4-3-2022

Tennessee State Museum Spring 2022 Newsletter & Calendar of Events

Tennessee State Museum.

Follow this and additional works at: https://digitalcommons.memphis.edu/govpubs-tn-miscellaneous-departmental-publications-board-tn-state-museum

Recommended Citation

This Report is brought to you for free and open access by the Miscellaneous Tennessee Departmental Publications at University of Memphis Digital Commons. It has been accepted for inclusion in Tennessee State Museum by an authorized administrator of University of Memphis Digital Commons. For more information, please contact khggerty@memphis.edu.
PAINTING THE SMOKIES, PG 1 ★ NEW ACQUISITIONS, PG 8 ★ BY THE NUMBERS PG, 14
Like many Tennesseans, I have great affection for the Great Smoky Mountains. Whether you grew up in East Tennessee, were educated or work in the region, or spent time vacationing there with family and friends, it holds a special place in our hearts. It’s no surprise that it’s the most visited National Park in America. As an institution, the Smokies have held a special place in the heart of the Tennessee State Museum as well. The mountains warranted their own permanent exhibition in the first incarnation of the State Museum decades ago when it was housed in the War Memorial Building. This year, as the Museum celebrates its 85th Anniversary, we return to the region with Painting the Smokies: Art, Community, and the Making of a National Park, a new 8,000 square foot, two-gallery exploration of the art and artifacts – the majority from our collection – that tells the story of how an area of Southern Appalachia that native Cherokee people traditionally called Shaconage, which translates to “place of the blue smoke,” became Great Smoky Mountains National Park. Learn more about the exhibition, and the many artists and voices it includes, in our cover story.

Elsewhere in this issue, discover new acquisitions to the Museum’s collection that range from the late 19th century, like an albumen print from a photography studio in Knoxville, to only a few years ago, like a 2020 jersey from the Nashville Soccer club. In our collection highlights section, discover the story of Lucy, a nine-year-old enslaved girl, and Chief Justice Adolpho A. Birch, the only person in Tennessee’s history to serve in every level of the state’s court system.

We invite you to join us in early June as we commemorate both the state’s 226th birthday, and the Museum’s 85th, with two days of lectures and activities. Be sure to visit TNMuseum.org for new video and blog offerings, some of which are mentioned on our Your Museum, Your Way page, and our online Calendar of Events for the most up-to-date information on our upcoming programs. As we indicate on our By the Numbers page, we had over 16,000 visitors in March, a strong indication of the public’s desire to travel again and visit our state’s many cultural offerings. We hope you’ll consider joining us as well in the months ahead.

Thanks, as always, for your support of the Tennessee State Museum and our efforts to tell Tennessee’s stories.

Ashley Howell, Executive Director
Tennessee State Museum
Painting the Smokies: Art, Community, and the Making of a National Park

Born from a desire to look closely at the vast collection of the Tennessee State Museum, especially art and artifacts not permanently on display, and consider anew the stories objects tell about the past, Painting the Smokies: Art, Community, and the Making of a National Park highlights the Tennessee State Museum’s collection of Smoky Mountain landscape paintings and artifacts.

Five artists active in the region in the early 1900s – Charles Krutch, Thomas Campbell, Rudolph Ingerle, Will Henry Stevens, and Louis E. Jones – each created images that capture the enduring power of the Smokies to inspire tourism, activism, and art. However, these five white men, four of them from outside Tennessee, brought specific and limited perspectives to the Smokies. Allowing other objects from the Museum’s collection to respond to these works of art presents the opportunity to hear different voices. These include some of the oldest residents of the land, the Cherokee; the White, Black, and Indigenous craftspeople who adapted traditions in response to tourism; women artists and activists who led their communities in a time of great change; and the rural residents of the Smokies who were personally affected by the creation of the park. Placing the landscape artists’ work in conversation with artifacts, the exhibition tells an expansive and inclusive story of the creation of Great Smoky Mountains National Park.
The American artistic tradition of looking to the natural world for spiritual significance and cultural identity had been solidified a generation earlier by a group of painters known as the Hudson River School. Paint and ink were spilled in abundance to celebrate the northern Appalachians and Western Rockies in art and literature in the mid-1800s. In southern Appalachia, the Smokies—the ancestral home of the Cherokee in modern-day Tennessee and North Carolina—remained relatively unknown.

