared in the August 1858 issue of *Harper's New Monthly Magazine* in a fictionalized piece entitled "A winter in the south" by David Hunter Strother. Written and illustrated under the pseudonym of Porte Crayon, Strother was one of *Harper's* most popular and highest paid contributors. Lookout Mountain is described in the text as being an "imposing form...from whose top may be obtained one of the most beautiful and varied views in all the west." This illustration depicts the fledgling town of Chattanooga with the "imposing form" of Lookout Mountain rising up in the near distance.

Even though Lookout Mountain's vistas and rock formations had been known for some years prior to the Civil War, it was the battle fought on the mountain in 1863 that drew national attention to it, far greater than any planned advertising campaign could. Adding to the mountain's mystique was the name "Battle above the clouds," given by the war correspondents who were inspired by General Montgomery Meigs' statement in his battle report that, "the day had been one of driving mists and rains, and much of [the] battle was fought above the clouds..."

One of the objectives of the Federal forces in the fall of 1863 was to gain control of the City of Chattanooga, Tennessee, an important crossroad of several rail lines. Following the southern victory at the battle of Chickamauga in September, the Federal troops withdrew to the north into Chattanooga. Even though they had obtained their objective, their victory was short lived as Southern troops soon laid siege to the city, occupying the heights of Lookout Mountain along with other strategic points. Having control over a broad expanse of the Tennessee River, the Confederates were able to disrupt the supply lines from reaching the city. In late November, Grant formed a plan to break the siege of Chattanooga. Part of this plan required the troops under General Joseph Hooker to make a demonstration against Lookout Mountain. On the morning of November twenty-fourth, Hooker's troops scaled the lower slopes on the western side of the mountain, gaining the ridge of ground located about halfway up the 1400 foot ridge. Moving across the northern face of the mountain, Hooker's troops encountered resistance from the Confederate forces; however, the mist and fog on the mountain worked to the Federal advantage, shielding their movements from the troops above and allowing the Federals to make their way around the face of the mountain until they were stopped by the Confederate line located near the Craven house on the eastern side of the mountain.

The Federal troops eventually drove the Confederates back to their second line of defense when nightfall brought the day's fighting to a close. Realizing their situation was hopeless, the southern troops evacuated the mountain during the night by way of the Summertown road that lay about a mile from the scene of battle. The following morning, while a reconnaissance was made of the road leading up the mountain, troops on the northern point made their way up the face of the mountain and constructed rude ladders to scale the palisades at the mountain's peak. Finding that they were now in full possession of the mountain, these troops raised the Federal

flag while the rest of Hooker's forces turned their attention towards Missionary Ridge where that day's fighting occurred. Missionary Ridge, a Federal victory, lifted the siege of Chattanooga, which, along with the retreat of the southern force into Georgia, brought a calm, if it may be called that, to the Chattanooga area.

It was during this "calm" of the winter months that the artists employed by *Harper's* ushered in a pictorial era for Lookout Mountain. According to an article published in *Harper's New Monthly Magazine* in 1868, once the siege of Chattanooga was lifted, a group known as "the 'Bohemian Club' ...reinforced themselves with a photographer, and established themselves in 'Camp Harper's Weekly,' which they located on the eastern slope of the mountain near the base of the 'palisades' ...Here they painted and photographed, sketched and scribbled, until ...all that was prominent or picturesque, or interesting ...was preserved..."

One of the members of this "club" was artist Theodore Davis. Born in Boston on July 22, 1841, Davis received his education at the Rittenhouse Academy in Washington, D. C., and in 1861, began his twenty-three year long career with *Harper's* as an artist-correspondent. Covering both the eastern and western theaters, Davis earned the distinction of traveling more than any other artist during the war.

Present in Chattanooga during the siege, Davis produced an illustration that appeared in the November 14, 1863 issue of *Harper's Weekly* entitled, "Lookout Mountain...from our works on Chattanooga Creek - the rebels shelling our camps." This drawing which depicts the distinctive profile of the mountain was published ten days prior to the battle of the twenty-fourth. An interesting feature of this drawing is it depicts a building with a cleared field next to it halfway up the face of the mountain. This building and field may be the Craven property which was where the heaviest fighting occurred during the battle.

