Tennessee State Museum Winter 2022 Newsletter & Calendar Events

Tennessee. State Museum.

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The Tennessee State Museum was formally established by law in 1937 to “bring together” the state’s collections. As our 85th anniversary cover story indicates, our origins began with the consolidation of those collections, and the organization of artifacts to preserve and protect them for future generations. Museums around the country have changed their practices over time, and so has the Tennessee State Museum, from the way it manages its growing collection to adapting how it connects with audiences. Open storage displays have been updated with 360 degree displays, towering graphics, and dynamic audio and visual experiences; all to better tell the stories – often untold – of Tennesseans. Visitors can also engage with the Museum digitally through virtual field trips, online exhibitions, social media channels, and blogs for kids and adults. We bring history to you.

We are proud of the rich tradition of storytelling through primary sources we have inherited at the Museum. We look forward to the many more stories that the Museum will tell for years to come. Be sure to read our cover story about the 85 years of our Museum’s history.

Elsewhere in this season’s newsletter, learn about some of the most recent acquisitions to the Museum’s collection, including two sculptures, one by a master Nashville ceramicist and trompe l’oeil artist and another by Manchester folk artist. We’ve also acquired artifacts that highlight some of the state’s more painful stories, including a legal brief related to violence that erupted in the Reelfoot Lake region in 1908; and a letter referencing racial violence in Gibson County.

Our collection highlight takes you all the way back to that first Museum and a diorama that first appeared in part in the War Memorial Building’s display of the Great War.

In April, the Museum opens a new show that draws heavily from our art collection. Painting the Smokies: Art, Community, and the Making of a National Park introduces you to five painters active during the time of the creation of the Smoky Mountain National Park. It is sure to expand your appreciation and understanding of one of our natural treasures.

Be sure to spend some time exploring our online learning opportunities, as highlighted in our Your Museum, Your Way section. Keep an eye, too, on our Calendar of Events at TNMuseum.org for upcoming lectures and discussions. Thanks, as always, for your support of the Tennessee State Museum and our efforts to tell Tennessee’s stories.
It was with these words that the Tennessee State Museum was formally established by law on May 21, 1937 during the Seventieth General Assembly.

Originally housed in the War Memorial Building, the Museum moved to the Polk Cultural Center in 1981, and then to its current building, now named the Bill Haslam Center, in 2018. Along the way, the Museum expanded its collection, enhanced its management systems and took advantage of new digital and technological opportunities, all while welcoming visitors to engage with the State of Tennessee’s collections. This year, as the Museum celebrates its 85th anniversary, we look back at some of those key advancements in the state’s dedication – as our mission reminds us – to procuring, preserving, exhibiting, and interpreting objects which relate to the social, political, economic, and cultural history of Tennessee and Tennesseans, and providing exhibitions and programs for the educational and cultural enrichment of the citizens of the state.

Education
The educational benefits of maintaining a collection and running a state Museum was paramount when the Museum was established in 1937, which is why it was originally placed under a board with the Department of Education. That there was a framework to organize and care for collections in a State Museum was laudable. The initial budget for operations was set at $5,000.

Writes Dan Pomeroy, retired Senior Curator and Director of Collections, in an upcoming issue of the Tennessee Historical Society Quarterly: “The exhibit technique was generally what we now call ‘open storage,’ with the walls adorned by frame-to-frame portraits and paintings and a sea of glass cases containing an array of various artifacts, each with a typed index card label.” “Donations of artifacts were accepted as they walked through the door (including a taxidermized polar bear),” wrote Pomeroy in the State Museum newsletter in 2018. [AH1]

Open storage and a curious assemblage of seemingly unrelated artifacts did not deter visitors, especially school children. In 1939, an article in the Nashville Banner cited that the “Interest of school children in the Tennessee State Historical Museum appears to be increasing” as it mentioned schools visiting from six different counties.

Significant changes to the Museum and its collections began in about 1970, when oversight for the State Museum was transferred to the new Tennessee Arts Commission. There was also a movement to build a Tennessee Performing Arts Center, which would be part of the new James K. Polk Center in downtown Nashville. Within a few years, plans were underway to move the State Museum to the Polk Center in the space underneath the Arts Center. Building on interest in establishing a military Museum, exhibits in the War Memorial Building would be re-designed as military history displays.

