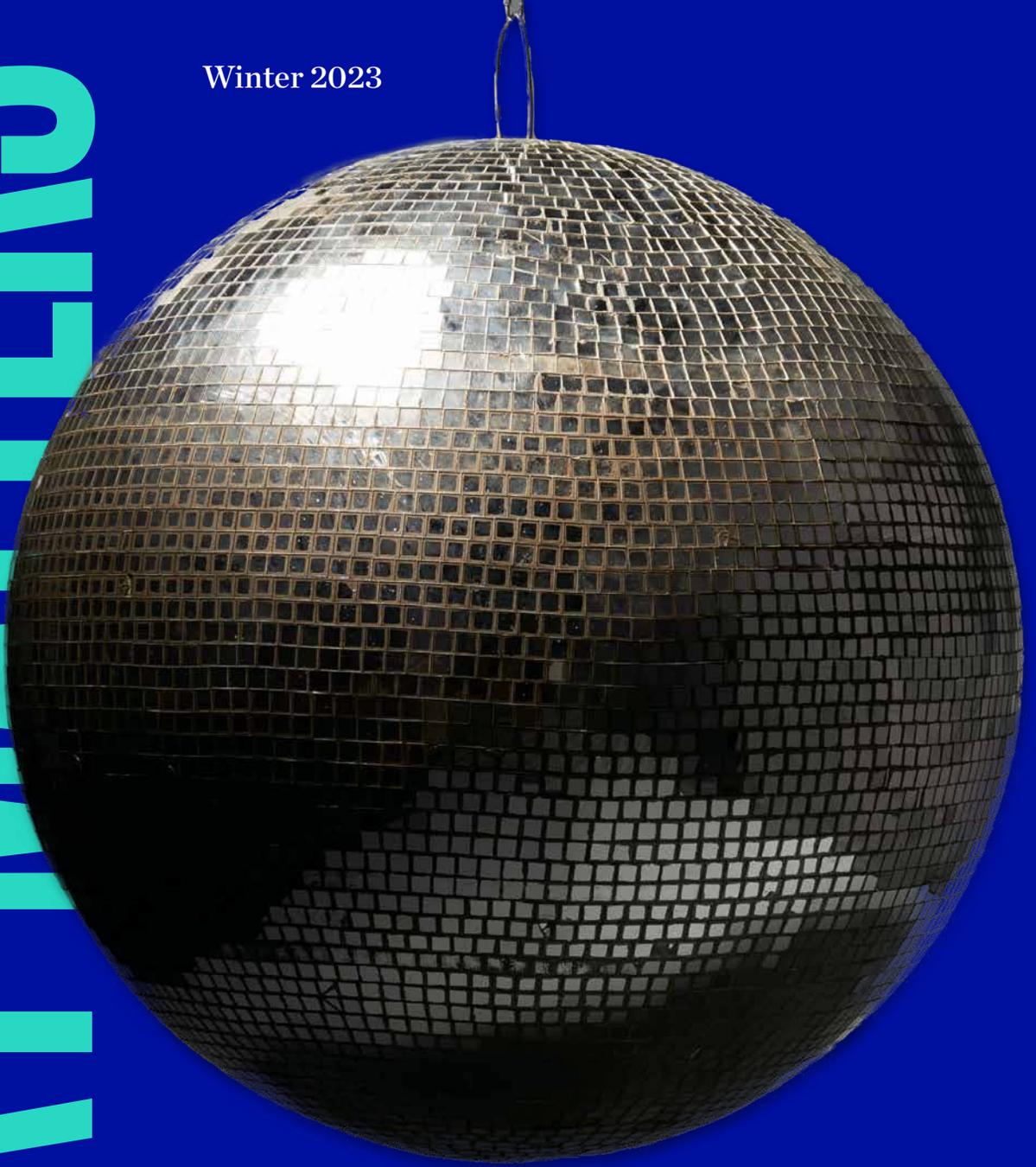


Winter 2023



HISTORY MATTERS

Disco Ball from
Backstreet club

ATLANTA
HISTORY
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The disco ball that hung in Backstreet club. *Gift of Vicki Vara, 2017.*
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ON BACKGROUND



MESSAGE FROM THE CHAIR & CEO

Howard D. Palefsky
Board Chair

Sheffield Hale
President & CEO

Dear Friends and Supporters of Atlanta History Center:

Over the past three years, our City, State and Country have experienced a series of significant events. These events prompted us at Atlanta History Center to contemplate two broad questions: (1) How do we communicate and interact with each other? (2) How do we govern ourselves? In 2021, recognizing the seismic shifts taking place in our society, the Board of Atlanta History Center adopted a strategic plan for the subsequent five years. The year 2026 will be the 250th Anniversary of the Founding of the United States and the 100th Anniversary of the Founding of Atlanta History Center. In developing this plan, the Staff and Board deliberated on the Mission of the Center, connecting people, history and culture, as well as reflecting on how the tumultuous events of the recent past will affect our society. The Plan contemplates addressing the two questions noted above and is rooted in two core competencies of the institution: scholarly activity relating to our archives and collections and compelling story telling based on these materials and others.

Atlanta History Center has made significant investments in our collections with the acquisition of archives of the Southern Railway as well as a new collection of artifacts, books and personal papers from Margaret Mitchell and the Mitchell Family. In the New Year, we will introduce a new documentary film on the history of the Stone Mountain carving. In addition to these activities, Atlanta History Center assumed leadership roles in launching the Civic Season in 2022 (June 19–July 4) and in celebrating Juneteenth in person for the first time in two years. Also, the Center continues to serve on the Steering Committee of Made By Us, a nationwide initiative focused on engaging young people in history and civics through history museums and historic sites, which organizes the Civic Season each year in addition to other offerings.

We could not do any of these activities without the continuous strong support of our community. To each of our members, donors, volunteers, staff and supporters, we offer our most sincere appreciation.

You can read about all of this and more in this issue of *History Matters*. We hope that you will visit us soon, on-site or online, and enjoy all that Atlanta History Center has to offer.

With gratitude,

WHAT'S THE STORY WITH STONE MOUNTAIN?



