

DNCR Accessions Committee Agenda
Prepared for the DNCR Acquisitions Meeting
November 26, 2018

Proposed Accessions:

NC Museum of History
Pages 2-42

NC Mountain Gateway Museum, Old Fort
Page 43

NC Maritime Museums
Page 44-49

North Carolina Division of State Historic Sites
Page 50 - 65

Proposed Acquisitions

North Carolina Museum of History

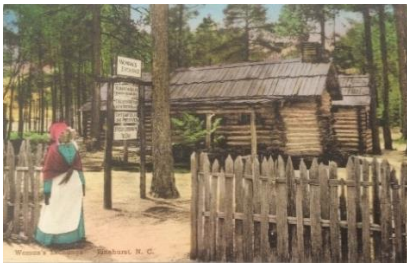
September 19, 2018 NCMH Acquisitions Meeting

1) Receipt #: 6117.1 **Source:** Michael A. Ausbon, donation

Object Name: Postcard hand-colored by the Albertype Co., New York

Date Made: 1940's

Historical Significance/Reason for collecting & Potential Use: The Pinehurst Woman's Exchange, ca. 1923, (located in a ca. 1810 Pinehurst log cabin) was last occupied by 'Uncle' Jerry Mitchell and Tom Cotton (his brother) both freed slaves. The cabin became the headquarters for the Sandhills Woman's Exchange in 1923. The Federation of Women's Exchanges, is the longest running women's volunteer organization in the country and is only 1 of 20 in the country still in operation.



2) Receipt #: 5876.1 **Source:** Michael A. Ausbon, donation

Object Name: salt glaze bowl

Date Made: ca. 1976

Historical Significance/Reason for collecting & Potential Use: This is an important transitional piece of pottery that exhibits the traditional Jugtown form with 'new' decoration inspired by the Country Roads era (1968-1983) which featured Nancy Sweezy's knowledge of New England painted design. This item was used in the Jugtown 100 Years exhibit at the museum



3) Receipt #: 6086.1 **Source:** Beth Browne, Garner, NC, donation

Object Name: sculpture of African woman and child

Date Made: ceramic, made in Africa ca. 1960's

Historical Significance/Reason for collecting & Potential Use: Collected by Sarah 'Sally' Reinecke, who was a Christian missionary to Lodja, Belgian Congo (Zaire). Sally frequently corresponded with her family back in Fayetteville and especially her niece Betsey Reinecke. Sally's and Betsey's papers are held at the NC Archives, which is a nice tie to this object.



4) Receipt #: 5832.1-2 **Source:** Museum Funds Purchase
Source: Jugtown Pottery, purchased by museum for Jugtown 100 years exhibit

.1=Object Name: salt glaze owl salt and pepper shakers

Date Made: ca. 2017

Historical Significance/Reason for collecting & Potential Use: Used in the Jugtown 100 Years exhibit at museum. This is an important set of salt and pepper Owl shakers made by Bayle Owens (Vernon Owens's daughter) in the traditional Jugtown salt and pepper chicken style/glaze but reinterpreted for a modern audience. Jugtown is known for their figural pottery animals.



.2=Object Name: lidded pumpkin in frogskin glaze

Date Made: ca. 2017

Historical Significance/Reason for collecting & Potential Use: Used in Jugtown 100 Years exhibit at museum. Jugtown potters are known for their signature pieces, this is Bayle Owens's. People line up at Jugtown's shop doors in the fall awaiting the new crop of Bayle's pumpkins.



5) Receipt # 6157.1 **Source:** Shirley Rawls Burns, Charlotte, NC, donation
WWI helmet and asst'd papers & photos

Ca. 1918

Helmet worn in WWI by her father, James A. Rawls of Martin Co., NC. Rawls served in 120th Inf of 30th Div and was shot in head through this helmet but survived. Donor has “memories of seeing my father with a small wound...on his right temple” from where the bullet struck him. He was also wounded twice more during the war – shell fragment in his leg, and mustard gas from which he never fully recovered. He was later Post Master of Oak City, NC, from 1944 until his death in 1950.



6) Receipt #:6143.1 **Source:** Dr. Richard L Pressley, Advance, NC, donation
LARGE scratch-built model CSS SHENANDOAH w/case

Modern, exact build date not known

Scale model of the commerce raider CSS SHENANDOAH, which was captained by James I. Waddell of Pittsboro. She was the last Confederate naval vessel and the last part of the Confederate armed forces to surrender – November 6, 1865. Donor writes that this model took him 4.5 years to create.

Size: 73 ½” long x 21 ½” wide x 43” high (case: 91” x 25 ½” x 48 ½”)



7) Receipt #: R.6140.1-2: **Source:** Ms. Lauren E. Corbett, Winston-Salem, NC, donation
Object Name: Circumferentor (made by Augustus Frederick Potter)

Date Made: ca. 1860

.1-circumferentor

.2,a-c-clamp pieces

Historical Significance/Reason for collecting & Potential Use:

This circumferentor, also known as a surveyor's compass, made by Augustus Frederick Potter of Toronto, ca. 1860, belonged to Charles Peyton Moore (1899-1975). Moore was a lifelong resident of Pender County, where his roots go back to Revolutionary War days: he descended from Scots who emigrated directly to Wilmington, NC, in 1774. Charlie spent most of his working life as a caretaker of Moores Creek National Battlefield (Currie, NC) and reportedly used the circumferentor there during the 1930s-40s. His father, George Jackson Moore, was the second President of the Moore's Creek Battle Ground Association. Charles Moore gave the circumferentor to his cousin Charlie Williams (1906-1983), who then passed it on to his nephew Leon Corbett. Corbett then gave it to his daughter, Lauren Corbett, who is offering it to us.