Expansion
By 1972, with the Bicentennial of the United States four years away, there was significant interest on both the state and national level in preserving cultural history, the Museum joined other cultural institutions in the implementation of an updated inventory system for each artifact that would make them easily identified and located. By 1977, staff developed and implemented new exhibit concepts, including design and installation, for the approximately 50,000 square feet of space the new Museum would occupy at the Polk Center. They had a challenge. While the collection was better organized and catalogued, it did not reflect Tennessee history fully.

“A significant effort to add to the quality and depth of the collection was thus a priority, and this had to be done at a breathless pace, in tandem with developing and designing the new exhibits,” writes Pomeroy in the Tennessee Historical Quarterly. A portion of the capital funds appropriated for the new
Museum displays were quickly set aside for new acquisitions. Artifacts were purchased from private individuals and acquired from various auction houses and antique and art dealers. Items that came into the collection at this time included a silver watch presented by Territorial Governor William Blount to the state’s first governor, John Sevier, when Tennessee became a state in 1796; the sculpture of a lion by William Edmondson; and a silver cup by F.H. Clark & Company.

The Tennessee State Museum opened in the James K. Polk Center in June 1981, with initial permanent exhibits devoted to the Frontier and Andrew Jackson periods. Subsequent years saw the development of exhibits on other historic eras, including Antebellum, Civil War, and the New South. The Museum in the Polk Center came to occupy 120,000 square feet of space on three floors, with about 60,000 square feet devoted to exhibits. The remainder was set aside for Museum support and collections storage.

**Collections Management**

As the number of objects in the collection grew, there were efforts made to properly care for and manage the artifacts. Shelving and professional grade storage cabinets were acquired, and objects were packed or re-packed in a manner to protect them for future generations. A computer-based collections management system was put into operation in 1996. That system continued to evolve and has been vastly upgraded over the years. The Museum now presents thousands of artifacts online, with that number continuing to grow, and makes information on the collection widely available to the public.

In the Polk Center, the Museum’s changing exhibit gallery offered opportunities to expand on the permanent galleries to share more of the collection and to bring in travelling exhibitions. These ranged from art exhibits, such as the Red Grooms Retrospective; to decorative arts, such as Tennessee Furniture Through 1850; to historical, such as the fiftieth anniversary of World War II, the Magna Carta exhibit, and the display of one of the original copies of the Emancipation Proclamation. Masterworks: Paintings from the Bridgestone Museum of Art drew more than 180,000 visitors to the Museum in the 1990s. In 2010, the Museum governance was moved from the Tennessee Arts Commission to the newly-formed Douglas Henry State Museum Commission.

**A New Museum and New Era**

As the collection and visitation grew, so did the realization that a dedicated, start-of-the-art building for the Museum was a necessity. In the spring of 2015, Governor Bill Haslam proposed an amendment to the budget for the design and construction of a new State Museum, while pledging to raise a significant amount of money privately. With the support of the legislature, that new structure opened in October 2018, and, for the first time since established in 1937, the Museum had its own building.

Whereas the Polk Center permanent exhibition interpretation ended around 1920, the new Museum features six permanent galleries that lead visitors up to present era, which includes many significant individuals, events and social movements from the last 100 years. These include Prohibition, the Jim Crow Era, Tennessee’s music industry, and the modern Civil Rights Movement.

Exhibits at the Tennessee State Museum in War Memorial Building. From the Tennessee Department of Conservation Photograph Collection, 1937-1976, at Tennessee State Library & Archives.
movement. Six temporary galleries allow for further display of the collection. Since its opening, temporary shows have included Red Grooms: A Retrospective; The State of Sound: Tennessee’s Music Heritage; Tennessee and The Great War: A Centennial Exhibition; Between the Layers: Art and Story in Tennessee Quilts; Let’s Eat: The Origins and Evolutions of Tennessee Food; Ratified: Tennessee Women and the Right to Vote; and Best of Tennessee Craft: 2021 Biennial.

The Museum’s commitment to education has never waned. Since opening, it has welcomed through its doors more than 350,000 visitors, including 55,698 students and teachers from 78 counties. The Bill Haslam Center, outfitted with the latest in video technology, enables the Museum to reach students throughout the state with virtual field trips. By including virtual tours and education programs within the classroom, the Museum has engaged with schools in 92 counties across Tennessee in its first three years in the new space. The Digital Learning Center offers an opportunity to broadcast lectures around the world. The website at TNMuseum.org gives a place to expand on the Museum experience with a video archive, blogs for adults and school age children, and online exhibitions. Robust social media channels give the Museum a platform to extend the stories of artifacts, and ultimately Tennessee, to virtual visitors wherever they are, or on the device they keep in their pocket.