By 1900, however, the region had become the subject of national fascination. Art, photography, and literature presented an image of a mysterious land shrouded in mist, marked by strange customs and frozen in time. Writers like Horace Kephart spread appreciation for the mountains, as well as harmful stereotypes about local residents, to eager readers across the country.

Born in 1849, Knoxville artist Charles Krutch painted grand vistas, his scenes often dominated by the iconic mist that gave the Smokies their name. His paintings reflect a Tennessean's familiarity with the landscape, and, despite being self-taught, an awareness of the tradition of infusing the landscape with meaning and awe.

The Smokies's cultural landscape and natural beauty inspired fascination with the mountains in the early 1900s. Kephart called rural residents “contemporary ancestors” for their perceived isolation from modern society, despite the region's diversity and interconnectedness. Based in Chicago, Rudolph Ingerle arrived in the Smokies in the late 1920s and fell in love with the “most paintable” mountains. Ingerle's landscapes display his masterful treatment of light, presenting breathtaking mountainsides that glow in all seasons.

Ingerle's portraits, however, demonstrate his dual inspirations. A painting of a couple on their porch in western North Carolina captures his interest in the people of rural America, the same spirit represented in Grant Wood’s familiar American Gothic. On loan from the Rockford Art Museum, the work is revealingly titled Salt of the Earth, or alternatively, Southern Highlanders—the name of Horace Kephart’s popular book.

As the nation “discovered” Appalachia, Knoxville carefully crafted its image as a leader for the New South. Countering stereotypes of backwardness and isolation, Knoxvillians organized the Appalachian Expositions of 1910 and 1911 to celebrate the region’s progress and potential on a national stage. Painting supported their goals. The Nicholson Art League fostered art in the community through exhibitions and lectures, including at the Exposition. League member Thomas Campbell helped elevate art in the region as the founding director of the Maryville College art department.

While the League’s paintings reached relatively few people, the power of painting came from its association with the elite: fashionable, European-influenced art was situated to bolster East Tennessee’s branding as sophisticated, worldly, and open for business.
However, this messaging obscured challenges East Tennesseans faced, especially persons of color. Black soldiers who had served during World War I returned to the Jim Crow South with renewed demands for justice. Seeking opportunities in the North, many African Americans left Tennessee as part of the Great Migration. Black women and men who stayed, perhaps like the unknown woman Campbell painted in a rare deviation from his pastoral landscapes, helped grow the region through their often exploited, unacknowledged contributions.

Knoxville’s progressive persona was shaken during a period of nationwide racial violence known as the Red Summer. In August 1919, Maurice Mays, a Black Knoxvillian, was arrested for the murder of Bertie Lindsey, a white woman. After attacking the jail looking for Mays, a white mob terrorized Black neighborhoods and businesses over two nights of violence that led to multiple deaths. Mays maintained his innocence until his execution in 1922.

The quiet experiences represented by Campbell’s unidentified portrait and the deafening blast of the 1919 riot both countered the vision Knoxville promoted of a peaceful, progressive city. Considering Campbell’s calming landscapes in conversation with Red Summer headlines, the artist’s portrait of an unidentified Black woman then highlights a fuller picture of the region.

After Congress established provisions for the new park in 1926, a flurry of lobbying and fundraising brought the park to fruition in 1934. During that time, the remaining two artists featured in the exhibition, Will Henry Stevens and Louis E. Jones, each arrived in the Smokies in search of inspiration. Will Henry Stevens was so moved by the connection to nature and the past he felt in the Smokies that he established an art school in Gatlinburg. Stevens’ work demonstrates the period’s tension between modern and traditional ways of painting: he experimented with abstraction and non-objective compositions, but never fully abandoned traditional subjects. Pastels featured in the exhibition demonstrate Stevens’ range and the ways in which the irresistible allure of the Smokies served as a laboratory for artistic experimentation in a transitional era of American art.