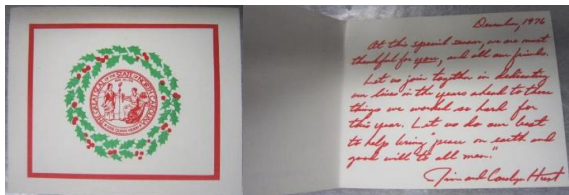
8) Receipt #: 6089.1-.3 Source: Diana Bell-Kite, donation

Object name: Two Christmas cards and one open house invitation from Governor Jim Hunt

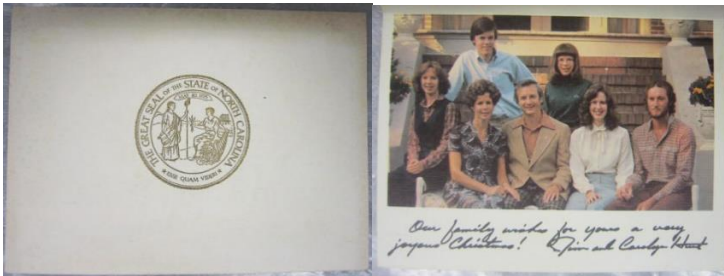
Date made: 1976–1984

Historical Significance: These cards show how 20th-century governors used holiday greeting cards, as well as open houses and other events, to court/reward political supporters. Paul Bell, a past mayor of Randleman, was very active in the Democratic Party and was a strong supporter of Governor Jim Hunt. We have examples of similar correspondence from other governors in the collection and have exhibited it in past governors' exhibits.

R.6089.1 Christmas card and envelope, from Jim Hunt to Paul Bell, Randleman, NC, 1976. This card was sent to Hunt's supporters after he had won election as governor, but before his Inauguration.



R.6089.2 Christmas card, from Governor Jim Hunt to Paul Bell, Randleman, NC, 1979 or 1980. Interior of card features a photograph of the Hunt family



R.6089.3 Invitation and envelope, from Governor Jim Hunt to Paul Bell, Randleman, NC, 1984. Invitation to an Open House at the Executive Mansion to, "Thank You for our eight years of progress in North Carolina."



9) Receipt #: 6090.1-.7 Purchase: State Funds

Object name: One record album made by Senator Sam Ervin and six 45 records featuring songs related to the Watergate scandal.

Date made: 1973–1974

Historical Significance: These records display the cultural reach of the Watergate scandal that resulted in the resignation of President Richard Nixon in 1974. The Sam Ervin album (.1) has a particular North Carolina connection, since it was recorded by the NC Senator who was the face of the Senate Watergate investigation. The Les Waldroop 45 (.2) also has a strong NC connection, since it was made in Franklin, NC. The other albums reflect how national political events made their way into popular music that North Carolinians listened to. These records were purchased for use in the Watergate exhibit, but have never been before the Acquisitions committee.

R.6090.1 LP Record, "Senator Sam At Home," 1973. Ervin's album, made shortly before his retirement and at the height of his Watergate fame, features the senator telling some of his trademark humorous stories. Ervin even threw in a few spoken word songs, including the gospel classic The Old Rugged Cross and more



<p>modern hits like Bridge Over Troubled Water and If I Had a Hammer.</p>		
<p>R.6090.2 45 record, "Big Watergate Bugs" / "Sermon on the Bug," Les Waldroop, 1974. Les Waldroop was a North Carolinian who lived in Franklin, Macon County.</p>		
<p>R.6090.3 45 record, "At the Watergate' (The Truth Come Pourin' Out)," The Waves, 1973.</p>		
<p>R.6090.4 45 record, "The Impeachment Story," Steel, Jake and Jeff, 1974.</p>		
<p>R.6090.5 45 record, "Haldeman, Ehrlichman, Mitchell and Dean," The Creep, 1973.</p>		
<p>R.6090.6 45 record, "Watergate Blues," Tom T. Hall, 1973.</p>		

<p>R.6090.7 45 record, "Rockin' Funky Watergate Part I," Fred Wesley & the J.B.'s, 1974.</p>		
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10) Receipt #: 6098.1-.15 **Source:** Found in Collection

Source: (Collection of campaign items collected from Democratic and Republican state campaign headquarters on 11/7/2016)

Object name: Political items from 2016 election

Date made: 2016

Historical Significance: These items reflect the 2016 presidential election, as well as several elections for statewide office. See individual descriptions for additional information.

<p>R.6098.1 Small sign, "H / Clinton / Kaine," 2016. Clinton was the first female major party nominee for President.</p>		
<p>R.6098.2 Bumper sticker, "H / Clinton / Kaine," 2016. Clinton was the first female major party nominee for President.</p>		
<p>R.6098.3 Bumper sticker, "TRUMP / PENCE / MAKE AMERICA GREAT AGAIN! / 2016," 2016.</p>		
<p>R.6098.4 Square sticker, "T / THE PRESIDENT," 2016.</p>		



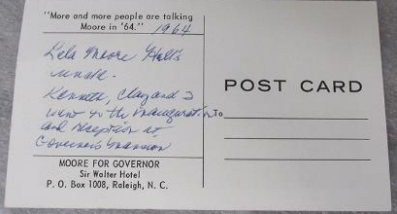
<p>R.6098.5 Doorhanger, “TRUMP / PENCE / MAKE AMERICA GREAT AGAIN! / 2016 ...,” 2016.</p>		
<p>R.6098.6 Bumper sticker, “Richard Burr / U. S. SENATE,” 2016. Republican Richard Burr has been one of North Carolina’s US Senators since 2005.</p>		
<p>R.6098.7 Small bumper sticker, “Women / for Burr / U. S. Senate,” 2016. Republican Richard Burr has been one of North Carolina’s US Senators since 2005.</p>		
<p>R.6098.8 Oval bumper sticker, “BURR / U. S. SENATE,” 2016. Republican Richard Burr has been one of North Carolina’s US Senators since 2005.</p>		
<p>R.6098.9 Plastic yard sign, “PAT / MCCRORY / GOVERNOR / PatMcCrary.com,” 2016. Republican Pat McCrory was North Carolina’s governor from 2013–2017. He lost his 2016 reelection campaign.</p>		
<p>R.6098.10 Small bumper sticker, “MY TEAM, / MY GOVERNOR / MCCRORY / GOVERNOR,” 2016. Republican Pat McCrory was North Carolina’s governor from 2013–2017. He lost his 2016 reelection campaign.</p>		

<p>R.6098.11 Political flier, "PUTTING / NORTH CAROLINA'S / ECONOMY FIRST / LINDA / COLEMAN / FOR LT. GOVERNOR / LindaforNC.com," 2016.</p>		
<p>R.6098.12 Plastic yard sign, "Back / Buck / Buck Newton for Attorney General," 2016. Republican Eldon Sharpe (Buck) Newton III was a state senator from 2011–2017. He ran for Attorney General in 2016. He was a strong backer of HB2 and was tied to the bill in his unsuccessful campaign, which he lost to Josh Stein.</p>		
<p>R.6098.13 Sticker (shaped like state of NC), "JOSHSTEIN.ORG / JOSH STEIN / ATTORNEY GENERAL," 2016. Democrat Josh Stein was a state senator from 2009–2016 before running for Attorney General.</p>		
<p>R.6098.14 Oval bumper sticker, "BERRY / for Labor 2016," 2016. Republican Cheri Berry, who has been Commissioner of Labor since 2001, is one of just eight women ever to have served on the Council of State.</p>		
<p>R.6098.15 Political flier, "Cherie / Berry / Commissioner of Labor / North Carolina / Keeps Going Up!," 2016. Republican Cheri Berry, who has been Commissioner of Labor since 2001, is one of just eight women ever to have served on the Council of State.</p>		

11) Receipt #: 6102.1-.4, .6 **Source:** Found in Collection
 Object name: Selection of political items and inaugural items.
 Date made: 1964–2014

Historical Significance: These pieces all fill gaps in our political collection or provide additions to established collections.