The next illustrations of Lookout Mountain, those of the battle itself, appeared on three pages in the December 26<sup>th</sup> edition of *Harper's Weekly*. Of the seven illustrations in this issue, five were recorded as being by Davis, while a sixth image, though possibly the work of Davis, was left unidentified. The seventh illustration, a full page montage by Thomas Nast, was entitled: "The capture of Lookout Mountain - General Hooker fighting among the clouds." Davis's five illustrations appeared together on another page, each one detailing some aspect of the battle and its immediate aftermath. The central image was entitled "General Hooker's column storming Lookout Mountain" and was surrounded by four smaller illustrations which showed the Union forces fighting below the crest, their climbing of the palisades on makeshift ladders, the raising of the flag the day after the battle, and the deserted Confederate battery that was found there. The third page contained the unidentified illustration which showed the fighting around the White House, or as it is now known, the Craven House.

Certain liberties had to be taken with the proportions of some of these illustrations, due in part to the reduced size of what would become the finished print. For example, in the image of the Union soldiers scaling the palisades on the morning after the battle, the figures are drawn much too large when seen in comparison to the cliffs; however, if these figures had been drawn true to scale, they would have been so minute that they would almost have been unrecognizable. Also, since this image was printed on the same page as four other images, the fault may not be with Davis's original drawings, but rather with the engraver at *Harper's* taking artistic license to make a mountain top fit on a four inch square woodblock. Even with these small distortions in scale, though, these images were primarily produced to give a visual reference to the events of the day that might have been missing from only the written word.

While encamped on the side of the mountain, the “Bohemian Club” saw a constant flurry of travelers moving up the Summertown Road to the crest of the mountain as the soldiers and officers satisfied their curiosity about the mountain’s rock formations and the views that were possible of the surrounding countryside. It was said that the observer could see seven states from the bluffs, these seven states being Tennessee, Georgia, Alabama, Kentucky, Virginia, and North and South Carolina.

One of the prominent formations on the mountain was Umbrella Rock, which was located on the northernmost point of the bluffs overlooking Chattanooga. Consisting of a large flat slab of sandstone precariously balanced on top of several smaller slabs, Umbrella Rock served as a prop, so to speak, for many of the photographs taken by R. M. Linn and William F. Porter, two of Lookout Mountain’s earliest photographers. Both of these men saw the opportunity to be had in photographing the soldiers on the heights, often having them pose with either real or feigned bravado on top of the rocks or on the edge of the cliffs. Grant and his staff were photographed standing near Umbrella Rock, while General Hooker had his photograph taken sitting beside it. With the northern army encamped for the winter, these photographers had a captive and eager audience that found a trip up the mountain to be a simple solution to break up the boredom of camp life.

Even though *Leslie’s Illustrated* did not have an artist present to record the battle, they more than made up for it with the two illustrations that were published in the April 30, 1864 issue. The first image is entitled “the photographer of Lookout Mountain - from a sketch by our special artist F. B. Schell,” and shows the photographer’s tent pitched at the foot of Umbrella Rock. The second image, drawn some time later by August Ligowsky of the Topographical Engineers, shows the sad end of the photographer William F. Porter. The story is that while

positioning a lady and a gentleman for their picture, Mr. Porter moved too close to the edge of the bluffs and fell “some 200 feet” to his death. Some other accounts give the photographer’s name as Roper since the cliff became known as Roper’s Rock; however, the Roper the cliff is named for was not the photographer but a Union soldier who likewise fell to his death from these cliffs.