Ahead of Atlanta History Center's release of its new documentary, *Monument: The Untold Story of Stone Mountain*, Atlanta History Center President & CEO Sheffield Hale discusses the history of the Stone Mountain carving, the film, and why it's important for a history center to be involved in this relevant issue.

IN THE BRIEFEST POSSIBLE TERMS—WHAT IS THE HISTORY OF THE STONE MOUNTAIN CARVING?

The Stone Mountain carving has a history that stretches over many decades. For those interested in really digging in, our website and new film offer more details, but in short, the carving had two main time periods: 1910s-1920s, and 1950s-present. During the first time period, a member of the United Daughters of the Confederacy named Helen Plane helped start the effort to create a Confederate memorial on the side of privately-owned Stone Mountain. That first carving effort garnered national support, but was closely entwined with the Ku Klux Klan, which revived itself atop the mountain in 1915 following the widespread popularity of the film *Birth of a Nation*. Ultimately, the carving effort fell apart due to lack of money and the onset of the Great Depression. There were a few efforts to restart the carving in the following decades, most notably in the early 1940s, but American involvement in World War II put a stop to those. It wasn't until 1954 when segregationist Marvin Griffin was running for Georgia governor and the Supreme Court ruled against segregation in *Brown vs. Board of Education* that the desire to complete the carving resurfaced. Griffin made that a campaign promise just 57 days after that ruling, and his efforts led to the state purchasing the mountain in 1958 and ultimately restarting the carving. This was part of a broader time period historians call Massive Resistance, when many white people in the South starkly—and sometimes violently—resisted integration. Usage of Confederate symbolism increased during this time, of which Stone Mountain is the most notable example. The carving was finished in 1972 and remains, by state law, a memorial to the Confederacy.

WHAT GAVE AHC THE IDEA FOR A FILM?

If any of that previous explanation surprised you, angered you, or maybe made you feel a little defensive, that's why we created the film. The Stone Mountain carving has been in the news a lot over the past several years. As I talked with people across the state, I realized that many Georgians just didn't know the history of Stone Mountain. Because not everyone can make it in person to see a new exhibit at our museum, we looked to film as an accessible way to reach more people. Expect to see more of this type of content as we create more digital products—think of it like an exhibition, just in video form.

1 View of the Stone Mountain carving dedication in 1970.

2 View of Ku Klux Klan ceremony at Stone Mountain, 1948.



CONFEDERATE MONUMENTS AND TOPICS RELATED TO RACE AND HISTORY—WHICH YOU HEAR A LOT IN THE CRITICAL RACE THEORY DEBATE—ARE HOT-BUTTON ISSUES. WHAT'S THE VALUE OF WEIGHING IN?

History shows us that race has been a hot-button issue since the very beginning of our country—you can read about debates between Founding Fathers on how or if to include slavery in the US Constitution, or conversations about who got to be “white” and thus had access to citizenship rights as new waves of immigrants arrived in the US, as two examples. We see certain controversial issues as opportunities for history to be an asset in these debates. We hope that by exploring the history of something like the Stone Mountain carving, which brings in difficult topics like segregation, Massive Resistance, and racial violence, to name a few, we can create a more common basis for understanding as we tackle hard topics as a statewide community.

WHAT DO YOU WANT GEORGIANS TO KNOW ABOUT THIS TOPIC AND THE ROLE OF HISTORY GENERALLY IN OUR CURRENT DISCUSSIONS?

I'll say it again: a lot of the disagreements and problems we're facing right now are nothing new. That said, we have the opportunity to build common understanding with our fellow Georgians right now. Every day, I hear history discussed as part of discourse and current events. To me, that's hopeful and shows how history can play a role in informing and guiding our choices in how we move forward. As Atlanta's history center, we want to do our part in making information and primary sources available to the public. It's not up to us to change minds or tell others what to do, but it is up to us to make all of our history accessible and available to everyone.

For more on the history of the Stone Mountain carving, please visit our website.



On August 8 and 9th, 2022, civic leaders from non-partisan organizations across Atlanta came together for the first meeting of the pilot program Atlanta Civic Collaboratory.

ATLANTA CIVIC COLLABORATORY

BY CLAIRE HALEY
Vice President of Democracy Initiatives and Author Programs



Based on the national program developed by Citizen University, the collaboratory model seeks to bring together people from different types of organizations that contribute to a healthy civic ecosystem. Citizen University, under the leadership of CEO Eric Liu, developed the model to combat rising polarization and zero-sum thinking. At the core of the model is the principle of mutual aid, which asks members to think about both what they can give to help others in the room and how they themselves can benefit from help. Help can look many different ways—whether that’s asking for participants for focus groups, seeking advisory board best practices, learning about new funding opportunities, or helping share information more widely—all participants are asked to commit to assisting others, many of whom are from organizations that might not work together on a daily basis. The requests are presented through a part of the meeting called the Rotating Credit Club, which features presentations of non-partisan civic-related projects that are in need of support.

After many successful years of the national Civic Collaboratory model, Citizen University sought out communities to launch pilot programs. Atlanta, with its rich history, civic life, strong business ecosystem, and identity as a regional hub for the Southeast, emerged as a strong candidate to test this model on a local level.

“Our Civic Collaboratory has proven the power of mutual aid at a national scale,” Said Eric Liu, reflecting on the local Collaboratory pilot program, “But we had a hunch that the Collaboratory format could be even more impactful at the local scale, because relationships and commitments mean more when they’re rooted in place. We wanted to find a place where people would respond to a call to circulate power across divides. Atlanta is that place, and you’re showing the rest of the country what is possible.”

Participants in August’s meeting included leaders from non-profits, arts organizations, educational institutions, and longtime community leaders. Presenting as the inaugural Rotating Credit Club, Saba Long from Atlanta Civic Circle shared a new data-gathering project to help strengthen civic engagement and understanding. Members from across the city committed to helping recruit participants for the survey, recommending advisory committee members, providing meeting space to help with rollout of the project, just to name a few of the dozens of commitments.

At a time when polarization is increasing, it becomes even more important for civic-oriented organizations to share ideas, collaborate, and learn from one another. Atlanta Civic Collaboratory is but one way that Atlanta History Center is connecting with other organizations across Atlanta—an essential piece of our broader strategic commitment in doing our small part of helping our city, and state, be a better place to live.

