Tennessee State Museum Fall 2022 Newsletter & Calendar of Events

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In this issue, we explore our role as a collecting institution, dedicated to gathering the stories of Tennessee and Tennesseans through acquiring and interpreting its material culture. In our cover story, we write about three newly acquired and extraordinary quilts by Black craftswomen in the state. They span generations and tell a story of artistry, labor, and domestic life that might otherwise go untold.

In our new acquisitions and artifact highlight sections, we explore furniture from Marshall County; a saber connected to a Civil War lieutenant from Carroll County who enlisted in the C.S.A. in Jackson; and a silver cup belonging to an inductee into the Tennessee Agricultural Hall of Fame. We’ve also acquired a previously unexhibited sculpture by William Edmondson, the first Black artist featured in a solo show at the Museum of Modern Art; a collection of photographs and other ephemera belonging to a Nashville woman who served in the Nurse Cadet Corps in WWI; and a wood carving by renowned Cherokee artisan Goingback Chiltoskey.

Collecting also means stewarding and protecting artifacts under our care, which can include rotating objects in and out of our permanent galleries. On page 4, we discuss some of those recent changes, and when it comes to textiles, why it’s so important. Temporary exhibitions provide an additional opportunity to rotate objects while at the same time pursuing new scholarship and research. Recent examples include our award-winning Painting the Smokies exhibition, open through January 15, and the planning for our upcoming exhibitions in 2023.

I would like to extend a special thanks to those donors and attendees of the 29th Annual ‘A Tennessee Waltz’ at the historic Tennessee State Capitol in September, and at one of its preceding fundraising events that led up to it. We are thankful for your continued support of the exhibitions and programs of your Tennessee State Museum.

With sincere thanks,

Ashley Howell, Executive Director
Tennessee State Museum

Equally functional and artistic, quilts provide warmth and decoration in the home. A quilt can speak to the environment of its creator—what materials were available to them, what friends or family may have contributed, and elements of their surroundings that are represented in the quilt’s motifs. Three newly acquired quilts at the Tennessee State Museum provide insight into the artistry, labor, and domestic lives of Black craftswomen in the state. These recent acquisitions allow us to interpret the lives of Tennesseans whose names and stories may be otherwise unknown. Spanning two generations and settings from the domestic to the industrial, these quilts open exciting new opportunities to learn from our material past.

Sometime around 1895, Josie Covington began work on a quilt that is now one of the most treasured examples of Tennessee African American craft. Pieced and appliqued, the remarkable quilt displays a floral square in its center, progressing outward in a design that is at times planned and at times improvisational. Covington’s quilt includes several recognizable patterns, including basket, star, and diamond blocks. Other aspects of the quilt’s design are more unique. Appliqued elements include hands, a footprint, a human figure, and hearts. Covington added improvised blocks in irregular shapes to fill space, integrate squares into the larger design, or stretch the quilt front to fit its backing. The result is a mesmerizing display of craftsmanship and artistry that continues to captivate viewers over a century later.
Covington was in her early twenties when she made this quilt, living with her mother, siblings and five children in Triune, Tennessee— a rural community in eastern Williamson County. Her surroundings were likely very much like Archival documents from the household of Bettie Covington, her mother, depict a bustling home with dozens of children, grandchildren and others coming in and out of a small family farm that raised pigs, cows and a mule. Between the responsibilities of her large family and her job cooking and cleaning for the Pettuses, a neighboring white family, Josie Covington’s days were surely full. Her years were short, however. She died in 1909 of tuberculosis at around 40 years old.

For decades, historians have been drawn to Covington’s quilt, speculating in journals and exhibitions on its meaning and the extent to which its design is an expression of African American identity. The quilt’s story is layered. Family history documents showed that Covington’s white employer, Alice Pettus, had in fact pieced some of the main blocks, identifiable in the quilt by their use of mainstream patterns widely available at the time. Covington then arranged these pieces and combined the blocks with her own additions to create the finished quilt. Her most poignant contributions were appliques traced from her young son’s hands and feet, stitching together the story of her growing family with that of the white family that employed her. Covington’s quilt reminds us that the rich history of Black quilting cannot be reduced to a single style or theme, but that the quilts are as varied and complex as their makers.