The exhibition uses artifacts to complement and inform landscape paintings of the Smokies, repopulating the mountain scenes with the people who shaped the region. A coverlet sample woven by the famous Walker Sisters of Little Greenbrier is a tangible connection to the women who demanded to stay when their family property was included within the park boundary. Even for the Walkers, who ultimately negotiated a lifetime lease, the park brought significant change. Considering the stories of people displaced by the park sheds light on the variety of meanings the Smokies held. For Stevens, the Smokies meant inspiration. For the Walkers, the Smokies were home.

**CREATING THE PARK**

Against this backdrop, a grassroots movement to establish a national park in the Smokies arose. Logging companies in just twenty years had clear-cut roughly 300,000 acres. Desiring to preserve the landscape and profit from new tourism, boosters pushed for the national park in the East. Photography, not painting, created their most powerful images toward this goal. Stunning photographs like those by George Masa and brothers Jim and Robin Thompson were inexpensively reproduced and widely shared, capturing the region’s unparalleled beauty and the devastation of logging. The medium uniquely captured the lure of the Smokies: the same spirit that compelled artists to paint fueled interest in preserving, and profiting from, the mountains in the early 1900s.
SELLING THE SMOKIES

Unsatisfied with the mountains near his home in Woodstock, New York, Louis E. Jones found in the Smokies the “spiritual significance” and “charm of mystery” he sought for his art. Like Stevens, Jones’s vibrant paintings show the artist’s exploration of style and technique, ranging from impressionistic falling leaves to abstracted rocky mountainsides. Where other artists made only seasonal trips to the mountains, Jones stayed in Gatlinburg for the rest of his life and is today best remembered not for his paintings but for his founding of the Cliff Dwellers, a studio and gift shop that became the cornerstone of an arts and crafts community still thriving in Gatlinburg. Placing Jones’s paintings in dialogue with regional souvenirs examines how the allure of the Smokies was manifested in take-home connections to the mountains.

Great Smoky Mountains National Park was dedicated on September 2, 1940, forever changing East Tennessee. The product of a grassroots campaign, the park quickly became a national playground, reaching a million visitors a year by 1941. Jones’s strategy to profit from park tourists demonstrates the ways in which local residents, craftspeople, and artists responded to change in the region after Cherokee basket weaver Rowena Bradley, for example, preserved her cultural artistry while supporting her community through profitable new forms that appealed to tourists, like the purse basket.

Painting the Smokies explores these stories and more, encouraging visitors to find new ways of enjoying and learning from art and artifacts. The show runs through January 15, 2023 and will be complemented by a robust calendar of events that will only add more to your appreciation and understanding of the Great Smoky Mountains.

Candice Roland Candeto
Tennessee State Museum Curator
This summer, the Tennessee State Museum will host in-person workshops at locations throughout the state. The theme will focus on the Reconstruction era in Tennessee. Over the course of this one day, six-hour workshop, teachers will explore Tennessee's role during this pivotal period.

Highlights of the professional development opportunity include primary source documents, illustrations, artifacts; classroom activities designed to meet Tennessee state standards; an exploration of the Museum's newest traveling trunk, The Three Rs of Reconstruction: Rights, Restrictions, and Resistance; and an overview of free classroom resources offered by the Tennessee State Museum. Workshop attendees will have early access to reserve our Traveling Trunks for 2022-2023 and register for digital programs.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>County</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, June 7</td>
<td>Green McAdoo Cultural Center</td>
<td>Anderson County</td>
</tr>
<tr>
<td>Thursday, June 9</td>
<td>Medal of Honor Heritage Center</td>
<td>Hamilton County</td>
</tr>
<tr>
<td>Thursday, June 16</td>
<td>Discovery Park of America</td>
<td>Obion County</td>
</tr>
<tr>
<td>Wednesday, June 29</td>
<td>President James K. Polk Home and</td>
<td>Maury County</td>
</tr>
<tr>
<td></td>
<td>Museum</td>
<td></td>
</tr>
<tr>
<td>Monday, July 18</td>
<td>Birthplace of Country Music Museum</td>
<td>Sullivan County</td>
</tr>
<tr>
<td>Tuesday, July 19</td>
<td>Tennessee State Museum</td>
<td>Davidson County</td>
</tr>
</tbody>
</table>

We are looking forward to working with teachers across the state as we this time in Tennessee's history. Participants will receive a certificate for six in-service credit hours, if approved by the school district. Lunch will also be provided.