The Tennessee State Museum has come a long way from that first museum in 1937, and as the Museum approaches the next 85 years, the commitment to preserving the state’s history and telling its stories is stronger than ever. How we do it in an ever-evolving world, full of technological developments and enhanced approaches to interpretation is yet to be seen. All we know is that we’ll be ready for it.
The most-visited national park in America, the Great Smoky Mountains has enchanted tourists, nature-lovers and artists for generations. Opening April 22, 2022, a new exhibition at the Tennessee State Museum examines the complex history of the national park through the work of five visual artists active around the time of its creation, about 1900 to 1940. Placing art in conversation with artifacts, *Painting the Smokies: Art, Community, and the Making of a National Park* invites visitors to consider a familiar landscape in a new light.

The push to create a national park in the Smoky Mountains occurred during a period of intense change, both for East Tennessee and in American art. Through the works of five artists represented in the Museum’s collection, the exhibition explores how the Smokies inspired a new generation of painters, while widening the story to include additional voices.
Charles C. Krutch
A self-taught East Tennessee native, Charles C. Krutch was renowned for his depictions of the mountains, which he painted as familiar friends. His traditional landscape paintings emphasized the grandeur and mystery of the mountains at a time of growing national interest in the region. As his smaller watercolors became popular souvenirs on the eve of the park's opening, Krutch became one of the first artists commissioned by the Works Progress Administration at age 88.

Thomas C. Campbell
An English immigrant, Campbell relocated to East Tennessee for his wife's health and quickly joined Knoxville's thriving art community. Campbell brought the same academic approach to his depictions of the Smokies as his scenes of Paris and Rome. Led by the Nicholson Art League—where Campbell was a member alongside artists like Catherine Wiley and Lloyd Branson—Knoxville artists bolstered the city's efforts to promote itself as a sophisticated leader in the New South.

Rudolph F. Ingerle
Trained at the Art Institute of Chicago, Rudolph Ingerle found inspiration in the Smokies for his vibrant landscapes and portraits of mountain residents. He arrived in the mountains in the mid-1920s, as dramatic devastation from the logging industry fueled a push for preservation. Exhibited in major art centers, Ingerle's art helped raise awareness of the region during the height of campaigning to conserve the landscape.

Will Henry Stevens
Will Henry Stevens turned to the Smoky Mountains for his exploration of modern art techniques, creating a diverse range of landscapes from his Gatlinburg base. Stevens wrote that mountain residents' connection to the land and their ancestral cultures inspired him. Mountain life and culture, however, were radically changing as residents were displaced by the park land acquisition and communities adjusted to the rise of tourism.

Louis E. Jones
By the time President Franklin D. Roosevelt dedicated the Park in 1940, artists like Louis E. Jones had found an important audience for their work among tourists to the area. Unsatisfied with painting the mountains of his native New England, Jones moved to Gatlinburg where he found the "charm of mystery" and "spiritual significance" he desired. He established the famous Cliff Dwellers Studio, where he sold paintings and other items. His paintings offered visitors a way to take home artistic representations of the region's natural beauty.

In an era of artistic exploration, the Smokies served as a laboratory for landscape painting. Make plans to experience these five artists and their worlds from April 22, 2022, through January 16, 2023.
**NEW ACQUISITIONS**

**Reelfoot Lake Night Rider Cases**
This rare Tennessee Supreme Court brief concerns the Reelfoot Lake Night Rider cases focused on violence that erupted when the West Tennessee Land Company bought tracts of Reelfoot Lake land, intending to drain a portion of the lake and use the land to grow cotton. Many community members who valued lake resources protested. On October 8, 1908, a vigilante group known as the Night Riders captured two land agents. They murdered Quinton Rankin and attempted to kill R. Z. Taylor. State forces imprisoned over 100 individuals, six of whom were eventually convicted of murder. The Supreme Court overturned the convictions as detailed in this brief. Soon after this incident, the state purchased Reelfoot Lake, ensuring its preservation.