The pilot year of Atlanta Civic Collaboratory is jointly convened by Atlanta History Center and the National Center for Civil and Human Rights, and generously supported by The Arthur M. Blank Family Foundation.



ANN MOORE: ATLANTA ICON, FASHION PIONEER, AND CREATOR OF TIMELESS DESIGN

BY CLAIRE HALEY

Vice President of Democracy Initiatives
and Author Programs

- 1 Sketch featuring Ann Moore's design.
2 Designs of Ann Moore are currently on display in Rountree Visual Vault in Atlanta History Center's atrium.
3 Ann Moore visits Atlanta History Center in July 2022.



When she was a little girl, Ann Jewel Moore learned to sew on a humble Singer sewing machine operated by a foot pedal, the ubiquitous home appliance common in households in the first half of the 1900s. Drawn to beautiful clothes and unique designs early in life, Moore pursued a career in couture fashion during a time when the profession, always competitive, was especially out of reach for African Americans. Her hard work and determination carried her from Atlanta to Detroit as well as to the most exclusive fashion locales in New York and Paris. Today, 30 of her pieces are housed in Atlanta History Museum's extensive Fashion and Textile collections.

Born to parents James and Oro Lee Moore in Daytona Beach, Florida, on September 20, 1919, Ann Moore moved with her mother and sister to Griffin, Georgia, at the age of three following the untimely death of her father. The family then relocated several years later to Atlanta where Moore attended school at Ashby Street Middle School, then Booker T. Washington High School. After graduating valedictorian in 1938, she studied at Spelman College, earning a degree in economics with a minor in biology in 1943.

Moore came of age during segregation, a fact that she encountered constantly in her schooling as well as her ambition to start a business. Even her efforts to purchase stylish clothes for herself weren't immune. In a February 2010 interview, Moore recalled waiting in line to be served at department stores while white customers were served first. She also noted her first major clothing purchase from department store J.P. Allen: a suit, shoes, and hat, though the store did not allow Black customers to try on hats. She even opened her first credit card under the name "A.J. Moore," which would require white clerks to inquire "Mr. or Mrs.," a respectful address frequently denied to African Americans at the time.

Following Moore's graduation from Spelman, she pursued formal design education at the Traphagen School of Fashion and the New York Fashion Academy, both in New York, and École Guerre Lavigne in Paris. Her time in Paris introduced her to essential skills and concepts central to French *haute couture* that would inform her design for decades. She also worked at the Lutygens Theatrical Costume House in New York to create costumes for the Broadway hit *Gentlemen Prefer Blondes*.

She moved to Detroit in 1948 to properly launch her career. At the time, Black entrepreneurs had more opportunities there than a Southern city, such as Atlanta, though Moore continued to face obstacles. She founded her business, Ann Moore Couturiere in Detroit in 1951. Her collections often included both daytime and evening wear, including a six-piece garment set that allowed the wearer a dawn-to-dark transition with matching components of a multipart ensemble. These were presented in seasonal shows, commissioned by prominent women, and featured in salon store collections. A variety of media sources, including *Vogue*, *Women's Wear Daily*, *Jet*, and *The Atlanta Daily World*, among many others, featured profiles on Moore and approving reviews of her work.

Today, a portion of her clothing collection is on display in Rountree Visual Vault at Atlanta History Center. The selection includes dresses, suits, hats, and shoes, and will rotate after 3 months to keep the items in pristine condition. The collection will be on display until early 2023.

In an interview with WABE radio in 2019 marking her 100th birthday, Moore shared that, "There have been times where I had thought I took the wrong career; maybe put so much time and all of my energy in that because I ran into so many blocks and obstacles."

Despite these challenges, Moore pushed through. Decades after the start to her career, she is back living in Atlanta and recently celebrated her 103rd birthday in September 2022. Her designs continue to exude timeless elegance, while her story provides inspiration and encouragement to aspiring designers and entrepreneurs today.



When you think of the Civil War, what comes to mind? Chances are, at least some of the images, people, and places come not from a history textbook, but from the historical fiction novel and accompanying film *Gone With the Wind*. When MacMillan published the book in 1936, it sparked a nationwide sensation, with the 1939 film only increasing the fervor.

Gone With the Wind is not a history book, it's a novel. Yes, it draws heavily on historical elements, and Mitchell was known for her extensive research to confirm the accuracy of troop movements, dates, street names, and other elements. However, like all works of art and writing, the book (and movie adaptation) also reflects the thoughts, upbringing, and personal beliefs of the people who produced them.

Who then was Margaret Mitchell? How did she arrive at her beliefs and how did her family shape her approach to writing historical fiction?

Though Mitchell wrote one of the most popular books ever, she nonetheless maintained a degree of privacy in her personal life around the time of and after publication. A new collection of archival papers, books, and artifacts recently acquired by Atlanta History Center from the Archdiocese of Atlanta will help to shed light on this important historical figure and her family.*

Margaret Mitchell's family factored heavily into her approach to her work. She described learning history from her grandfather, a Confederate Army veteran. Evidence of his influence can be found throughout the book in references to Lost Cause ideology. Beyond her grandfather, other members of the Mitchell family took great interest in history. Eugene Mitchell helped found Atlanta Historical Society (later Atlanta History Center) and spent many hours researching and writing about Atlanta's history. Margaret Mitchell conducted research for the book as well at the Georgia Archives, located in Rhodes Hall at the time. This new archival acquisition includes photographs and artifacts from these and other important Mitchell family members, contextualizing the people who helped shape Mitchell's approach and thinking.

Mitchell was clearly her own woman though, pursuing a career as a newspaper reporter during a time when women frequently didn't work outside the home. She was also barred from joining Atlanta's exclusive Junior League following a scandalous tango performance. Some of that spunk is on display in the new collection items, such as a skit satirizing Atlanta society that Mitchell authored under a pen name in the 1920s.

Of great interest are the personal items inside Mitchell's purse at the time of the car accident that would ultimately cost her life. The contents of her wallet might be ordinary—a library card, contact information for her doctors, a driver's license that claims that she was 8 years younger than she actually was—but they show the humanity of a person who was famously hard to know.