Register online at [TNMuseum.org/professional-development](http://TNMuseum.org/professional-development). Spots are limited, so sign up soon!
This year’s Statehood Day will serve to not only celebrate Tennessee’s birthday – it will mark 226 years since it became a state – but also to commemorate the 85th birthday of the Tennessee State Museum, established on May 21, 1937. Join us and our state partners all along the Bicentennial Mall campus on June 1, and again on Saturday, June 4, to commemorate and celebrate our commitment to telling Tennessee’s stories. Throughout the day, the Museum will present hands-on pop-up programs, work the historic reproduction of the Roulstone printing press in the Forging a Nation gallery to create a commemorative 85th-year print, and offer historic games and crafts. At the Tennessee State Library & Archives, the three original state constitutions will be on public display each day from 8:00 a.m. – 4:30 p.m.

Scheduled events are listed below. Please check TNMuseum.org for the most up-to-date information.

**Wednesday, June 1, 2022**

10:00 a.m. – Bicentennial Capitol Mall State Park Guided Tour
- Meet at Bicentennial Mall gift shop.

11:00 a.m. – Statehood Day Storytime in the Children’s Gallery at the Tennessee State Museum
- Children are invited for a reading of *John Phillip Duck* by Patricia Polacco and a craft. Ideal for kids ages 8-and-under.

11:30 a.m. – Keynote Address by Ashley Howell, executive director of the Tennessee State Museum, “85 Years of Tennessee Treasures”
- In the Digital Learning Center at the Tennessee State Museum.

12:30 p.m. – Cupcakes in the Tennessee State Museum Grand Hall

3:00 p.m. – Tennessee State Museum Guided Tour
- Meet on second floor rotunda at Museum.
Saturday, June 4, 2022
10:30 a.m. – State Museum Guided Tour – Meet on second floor rotunda at Museum.

11:00 a.m. – Statehood Day Storytime in the Children’s Gallery at the Tennessee State Museum - Children are invited for a reading of a Statehood-themed book and craft. Ideal for kids ages 8-and-under.

1:00 p.m. - Bicentennial Capitol Mall State Park Guided Tour - Meet at Bicentennial Mall Gift Shop.

House Bill 1559, Passed on May 21, 1937, Formally established the Tennessee State Museum

Celebrating a previous Statehood Day, left to right, are Chuck Sherrill, state archivist, Tennessee State Library & Archives; Jerry Wooten, park manager, Bicentennial Capitol Mall State Park; and Ashley Howell, executive director, Tennessee State Museum.
NEW ACQUISITIONS

Stickball Sticks and Ball
by Jimmy Harlan and Michael Crowe, 2021
The Museum recently commissioned Eastern Band of the Cherokee artisan and woodcarver, Jimmy Harlan, to create a pair of stickball sticks for the collection, and Michael Crowe, also a member of the Eastern Band of the Cherokee, to create a ball. Stickball has long been an important part of the social and cultural heritage of Southeastern Indians. First Peoples have been documented playing stickball in the Tennessee region for over 300 years. Often referred to as The Little Brother of War, the game is a precursor to lacrosse. Stickball can be physically intense and somewhat violent. Games have been played for social or ceremonial engagements, or even as a way to settle disputes. Spectators can watch a ball game at festivals or the Annual Cherokee Indian Fair in nearby Cherokee, NC. These artifacts are currently on display in our exhibition Painting the Smokies.

Paintings of World War I Nurses by Gilbert Gaul, 1917 to 1919
The Museum is pleased to have recently acquired these two impressionist World War I-era oil on canvas paintings by Gilbert Gaul (American, 1855-1919). Both scenes depict American Red Cross nurses on the battlefield carrying a wounded soldier on a stretcher.

Regular army hospital units were not ready for service when the U.S. entered the war in April 1917, so the Red Cross stepped in to fulfill medical needs. Six Red Cross Army base hospital units, including women, were ordered to France to aid allied troops. The Red Cross Nursing Service recruited and supplied nurses for the Army Nurse Corps (ANC). By the end of the war, the ANC grew from 400 to 21,000 women, half of whom had traveled to France.
Albumen Print by F.B. McCrary, 1886 to 1887
This recently donated albumen print was made by the McCrary Gallery at its 130 Gay Street location in Knoxville during the 1880s. The studio was named after its owner F.B. McCrary, who was a well-known East Tennessee photographer at the time. For a period, he partnered with the Knoxville artist Lloyd Branson and helped run the McCrary and Branson Gallery, also located at 130 Gay Street. The two worked together and operated this gallery from at least the 1870s to 1904, when they split and McCrary became sole proprietor of the firm's Atlanta house. The absence of Branson's name on the ornate backing of this print suggests it is from McCrary's brief independent period in Knoxville when the two temporarily dissolved their partnership in 1886 and 1887.