(2021.62.1)

**Letter by Amanda C. Ewell (A.C.E.) to Her Mother Julia Franklin Williams, September 3, 1874**
The letter is related to a notorious outbreak of racial violence in Gibson County, Tennessee in late August 1874 that included the lynching of sixteen African American men who had been arrested and were removed from jail by a mob that murdered them. In this letter, Amanda C. Ewell writes about being at a church service at Dyer when “Major Davidson came in, walked into the pulpit, took hold of the preacher’s arm, said Trenton had dispatched to them for all the help they could get immediately” in defense against feared retaliation by local African Americans for the horrific murders. The racial violence in Gibson County was widely reported in the press throughout the state and nation.

(2021.71.1.1 and .2)

**Memorandum Book by David Bell, 1836 – 1875**
The Museum recently acquired a memorandum book from the Chattanooga area. It was kept by a clock dealer and land agent named David Bell primarily between 1836 and 1842. The ledger documents commerce and trade in southeast Tennessee during this period, including stylistic trends such as “square tops,” “scroll tops,” and “alarm Franklins.” Bell’s writing also demonstrates the trade networks extending between Tennessee towns like Athens, Carrollville, and Blair’s Ferry to northern manufacturing companies. As a land agent, Bell was also selling property previously owned by Cherokees in the Ocoee District of Polk, Bradley, and Monroe counties. Bell’s land dealings took place following the forced removal of the Cherokee to Oklahoma.

(2021.71.2)
Finding Hope in a Pandemic by Catherine Moberg, 2021
Nashville artist Catherine Moberg recently donated a ceramic trompe l’oeil sculpture to the Museum. Mentored by the celebrated ceramic artist Sylvia Hyman, who is also in the Museum Collection, Moberg creates ceramic works that are an illusion of everyday objects. Titled Finding Hope in a Pandemic, the artist used ceramic clay to carefully craft now-familiar imagery related to the COVID-19 pandemic, including a thermometer, face mask, and signage that she arranged into a still-life sculpture. Moberg believes the piece places emphasis on the creation of vaccines.

(2022.1)

W.T. Copeland Mercantile Store Model Commissary
The Model Commissary was a small vending machine, common to rural mercantile stores in the late 19th and early 20th centuries, produced by the Model Commissary Company of Ferndale, Michigan. It contains six spice containers labeled, ginger, pepper, clover, cinnamon, mustard, and spice. There are also two larger upright containers labeled tea and coffee. The lower square container is a sifter and a collection pan for flour. This commissary was used in the W.T. Copeland Mercantile Store, located in a small community between present day Mulberry and Lois, Tennessee near the border of Lincoln and Moore Counties. Copeland closed his store in 1916 and kept the commissary. It has passed down through the family and was repainted at some point.

(2021.53)

Willard Hill Sculptures
This summer the Museum acquired two sculptures by Willard Hill as a gift of the artist. Born and raised in Manchester where he still resides, Hill creates expressive sculptures out of found objects, including plastic bottles and grocery bags. He then builds upon that frame with masking tape, adding detail with marker and nail polish. Hill began making sculptures after a career as a cook, although he has been drawing since childhood. Entirely self-taught, Hill finds inspiration from his life experiences and his own imagination. Musicians and wagons pulled by animals appear frequently in his work, seen here. The piano keys are made with toothpicks, while the whimsical wagon scene features a large umbrella formed from a plastic lid.

(2021.58.1 and .2)
COLLECTION HIGHLIGHT

As visitors enter the Military Branch of the Tennessee State Museum at War Memorial Building, a bronze plaque near the entrance serves as a reminder that without the dedicated efforts of state librarian and historian, John T. Moore, and his veteran friend, Captain George Wellington Beerworth, the Museum’s 20th century military collection might not exist. The plaque, erected in 1931, explains that while Moore conceived of the Museum’s World War I exhibit and inspired its realization, Beerworth devoted twelve years to collecting donations from military servicemen of 42 states and foreign governments. Beerworth also made another contribution to the Museum, that while grand in aspiration, was smaller in scale.

Canadian by birth, Beerworth was General Superintendent of the Nashville offices of the National Casket Company when he entered the British Army with the outbreak of war in Europe in 1914. He served with the Canadian Engineers in Arras, France, where he was badly injured. While recuperating, he built his first miniature scale model of the battlefield. In 1917, when the United States entered the war, Beerworth transferred to an American engineer unit where he served until the armistice in 1918.

After World War I, Beerworth returned to France to survey a portion of the battlefield and construct several more models. Back in America, he worked for eighteen months to recreate a scale model of a portion of the famed Hindenburg Line, where Tennesseans in the 30th “Old Hickory” Division participated in the victorious breakthrough of this heavily fortified front line.