RIGHT This 1939 Japanese edition of *Gone With the Wind*, inscribed by Margaret Mitchell to her father, Eugene Mitchell, was an unauthorized translation. Due to the immense popularity of the book and film adaptation, publishers in countries around the world raced to publish foreign language editions, leading to extensive litigation and copyright protection efforts by Mitchell.

Margaret Mitchell's husband John Marsh was deeply protective of his wife's legacy, and in comparison to other equally well-known people, Mitchell left relatively little behind. The only portion of a manuscript version of *Gone With the Wind* remains under literal lock and key, never to be seen except for evidence in the court of law if someone questioned her authorship of the book. Most of her personal papers and other items are housed at the University of Georgia Special Collections Libraries, but this collection from the Archdiocese of Atlanta forms the last crucial piece of the puzzle.

Also included in the acquisition are additional copies of *Gone With the Wind* produced in countries around the world, adding to AHC's existing extensive collection of copies in languages other than English. The themes of the book clearly appeal far beyond U.S. borders, and it is this staying power of narrative, strength, and survival that carries the book into the 21st century. This is true despite the racial prejudice and inaccurate historical conclusions about the cause and consequences of the Civil War also found in the book. As we seek to understand why, and what that means for the role of institutions, such as Atlanta History Center charged with exploring accurate history in an accessible way, understanding the person who produced the work is central.

Margaret Mitchell's life might have been cut short by a terrible accident in 1949, but her influence and legacy live on. The way that people in the United States and around the world understand the American Civil War has been fundamentally changed by the aftermath of her work—a journey that is worth exploring decades after publication.

Atlanta History Center will be opening a new exhibition on Margaret Mitchell's life and legacy in summer 2023 in the Margaret Mitchell House at Atlanta History Center Midtown.

**In his will, Margaret Mitchell's nephew, Mr. Joseph Mitchell, left many of the Mitchell family artifacts, books, and papers to the Roman Catholic Archdiocese of Atlanta. It is the desire of Archbishop Gregory J. Hartmayer, OFM Conv., for the Atlanta History Center to take possession of these items so that they can be professionally preserved and maintained, and made available to the public as part of the city's history. Atlanta History Center acquired all the items deemed most relevant to Margaret Mitchell's life and the influence of the Mitchell family on Atlanta history as a whole. Materials from this latest acquisition will be available to researchers following the accessioning and cataloging process. For more information on research resources, please contact Kenan Research Center at Atlanta History Center.*



ABOVE Photograph of the Mitchell family home located at 1401 Peachtree Street.

MARGARET MITCHELL COLLECTION EXPANDS



THE BLACK CRACKERS: ATLANTA'S NEGRO LEAGUE BASEBALL LEGACY

ORIGINAL
BY WILL BUTLER

EDITED FOR PUBLICATION
BY CLAIRE HALEY
Vice President of Democracy Initiatives
and Author Programs



As the baseball off-season begins, we take a look back at some of Atlanta's lesser-known baseball history. Before the Atlanta Braves became World Series champions and introduced Atlanta as a baseball powerhouse with players like Hank Aaron, there were the Atlanta Crackers and their Negro League counterpart, the Atlanta Black Crackers.

THIS PAGE Atlanta Black Crackers replica jersey, Kenan Research Center, Atlanta History Center



The Atlanta Black Crackers began as the Atlanta Cubs in 1919. A group of local businessmen recruited athletes from local Black colleges and universities such as Morris Brown College and Morehouse College to establish the team. By the end of its first season, the Atlanta Cubs adopted a new name: the Atlanta Black Crackers.

At that time, according to journalist Francis Ward, nobody thought it was unusual for an all-Black team to call itself “crackers.” “Because of this habit of the Black team adopting the name of the White team, nobody really thought that much of it then. But today, one would regard this as very strange—a Black baseball team calling themselves the crackers.”

Entrepreneur W.J. “Bill” Shaw took ownership of the Black Crackers in 1920. That year, the Atlanta Black Crackers joined the Negro Southern League, a newly-formed subgroup of professional Black baseball teams under the greater umbrella known as the Negro Leagues.

Financial struggles plagued the club’s first season. By the end of the second season in 1921—despite some impressive wins, a higher income from larger crowds, and money saved by travelling to other ballparks—these financial issues led to the team’s dissolution. After a four-year absence, two businessmen provided the capital to revive the Black Crackers in 1925. The team officially returned as members of the Negro Southern League in 1926, but continued to struggle financially and eventually temporarily shuttered in 1928.

“We just didn’t have enough finances to operate,” said Arthur Idlett, Atlanta Black Crackers third baseman. “Half the times the teams couldn’t make it because they didn’t have the finances to show up and transportation wasn’t like it is now.”

A decade later, the Black Crackers gained a new pair of owners: John Harden, the owner of a filling station on Auburn Avenue, and his wife, Billie. The Hardens purchased the team after seeing games in town and hearing the lively discussions of Atlanta baseball players who congregated at their filling station.

The first seasons under the Hardens saw some of the team’s most successful years. Interest in Black southern baseball flourished as the Black Crackers faced teams in the northern Negro National League. Players such as power pitcher Jim “Pea” Green and flashy first baseman James “Red” Moore helped the Black Crackers execute some dramatic sweeps of other strong teams, earning the team a spot in the 1938 Negro League World Series.

Gabby Kemp, who manned second base during his time with the Atlanta Black Crackers, attributed the team’s success to their skill.

“This team was well-rounded,” he said. “In this ballclub, we had some good hitters. Pelham, during the season, would hit anywhere from 30 or more home runs. Donald Reeves, a big, tall, strong athlete from Clark [Atlanta] University, was hitting around 30-45 home runs. [Pea] Green, 15-20 home runs; Red Moore, 10-15; Kemp, 5-12; [Oscar] Boone, 9-15, and Philly Holmes, 15-30.

Therefore, our ballclub could produce runs. We had an almost airtight infield.”