Desk, Chest of Drawers, and Rocking Chair, 1890 to 1909
The Museum recently received a donation of a group of furniture once belonging to Benjamin Lawton Wiggins, the fifth Vice Chancellor of Sewanee, University of the South. Wiggins married Clara Quintard, the daughter of Sewanee's first Vice Chancellor, Rt. Rev. Bishop C.T. Quintard. Beginning as professor of ancient languages in 1880, Wiggins was elected as fifth vice chancellor in 1893. During his tenure, Wiggins was a champion for conservative lumbering to protect the forests surrounding the university. His advocacy and collaboration with figures like President Theodore Roosevelt positioned Sewanee to become a leader in forest management.

Donated by Mr. and Mrs. Charles Q. Wiggins III

Nashville Soccer Club Jersey, 2020-2021
Signed by Walker Zimmerman
The Museum recently received a generous donation of an authentic Nashville Soccer Club jersey signed by player Walker Zimmerman. He joined the club in 2020 as a defender and quickly became part of the team's history by scoring Nashville SC's first goal ever in Major League Soccer (MLS) on February 29, 2020. He also received the award for MLS Defender of the Year in 2020 and 2021. In addition to his MLS career, Zimmerman has made numerous appearances for the United States Men's National Team. This includes captaining the team during a 3-0 World Cup Qualifying victory over Honduras. Nashville SC is now playing in its third season in MLS, and its new stadium, Geodis Park, opened earlier this year.
AMBROTYPE OF LUCY

The Museum recently acquired this ninth plate ambrotype of an enslaved girl, identified as Lucy. The ambrotype is accompanied by a manuscript document, detailing the sale of this nine-year-old girl. The document, authored by John W. Freeman, states, “Know all men by these presents that I John Freman (sic) of Robertson & state of Tenn have bargained sold & delivered to TJ Waggoner (sic) of the county of Davidson & state of Tenn a negro girl named Lucy nine years old for the sum of six hundred and forty-seven…given under my hand and seal this 5 of Feb 1859.”

The photograph was likely taken in Nashville. Lucy’s hair is parted, and she wears a more distinctive dress than is seen in most similar photographs. Given the fact that a girl of this age would often have had an adult pictured with her, she may have been an orphan. The 1860 slave schedules show a record for T.J. Wagoner of Davidson County, Tennessee. Wagoner was the owner of 11 enslaved persons as of June 30, 1860, and one of these individuals is an 11-year-old girl, likely Lucy, whose name is not recorded. Wagoner is listed in the census as a merchant with $3500 in property value, a great deal of which was likely in enslaved persons. It is difficult to guess what may have been the fate of this girl, but her likeness will now be preserved, with her name, for perpetuity in the Tennessee State Museum collection.
CHIEF JUSTICE A.A. BIRCH
JUDICIAL ROBE

This judicial robe was recently donated to the Tennessee State Museum. It belonged to Chief Justice Adolpho A. Birch. He was the first African American to serve as the Chief Justice of the Tennessee Supreme Court. After attending Lincoln and then Howard University, where he received a Doctor of Law degree, Birch moved to Nashville and taught at Meharry Medical College, Fisk University, and Tennessee A&I University. He had a private law practice and provided representation for students who were arrested in the Nashville lunch counter sit-in protests. Over the next 40 years, Birch served in every level of the state’s court system. He is the only person in Tennessee’s history to have done this and was often the first Black Tennessean in many of those positions.