Above all, the Covington Quilt teaches us about its craftsperson. Covington’s quilt was likely informed by her aesthetic preferences, cultural traditions, access to materials, and the practical needs of her family. During the time she made this quilt, in addition to her responsibilities in the Pettus household, her days were shaped by pregnancy, childbirth and infant care from 1891 to 1899, she gave birth to five children. While the quilt continues to fascinate scholars of craft and design, this human context of a gifted Tennessean reminds us that it is as much a story about family and function as it is about artistry and culture.

Unlike Covington’s masterpiece, the majority of quilts in the Museum’s collection were created by unidentified makers. Last May, the Museum acquired two more such quilts made by Black women in Tennessee. The first quilt came with a Hardin County provenance, said to have been made by sisters who worked in a factory in the late 1920s. Constructed of strips of fabric sewn into long blocks, this “strip quilt” design facilitated resourceful use of a material and ease of piecing while providing ample opportunity for creative expression. In its five blocks, only a few fabrics repeat; most are unique examples, from bright summer cottons to thick neutral woolens. While the quilter carefully cut each piece to the same length, she allowed the widths of the suiting strips to remain irregular, an intentionally orchestrated effect of controlled whimsy.

By comparison, the second of these quilts is constructed from fewer unique fabrics, using a simple color palette to its greatest effect in a striking zipper pattern. A strip of blue rectangles cuts through the zipper about a third of the way through, presenting an unexpected break in the design. By severing the zigzag, the quiltmaker created a quilt that is playful yet mathematical. We can only make assumptions about how this decision came about: did the quiltmaker engineer each piece to create the intended effect before sewing, or did the pattern develop organically? In either case, the zipper quilt is a testament to its maker’s ingenuity and craftsmanship. Although Black quilting has historically been described as improvisational, all three new quilts to the State Museum’s collection demonstrate both careful forethought and artistic spontaneity. These quilts contribute to developing scholarship, supported by new voices and renewed dedication to a closer look at the world the quiltmakers lived in.

Without knowing their names, we can still learn from these quiltmakers’ stories. A closer look at the world the quiltmakers occupied provides context in the early 1900s, Tennessee’s textile industry was valued as an employment opportunity for white women. Usually young, these workers embraced a chance at economic independence, but often encountered challenging working conditions in the factories. Labor activists targeted the suffocatingly hot workspaces, hazards from machinery and fibers in the air, long hours, and low wages (see callout box to right). Although often barred by segregation, some women of color did find work in Tennessee textile production—to date, several dozen Black women have been identified between 1920 and 1940. Most were in pressing, folding or housekeeping roles, but some worked in sewing or administration. Laura B. Gracey, a widowed mother in Nashville, was listed as a “seamstress” in the 1930 Census, operating a sewing machine at the center of the factory’s production. Ruby Bohanan, who worked in a Cookeville factory with her two sisters, was listed as a “timekeeper.” Her task demanded attention to detail with important bookkeeping implications. Further research may be able to connect the Museum’s two newly acquired quilts to specific stories like these.