The Black Crackers played at Ponce de Leon Ballpark, the home of the Atlanta Crackers, paying the Crackers’ general manager Frank Reynolds to use the ballpark while the all-White team was traveling. Their games attracted solid crowds. Though Black and white fans were allowed in the same venue, they watched games from segregated seating—Black fans in the bleachers, white fans in the grandstand.

The Black Crackers’ treatment at Ponce de Leon Park contrasted with their experiences away from home.

“In some towns, they had White ballparks and frequently Negro baseball teams weren’t allowed to play in those parks,” Kemp said. “So, we had to get some place that the man had roped off and play—in those days we called them ‘cow pastures.’”

When the Atlanta Black Crackers traveled, they played games against Negro League teams and exhibition games against white teams to bring in additional income.

On the road, the team usually received warmth and hospitality wherever they had a following.

“It felt real good,” said Red Moore, Atlanta Black Crackers first baseman. “Your name on a big poster. People were happy to see us.”

However, there were occasions where the reception was less inviting.

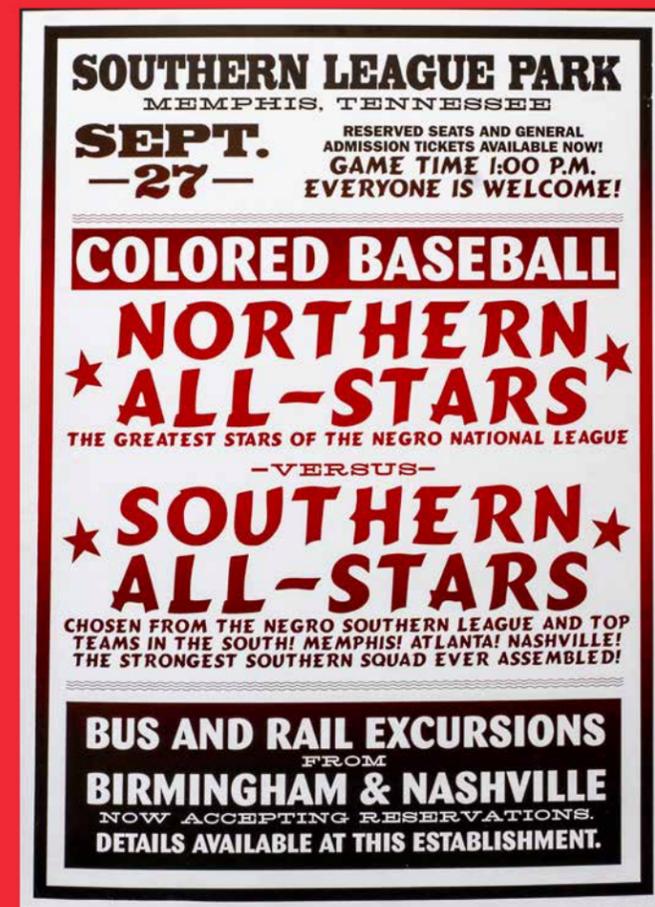
“In New York, we played some team, and I think we were the first Black team to have played some of those white fellas because of the reaction,” Moore said. “The atmosphere was different.”

The story of Black baseball evolved dramatically beginning in 1945, when Jackie Robinson broke the color line by signing with the Brooklyn Dodgers. In 1949, Robinson and Roy Campanella played at Ponce de Leon Ballpark, becoming the first Black players to play in an integrated professional baseball game in the Deep South. Exactly 25 years later, Hank Aaron of the Atlanta Braves broke Babe Ruth’s legendary 714 home-run record.

Though Negro League teams such as the Atlanta Black Crackers faded into obscurity following the integration of Major League Baseball, the effects of their contributions to baseball in Atlanta can still be felt today.

“We built one of the strongest organizations that has ever been in the city of Atlanta,” Kemp said. “I believe had it not been for these ball players and this team, baseball here in Atlanta during this era would have died or gone out of business.”

For more information on the Atlanta Black Crackers, see the longform blog post on Atlanta History Center’s website.



2

1 Atlanta Black Crackers before a game. Courtesy of Negro League Baseball Museum.

2 Negro Southern League poster. Courtesy of Kenan Research Center, Atlanta History Center.

HOLIDAY FAVORITES IN GOIZUETA GARDENS

BY MELANIE WATSON
Content Marketing Manager

As the holiday season draws closer, look for some of the season's most notable flora on full display in Goizueta Gardens. Read on for a few of the season's highlights, and visit to see how many more you can find.



AMERICAN HOLLY
BOTANICAL NAME: *ILEX OPACA*
LOCATION: QUARRY GARDEN, SWAN WOODS

The American holly is a pyramidal evergreen tree native to moist forests in the eastern and central United States. From May–June, the plant bears greenish-white flowers tucked between the spiny green leaves before their bright red or orange berries ripen in the fall on pollinated female trees. Birds love to eat the berries, while humans use them for ornamental traditions such as “decking the halls.”



CAMELLIA
BOTANICAL NAME: *CAMELLIA 'OLGUITA'*
LOCATION: OLGUITA'S GARDEN

Camellias are an evergreen southern favorite, but this one is especially important to Atlanta History Center. This remarkable specimen has a naturally dense and formal shape, and is covered in fall with variegated, willow-like blooms of pure white petals streaked with raspberry-pink, crowned with a central boss of golden stamens. Olguita's Garden at Atlanta History Center features fourteen unique hybrids of *Camellia sasanqua*, selected from Bobby Green's hybridizing program at Green Nurseries. With permission from the hybridizer, Atlanta History Center named the one-of-a-kind plant *Camellia 'Olguita'* in honor of Mrs. Olga “Olguita” C. de Goizueta, namesake of Goizueta Gardens. It is registered with the American Camellia Society.



CHRISTMAS FERN
BOTANICAL NAME: *POLYSTICHUM ACROSTICHOIDES*
LOCATION: QUARRY GARDEN, SWAN WOODS (ESPECIALLY ON THE PATH FROM AMBROSE THE ELEPHANT TO FERN CIRCLE)

The Christmas fern is native to the eastern United States and occurs in both dry and damp climates such as wooded slopes, moist banks, and ravines. It typically grows in fountain-like clumps and features evergreen fronds that are leatherlike and lance-shaped. The shape of its leaflets (or pinnae) is reminiscent of Christmas stockings, making it easily recognizable. Christmas ferns maintain their vibrant green color throughout the winter. In early spring, they produce silvery fiddleheads.