This robe joins a collection of items associated with Chief Justice Birch donated to the Museum in 2010. Artifacts in the Museum’s collection, including photographs, certificates, posters, newspaper clippings, a writing desk, and a gavel, help illustrate his distinguished career and important contributions to Tennessee history.
SEARCH OUR COLLECTION

Our “Search our Collection” portal continues to grow with new artifacts for our collection each month. Thanks in part to a grant from the Tennessee Civil War National Heritage Area (TCWNHA), many artifacts connected to the Civil War were recently published online. These include:

- Ambrotype of William McKamey, USCT (76.197B)
- Sword cane belong to Samuel Alexander Walden, 20th Tenn. Regiment (3.76)
- Gen. P. G. T. Beauregard’s Map of Shiloh (81.257)
- Powder horn made by Timothy Tansel (94.104)
- Tintype of William Montgomery Churchwell, 34th Tennessee Infantry, C.S.A (82.108.4)
- United Confederate Veterans Reunion Uniform (3.178.1.1)

LECTURES

**Black Craftspeople on the Tennessee Landscape**
Dr. Tiffany Momon, Assistant Professor of Southern Studies at the University of the South, discussing her work with the Black Craftspeople Digital Archive.

**Where We Were and Where We’ll Be: The Future of Craft Artists**
This moderated discussion with current Black Craft artists in Tennessee focuses on their challenges and triumphs in contemporary craft. Carlton Wilkinson moderates. With guests Betty Turner, stained glass; Christine Roth, pottery; Michael Gatson, woodworker; Jackie Welch Schlicher, pottery; Ameenah Henderson, pottery; and Amanda Ewing, violin maker.

**Making a Home: William Edmondson’s Calling**
Mark Schlicher speaks to Nashville sculptor William Edmondson (1870-1951) and his legacy in Tennessee. Edmondson was known for his animal and human figures that he created from limestone, and in 1937, he became the first African American artist to have a solo exhibition at The Museum of Modern Art.

**When Paying a Poll Tax in Tennessee Was the Norm**
Using artifacts from our collection, we look into a time when poll taxes were the norm in Tennessee. As senior curator Miranda Fraley-Rhodes, Ph.D. writes, poll tax receipts, “though small and modest in appearance, help preserve the stories of African Americans and others who worked to maintain their right to vote despite the poll taxes implemented to disenfranchise them.”

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 include:

- Captured: A Five-part series on Prisoners of War in WWII
- Dragging Canoe: A Cherokee Warrior
- GeeHawing Mule Day Letter
- Name That Tennessee County
- The Railroad in Tennes
- Go See Tennessee: The Courthouse and the Civil War
- TN225: William Strickland, the Capitol’s Architect
HISTORY COMES ALIVE

BLACK CRAFTSPEOPLE OF TENNESSEE TOURS
Tennessee has a long tradition of significant African American craftspeople. Our Black Craftspeople of Tennessee Tours showcased some of Tennessee’s finest craft artists on display in our exhibitions, including William Edmondson and Lewis C. Buckner. In this photo, Museum educator Stephanie Davis explains how formerly enslaved craftsman Richard Poynor, one of Williamson County’s most prolific and distinctive chair makers, used his talent to purchase his freedom and possibly that of his wife, Millie.

THEN AND NOW: A BLACK CRAFT SYMPOSIUM
The Tennessee State Museum and Tennessee Craft joined together for a celebration of Tennessee’s Black craft artists during a day-long event in February. Keynote speaker Dr. Tiffany Momon discussed the Black Craftspeople Digital Archive, while Mark Schlicher spoke on Nashville sculptor William Edmondson (1870-1951) and his legacy in Tennessee. Current Black Craft artists in Tennessee spoke on their challenges and triumphs in contemporary craft. Carlton Wilkinson moderated the panel, which included Betty Turner, stained glass; Christine Roth, pottery; Michael Gatson, woodworker; and Jackie Welch Schlicher, pottery.

TENNESSEE STATE MUSEUM AT THE TAM AWARDS
In March at the Tennessee Association of Museums (TAM) 2022 Conference awards dinner in Jonesborough, the Tennessee State Museum was honored with multiple awards for projects in 2021. Awards of Excellence were received for the following work: Temporary Exhibition, Best of Tennessee Craft 2021 Biennial (In partnership with Tennessee Craft); Publication, Tennessee at 225 Gallery Guide; Digital Media, Tennessee at 225 Online Exhibition; Special Event, Craft Day at the Museum (In Partnership with Tennessee Craft); and Education Program, Virtual Field Trips.