Another photographer who was working on Lookout Mountain at this time was George N. Barnard, official photographer for the Military Division of the Mississippi under the command of General Sherman. Locating to east Tennessee sometime in December of 1863, Barnard photographed many sites of military importance in and around occupied Nashville, Knoxville and Chattanooga, including a number of images on and around Lookout Mountain. In addition to the panoramic vistas from Lookout Point, Barnard also photographed many of the mountain’s lesser known natural features that had played little if any important part in the previous year’s military operations. Barnard followed Sherman throughout his Atlanta campaign and subsequent march to the sea. In 1866, he selected sixty-one of his best photographs to be published in his famous *Photographic Views of Sherman’s Campaign*. Of the three photographs that directly relate to Lookout Mountain, two are taken from the northern point while the third is of Lula Lake, located five miles south of the point on the crest of the mountain.

Most of these artists were only visitors to the mountain and were soon to move on to other fields of battle. One who stayed on at Lookout Mountain was photographer Robert M. Linn of Marion, Ohio. Born in Pennsylvania in 1830, Robert’s family moved to Ohio the following year locating to a farm near Clairdon. Listed in the 1850 and 1860 census as a portrait painter, Robert served during the war as a photographer and cartographer under General Thomas and also as part of General Grant’s staff. Following the siege, he pitched his tent near Umbrella Rock,

possibly in partnership with the unfortunate Mr. Porter mentioned before. This proved to be a good location and soon Robert's younger brother Birney joined him at what became known as the Point Lookout studio. The *Augusta Georgia Chronicle* for September 23<sup>rd</sup>, 1865 contained an advertisement for R. M. Linn which stated that "his new large camera selected expressly for use on 'Point Lookout' meets every requirement upon trial at the gallery." This camera was capable of producing larger images "embracing a clear, well defined landscape, a more comprehensive view of the 'Battle Field' and good sized distinct figures on the 'Rock.'" The ad finishes by stating there was "a splendid lot of Linn's large views of Lookout Mountain (acknowledged to be the very best) always on hand at the gallery." In addition to the large views known as cabinet cards, Linn also had the popular carte de visite and stereoscopic views for sale. Stereo cards, as they came to be known, produced a three dimensional effect when seen through a viewer known as a stereoscope. Along with the images relating to the Civil War, the Linns also offered a selection of views featuring some of the scenic attributes of the mountain, such as Sunset Rock, Lake Seclusion, and Rock City. These natural features began appearing in various printed works as well.

Getting back to the *Harper's Monthly* article of 1868, along with a description of the location and geology of Lookout Mountain, the author related some anecdotes of events both during and after the battle. While some of the patriotism in this article is presented in a heavy handed way, the descriptions of the artists on the mountain are particularly insightful. One of the seventeen illustrations that accompanies this article is entitled "'Camp Harper's Weekly' and its garrison," and shows an artist at his easel along with a photographer and a tent in the background. A mirrored setting occurs in a photograph by an unknown photographer that is entitled "Walker the artist and Theodore Davis at work on Lookout Mountain." This photograph

depicts an artist at his easel, a tent, and a second artist sketching the scene. The similar composition of these two images might suggest that at the time James Walker was being photographed, he was also being sketched by Davis.

Walker, who was not associated with *Harper's*, was present on the mountain in early 1863 interviewing some of the higher ranking participants of the battle while also sketching the scenes where the fighting took place. He produced several paintings at this time, yet the painting of Lookout Mountain that Walker is best known for came a few years later under a commission from General Joseph Hooker himself. This eleven by thirty foot painting, which can be viewed today at the Visitor Center at Point Park, was finished in 1874 and whether by design or not, sealed Hooker's fame with regard to the battle.

Most of the other images accompanying this article were either by Theodore Davis or inspired by the photographs of George Barnard and Robert Linn, and to describe them would only repeat what has already been said. Unique to this article are images depicting Signal, Pulpit and Saddle Rock along with Lake Lula and Lula Falls. Some of these features on the mountain were given new names, which fortunately did not last for long. Saddle Rock was renamed "McClellan's Saddle Tree" after the McClellan saddle, and Pulpit Rock was given the name "Devil's Pulpit" in a caustic reference to a speech made by Jefferson Davis while standing on top of the pile. Sunset Rock was also known as Signal Rock, acknowledging its use as a signal station during the war. Unlike the images produced during the war, these illustrations show more refinement in detail, due in part to having less of a time constraint in getting them processed and put to press.