The exclusion of Black women from textile factory jobs cannot be separated from the longer history of their textile work in the South. From the earliest days of Tennessee history, Black women were in pressing, folding or housekeeping roles, but some worked in sewing or administration. If they were indeed employed in a textile factory in the mid-1900s, the Black women who created these two Tennessee State Museum quilts may have navigated a difficult segregated space as an extreme minority, making the quilts they created from a trying experience all the more poignant. Underscored as two stitches in the quilt of Black women’s textile work in the state, these new additions to the Museum’s collection are powerful testaments to craftsmanship, creativity, continuance and community.
New Artifacts on Display in our Permanent Exhibitions

A CHANGE OF DRESS

A recent textile rotation in the Art Before 1900 gallery is a blue dress from the 1890s, replacing a green taffeta dress from the same period that had been on display since the gallery opened in 2018. The new dress was worn by Laura Ann Feamster Taylor (1860-1947) and was from her 1890 wedding trousseau. Taylor was the daughter of Sarah Ann Craig and Joseph McClung Feamster, of Hamblen County. The dress came from a collection of artifacts related to the Taylor, Graham, Nance, and Bell families of Morristown, Knoxville, and Cheek’s Crossroads.

ROTATING OUR TEXTILE COLLECTION

One of the most frequent inquiries we receive from visitors to the Museum is why the lighting is so low in certain areas. The reason has to do with textiles on display in those areas and light exposure – the most common and damaging environmental factor. While lighting is essential for visibility in museum exhibitions, the damage it can cause is irreversible and accumulates over time. Damage can be caused by both natural and artificial light and often takes the form of fading dyes, discoloration and weakening of the material. Light damage is a combination of both intensity and time exposure, so one of the most effective ways to minimize light damage is keeping light levels low and frequently rotating textiles. A rotation can help limit the amount of time an object is exposed to light to slow the process of deterioration. The rotation process also allows museum staff and conservators the opportunity to examine the condition of the object and take preventative or conservation action. Taking textiles off display allows them to be closely reviewed by museum staff, who can identify early signs of damage and take preventative measures or, if necessary, seek conservation services. This treatment enables objects to stay in a stable condition for a longer time.

CIVIL WAR FLAGS

In the Civil War and Reconstruction galleries we have rotated two large flags. The flag of Company H, “Lebanon Greys,” 7th Tennessee Infantry, C.S.A., on display in the Tennessee Time Tunnel at the entrance to the gallery, has been replaced with the flag of the 154th Senior Tennessee Infantry, C.S.A. The flag of the 20th Tennessee Infantry, on display with the Battle of Fort Donelson exhibit, has been switched out with the flag of the 18th Tennessee Infantry, C.S.A.

The flag of the 154th Senior Tennessee Infantry, C.S.A., was constructed by ladies in Memphis, Tennessee, and presented to the regiment in the summer of 1861, while they were stationed at Fort Wright. Originally formed as a militia regiment in Memphis, in 1842, the regiment received a charter of incorporation from the Tennessee General Assembly on March 22, 1860. They were granted the privilege of adding “Senior” to their original militia regimental number, becoming the 154th Senior Tennessee Infantry, and having the distinction of being the first Tennessee regiment raised for service in the Confederate States of America.

The men were from Shelby, McNairy, and Hardeman counties, and were mustered into Confederate service in August 1861 under the command of Col. Preston Smith. This flag was carried by the regiment until early 1863, when it was replaced by a new banner. The regiment would go on to serve until the end of the war, earning other honors on other fields.

The Confederate First National Pattern flag belonged to the 18th Tennessee Infantry, C.S.A., and likely Company C of that regiment. The maker of the flag is unknown, but it was presented to the regiment in May 1861, when the unit was constituted.

Three flags were “captured” from the 18th Tennessee, but more likely, they were discovered within the regimental camp, following the surrender. This flag likely belonged to Company C, the regimental commander’s original company. The flag was captured by R. F. Larimer of the 14th Missouri Infantry, Birge’s Western Sharpshooters, later re-designated the 66th Illinois Volunteer Infantry Regiment, U.S.A.

For more information regarding our textile collection at the Tennessee State Museum, please review our online collection records at TNMuseum.org. For more about our Civil War flag collection, please refer to the recent publication Civil War Flags of Tennessee published by the University of Tennessee Press in 2020, and our Thousands of Stories blog.