<p>R.6102.1 Inaugural program, “Program of / The North Carolina / Inaugural Ball / Raleigh, North Carolina / January 4, 1973,” from Holshouser Inauguration, 1973. We have programs from most gubernatorial inaugurations from the 1950s onward, but we do not have one for Governor Holshouser.</p>		
<p>R.6102.2 Political flier, “Clay / FOR NORTH CAROLINA ... ,” 2014. We have personal items related to Clay Aiken and his time on American Idol, but we do not have anything related to his later unsuccessful political campaign for the U. S. Congress.</p>		
<p>R.6102.3 Political flier, “Keep hope alive . . . / Vote Democratic Nov. 8th ...,” 1988. Features Jesse Jackson and Democratic candidates for national and state offices, as well as Superior Court Judges. While we have a few Jesse Jackson items from his 1984 and 1988 Presidential runs, we do not have an example of political flier promoting African American candidates that is aimed specifically at African American voters from this time period.</p>		

<p>R.6102.4 Inaugural program and insert, "2017 / NORTH CAROLINA GOVERNOR'S / INAUGURAL BALL," 2017. Program for Governor Roy Cooper's Inaugural Ball. We have programs from most gubernatorial inaugurations from the 1950s onward, but we do not have one yet for Governor Cooper.</p>		
<p>R.6102.6 Political postcard, "More and more people are talking / Moore in '64 ...," with image of Dan K. Moore on front. This should be added to 2016.68.1-2 (Dan K. Moore Inaugural programs from the same donor, Kenneth B. Howard). While we do have several campaign items from Dan K. Moore, we do not have an example of a campaign postcard. This one is marked on the back with information about how the original owner attended Moore's Inauguration and an Inaugural reception.</p>		





12) Receipt #: R.6103.1-15 **Source:** Bob Dixson, donation





Object name: 13 Carte de visite photos and 2 carte de visite-sized tintypes encased in card holders.




Date made: ca. 1860s





Historical Significance: All images are of North Carolinians, some are identified or have been identified by research. Most are associated with Salem or Raleigh. Images date from the 1860s. These images could have various exhibit uses. They could help us illustrate the story of specific North Carolinians (we have other artifacts related to the Fries and Patterson families, and we know that two of the images are of 19th-century immigrants to North Carolina). They could also be used to illustrate the social life of Winston-Salem and Raleigh, to illustrate the work of North Carolina photographers (many of the images are marked with the Salem or Raleigh studio where they were taken), or to demonstrate clothing styles from the 1860s as worn by real North Carolinians.

Relevant holdings: We have around 100 tintypes and CDVs in the collection. This set would be a nice addition to our early photograph collection since many of the sitters are identified and the group is clearly part of a family collection with connections to Salem and Raleigh. We have already used scans of two of these images in an exhibit (*The Shape of Fashion*) and I can envision using them as artifacts or as images in future exhibits.

<p>R.6103.1 Tintype, Emmie Albright. Marked “Emmie Albright” and “Dec 14th 1869.” Hand tinted pink on cheeks.</p>	
<p>R.6103.2 Tintype, Lisetta Maria Vogler Fries (1820–1903) of Salem, marked “1869.” We have other artifacts related to the Vogler family (her father was the silversmith, John Vogler). She is wearing what appears to be a half-mourning dress. We used this photo in <i>The Shape of Fashion</i>.</p>	
<p>R.6103.3 CDV, Group of four unidentified women (teenagers), photographed in Salem. Marked “1869” and stamped “HENRY A. LINEBACK, / Photographer, Salem, N. C.” Card is hand tinted to show green ribbons in the women’s hair and pink on their cheeks. We used this image in <i>The Shape of Fashion</i>.</p>	
<p>R.6103.4 CDV, unidentified woman, head and shoulders in an oval (appears to be the same woman as .5, below). Marked “Dec 1866” and stamped “A. E. WELFARE, / SALEM, / N.C.”</p>	

<p>R.6103.5 CDV, unidentified woman and baby (appears to be the same woman as .4, above). Marked "1869" and stamped "A.E. WELFARE, / SALEM, / N.C."</p>	
<p>R.6103.6 CDV, unidentified boy, head and shoulders in an oval. Marked "Dec. 1866" and stamped "A.E. WELFARE, / SALEM, / N.C."</p>	
<p>R.6103.7 CDV, Unidentified man, head and shoulders in an oval. Marked "Dec 1866" and stamped "A.E. WELFARE, / SALEM, / N.C."</p>	
<p>R.6103.8 CDV, Unidentified boy, standing next to chair. Marked "Dec 1866" and stamped "A.E. WELFARE, / SALEM, / N.C."</p>	

<p>R.6103.9 CDV, Unidentified girl, head and shoulders. Marked "1869." Stamped "HENRY A. LINEBACK, / Photographer, / SALEM, N. C."</p>	
<p>R.6103.10 CDV, Unidentified woman, head and shoulders. Unmarked. Stamped "Whitney & Paradise / PHOTOGRAPHERS / 585 Broadway / NEW YORK / Late of Brady's New York & / Washington Galleries."</p>	
<p>R.6103.11 CDV, Samuel Finley Patterson (1799–1874), of Palmyra Plantation in Happy Valley, Caldwell County. Marked "Genl. S. F. Patterson / July '66" and stamped "WATSON'S / Photographic & Fine Art Gallery, / Raleigh, N. C." We have many other artifacts related to the Patterson family. Since this image was taken in Raleigh in July 1866, it may have been taken just after Patterson served as a delegate to the second session of the state's constitutional convention. Patterson also served several terms in the state legislature, served as State Treasurer, and was president of the Raleigh and Gaston Railroad.</p>	