Made largely of paper maché and handmade figures, Beerworth and Moore worked tirelessly to exhibit the huge model throughout the 1920s. It took an entire railway car to transport it. All the while, they were raising funds and donations of war relics for the new state military museum at War Memorial, where until recently, a remnant of the model could still be seen.

The diorama as it is now known, originally duplicated a 50-acre battlefield to scale with German and allied trenches exactly as they would have appeared, with No Man’s Land between barbed wire entanglements with dugouts, machine gun nests, barriers and shell holes. Miniature soldiers and civilians, carved and painted in intricate detail, traverse a terrain of German concrete trenches, pill boxes and dressing stations. There is even an American cemetery complete with chapel and tiny headstone crosses.

THIS IS WAR: WORLD WAR I BATTLEFIELD REPLICA KEEPS TENNESSEE MILITARY MEMORY ALIVE

Diorama when on display in the Museum’s former location at the War Memorial, 1955–1965

(2019.118.104)

(2021.60.1)
Winners of the Best of Tennessee Craft exhibition were announced during a reception at the Museum on October 29. Best in Show went to Nashville’s Beizar Aradini for her fiber/textile work, *My Existence is Political*. She is the first Kurdish American to win the exhibition’s top prize. Jurors Peter Baldaia, Director of Curatorial Affairs at the Huntsville Museum of Art, and Annabeth Hayes Dooley, Curator of Decorative Arts at the Tennessee State Museum, selected the artwork, and subsequent winners, for the exhibition. Images of winners are available at TNMuseum.org/best-of-tennessee-craft.

**Best in Show** - Beizar Aradini, Nashville—Fiber/Textile, *My Existence is Political*

**First Place** - Marty McConnaughey, Sharps Chapel—Basketry, *The Gift*

**Second Place** - John Jordan, Cane Ridge—Wood, *Elm Burl Jar*

**Third Place** - Ashley Seay, Nashville—Sculpture, *The Black Rose of Nashville*

**Merit Awards**

Jeanne W. Brady, Smithville—Fiber/Textile, *Custom Made*

Sherri Warner Hunter, Bell Buckle—Sculpture, *Clowning Around*

Monya Nikahd, Watertown—Fiber/Textile, *Interwoven*

Lesley Patterson-Marx, Nashville—Fiber/Textile, *Pipevine Swallowtail and Hackberry Emperor Butterfly Apron*

Ronald E. Young, Chattanooga—Wood, *Andrew Jackson Sugar Press*

After curating the state’s growing collection of World War relics, Beerworth died on February 9, 1941, of a cerebral hemorrhage. The captain’s legacy to his adopted state and to the men with whom he served lives on through the military relics that make up the robust collection of the Tennessee State Museum.

- Lisa Budreau, Ph.D., Sr. Curator of Military History

Beizar Aradini’s Best in Show piece

*My Existence is Political*
LECTURES
The Nashville Saber-tooth
Aaron Deter-Wolf, prehistoric archaeologist with the Tennessee Division of Archaeology, and Larisa DeSantis, Associate Professor in Biological Sciences at Vanderbilt University, discuss the story of the saber-tooth discovery in downtown Nashville, and what new scientific research reveals about the lives and diets of ice age predators.

Artist Talk & Demo: Beizar Aradini
Beizar Aradini, a fiber/textile artist based in Nashville, and winner of Best in Show in the current exhibition Best of Tennessee Craft 2021 Biennial for her piece My Existence is Political, discusses her background and artwork as part of the Midstate Chapter of Tennessee Craft “Maker Meet Up” series at the Tennessee State Museum.

Constructing Outbreaks in Tennessee: How Disease Shaped the Volunteer State
Middle Tennessee State University Professor of Media Studies Dr. Katie Foss, author of Constructing the Outbreak: Epidemics in Media and Collective Memory, discusses the history of epidemics and media, with a focus on Tennessee.

Ready To Do Our Full Part:
Tennesseans at War, 1941-45
Derek W. Frisby is a USMC veteran and MTSU lecturer in Tennessee and military history, looks at the experiences of Tennesseans in WWII.

Craft Day at the Museum Keynote with JoEl Levy LoGiudice
During our Craft Day at the Museum celebration and demonstration with some of Tennessee’s best craft artists, keynote speaker JoEl Levy LoGiudice assessed the state of craft in Tennessee and spoke with artists about their process and inspiration.