Julia Doyle
Curator of Textiles

Richard White
Curator of 18th and 19th Century History

This is an amended and abridged version of the article, “Protecting and Exhibiting Textiles at the Tennessee State Museum” that was originally published on the Museum’s Thousands of Stories blog.)
NEW ACQUISITIONS

Ruth Goodson Lane Collection, mid-1900s
A collection of photographs, newspapers, sheet music and uniforms related to the service of Ruth Goodson Lane was recently acquired by the Tennessee State Museum. Lane, a Nashville resident, studied nursing at Nashville General Hospital and trained as a World War II Cadet Nurse. The Cadet Nurse Corps, created in June 1943 by Franklin D. Roosevelt, was a federal program for the training of American nurses to help the wartime nursing shortage. Following the completion of her program and the end of the Cadet Nurse Corps, Lane worked as a nurse at Nashville General Hospital. This collection provides an in-depth view into the personal story of a Tennessee woman’s military service.

William Edmondson Sculpture, 1930s to 1950
William Edmondson is one of Tennessee’s best-known craftspeople, internationally celebrated for his limestone carvings since becoming the first Black artist featured in a solo show at the Museum of Modern Art in 1937. A previously unexhibited sculpture by Edmondson was donated to the Museum this summer from the Nashville family who originally purchased the work from Edmondson himself. Depicting a cat-like “critter” in a sphinx-like pose, this piece displays Edmondson’s unmistakable style in its charismatic personality. Joining six other Edmondson sculptures in the Museum’s collection, this generous donation will continue to enrich our understanding and appreciation of one of the state’s most significant artists.

Goingback Chiltoskey Goose Carving, mid to late 20th century
The Museum recently acquired a wood carving of a goose made by renowned Cherokee artisan Goingback Chiltoskey. Also known as GB, Chiltoskey was a member of the Eastern Band of Cherokee Indians and began woodcarving at an early age, learning from his father and brother. He attended Haskell Institute and the U.S. Indian School in Santa Fe, NM. His education in woodworking and other areas of craft continued throughout his life. Chiltoskey returned to the Qualla Boundary and became one of the founding members of the Qualla Arts and Crafts Mutual, Inc. This organization was designed to preserve Cherokee crafts and promote the artists who make them.

Photograph of Goingback Chiltoskey, Museum of the Cherokee Indian Collection.

Silver Cup, 1854
Mark Robertson Cockrill, born December 2, 1788, owned a large farm of 5,600 acres, called “Stock Place,” in the area where Nashville’s present-day Centennial Park is located. In 1851, Cockrill purchased a herd of Merino sheep for wool production. The quality of the product was so fine that he was awarded the first-place prize for wool quality at the 1851 Crystal Palace Exhibition in London, England. In 1854, the Tennessee General Assembly awarded Cockrill a gold medal, also in the Museum collection, and this silver cup, stamped on the bottom, “Premium of the AGL&M SOC of D CO TENN 1854.” Cockrill was elected to the Tennessee Agricultural Hall of Fame in 1944.

Saber, owned by Lt. Thomas Herron Drake, 12th Tennessee Infantry, C.S.A., 1861 to 1865
A Model 1860 Light Cavalry Saber carried by Lt. Thomas Herron Drake of the 12th Tennessee Infantry, C.S.A., during his service in the Civil War, has come into the collection. Drake was born December 17, 1835, in Carroll County, Tennessee. He graduated from Centre College in Danville, Kentucky in 1857, receiving a degree in teaching. When the Civil War began, Drake enlisted in Co. I, 12th Tennessee Infantry with the rank of third lieutenant in Jackson Co., Tennessee on May 1, 1861. He served with the regiment throughout the war, including during the battles of Shiloh, Stones River, Chickamauga, and Chattanooga, the Atlanta Campaign, Franklin and Nashville. Following the war, Drake returned to Jackson, Tennessee, and became the principal at Madison College in Spring Creek, Tennessee. He died on May 25, 1916.