<p>R.6103.12 CDV, S. L. Patterson (most likely Samuel Legerwood Patterson (1850–1918) of Palmyra Plantation in Happy Valley, Caldwell County, and son of Samuel Finley Patterson). Marked “S. L. Patterson / ‘66” and “S. L. P.” and stamped “WATSON’S / Photographic & Fine Art Gallery, / Raleigh, N. C.” This image was very likely taken at the same time as the one of his father also in this collection. As an adult, Patterson served in the state legislature and as Commissioner of Agriculture. Patterson Hall at NCSU is named after him.</p>	
<p>R.6103.13 CDV, J. W. Fries (most likely John William Fries (1846–1927) of Salem, son of Francis Fries and Maria Vogler Fries, whose picture is also in this collection. Marked “J. W. Fries” and stamped “S. ANDERSON / Photographer / 51 Canal St. / NEW ORLEANS.” As an adult, Fries ran his families manufacturing businesses and was a civic leader. Photograph is ca. 1860 based on subject’s age.</p>	
<p>R.6103.14 CDV, John Peter Landquist (1836–1879) of Salem. Marked “John Peter Landquist / 1866.” Landquist was born in Sweden, but lived in Salem from 1853 until his death. He married Mary Elizabeth Pfohl in 1871 and ran a grocery business in Salem.</p>	
<p>R.6103.15 CDV, G. Rosenthal. Marked “G. Rosenthal” and “1869” and stamped “J. A. SHELDON, / Photographer, / 101 Canal St., New Orleans, La.” This is most likely Gustave Rosenthal (1837–1916) of Raleigh, but may be Gustav Rosenthal (1834–1889) of Wilmington. Both men were immigrant German Jews who were prominent businessmen and instrumental in starting Jewish congregations in their respective towns.</p>	

13) Receipt # 6119.1 Source: Susan Davis, donation
Object name: Woman's hat
Date made: ca. 1965

Historical Significance: Dorothy Wilcox Scarborough Howell (b. 5/17/1925), of Charlotte, wore this multicolored, embellished bucket style hat to the dedication of the Sanctuary building at Providence United Methodist Church in Charlotte in 1965. She purchased the hat, which has a Marché Exclusive tag, at the Uptown Charlotte location of Belk Department Store.

This hat is an excellent representation of mid-1960s fashion. It is visually interesting, and I believe it will resonate with visitors when exhibited.

Relevant Holdings: Although we do have other hats from this period in the collection, this one has very strong exhibit potential, a strong provenance, and a connection to a North Carolina department store.



14) Receipt # 6135.1 Source: Mr. Richard Yates Stevens, donation
Doll
Circa 1910

Luna Yates Stevens was born in 1907 and grew up on a farm on Tryon Road, Raleigh, North Carolina. Her mother's friend made the doll out of locally-grown cotton and hand-painted her face. Luna named her "Tempi". Her garment is original, but the donor believed the bonnet was a replacement. Luna died in 1989. She is the mother of Richard Yates Stevens who was a Wake County Manager and served in the North Carolina Senate.



15) Receipt # 6128.1 Source: Mr. John Davison, donation
Record, 45 RPM, "What It Was, Was Football"- Deacon Andy Griffith, 1953

The donor was born in Atlanta, but moved to Garner, NC in 1959.

Andy Griffith recorded many records, but only had one popular hit. This record was recorded in 1953 by 19-year old Milton Alderfer, in Greensboro, NC. The master was then sent to Chapel Hill where it was mass-produced by Colonial Records. The record eventually sold close to 800,000 copies and peaked at #9 on the Billboard Charts. It still remains one of the biggest-selling comedy records of all time.

The record launched Griffith's career. In 1954, he appeared on The Ed Sullivan Show. The monologue was printed in Mad magazine in 1958 accompanied by the magazine's cartoons.



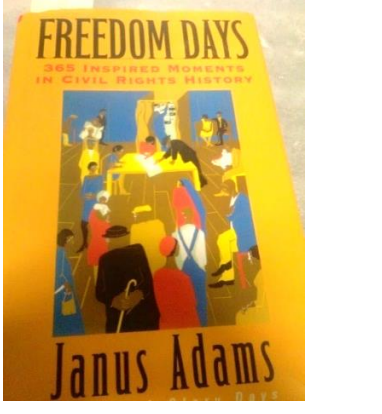




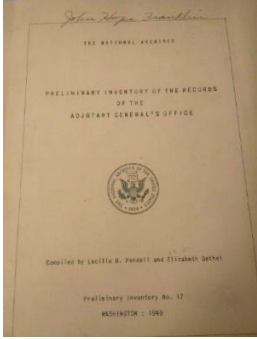
16) Receipt # 6128.1 Source: Michelle Lanier
R.6006.1-4 Dr. John Hope Franklin Artifacts

Historical Significance/ Reason for collecting & potential use: Dr. John Hope Franklin (1915- 2009) is one of the premiere American historians and one of the most notable African Americans in history. Though born in

Oklahoma nine years after it became a state, Dr. Franklin is widely known as a North Carolinian through his wife, Aurelia, a Goldsboro native; as well as his tenure as a renowned history professor at St. Augustine’s and Duke University. The John Hope Franklin home is in Durham, NC. Dr. Franklin is the architect of the North Carolina Freedom Monument Park. In 2009 Earl Ijames had the privilege to conduct perhaps the last known interview with Dr. John Hope Franklin for the North Carolina Museum of History *Circa* magazine. I propose that we acquire these items for any potential travel and tourism exhibit or project. These items can also enhance our African American collection and historiography. The books can also be used as artifact props for exhibition.

Relevant holdings in current collections: We acquired a desk used by John Hope Franklin desk in 2016. It was exhibited as part of the 2017 African American Cultural Celebration and 2017 Black History Month at the Museum of History. These items could augment any future exhibit on Franklin.