An even higher level of artistry was achieved with the illustrations produced three years later by Harry Fenn for an article that appeared in *Appleton's Journal*. One of the top illustrators

of the late nineteenth century, Fenn was born in Richmond, England in 1837 and had learned the trade of wood engraving while serving an apprenticeship with the Danziel Brothers, one of London's leading firms. Fenn came to New York in 1857, first working for *Leslie's Illustrated* and then *Harper's*. Following his marriage in 1862, he returned to England to visit family, at which time he decided to abandon wood engraving and pursue a career using pencil and brush. Returning to New York the following year, Fenn's skill as a watercolorist brought him recognition in the field of illustration, particularly with his proficiency in the depiction of the various forms found in nature. By 1871, Harry Fenn was employed exclusively at Appleton's, devoting his time to the running series known as "Picturesque America," which continued as a regular feature until early 1872 when it was dropped from the journal and published under the same name as a subscription book.

Harry Fenn arrived in Chattanooga in April of 1871 in search of illustrative material for two articles that would appear in the August 26<sup>th</sup> and October 14<sup>th</sup> issues of the journal. Accompanying him on this trip was Oliver Bell Bunce, writer and editor for Appleton's. Stuck in Chattanooga for two days on account of rain, Bunce was of the opinion that "Chattanooga, which is dreary enough in the brightest sun, is forlorn beyond description in a rain-storm." Having been the supply base for Sherman's Atlanta Campaign, Chattanooga had yet to fully recover from the war's destruction to be considered picturesque. Many of the roughly constructed army buildings remained and with the unpaved streets and lack of trees the town certainly looked uninviting. Adding to this were the remains of a recent flooding of the Tennessee River. Bunce finished his unfavorable remarks by relating an anecdote told to him by one of the local citizens. Having seen a funeral procession the day before, this person remarked that he "felt like thanking heaven there was at least one way of getting out of Chattanooga."

Finally on the third day of their visit, the weather seemed to clear and the two men packed their belongings in a carriage and began the ascent up the eastern face of Lookout Mountain. Bunce, who had made some caustic remarks about the mountain during their confinement in Chattanooga soon had good reason to repent of them. As they made their way up the mountain Bunce observed, "I don't know but the best charm of the mountain-views is in these half-glances that you catch in the ascent. If they do not possess the sublimity of the scene from the supreme altitude, they gain many beauties in the nicer articulation of the different objects below. The picturesque, moreover is a little coy, and reveals itself more pleasingly in the half-glances through broken vistas than at open stare."

Three of Fenn's illustrations accompanied Bunce's article that August. The first of these images showed some travelers making their way through the towering formations at the Rock City, while the other two illustrations were of the cliffs and panoramic views from either side of Lookout Point. Fenn introduced figures into each of his compositions giving a sense of scale and proportion to the delineated rocks and cliffs. Even though they spent almost three days exploring and working on Lookout Mountain, Fenn's task was not an easy one. Shortly after reaching the summit, clouds and fog began obscuring some of the more distant views, which along with cold winds and frequent rain showers made the time spent drawing outdoors cold and dismal work. One advantage that an artist like Fenn had over the photographers at that time was that even when the weather conditions were not perfect, the painting or drawing could be manipulated to reflect what was desired.

While weather conditions may not have been perfect, the mountain top supplied them with more material than they could have hoped for. After their first night on the mountain, Bunce wrote that "the majority of visitors go to Lookout for an hour or two, and hence miss some

striking characteristics of the mountain.” Bunce then proceeded to describe a lake, cascade, and the rock city, all of which the hurried visitor might miss. Two additional illustrations by Fenn were introduced when the journal article was printed in *Picturesque America*. The first of these was entitled “Rocks, Rock City” and depicts a pair of towering rock formations known as the “Twin Sisters.” The second illustration which depicts several huge boulders was simply named “Rock-forms on Lookout Mountain,” although it too is likely part of the Rock City.