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In the early 20th century, African American students faced obstacles posed by racial segregation, violence and discrimination. Many Black communities participated in the Julius Rosenwald Fund’s matching grant program as one strategy to provide better educations for their children. Nearly 5,000 public schools were built for African American children. In 2023, the Tennessee State Museum will focus on sharing the histories and the legacies of Rosenwald schools. Our focus will include two temporary exhibitions.

The first is a photography exhibit by Andrew Feiler, slated for February 23, 2023 – May 21, 2023, titled A Better Life for Their Children: Julius Rosenwald, Booker T. Washington, and the 4,978 Schools that Changed America. From 1912 to 1937, the Rosenwald schools program built 4,978 schools for African American children across 15 southern states. For this photographic account of the Rosenwald Schools program, Feiler drove more than 25,000 miles and photographed 105 schools in all 15 of the program states. The work includes interiors and exteriors, schools restored and yet-to-be restored, and portraits of people with compelling connections to these schools. This traveling exhibition originated at the National Center for Civil and Human Rights in Atlanta, Georgia, and can currently be viewed at the National Civil Rights Museum in Memphis. The Tennessee State Museum is the next stop on this tour.

Our second exhibition, scheduled to open in June 2023 and run into the next year, will be a community-focused exhibition that concentrates on the history of Rosenwald Schools throughout Tennessee. The show focuses on the work of alumni, descendants, scholars, and the John Hope and Aurelia E. Franklin Library at Fisk University in researching and sustaining the historic records, stories and buildings associated with Rosenwald Schools. The exhibit will feature multiple sections such as Black Education before 1912, Black Tennesseans and Rosenwald Schools from 1912 to the 1960s, and the Legacies of Rosenwald Schools. This exhibition is created in partnership with Fisk University’s Franklin Library, home of the Julius Rosenwald Fund archive.

The Tennessee State Museum thanks Robert Jackson Orr IV and family for this generous donation.
New Activities in the Children’s Gallery

The Tennessee State Museum is excited to reveal new activity updates to its Children’s Gallery.

With a whimsical design by Lucie Rice inspired by Tennessee’s many state symbols, the Children’s Gallery encourages children of all ages (but especially 2-8) to explore, play and discover Tennessee’s history and culture in a hands-on way. Take a tour of Tennessee by walking along a giant map of the state, stopping along the way to learn what makes Tennessee unique and extraordinary. Try on period and rock ’n’ roll costumes in our West Tennessee STAX Records area that pays homage to Memphis’ music history. Discover how Reelfoot Lake was created with our automated earthquake table. Run your own farmers’ market in Middle Tennessee. Play with trains in Chattanooga and explore all the Great Smoky Mountains have to offer in East Tennessee. There’s even an area to trace fossils from the Gray Fossil Site!

Our updated Children’s Gallery at the Tennessee State Museum proves you’re never too young to learn about Tennessee history.

K-12 Educators Resource Guide 2022/23

Where Tennessee’s Future Meets Tennessee’s Past

The Tennessee State Museum has released a new K-12 Educators Guide for the 2022-23 school year that introduces teachers to the many offerings the Museum has available. The guide was distributed to schools across the state and details our traveling trunk program, field trips to the Tennessee State Museum and State Capitol, virtual learning programs for those too far away to visit the Museum, the Junior Curators blog, and professional development opportunities.

If you’re a teacher in Tennessee and would like access to our curriculum of programs, you may request a copy of our Educators Guide by contacting Chris Grisham, K-12 Education Manager, at Christopher.Grisham@tn.gov. You can also visit us online at TNMuseum.org for more detailed information.

Want to keep up to date with our resources? The Weekly Wrangle e-newsletter can be delivered straight to your inbox. This e-newsletter features the most current Junior Curators posts as well as other fun resources like the artifact of the week, lesson activities, and upcoming programs. To sign up, simply scan the QR code or visit TNMuseum.org/e-newsletters to have Tennessee history delivered to your inbox throughout the year!