<p>R.6006.1- Suitcase belonging to Dr. Jn. Hope Franklin (1914- 2009) with “UNESCO, 1980 Belgrade Conference” sticker on side.</p>		
<p>R.6006.2- <u>Freedom Days</u>, Janus Adams (autographed by Dr. Jn. Hope Franklin, 31 March 1998)</p>		
<p>R.6006.3- (Book and sleeve) <u>Living Legends in Black</u> (Autographed by Dr. Franklin and featured on pg. 17); J. Edward Bailey</p>		

<p>R.6006.4- <u>The National Archives Preliminary Inventory of the Records of the Adjutant General's Office, 1949</u> (Autographed by Dr. John Hope Franklin)</p>		
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16) Receipt # 6142 Source: Sekeeta Crowley & Julia Smith, donation

Object Name: Collection of WWI & pre-WWI items relating to Madelon "Glory" Hancock and Samuel Westray Battle. These objects are now in-house.

Date Made: 1880-1930

Historical Significance/Reason for collecting & Potential Use: Madelon "Glory" Hancock of Asheville and Tarboro and graduate of St. Mary's school in Raleigh, was quite possibly THE first North Carolinian to enter WWI; married to a British army officer, she joined the Red Cross and served as a nurse in Belgium and elsewhere, 1914-1918. Her father, Samuel Westray Battle of Nash Co., was a USN surgeon and later a noted physician at Asheville, where his patients included the Vanderbilts of *Biltmore* estate. Hancock's medals will be included in the WWI exhibit and incorporated in the re-done military history gallery, and her story perhaps featured in the women's history exhibit. Battle's items can also be included in the new military history gallery and also have exhibit potential relating to his medical career as well as his ties to the Vanderbilts and *Biltmore*.

Relevant holdings in current collections: NCMOH has nothing related to "Glory" Hancock other than photos of her and the medal shadowbox sent to museum ca. 1930, likely by her son, and nothing relating to her father Dr. Battle.

Images: (not yet available)

.1 – Shadowbox of medals/decorations awarded to Madelon Hancock before and during WWI (**Shadowbox .1 already approved by the Historical Commission on 8/22/18, rest of items need a vote**)

.2 – Scrapbook put together by Madelon Hancock of her WWI service

.3-.7 – Five pages of images of Madelon Hancock

.8 – Photo, Samuel Westray Battle

.9 – Page w/Madelon Hancock's war record

.10 – Page w/tributes to Madelon Hancock

.11 – Letter, Aug. 28, 1916, written in French

.12 – French postcard

.13 – French sonnet

.14-.19 – Six woodcuts

.20 – USN sword belt w/orig box, used by Samuel Westray Battle

.21 – Sword knot, used by Samuel Westray Battle

.22 – USN dress uniform epaulettes w/orig box, used by Samuel Westray Battle

.23 – Rosette, possibly from funeral of Samuel Westray Battle

.24 – Gold aiguillette, used by Samuel Westray Battle

October 24, 2018 NCMH Acquisitions Meeting

17) Receipt # 6102 Source: Found in Collection

R.6102.5 Small sign, "JUSTICE / for / Trayvon / BLACK WORKERS FOR JUSTICE," 2013.

Date made: 1964–2014

Historical Significance: These pieces all fill gaps in our political collection or provide additions to established collections.

This sign was collected from a Moral Monday protest during 2013. The organization that printed the sign is based in North Carolina. From the group's web site: "The Black Workers For Justice is an organization of Black workers formed in 1981 out of a struggle led by Black women workers at a K-mart store in Rocky Mount, North Carolina against race and gender discrimination. After organizing a boycott of the local K-mart store and reaching out to workers at other workplaces and communities, Black workers and community activists from 10 counties met at the First Missionary Baptist Church in Fremont, NC in June 1982 to form BWFJ as a statewide organization."

The sign refers to death of Trayvon Martin, an unarmed African American teenager who was shot in Florida on February 26, 2012. The shooter, George Zimmerman, was eventually acquitted of 2nd degree murder and manslaughter charges. Martin's death and Zimmerman's acquittal reignited and added to a national conversation on race. Martin's case is one of the founding issues of the Black Lives Matter movement.

Relevant holdings: We do not yet have anything related to the Black Lives Matter movement, or anything from Black Workers for Justice. this item could add to the African American Collection and the Civil Rights Collection, in particular.



18) Receipt # 6112 Source: Laura Boyes, donation

Object name: Child's dress

Date made: late 1840s

Historical Significance: This dress is an excellent example of the distinctive fan pleated bodices that were very popular in the late 1840s and shows how adult clothing styles were copied on children's clothing. Based on its size, this dress was likely worn by a child between 4 to 6 years old. During the mid to late 1800s both boys and girls wore dresses, so it is impossible to know whether this was worn by a male or female, but pink was often associated with boys at the time. Thus this dress would be an excellent exhibit item interpreting both fashion

history and/or gender history. Unfortunately, it does not have a strong NC provenance (it was purchased at a charity clothing shop in the 1980s in Garner). However, I still recommend it for the collection because we do not have any other pieces from this time period that show what children in this age range wore during this time period.

Relevant Holdings: We have less than 100 pieces of clothing (for women, men, or children) that were made before 1850. Less than 20 of these are children's items, and half of those are christening gowns. There are only 12 children's items that date to around the 1840s, and all of them are either christening gowns, or dresses or blouses for infants/very small (1-2 years old) children. So, this piece would be the only piece of clothing from 1840s that shows what older children wore (it would also be just one of two 1840s items that is not entirely white). Additionally, this would be the only dress in exhibitable shape that shows what this very typical 1840s style (fan pleating) looked like (we have one wedding dress with a very similar bodice, but it would not be able to go on exhibit without extensive conservation).



19) Receipt # 6129 Source Jack Montgomery, donation

Object Name: Nine-patch quilt

Date Made: ca. 1890

Historical Significance/Reason for collecting & Potential Use: This quilt tells the interesting story of Barbara Hallman Wagner (1863/4–1907), a Catawba County farmer. She married James Alexander Wagner (1854–1911), a farmer/folk healer in 1884, and gave birth to 9 children over the next 15 years. The frequent pregnancies caused her to develop peripartum cardiomyopathy, a weakening of the heart muscle due to pregnancy and childbirth. Because of the disorder, which causes shortness of breath, fatigue, and swelling, she became an invalid and was not able to lie down flat. So she spent the years following her youngest daughter's 1899 birth reclining in a chair covered by this nine-patch quilt. Wagner died in 1907 at age 44. When the family home burned down in 1912, the quilt was one of only two items the family was able to save from the fire (the other was a clock). The object speaks to the perils of pregnancy and childbirth in rural nineteenth century North Carolina. Not only was death a frequent outcome—so were life-altering complications. Also, the object speaks to the power of objects as memory pieces. This quilt proved so precious as a reminder of a mother who died too young that it was one of only two items saved after a devastating house fire.