STORIES
The History of Emancipation Day in Tennessee
Discover why August 8 is celebrated as “Emancipation Day” in Tennessee.

Mastodons to Mississippians’ Explores Middle Tennessee’s Ancient Past
(In partnership with Chapter 16) In Mastodons to Mississippians: Adventures in Nashville’s Deep Past, Aaron Deter-Wolf and Tanya M. Peres serve up a fascinating survey of the rich archaeological record of the region and a primer on the human communities that thrived in it.

The Most Popular Museum Blog Posts of 2021
Get caught up on what you missed with this list of the most popular Stories blog posts of the past year.

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:
• Lewis and Seaman?
• Dear Santa, Can I have oranges, candy, and some firecrackers?
• TN225: The Tennessee State Flag
• Go See Tennessee: The Enduring Gift that will Live Forever
• John Ross: Principal Chief of the Cherokee People
• The Nashoba Community: A Tennessee Utopia?

STORYTIME
Once a month, in addition to our weekly Storytime events at the Museum, Miss Morgan introduces young viewers to a new book via our video portal. All videos include relevant craft suggestions. Recent books include:
• Sequoyah by James Rumford
• Dogs in Space by Nancy Coffelt
• Hey, Water! by Antoinette Portis
• Abuela by Arthur Dorros
Three years after the Tennessee State Museum opened in its new location on the corner of Rosa L. Parks Blvd. and Jefferson Street in Nashville, the building housing it was dedicated on October 27, 2021 as the Bill Haslam Center. The ceremony in the Museum’s Grand Hall, complete with the unveiling of the 49th governor’s name across the second-floor rotunda, provided an opportunity to publicly celebrate the law signed and enacted on July 22, 2020 (Public Chapter 800 / Senate Bill No. 2301) and honor Haslam for his contribution to the preservation of the state’s history and expansion of the Museum in 2018 to its new location in a 137,000 sq. ft. state-of-the-art facility.

“It is an incredible honor to be here today,” said Governor Haslam after the unveiling. “I happened to think we’re the best state in the Union, but we have warts and blemishes as well as our grand accomplishments. I love that this building will tell that story unflinchingly. I hope that the story of our state continues to reflect that it’s full of men and women who truly care. Thank you for electing me to this great honor. I’m personally very touched by the naming of this building.”

Formally joining Haslam as part of the ceremony’s program were Governor Bill Lee; Senator Lamar Alexander, 45th Governor of Tennessee and former United States Senator; State Senator Bo Watson and State Representative William Lamberth, who represented the General Assembly; State Senator Raumesh Akbari, who provided the morning’s invocation; Tom Smith, Chairman, Douglas Henry State Museum Commission; and Ashley Howell, Executive Director, Tennessee State Museum. Governor Winfield Dunn, 43rd Governor of Tennessee, was in attendance and recognized. The Belmont University Bluegrass Ensemble provided music and the National Anthem.

**Bill Haslam: History Lover, History Maker** - Learn more about Haslam’s service and his passion for history in this video produced for the building’s dedication, narrated by Pulitzer Prize-winning writer and historian, Jon Meacham. Watch at TNMuseum.org/Videos.
By the NUMBERS

85
Number of years since the Tennessee State Museum was established.

3
Number of locations the Museum has occupied in that time.

...PLUS
- 17,500 miniature sandbags
- 586 old newspapers
- 5 gallons of paint
- 12,000 wooden posts
- 5,000 feet of small, barbed wire
- 250 boxes of tacks

2,000
Feet of lumber in Captain George Wellington Beerworth’s World War I battlefield diorama.
See our Collection Highlight on page 8
Number of our new Traveling Trunk – “The Three Rs of Reconstruction: Rights, Restrictions and Resistance” – available for circulation to schools throughout the state.

4

Number of primary sources, replica objects and real artifacts in each of those Trunks.

20

Number of acres currently occupied by The Great Smoky Mountains National Park. See our preview of Painting the Smokies on page 4

522,427

Estimated number of visitors to the park each year.

12 mil.
HISTORICAL COMES ALIVE

HAUNTED MUSEUM
Storytelling Festival

The Haunted Museum Storytelling Festival made its return to the Museum in October of 2021. We had a great time welcoming families with their witches, angels, Yodas and more! Costumed guests joined in for the parade on the front lawn and enjoyed activities such as spooky stories, crafts, and print shop demonstrations. Special thanks to Nashville Public Library, Wishing Chair Productions and Bret Wilson for bringing the Puppet Truck production of *The Ordeal of Dr. Trifulgas* to our Digital Learning Center.