FIELD TRIP TIME!
The Tennessee State Museum welcomes hundreds of school children every week for field trips. Here, third and fourth grade students with Dayspring Academy in Greenbrier, Tennessee marvel at the artifacts in the Museum’s First Peoples exhibition. Images courtesy of Dayspring Academy Elementary.
By the NUMBERS

61
Number of paintings in Painting the Smokies: Art, Community, and the Making of a National Park.

96
Number of supporting artifacts in the show.

6,217 and 5,680
Height in feet of the peaks of Mount Kephart, named for Horace Kephart, and Masa Knob, named for George Masa, both of whose careers are highlighted in Painting the Smokies.

72
Number of years that have elapsed since Rudolph F. Ingerle’s paintings, Salt of the Earth and Aunt Winchester, were exhibited together.
55.375 x 59.75
Dimensions in inches of largest painting in the show, Rudolph Igerle’s *Sunday Afternoon*, on loan from the Johnson Collection.

1 x .75 x .5
Dimension in inches of the smallest artifact, a basket carved from a peach pit.

43
Numbers of Years Justice Adolfo A. Birch served in every level of the state’s court system, the only person in Tennessee’s history to have done this. He was often the first Black Tennessean in many of those positions. See Featured Artifacts on page 11.

23,000
Estimated number of American Red Cross nurses recruited to serve at home or abroad during World War I. See New Acquisitions on page 8.

16,395
Number of visitors to the Tennessee State Museum in March of 2022.
UPCOMING EVENTS

PAINTING THE SMOKIES FAMILY DAY
Saturday, May 14 • 10:00 a.m. - 3:00 p.m.
Our first Family Day of 2022 will focus on the Painting the Smokies exhibition. This day will be filled with activities to celebrate the Smokies at the State Museum, including a Storytime Reading of Lorraine by author Ketch Secor of Old Crow Medicine Show.

LUNCH AND LEARN:
BRINGING THE SMOKIES HOME:
BIODIVERSITY OF MIDDLE TENNESSEE
Thursday, May 26 • 12:00 - 1:00 p.m.
Tennessee is one of the most biodiverse states in the country and part of the third most biodiverse freshwater region in the world. Learn about the unique species, habitats, and ecosystems that all rely on clean water and protected open spaces to thrive. Join Hayley Henderson with the Cumberland River Compact and Christie Henderson of the TennGreen Land Conservancy to explore the biodiversity of Tennessee and how we can bring our respect and reverence of the Smokies to places close to home.

STATEHOOD DAY AND MUSEUM BIRTHDAY CELEBRATION
Wednesday, June 1 and Saturday, June 4
10:00 a.m. - 3:00 p.m.
Come Celebrate Tennessee's 226 Birthday together with the Museum's 85th birthday. The two-day event will be filled with activities for the whole family. Learn more on page 6-7.

TN WRITERS | TN STORIES: AUTHOR TALKS AT THE STATE MUSEUM: MARISSA R. MOSS, HER COUNTRY
Thursday, June 9 - 6 p.m.
Presented in Partnership with Humanities TN, Chapter 16, and Vanderbilt University Press.
Our new book series begins with a reading by music journalist Marissa Moss of Her Country and a discussion with Jewly Hight, WNXP editorial director and NPR music reporter. Her Country is the story of the last twenty years of country music through the lens of Maren Morris, Mickey Guyton, and Kacey Musgraves—their peers and inspirations, their paths to stardom, and their battles against a deeply embedded boys’ club, as well as their efforts to transform the genre into a more inclusive place for all.

JUNETEENTH PROGRAM
Saturday, June 11 • 10:00 a.m. - 4:00 p.m.
Check Calendar of Events at TNMuseum.org for Updated Programming

TN WRITERS | TN STORIES: AUTHOR TALKS AT THE STATE MUSEUM: LEIGH ANN GARDNER, TO CARE FOR THE SICK AND BURY THE DEAD
Saturday, June 11 - 11:00 a.m.
Presented in Partnership with Humanities TN, Chapter 16, and Vanderbilt University Press.
As part of our book series Juneteenth programming, Leigh Ann Gardner reads from To Care for the Sick and Bury the Dead: African American Lodges and Cemeteries in Tennessee. Gardner’s book is the first to look at Black cemeteries and the lodges that fostered them.