Plan Your Visit Today!
Contact one of our educators at 615.741.2692 or Public.Programs@tn.gov

Visit the Education Tab on our Website TNMUSEUM.ORG
Download Content, Reserve your Digital Program, See a Full List of Museum Programs & MORE!
The Preservation and Conservation of Tennessee’s Natural Spaces

Jason Miller, Natural Areas Program Manager with the Tennessee Division of State Natural Areas; Hobart Akin, Cultural Resources and Exhibits Specialist for Tennessee State Parks; Catherine Price, Education and Outreach Coordinator for Cumberland River Compact; and Candice Candeto, curator at the Tennessee State Museum.

Appalachian Makers and Arrowmont:
The Settlement School, Arrowcraft, and its Women Weavers
Kelli Fisher, curatorial intern for the Arrowmont School of Arts and Crafts, explores the early history of Arrowcraft, an important facet of Gatlinburg’s history and the history of Arrowmont School of Arts and Crafts.

TN WRITERS | TN STORIES

Our new Author Talks series brought writers into the Museum for lively discussions about their recent books. Available now at TNMuseum.org/Videos:

• Marissa Moss discussing Her Country with Jewly Hight
• Rachel Louise Martin discussing Hot, Hot Chicken with Khalil Ekulona
• Learotha Williams, Ph.D. discussing I’ll Take You There with Steve Haruch

THOUSANDS OF STORIES BLOG

Available now at TNMuseum.org/Stories:

• When Paying a Poll Tax in Tennessee Was the Norm
• The Story of Chinese Laborers and the Reconstruction South
• The AIDS Epidemic in Tennessee: Grassroots Advocacy in the Three Grand Divisions
• When Love Came to Town: U2 at Sun Studio
• Lessons from Ledgers

JUNIOR CURATORS

The Junior Curators blog introduces young readers to Tennessee history, while incorporating the state’s social studies standards through vocabulary and critical thinking exercises. Recent posts at TNMuseum.org/junior-curators:

• Seeing Through the Smoke: The Story of the Great Smoky Mountains National Park
• Alfred Martin Ray and the Spanish-American War
• 5 Things You Didn’t Know About the Scopes “Monkey” Trial

JUNETEENTH CELEBRATION

On June 1, 2022, we celebrated the 185th anniversary of the Tennessee State Museum and 226 years of Tennessee Statehood. Cupcakes were enjoyed in the Grand Hall, where official remarks were made by (pictured L to R) Chuck Sherril, State archivist, Tennessee State Library & Archives; State Museum executive director Ashley Howell; and Jerry Wooten, park manager, Bicentennial Capitol Mall State Park. Miss Tennessee Tally Bevis joined us in the Children’s Gallery as a guest Storytime reader. Miss Tennessee Carson Amanda Bell was also in attendance. We also had special guests from the Daughters of the American Revolution National Headquarters in the galleries.

STATEHOOD DAY & BIRTHDAY CELEBRATION

In partnership with the World AfriCultural Community Project, our day-long Juneteenth program included a screening and discussion by the Fort Negley Descendants Project, and an appearance by United States Colored Troops (USCT) reenactors Bill Radcliffe, Gary Burke, and Kevin Greene, great-great grandson of Frederick Douglass. There was poetry, music, and dance in the Museum’s Grand Hall, along with a community art project and demonstration by artist in residence Donielle Pankey. Visitors finished the day by interacting with living history interpreters in the galleries, with an appearance by guest Dr. Gloria McKissack, Civil Rights activist and Freedom Rider.