KOREAN ARBORVITAE
BOTANICAL NAME: *THUJA KORAIENSIS*
LOCATION: OLGUITA'S GARDEN

Korean arborvitae is native to valleys, slopes and mountain ridges of Korea and northeastern China. As a shrub, it can grow to 15 feet tall, but can reach as high as 30 feet tall when in tree form. The plants display attractive scale-like leaves in flattened sprays that often grow in a weeping fashion. Its leaves are green with contrasting white/silver bands underneath. Unfortunately, this species is endangered, mostly due to deforestation. Remaining populations of this plant in the wild are protected in South Korea and China. The selection of Korean arborvitae called ‘*Glauca Prostrata*’ makes a very attractive addition to southern landscapes, where it performs beautifully in light shade and well-drained soils.

These are only a handful of the extensive living collections held in Goizueta Gardens. Guests can learn southeastern horticultural history while admiring our carefully curated landscape year-round with a general admission ticket to Atlanta History Center.

1 Photo credit to Florafinder.org
2 Photo credit to Drew Avery/Denver Botanical Garden

SCHOOL'S BACK IN SESSION



History comes to life through these engaging tours, which include Fight for Your Rights about the Civil Rights movement, Georgia Farm Life, The Price of Freedom about the American Civil War, and We Are Still Here, an exploration of Cherokee people's history and culture. School tours are specially designed to complement Georgia educational standards and bring history to life for students of a variety of ages. Atlanta History Center also offers both free and reduced cost options for Title I schools, seeking to ensure that these valuable educational experiences are available to as many Atlanta-area students as possible.

For children who are not yet old enough for K-12 schools, Toddler Storytime is available as a fun and engaging activity tailored just to ages 1-5. Each event includes a story and corresponding activity to encourage movement and play. Toddler Storytimes are available the first Wednesday of each month at 10am.

Homeschooled students can also find an engaging program each month. Happening the third Thursday of the month, Homeschool Days at Atlanta History Center feature activities for a variety of ages about topics covered in our school tours, with upcoming programs including Native American Heritage Month and Holidays During War.

A full calendar of activities is available at atlantahistorycenter.com, and educators interested in learning more about booking a school tour (virtual and in person) for their class can find information at the "for educators" part of the website. Fair warning—these tours sell out fast and often, so book early!

Education is at the heart of Atlanta History Center's mission, and whether a child is a toddler or a high school senior, we have an educational program designed for them.

Free Title I school tours at Atlanta History Center are generously supported by The Zeist Foundation. Additional support for our education programs in fiscal year 2022 is listed on page 23.

BY CLAIRE HALEY
Vice President of Democracy Initiatives
and Author Programs

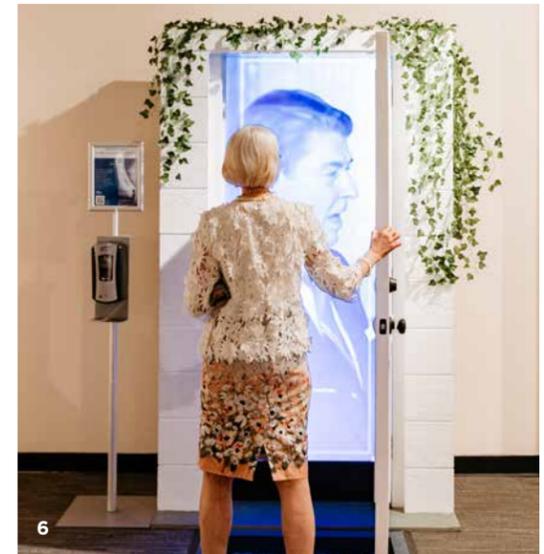
Though school tours continued as virtual, self-guided, and smaller guided options during the pandemic, Atlanta History Center is thrilled to be welcoming back a full school tour calendar for the first time in more than 2 years for the 2022–2023 school year.



MEMBER EVENTS ARE BACK



Atlanta History Center is grateful to all of our members and donors who make our work possible. Pictured are scenes from the exhibition *Out of Many, One: Portraits of America's Immigrants* and associated programs.



1 Julianne and Senator Saxby Chambliss visit the exhibition.
 2 Left to right: Travis Wussow, Jay Cooper, Lauren Heydenreich, and Vahaken Mouradian.
 3 AHC President and CEO Sheffield Hale with Andrew Schlossberg, Managing Director of exhibition sponsor Invesco.
 4 Left to right: Panelists and featured in the exhibition Mark Haidar and Dilafuz Khonikboyeva, Panel Moderator Eric Tanenblatt.
 5 Dilafuz Khonikboyeva with AHC President and CEO Sheffield Hale.
 6 A guest explores the exhibition.
 7 Panelist Mark Haidar poses next to his portrait in the exhibition.

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2021-2022 ANNUAL FUND— INSIDERS

*Gifts made between July 1, 2021
and June 30, 2022*

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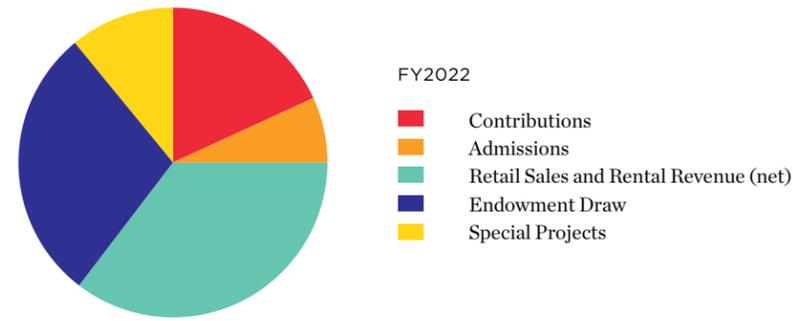
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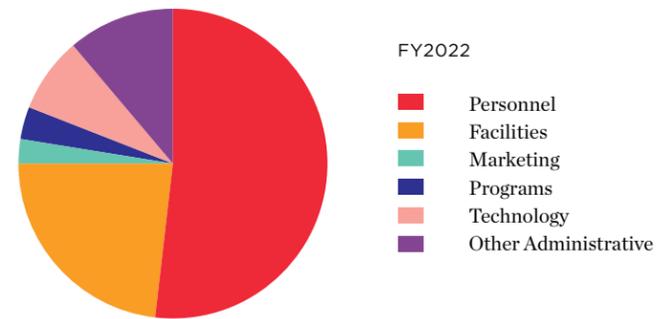