Bunce described this part of the mountain as consisting of “vast rocks of the most varied and fantastic shape...arranged into avenues almost as regular as the streets of a city. Names have been given to some of the main thoroughfares, through which one may travel between great masses of the oddest architecture conceivable.” Some of these mock structures overhung “their base in ponderous balconies” while others stood “balanced on small pivots of rock, and apparently [defied] the law of gravitation.” Apart from the photographs of Rock City by Robert Linn, these illustrations by Fenn provide some of the earliest images of what was one of the most popular places for exploration on the mountain. Bunce concluded his remarks on Rock City by describing it as “silent, shadowy, deserted, and suggestive, some way, of a strange life once within its borders. One expects to hear a foot-fall, to see the ponderous rocks open and give forth life...” A fanciful idea that would become something of a reality some sixty years later.

Around 1875, the Linn studio experienced tragedy when Robert, his wife Janette and his sister-in-law Bertha all died during an influenza epidemic while on a trip to Ohio. Robert’s brother Birney, who may not have been on this trip, remained on Lookout Mountain to operate the studio at Point Lookout while also caring for Robert’s seven year old son George. Five years later, George decided to follow in his father’s footsteps and began working in his uncle’s studio. The Linns relocated their studio to Sunset Point in 1886 and began renting out the Point studio to

photographers Henry and Charlie Hardie of Michigan. The two families swapped these locations several times until 1899 when the Hardie brothers left Lookout Mountain to pursue other careers. Shortly after moving their studio back to Point Lookout the following year, Birney decided to explore a new career in real estate while George took over the operation of the studio. George continued running the studio at the Point until 1938 when he retired after having spent fifty-eight years in the business. The Linn family's contribution to the pictorial record of Lookout Mountain over the seventy-five years they had their studio there can hardly be overestimated. In addition to the hundreds of portraits of soldiers, veterans, and civic groups, they also produced numerous landscapes both of Lookout Mountain and throughout the Chattanooga area.

An early guidebook entitled *Chattanooga, Lookout Mountain, and Battlefields* was published in the 1880's for Louis Glaser by the T. H. Payne Company of Chattanooga. The illustrations in this book were produced by the overpainting method and printed by Glaser using his multi stone process which gave the resulting image a rich tonality and photographic appearance. The combination of these two techniques enabled the illustrator to alter the photograph by adding, augmenting, or eliminating detail while also retaining the original composition and proportions. This booklet contained twelve leaves of images, four of which specifically related to Lookout Mountain. Published prior to the 1895 dedication of the National Military Park, this volume provides a good reference of how the area looked before markers and monuments dotted the landscape.

The Hardie Brothers left a legacy in their photographic work, including two small souvenir booklets. The first of these, published in 1892, was entitled *Hardie's Illustrated Guide to Lookout Mountain*, and contained over two dozen images of the mountain's more popular features along with some tourist friendly structures such as the Point Hotel. This booklet, which

was also printed by Glaser, contains a written narrative of a visit to many of the mountain's features.

The second book published for the Hardie Brothers was entitled *Photographs of Lookout Mountain, Chickamauga, and Missionary Ridge*, and was printed by C. J. Krehbiel & Company of Cincinnati. This book contained one hundred and fifty photographic views of the area with an emphasis on the Civil War monuments that had been recently erected on the local battlefield sites. Although this book itself is undated, it was most likely printed before 1899 since the brothers had left the mountain by that time.

A second booklet by the Payne Company was published during the first decade of the twentieth century for the Lookout Inn on top of the mountain and contained fifty-five pages of both historical and contemporary photographs taken by various artists. The title page of this booklet included the notation, "Sights and Scenes visible from the veranda," and while this statement may not be entirely accurate, the Inn's location on the eastern crest of the mountain did give its guests the opportunity to relax and take in the panoramic vista set before them.

Three miles away and a century later, I was seated with my family on a terrace at Rock City Gardens, taking in much of the same view that these earlier visitors to the mountain top had seen. Although much has changed at the base of Lookout Mountain, the profiles of the distant mountains and the bending Tennessee River still retain much of the same shape they had over a century before. My thoughts turned to a different time, a time before highways snaked through the landscape, before electric lights illuminated the homes, yards and streets, and most important to my present location, before stone paths and steps guided visitors through the rock formations on these bluffs.