TEACHER WORKSHOPS

Over the summer, the Museum hosted in-person workshops for teachers at locations throughout the state. The theme focused on Tennessee’s role in the Reconstruction era. Teachers used the professional development opportunity to explore primary source documents, illustrations, artifacts, and classroom activities designed to meet Tennessee state standards. Locations included the National Medal of Honor Heritage Center, Presidents James K. Polk Home and Museum, Discovery Park of America, and the Birthplace of Country Music Museum.
**By the NUMBERS**

**292/26,982**
Number of Travelling Trunks shipped to schools throughout the state this year/# of students served by those trunks

**117,061**
Page views in 2022 of Junior Curators blog posts at TNMuseum.org/Junior-Curators

**6,219**
Number of visitors to our newly reopened Children’s Gallery between July and September 2022.

**120,000**
The estimated number of nurses that honorably served in the United States Cadet Nurse Corps during World War II (see page 6)

**458**
Number of quilts in the Museum’s collection (see cover story)

**32,527**
Combined number of visitors that took a group tour of the Museum and/or State Capitol building in 2022.

**354**
Number of Rosenwald Schools established in Tennessee (See Page 9)

**15**
Number of artifacts newly installed in the Museum’s First Peoples gallery (see page 4)

**9.9**
Average number in lbs. of wool that a Merino Sheep produces. (see page 7)

**120,000**
The estimated number of nurses that honorably served in the United States Cadet Nurse Corps during World War II (see page 6)

**25**
Stated value in dollars in the early 19th century of the Orr Family Desk Bookcase (see page 8)

**95**
Number of Tennessee counties schools served by the Museum’s education department this year.
STOCKING STUFFERS
Looking for something special? Beautiful sgraffito mugs are made by hand by Two Ridges Pottery in Chattanooga and inspired by nighttime mountain scenes. Each jewelry piece created by Alyssa Kate Designs is colorfully unique. There are even more items ideal for stocking stuffers surrounding the Smokies, including postcards, stickers, patches, candles, and tasty snacks for the trail.

FOR THE FASHION LOVER
The mountains are calling … and style. Show off your love of the Smokies with a variety of clothing and accessories that showcase the park’s unique features. The Museum Store has a range of sizes and designs perfect for outdoor hiking adventures, or to wear every day.

FOR THE BOOK LOVER
There are several books to choose from in the Museum Store for fans of nature, the outdoors, and camping. Have you ever been tempted to cook over an open fire? The Pendleton Field Guide to Campfire Cooking (Pendleton x Chronicle Books) provides expert tips and recipes such as campfire grilled pizza, making it a perfect companion on your next camping trip to the Smokies. Young explorers can get introduced to salamanders, plants, and landscapes in National Park Explorers: Great Smoky Mountains by Sarah Gilbert (Creative Paperbacks). Top it all off with a scenic bear bookmark to keep your place.

HISTORIC SMOKIES VIRTUAL SERIES
To explore further some of the themes presented in our exhibition, Painting the Smokies: Art, Community, and the Making of a National Park, join us from wherever you are for a three-week long virtual series about the Great Smoky Mountains. Info available at TNMuseum.org.

EXPLORE THE ARCHIVES AND COLLECTION AT THE GREAT SMOKY MOUNTAINS NATIONAL PARK
Tuesday, November 1 • 6:00 p.m.
Librarian Archivist at the Great Smoky Mountains National Park Collections Preservation Center discusses the collection and some of the stories the center shares.

AFRICAN AMERICAN EXPERIENCES IN THE SMOKIES
Tuesday, November 15 • 6:00 p.m.
Antoine Fletcher from the Great Smoky Mountains National Park African American Experiences in the Smokies Project joins us to share the history of African Americans in southern Appalachia and the work being done to research these lesser-known stories.

MUSIC OF APPALACHIA: THE SOUNDS OF THE SMOKIES
Saturday, November 12 • 1:00 p.m.
Mark Freed, instructor of Appalachian Music at Appalachian State University, offers a lecture on Appalachian music — with a particular ear towards Tennessee — followed by a Q&A. Topics include music of the Cherokee, ballad singing, use of folk instruments, sacred sounds, blues, the early commercial radio and recording era, bluegrass, and songs of the coal fields. After the lecture, participants are invited to the Grand Hall, where Freed will lead an Appalachian jam session. Use the instruments provided or bring your own!