Relevant holdings in current collections: Surprisingly, we don't have other simple nine-patch quilts like this one in the collection. We have two other quilts made in Catawba County (a crazy quilt and a tailor sample quilt).



20) Receipt # 5919 Source John Harris, Panama City, FL, donation

R.5919.1-.4 WWI collection & Cold War-era USAF duffle bag

Ca. 1918, 1960

Condition: Helmet – leather dried out, some paint flaking, rust spots; Gas Mask Carrier – stains from field use, but overall fair; Blanket – very good; duffle bag – field-used, but fair

Very nice collection of post-war decorated WWI artifacts from NC soldier in 81st Division. Miller F. Harris of Shelby (Cleveland Co.), NC, was drafted into the US Army in May 1918 and assigned to the 306th Supply Train, 81st Div; he served overseas Aug '18 to June '19. He likely either painted his helmet camouflage himself, or paid someone local to do it, after the Armistice; the gas mask carrier is also decorated with drawings relating to his service and was almost certainly done post-Armistice as well. Both items can be used to illustrate how veterans decorated their equipment after the hostilities ended, and his blanket is in very good shape w/provenance which can be used in textile rotations in military gallery. The duffle bag was used by John Harris from his service in the US Air Force in France during the 1960s and still has transit tags from time in France; could be used in Cold War exhibit.

NCMOH has no US helmets in this Autumn camouflage pattern, nor any decorated gas mask carriers; blanket is in much better condition than other WWI blankets; do not have USAF duffle bag.

<p>R.5919.1 Helmet</p>		
<p>R.5919.2 Gas Mask Carrier</p>		
<p>R.5919.3 Blanket</p>		
<p>R.5919.4 Duffle Bag</p>		

21) Receipt # 5885 Source Kim Andersen, donor

R.5885.1-3 Object name: Protest signs

Date made: 2017

Historical Significance: North Carolinian Kim Andersen carried this protest sign at a Moral Monday gathering in mid-February 2017. She pinned the two smaller signs on either side of a doggie backpack that her pet, “Lacey the Wonder Dog,” wore to the event. (See digital photos below.) North Carolina’s Moral Monday movement, organized by Reverend William Barber, began in 2013 as a grassroots movement opposing certain laws passed by the Republican controlled legislature. The movement moved to other states and widened to protest a variety of issues related to discrimination and the divide between the wealthy and the poor.

Relevant holdings: While we have begun collecting protest signs associated with the current period of extensive protesting in America, we do not yet have any signs related to protest of Trump’s immigration positions, (specifically the administrations ban on immigration from certain specific countries that has been labeled by those who oppose it as an anti-Muslim ban). Nor do we have any signs associated with North Carolina’s nationally known Moral Monday protests.

<p>R.5885.1 front/back sign</p>		
<p>R.5885.2 front/back sign worn by dog. Digital image of Lacey the Wonderdog wearing the sign.</p>		
<p>R.5885.3 front/back sign worn by dog Digital image of Lacey the Wonderdog wearing the sign.</p>		

22) Receipt # 6092 Source Kent Thompson, donor
R.6092.1

Object name: *MAD Magazine*, Feb. 2017 issue; Date made: 2017

Historical Significance: This issue of *MAD Magazine*, a satirical publication founded in 1952, lists NC Governor Pat McCrory and North Carolina’s HB2 “Bathroom Bill” as the 11th “Dumbest Thing” about the year 2016: “11. North Carolina’s Transgender Bathrooms, Minding Their Pees and Queues.” The page features an image of McCrory dressed as a policeman with the headline: “Governor Pat McCrory Stall Cop” in a sendup of the movie, *Mall Cop*. It also revisits transgender bathroom use in its 19th “Dumbest Thing,” “19. What gender-based change are many Americans stubbornly refusing to accept?” The cartoon on this page, showing protesters in front of a Target bathroom, includes a man carrying a sign that reads: “Keep North Carolina Restrooms Safe!”

This magazine uses humor to mock social and political issues that were in the forefront of news coverage in 2016. When opened to the relevant pages, this magazine could be used in future exhibits to succinctly establish the national reach of the state’s HB2 controversy. Since much of the political satire relating to politics today is online and not easily captured, this magazine provides a way for us to leave usable cultural artifacts for future generations—even if the form already feels a bit dated to us today.

Relevant holdings: The museum has around 475 magazines in its collection, but almost none are related to politics (one collection relates the JFK) or humor.



23) Receipt # 6093 Source Lou Johanson, donor


R.6093.1-16 Object name: Collection of political campaign items related to North Carolina politicians and candidates for the Presidency
Date made: 1958–2008


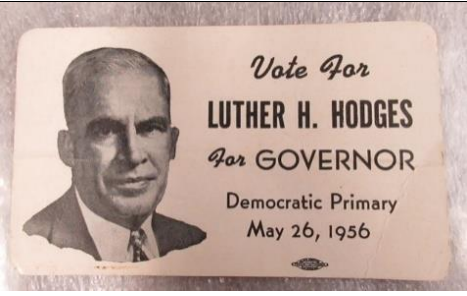
Historical Significance: This collection has political items from state and national races that fill gaps in our collection. The donor comes from a politically active NC family. Her father, Robert Grady Johnson (1895–1951), served in the North Carolina House of Representatives from 1931–1936 and was Speaker of the House in 1935–1936. Her father’s cousin, Charles Marion Johnson (1895-1964) was North Carolina Treasurer (1932–1949) and ran unsuccessfully for the Democratic nomination for NC Governor in 1948.

Relevant holdings: See information with each object, below.