FY2022 Operating Revenue with 5 Year Data



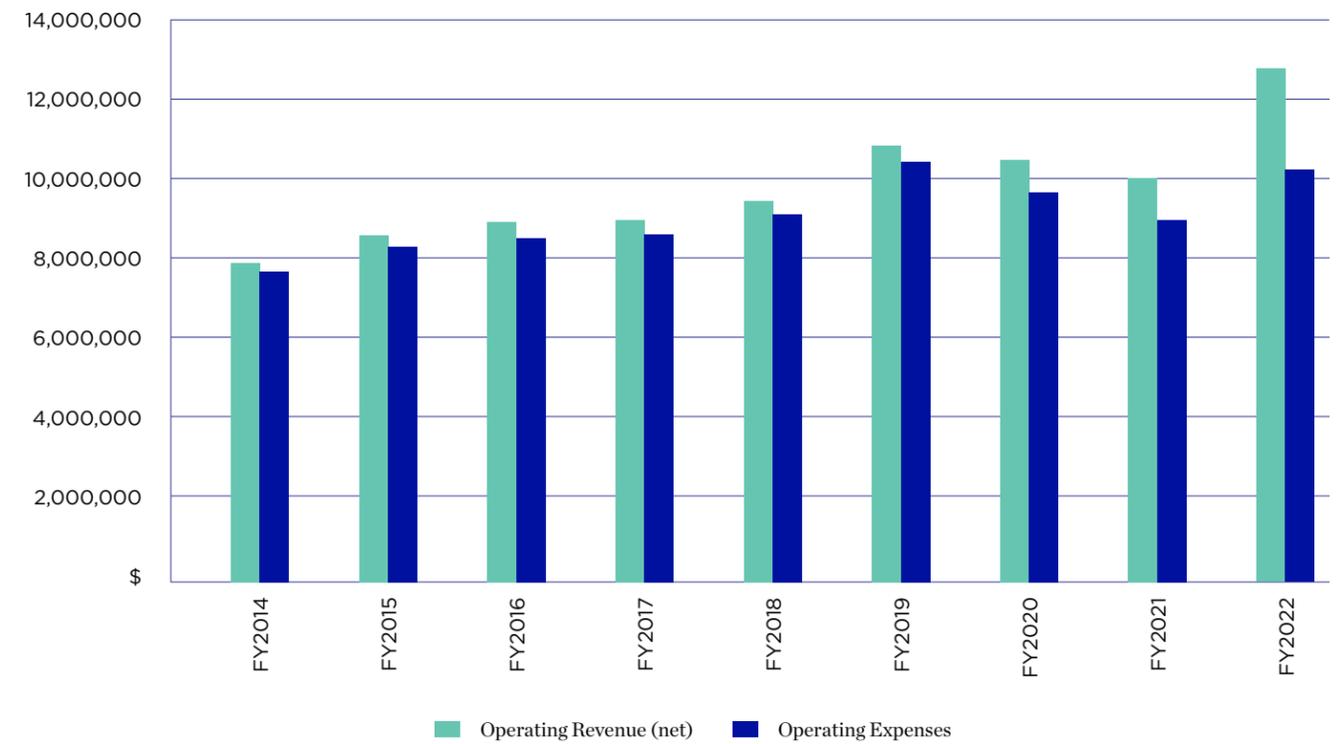
	FY2018		FY2019		FY2020		FY2021		FY2022	
Contributions	\$1,962,070	20%	\$2,713,756	25%	\$3,404,134	32%	\$3,185,157	32%	\$2,363,889	19%
Admissions	\$1,254,848	13%	\$1,619,377	15%	\$1,178,167	11%	\$627,677	6%	\$875,673	7%
Retail Sales and Rental Revenue (Net)	\$1,980,364	21%	\$2,376,507	22%	\$1,863,426	18%	\$1,574,641	16%	\$4,335,859	34%
Endowment Draw	\$4,059,771	42%	\$4,105,301	38%	\$3,492,297	33%	\$3,902,500	39%	\$3,902,500	30%
Special Projects	\$385,731	4%	—	0%	\$661,300	6%	\$704,736	7%	\$1,323,544	10%
Total Operating Revenue	\$9,642,784	100%	\$10,814,940	100%	\$10,599,323	100%	\$9,994,711	100%	\$12,660,822	100%