SYMBOLS IN NATIVE AMERICAN ART TOURS

Every Saturday during Native American Heritage Month in November, Museum educators gave free highlight tours of our galleries focusing on symbolism in Southeastern Indian art. The use of symbols in Native American art play an important role in understanding their rich cultures and histories. Many of the elements and techniques endured, still being used today by Native artisans. The tours covered symbols such as the sun and flowers, and included discussion on subjects such as the Trail of Tears, Spearfinger, and Sequoyah’s syllabary. All referenced artifacts are currently on display.

IN CONVERSATION:
Elaine Weiss with Carole Bucy, Ph.D.

To mark the closing of the Tennessee State Museum exhibition *Ratified! Tennessee Women and the Right to Vote*, and commemorate the 101st anniversary of the ratification of the 19th Amendment, the Museum brought together author Elaine Weiss (The Woman’s Hour) for a conversation with noted historian Carole Bucy, Ph.D. Their discussion in the Digital Learning Center focused on the legacy of the women’s suffrage movement in Tennessee.
TENNESSEE CRAFT FAIR

The 43rd Annual Fall Tennessee Craft Fair, organized by Tennessee Craft, took place in Nashville’s iconic Centennial Park this past October. The Museum table in the Kids’ Tents area provided families with take-home activities. Attendees were able to shop finely crafted artwork directly from the booths of award-winning artists. Meanwhile, we were also there to let everyone know about The Best of Tennessee Craft 2021 Biennial exhibition, which was launching just a few short weeks after the event.

STATE CAPITOL CHRISTMAS TOURS

The Tennessee State Capitol was beautifully decorated for the holidays and open for tours during December. Our Education team leads the free guided tours of the historic State Capitol and the grounds surrounding the building, which stands today much as it did when it first opened in 1859. These 45-minute tours are Monday through Friday at 9 a.m., 10 a.m., 1 p.m., 2 p.m., and 3 p.m. For more information, visit TNMuseum.org/State-Capitol

CRAFT DAY AT THE MUSEUM

This free family day holiday celebration featured craft artists whose work appeared in The Best of Tennessee 2021 Biennial exhibition. Visitors got the opportunity to see artists at work up close as they demonstrated woodwork, clay, felt, printmaking, and weaving. Participants included keynote speaker JoEl Levy LoGiudice, along with Chris Armstrong, Richard Dwyer, Monya Nikahd, Ashley Seay, and Betty Ziemer. In the afternoon, artists participated in a panel and Q & A with keynote speaker JoEl Levy LoGiudice, where they spoke about their inspiration and challenges creating work during the pandemic. A recording of the presentation is archived at TNMuseum.org/Videos.
THEN AND NOW
A BLACK CRAFT SYMPOSIUM

KEYNOTE SPEAKER
DR. TIFFANY MOMON

Saturday, February 12
10:00 a.m. - 4:00 p.m. CST
In-person/Virtual - All Day Events

Join the Tennessee State Museum and Tennessee Craft for a celebration of Tennessee’s Black craft artists. This free, day-long event at the Museum will honor the legacy and highlight the voices of Black craftspeople historically and today. Events include a panel discussion, highlight tours, and craft activities in the Children’s Gallery. Keynote speaker, Dr. Tiffany Momon, will discuss the Black Craftspeople Digital Archive.

BLACK HISTORY MONTH TOURS

BLACK CRAFTSPEOPLE OF TENNESSEE TOURS
SATURDAYS IN FEBRUARY AT 11:00 A.M.
Tennessee has a long tradition of amazing African American craftspeople. Join us for a special Black Craftspeople of Tennessee Tour. A Museum educator will guide visitors through the Museum’s exhibitions while highlighting some of Tennessee’s finest craft artists, including William Edmondson and Lewis C. Buckner.

BLACK HISTORY TOURS
SATURDAYS AND SUNDAYS IN FEBRUARY AT 2:00 P.M.
We cannot understand Tennessee history without Black history. Join us for a special highlights tour of Black history in Tennessee. A Museum educator will guide visitors through the galleries and highlight stories of African Americans from the frontier to the quest for freedom and from the Civil War to Civil Rights.

These tours are free and run about 45 minutes. For questions, please contact public.programs@tn.gov. No reservations are required.