LUNCH & LEARN: APPALACHIA’S COAL MINING LEGACY - REFORESTING THE FUTURE
Thursday, November 17 • 12:00 p.m.
Our final Lunch and Learn for the fall welcomes host Cliff Drouet, a forester with the Appalachian Regional Reforestation Initiative, to discuss the important reforestation work being done on abandoned surface-mined land in southern Appalachia. This program is presentation in partnership with the Cumberland River Compact.

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The mountains are calling … and stylish. Show off your love of the Smokies with a variety of clothing and accessories that showcase the park’s unique features. The Museum Store has a range of sizes and designs perfect for outdoor hiking adventures, or to wear every day.

FOR THE BOOK LOVER
There are several books to choose from in the Museum Store for fans of nature, the outdoors, and camping. Have you ever been tempted to cook over an open fire? The Pendleton Field Guide to Campfire Cooking (Pendleton x Chronicle Books) provides expert tips and recipes such as campfire grilled pizza, making it a perfect companion on your next camping trip to the Smokies. Young explorers can get introduced to salamanders, plants, and landscapes in National Park Explorers: Great Smoky Mountains by Sarah Gilbert (Creative Paperbacks). Top it all off with a scenic bear bookmark to keep your place.
A Tennessee Waltz

The 29th Annual “A Tennessee Waltz,” an event benefitting the Tennessee State Museum Foundation and its support of the Tennessee State Museum, was held on September 10, 2022 at the historic Tennessee State Capitol. We thank the following individuals and organizations for making the event, along with its preceding Patrons’ and Ladies’ and Gentleman’s Parties, a success.

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In Memoriam

The Tennessee State Museum wishes to express our sincere and heartfelt condolences to the families and friends of Mr. Harbert Alexander and Mrs. Clare Armistead for the losses of these two outstanding individuals. Both Mr. Alexander and Mrs. Armistead contributed much of their time, commitment, and passion for preservation and history to the Tennessee State Museum. We remember them for their contributions to our continued growth and success. They will be sorely missed, but their legacies will live on.

Photo Courtesy of Hunter Armistead.

Volunteers
Floral Designs by Jim Marvin
Designs by Spencer Bowers and Mark Song
Charlie Clark, Event Volunteer

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Animals such as mastodons, alligators, rhinos, red pandas, short-faced bears and saber-toothed cats roamed Tennessee five million years ago. How do we know? The Gray Fossil Site & Museum sits by a world-famous, fossil-filled sinkhole that was unearthed in Gray, Tennessee in 2000. Since then, over 30,000 fossils have been found. East Tennessee State University operates the site in partnership with Hands On! Discovery Center. Visitors to the Tennessee State Museum can test their paleontology skills at the new Gray Fossil Lab table in the Children’s Gallery. Kids are encouraged to select their favorite fossil from Gray and create a rubbing on paper with crayons to take home!

On the Cover
Josie Covington Quilt

This quilt made by Josie Covington (about 1876-1909) is an exceptional example of African American craft in Tennessee. Covington used pieced and applique quilt blocks to create this complex and intriguing design, radiating from a central floral square. The quilt features single blocks of recognizable quilt patterns, as well as unique shapes and improvisational designs. From the Tennessee State Museum collection (2022.31.4). Image courtesy of Case Auctions, Knoxville, TN.

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When you donate to the Tennessee State Museum, you’re helping make history come alive for thousands of children and adults throughout the state. From our teacher workshops to our travelling trunks initiative to our in-person and online offerings, your support helps us offer the quality programming you’ve come to expect from your State Museum. Consider donating today at TNMuseum.org/Donate.