<p>.1 Scarf, Bob Dole, President, 1996. We only have one yard sign and one bumper sticker for this campaign, so this visually interesting scarf is a good addition.</p>		
<p>.2 Box, "BEATER BEANS / Jim Martin / GOVERNOR 1984," 1984. These small boxes with dried lima beans were given to people who actively campaigned for Martin.</p>		
<p>.3 Button, "We the People . . . / chose / George W. Bush / 2000–2004," 2000 or 2004. Button has image of U.S. Capitol, image of George W. Bush, image of Presidential Seal, and image of Bush's signature.</p>		
<p>.4 Button, "Move over Bill and Hillary. . . / Here come Bob and Elizabeth," 1996. Button has image of Bob and Elizabeth Dole.</p>		

<p>.5 Button, "Elect / Elizabeth's / Husband / in '96," 1996. Button has image of Elizabeth Dole. The other incoming button in this collection is the only other button we would have from this campaign.</p>		
<p>.6 Button, "VOTE FOR MOORE / IN '64," 1964. Button has black and white drawing of Moore's head.</p>		
<p>.7 Foldover button, "'MR. DEMOCRAT' / LARKINS / FOR GOVERNOR," 1960. Button is red with black writing. John D. Larkins, who served in the NC Senate and as secretary and chairman of the NC Democratic Executive Committee. He ran in the 1960 Democratic primary for governor, but he was defeated by Terry Sanford.</p>		
<p>.8 Button, "Re-elect / KITCHIN / Democratic," probably 1958 or 1960. Button is small, red with white writing with small strip of white with red writing.</p>		

<p>.9 Button, "DOLE / KEMP," 1996. Button is blue with white writing. There is a pattern of three stars—white, red, white—above Dole.</p>		
<p>.10 Button, "ORIGINAL / MAVERICKS / MCCAIN / PALIN," 2008. Button has image of Palin and McCain at a campaign rally.</p>		
<p>.11 Button, "McCain / 2008," 2008. Button is blue with McCain in white and 2008 in yellow. There is a white star and a yellow line above McCain.</p>		
<p>.12 Lapel pin, "McCain / Palin," 2008. White small, rectangular pin with blue lettering and a gold star between the two names.</p>		
<p>13-.14 Fabric stickers (2), "give' em / HELMS, / Jesse!," probably 1976. Sticker is white with red and blue writing. We have several buttons with this well-known campaign slogan, but no stickers.</p>		

<p>.15 Small card, "VOTE DEMOCRATIC / VOTE DAN K. MOORE / FOR GOVERNOR," 1964. Top half is red, bottom is blue, with white writing.</p>		
<p>.16 Small card, "Vote for / LUTHER H. HODGES / For GOVERNOR / Democratic Primary / May 26, 1956." White card with black writing and a black and white image of Hodges. While we have many items associated with Hodges, we have few campaign items.</p>		

24) Receipt # 6111 Source Ann Ellis White, donor

R.6111.1 Object name: Framed print of individual pictures of politicians – North Carolina’s delegation to the 50th Congress (March 4, 1887–March 4, 1889)

Date made: ca. 1887

Historical Significance: This composite image features the donor’s great grandfather, William Henry Harrison Cowels, and includes photographs of all the men who represented North Carolina in the House of Representatives and the Senate during the U. S. 50th Congress. This artifact serves as a great snapshot of the state of North Carolina politics a little more than two decades after the end of the Civil War—and one decade after the end of Reconstruction. Of the 11 men pictured, all but two are Democrats, so the piece visibly demonstrates how the state had returned to its pre-war power structure by this time. Of the Democrats, all but one served in the Confederate Army (Senator Zebulon Vance both served in the army and as the state’s Confederate governor). The one delegate who did not serve was too young to have enlisted. This man, Rep. Furnifold M. Simmons (who became a U. S. Senator in 1901), was one of the main architects of the White Supremacy campaigns in NC between 1898-1900 that led to the Wilmington Race Riot and widescale disenfranchisement of African American voters. It is also interesting to note that there are no African American delegates in this image. Two men were elected to the House from the “Black Second” district before the 50th Congress, and two more men would be elected between this Congress and 1900 (all from the Black Second), but in this image, the “Black Second” is somewhat ironically represented by Simmons. This photograph is part of a series of similar composite photos documenting members of the 50th Congress that were produced by Brady and Handy Photo studio in Washington D.C., which was run by famed Civil War photographer Mathew Brady and his nephew-by-marriage, Levin C. Handy. While the Library of Congress holds many of these composite photos, they do not have a copy of North Carolina’s image.



25) Receipt # 6146 Source Oak City Antiques LLC, Raleigh, vendor; to be paid with Deaccession Funds.

Receipt #: 6146.1 Object Name: side table, designated as a “Bible Table” per original owner (Oak and poplar with likely original paint)

Date Made: ca. 1880 -1900, Fayetteville

Historical Significance/Reason for collecting & Potential Use: Little documented early African American furniture exists. This table was originally purchased in the St. Joseph Episcopal Church community, Fayetteville, off Ramsey and Moore streets. It is likely that this table was made in the same community. This prosperous African American community was made up of professionals with 2 story homes and manicured yards. The original owner called this their “Bible Table” and stated it had always been in their family.

The designated specialized use would warrant its’ existence in an affluent community versus a working- class community where furniture would have encountered heavy daily usage and served many functions, thus making this delicate table less likely to have survived .

Relevant holdings in current collections: The NCMOH has less than 3 pieces of furniture from African American families.



R.6127.1-76

KAPP Family Collection

DONATION

KAPP family bio: This collection of objects come from the William H. “Bill” Kapp and Betty Minton Kapp family. The Kapp family has roots back to the founding of the Moravian town Bethania and the Rural Hall community of Forsyth County NC. Betty was from Happy Valley along the Yadkin River. They were avid family historians and collectors of familial, regional decorative arts and memorabilia. Their sons (donors of this collection) Michael Keith and Karl William were also collectors of regional and familial historical objects. Almost all objects in this collection have a specific name, place, and time associated with it which is quite rare.

Receipt #: R6127.1

Source – Kapp family Forsyth County, donation

Object Name: fish basket, split oak

Date Made: ca. 20thc

Historical Significance/Reason for collecting & Potential Use: Made by Piedmont basket maker Barlow Off Warrior Creek road. Made for John Turner.

Relevant holdings in current collections: No Barlow baskets in the collection, no Anglo-American made fish baskets, Only 2 in collection: 1 18th/19thc small basket and 1 ca. 1990 basket (not of same style as Kapp basket) made by American Indian, which has no history of ownership like Kapp basket.



Images:

Receipt #: R6127.2

Source - Kapp family Forsyth County, donation

Object Name: ladderback chair

Date Made: ca. 1870-1891, by D.S. Westmoreland of Thomasville

Historical Significance/Reason for collecting & Potential Use: D.S. Westmoreland owned the first factory and the first chair factory in Thomasville NC commonly referred to as “Chair City” USA and home of the world’s largest Duncan Phyfe chair. Could be used in CORE or for early manufactured NC furniture exhibit.

Relevant holdings in current collections: Museum has a signed Westmoreland rocker which was not as common as his side chairs. This style of chair is different type/style than rocker. He made less than four styles.