FY2022 Operating Expenses with 5 Year Data

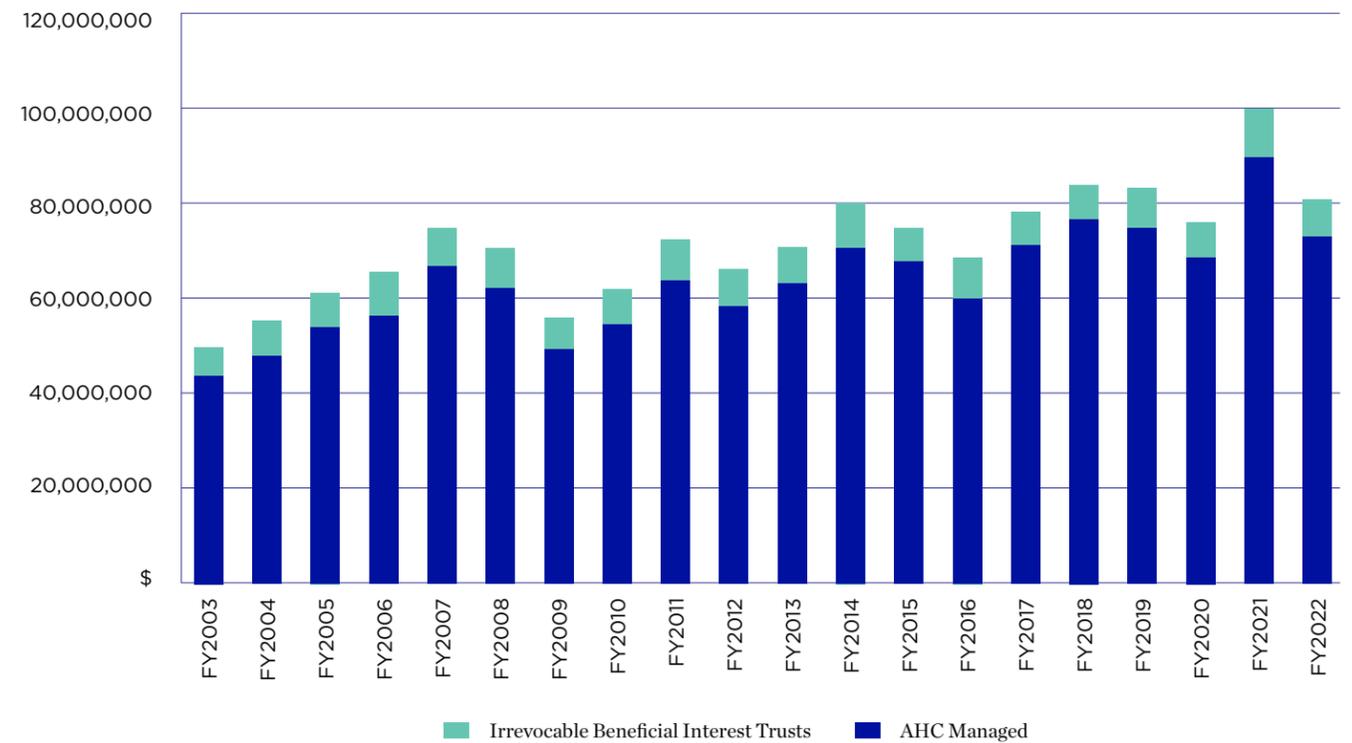


	FY2018		FY2019		FY2020		FY2021		FY2022	
Personnel	\$5,185,063	55%	\$5,767,946	55%	\$5,401,651	56%	\$5,085,471	57%	\$5,274,557	52%
Facilities	\$1,984,639	21%	\$2,135,719	20%	\$2,248,096	23%	\$2,105,716	24%	\$2,366,177	23%
Marketing	\$176,092	2%	\$185,038	2%	\$64,475	1%	\$42,143	0%	\$207,439	2%
Programs	\$530,965	6%	\$261,280	2%	\$290,558	3%	\$154,312	2%	\$324,554	3%
Technology	\$391,375	4%	\$518,404	5%	\$574,363	6%	\$612,820	7%	\$783,036	8%
Other Administrative	\$1,224,203	13%	\$1,184,109	11%	\$1,085,714	11%	\$943,600	11%	\$1,210,903	12%
Special Projects	—	0%	\$418,950	4%	—	0%	—	0%	—	0%
Total Operating Expenses	\$9,492,337	100%	\$10,471,445	100%	\$9,664,858	100%	\$8,944,062	100%	\$10,166,667	100%

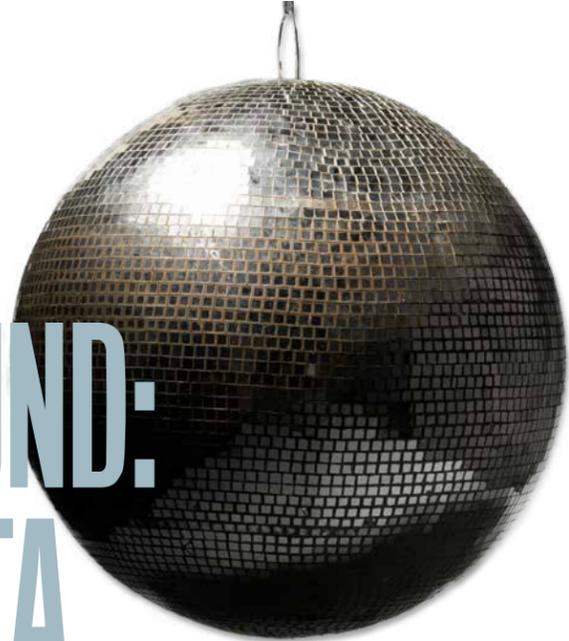
Atlanta History Center Operating Revenue & Expenses



Atlanta History Center Endowment



BACKSTREET'S BACK IN GATHERROUND: STORIES OF ATLANTA



For nearly four decades, this 4-foot diameter disco ball spun in Midtown, Atlanta. Weighing in at close to 100 pounds, the ball presided over decades of revelers at the iconic 24-hour Backstreet club. The club opened in 1977 and included 10,000 square feet of party space over three floors. At a time when many LGBTQ people remained closeted and unable to express themselves safely in public, Backstreet provided a place to meet other members of the community and simply be themselves. The club went from being almost exclusively male to being welcoming to all. In addition to the many dancefloors, the club also featured the cabaret show upstairs called Charlie Brown's Cabaret beginning in the 1990s.

One of the key parts of Backstreet's business was its unusual 24-hour liquor license, which made it the party destination far into the night (and morning) when other clubs closed. The City of Atlanta revoked this license in 2004 and the club closed as a result of the loss of license and ongoing feuds with neighbors. The owners, and disco ball, moved to a new club called The Jungle off Chesire Bridge road shortly after, but that club closed several years later.

In 2017, the disco ball found its new home at Atlanta History Center as a part of our museum collections. Though most museum collection artifacts remain in storage due to limited space to display items in our exhibits, Backstreet's disco ball is now spinning once again, albeit over a much calmer setting. Look for it in the cornerstone Atlanta history exhibit *Gatheround: Stories of Atlanta*.

THIS PAGE The disco ball that hung in Backstreet club. *Gift of Vicki Vara, 2017.* Backstreet was owned and operated by the Vara family, first by founders Carmine and Janice Vara. They were followed by their children, Vicki and Henry, who managed the club for over 20 years.

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