One of the questions I had alluded to earlier dealt with the origin of the name Rock City, as the present day attraction is known, along with the names of features such as the “Twin Sisters,” “Fat Man’s Squeeze,” and “Lover’s Leap” just to name a few. Like many others, my first knowledge of Rock City came as a result of seeing the ubiquitous painted barns that began dotting the landscape in 1935. As a result, I felt certain these names had been coined when the present day Rock City Gardens opened; however, I found to my surprise that many of these titles dated from at least the nineteenth century. For example, a small guidebook published in 1876 by Louis Parham listed five features in Rock City available as photographic views including the “Fat Man’s Misery,” now known as “Fat Man’s Squeeze,” “Pedestal Rock,” the “Twin Sisters,” “Elephant Rock” and a fifth view simply entitled “Street View.” Possibly the most interesting feature of this book is that it was the first time the legend of Lookout Mountain’s “Lover’s Leap” found its way into print. What I found interesting with this was not the legend itself, but rather that the tale was being told long before the story or the site possessed any real commercial value.

Likewise, an 1889 guidebook by George Connor stated that “a short walk between the trees brings you to the ‘Grand Corridor,’ the walls of which exclude the rays of the sun.” Today, a short walk from a parking lot brings you to the start of the Garden’s trail, still called the “Grand Corridor.” Connor proceeded to describe the sights one might expect to see as they continued their tour including the “Smoking Parlor,” now called the “Shelter Rock,” “Rock City Avenue,” and “Anvil Rock.” This guide also contained three line illustrations of the mountain, including one which shows some unidentified formations at Rock City.

Although the northern point of Lookout Mountain had been preserved in 1895 with the creation of the battlefield park, the rock city would simply remain a popular destination for excursionists until the 1920s when the property was purchased by Garnet Carter and a partner in

anticipation of a planned community known as Fairyland. Garnet's wife Frieda had a love of European folklore that was not only reflected in the name Fairyland, but also manifested itself through the inclusion of German statues of elves, gnomes, and other story book characters throughout the community. Frieda was also involved with the design of several of the cottages in Mother Goose Village which were built shortly after the Fairyland Inn was completed in 1925. The "Twin Sisters," which had been drawn by Fenn, were located near the inn and still stand today as sentinels on either side of the Inn's drive.

Most of the other nineteenth century illustrations of the rock city depicted features found on the eastern bluffs of the mountain. The Carters had built their home near the edge of these bluffs while also retaining ownership to the adjoining area. Early in the 1930s, Frieda began the process of turning this space into an extremely large rock garden. It was while creating this garden that Frieda first began to experience signs of what was then diagnosed as creeping paralysis. Garnet began helping Frieda with the gardens shortly after the sale of the Fairyland Inn in 1931, and immediately saw the commercial possibilities the site had to offer. Frieda's eyesight began to fade around this time, yet even with the challenges she faced, she continued to have a prominent role in the garden's continuing development. It seems ironic that of the many visitors who have made their way through Rock City Gardens, these gardens would become inaccessible to the woman who had first planned them.

Rock City Gardens opened to the public in 1932, and like Mother Goose Village, was decorated with statues, creating numerous vignettes of a fantasy world of folklore while at the same time retaining much of the natural beauty of the bluff's features and vistas. Rather than being invasive, these gardens are a part of the progression from wilderness to civilization that

occurred on the mountain somewhere between the “Trail of Tears” and the advent of automobile tourism.

Much has changed on Lookout Mountain over the years, yet many of the nineteenth century features and vistas remain virtually the same. The engraved line may lack something of the reality of the photograph, but together, the print and photograph can complement each other, each one having its own special properties. The illustrations of Davis and Fenn depict a time when the mountain’s fame began with a battle, a time when there were those who fought and those who sketched above the clouds.

Richard R. Kesterman

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