STEAM SATURDAYS
Saturdays in July • 1:00 - 3:00 p.m.

MUSIC FOR SENIORS
Friday, July 29th • 2:00 p.m.
The Major Minors perform in the Grand Hall at the Tennessee State Museum.

MUSEUM HIGHLIGHT TOURS
Saturdays at 2:00 p.m.
Our Museum Highlights tour is a great way to see some of those artifacts and hear some of the great stories of Tennessee history on a guided tour of the Museum. Join us we unlock the stories of artifacts from throughout Tennessee history, starting with prehistoric history all the way to modern day. Meet on the second level lobby area near the stairs; no reservation is required.

FREE  LUNCH & LEARN

UPCOMING EVENTS
CHILDREN’S CORNER

Ralph the Raccoon has been busy this spring painting the Smoky Mountains. Now it is your turn to paint the Smokies. After you finish coloring, you can mail your beautiful creation to a friend or family member! Pick up your own postcard to color in the Children’s Gallery. Share you creation on social media with #PaintingtheSmokies.

FUTURE HISTORIANS

The Introduction to Museum Studies class, part of the art history department at Sewanee: The University of the South, recently visited the Museum this spring to tour the galleries. Students also spoke with Tennessee State Museum staff about working in the museum field.

Photo courtesy of Dr. Alison J. Miller, assistant professor of art history at Sewanee: The University of the South.

ON THE COVER

CHARLES C. KRUTCH PAINTING

Untitled watercolor landscape by Charles C. Krutch, 1934, depicting a tree-lined stream with hills and mountains in background. This work is featured in the Painting the Smokies: Art, Community, and the Making of a National Park exhibition on display at the Museum through January 15, 2023. From the Tennessee State Museum collection (83.99.1).

TENNESSEE STATE MUSEUM

DOUGLAS HENRY STATE MUSEUM COMMISSION
The Honorable Victor H. Ashe, II
Danielle Whitworth Barnes
Cathy Cate
Nancy Baker DeFriece, Vice Chair
The Honorable Patsy Hazlewood
Michael Keeney
The Honorable Steve K. McDaniel
Scott Price
Phillip Renfroe
Laura W. Travis
The Honorable Bo Watson, Chair
Eleanor Yoakum
David Fox, Ex Officio
Ashley Howell, Ex Officio

TENNESSEE STATE MUSEUM FOUNDATION
Clare Armistead
Trudy Byrd
The Honorable Michael G. Curcio
The Honorable Howard Gentry
Douglas C.H. Henry, Vice Chair
Pamela Lewis
Mary Pearce
Thomas S. Smith, Chair
The Honorable Dawn White
Ashley Howell, Ex Officio

EDITORIAL STAFF
Director of Communications
Joe Pagetta
Digital Marketing & Multimedia Specialist
Melina Ludwig
Graphic Designer
Danielle Long
Communications and Legislative Liaison
Lee Curtis
Grants & Title VI Coordinator
Lori Thurston-Smith

Tennessee State Museum. April 3, 2022. 2,000 copies. Publication authorization #316690. This public document was promulgated at a cost of $1.61 a copy.

No person on the basis of race, color, national origin, disability, age, religion, or sex shall be excluded from participation in, or be denied benefits of, or otherwise be subject to discrimination of services, programs, and employment provided by the Tennessee State Museum and its contracting agencies.

Unless otherwise indicated, all photographs that appear in the newsletter are taken by Museum staff and Tennessee State photographers and are protected by copyright. Any use of the images without permission from Museum staff is not permitted.
Smoky Mountain Merchandise

After seeing the new *Painting the Smokies* exhibition, head over to the Museum Store and stock up for your next adventure with new Great Smoky Mountain merchandise. Get a scent of the Smokies with Solana’s Cades Cove candle, inspired by one of the most popular destinations in the Smokies and hand-poured in Knoxville. We even have some trail mix for your journeys from Noke’s granola out of Chattanooga. Don’t forget to send a postcard; Noteworthy Paper & Press has a unique die cut letterpress option, while The Landmark Project has compiled a handy 20-piece postcard collection. Happy hiking!