TENNESSEE STORYTIME

Make reading interesting and fun with Tennessee Storytime! Join us in the Children’s Gallery on Saturdays beginning at 10:00 a.m. Every week, we read books related to our state’s people, culture, and history, and then enjoy crafts and activities.

Find a list of upcoming books on the Calendar of Events at TNMuseum.org.
A thank you to our Patrons

Photos courtesy of Brenda Batey.
A TENNESSEE WALTZ

Twenty-Eighth Anniversary Gala
Dedicated to The Women Suffragists of Tennessee
On the 100th Anniversary of the Ratification of the 19th Amendment

GALA CHAIRMEN
Anne Cowan Cain
Austin Barlow Pennington

WALTZ COMMITTEE
Mr. and Mrs. Richard Bracken
Mr. and Mrs. Donald Cowan, Jr
Mr. and Mrs. Kevin Henderson
Mrs. Nan Nelson Parrish
Mrs. Deborah K. Pitts
Dr. Larry Ray
Hon. and Mrs. Robert F. Weigel

PRESENTING SPONSOR
The Jack Daniel’s Distillery

2021 TABLE BENEFACTORS
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on classical guitar

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“TENNESSEE WALTZ” PERFORMED BY
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FLORAL DESIGN
Jim Marvin, with assistance from Allison and Jeff Furr

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WITH GRATITUDE TO
The Honorable Bill Lee, Governor
The State Capitol Commission
The 112th General Assembly of the State of Tennessee
The Tennessee Army National Guard and Major General Jeffery Holmes
The Department of General Services and Mr. Thomas W. Chester, Deputy Commissioner
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WITH APPRECIATION FOR DONATIONS AND ASSISTANCE
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EDUCATION PROGRAMS UNDERWRITING
Education Networks of America

Photos courtesy of Nfocus Magazine and Matt Masters.
The newest addition to our Traveling Trunk program is now in classrooms. “The Three Rs of Reconstruction: Rights, Restrictions and Resistance” is packed with primary sources that show students some of the issues that affected African Americans in Tennessee during the Reconstruction period, an era ushered in following the conclusion of the Civil War and the ending of slavery in the United States of America.

Designed for an 8th grade audience, one of this trunk’s objectives is to have students think critically about how newly freed citizens navigated a world simultaneously filled with new opportunity and new forms of oppression. Students will view the constitutional and societal changes in the state of Tennessee during Reconstruction through the experiences of various African Americans.

Featured in the trunk are the Fisk Jubilee Singers, who began touring in 1871 to generate funds for an emerging yet struggling Fisk University in Nashville. The singing troupe was responsible for introducing a new audience to the songs, also known as “Negro Spirituals,” of enslaved people. They toured in the United States as well as overseas in Europe, where they performed for kings and queens.

Students break into four groups to analyze the right to vote, the right to move and choose where one lives, the right to have a family, and the right to have an education. Using the included sources and hands-on materials, such as photographs, replica artifacts, and actual textbooks from the 1870s, they then design a museum exhibit to present what they have learned.

“The Three Rs of Reconstruction” Traveling Trunk is funded in part by a grant from the Tennessee Civil War National Heritage Area.

Engage with history by reserving one of our Traveling Trunks for your classroom online at www.TNMuseum.org/reserve-a-trunk.
Sequoyah Matching Game
To celebrate the 225th anniversary of the Cherokee syllabary, play this fun matching game! Sequoyah, who was born in Tennessee, created his syllabary so that the Cherokee people could record their customs, laws, and traditions for the generations to come. He made it possible for the Cherokee to communicate in written form for the very first time. Not long after introducing the syllabary, a huge portion of their people could read and write. Play the Sequoyah Matching Game by cutting out the pieces, laying them face down, and picking them up to make a match! As you color your game pieces, you will find the Cherokee letter and the pronunciation on the pictures.

Download and print the game at TNMuseum.org/Kids.

Exhibit at the Tennessee State Museum in War Memorial Building.

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Shop Our Store for Museum Merch

Commemorate your visit and our 85th anniversary with Tennessee State Museum merchandise from the Museum Store. New postcards come in two different designs that feature stunning photographs of the Museum building in soft sunset colors. Let your friends and family know what they can experience in Nashville, Tennessee by sending them a note, or keep the postcards as a collectible.

Also available are mugs, journals, art prints by artist Lucie Rice, lapel pins, and other pieces that showcase the Museum. Shop the Museum Store during the same opening hours as the Museum to find more Tennessee-themed gifts.