Images:

Receipt #: R6127.3

Source - Kapp family Forsyth County, donation

Object Name: child's ladderback chair

Date Made: ca. 19th c, Piedmont NC

Historical Significance/Reason for collecting & Potential Use: Chairs were important to early North Carolinians. It is said an adult's ladderback chair can be judged on the craftsmanship of a child's chair and this is a good Piedmont example. Chair has a history of use having been used by donor's Great Aunt Josephine Permila Kapp.

Relevant holdings in current collections: Many of the SITES have children's chairs of the period, however, the museum in Raleigh has only one from this period and it is a potty chair. Children's chairs in good shape are less likely to survive due to wear and tear.



Images:

Receipt #: R6127.4

Source - Kapp family Forsyth County, donation

Object Name: Cellarette on stand

Date Made: ca. 1994

General Condition Assessment: In curator's opinion, excellent.

Value Estimate: \$1000

Historical Significance/Reason for collecting & Potential Use: Lexington represents part of the NC furniture history legacy starting with Dixie Furniture which later became Lexington. Bob Timberlake's the "World of Bob Timberlake Collection" is accepted in the industry as the best-selling collection in American furniture history. The Old Salem Collection was based on 40% reproductions of actual holdings in Old Salem's collection versus interpretations of the collection.

Purchased by donor's mother Betty Kapp in 1994 for \$800 in Rural Hall, NC.

Relevant holdings in current collections: Museum has only one piece of the Timberlake Collection and no Old Salem Collection pieces.



Images:

Receipt # or Not-In-House: R6127.5

Source - Kapp family Forsyth County, donation

Object Name: ceramic transferware pitcher

Date Made: 19th c, likely English origin

Historical Significance/Reason for collecting & Potential Use: Pitcher is an example of designs made for domestic consumption to showcase a resurgence in classical taste and design in domestic household furnishings. Pitcher could be used in CORE or dec-arts exhibits to help illustrate the period design and taste. Fashion for the period is also depicted on the piece as well.

Relevant holdings in current collections: Museum does not contain a pitcher or a classical design reference such as this one.



Images:

Receipt # or Not-In-House: R6127.6

Source - Kapp family Forsyth County, donation

Object Name: Shelton Sister's basket

Date Made: late 19th c – early 20th c, Made by either Mary Shelton (1837-1921) or by Eliza Shelton (1845-1933) Forsyth Co

Historical Significance/Reason for collecting & Potential Use: The Shelton sisters were widely known throughout the region and the state for their expertly finely woven baskets of oak splints and bentwood frames. Noted in the 1910 census as basket makers. Baskets in this condition are rare and are prized and highly collectable.

Purchased by donor's family directly from the Shelton sisters.

Relevant holdings in current collections: Museum has no Shelton sister's basket.

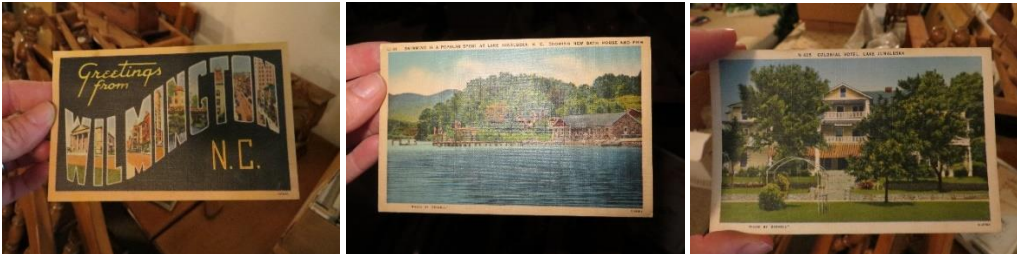
Images:



.7 Wall Calendar, Commercial and Farmer's Bank, Rural Hall, 1932. We do have calendars in the collection, but less than 10 advertise NC businesses. This would be the second oldest one related to a NC business, and just the second one related to a NC bank.



.8-.10 Postcards, ca. 1940-1960. "Greetings from Wilmington, NC"; "Swimming is a popular sport at Lake Junaluska, N.C. Showing new bathhouse and pier"; "Colonial Hotel. Lake Junaluska." We do not have these three cards in our collection.



.11 Wine bottle, Biltmore Estate "Red Wine," 1978. We do not have anything in the collection to represent the modern industries associated with Biltmore Estate. And the only modern NC wineries that we have items from are Duplin (1987) and Raylen (2010). This bottle represents the early roots of the state's current wine industry. Biltmore Winery began a small operation in 1976, so this is one of the earliest vintages produced there. At the time, bottles could only be purchased on the estate. The current winery wasn't built until 1983.



.12, .13, and .19 Photographs, ca. 1870s–1952. Family photographs of members of the Kapp family. These are photos of identified North Carolinians from several different time periods to expand our photo collection and ability to show North Carolinians wearing period clothing. .12 is a ca. 1870s tintype of Mary Jane Schaub (Vest) (1840–1919). .13 is a ca. 1920s photo of Floy Viola Kreeger (Kapp) (1903–1992) and Frank William Kapp (1899–1983). And .19 is a November 22, 1952, wedding photograph of Betty Jean Minton (Kapp) (1931–2018) and William H. Kapp (1932–2014), parents of the donors.



.15 and .48 Two pairs of child’s shoes, 1950s. These were worn by Keith and/or Karl Kapp (donors). .15 are a pair of cowboy boots We do not have any children’s boots in the collection to show the popular western wear trend of the 1950s. .48 are a pair of spectator shoes. We do not have any boys’ shoes from this period in the collection.



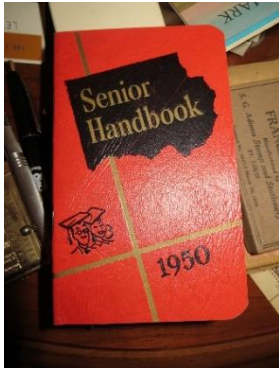
.16 Boy’s snowsuit, with matching cap, late early to mid 1950s. Worn by Keith and/or Karl Kapp (donors). We do not have any other children’s snow suits in the collection. We have a few formal winter coats, but nothing to show playing outside in the winter.



.17 Baby dress, early 1900s. Dress worn by donor's mother or grandmother (clarification needed). Dress has a large amount of extremely finely worked tatting and pin tucks. Dress is an excellent period example of handmade baby clothing with a strong provenance.



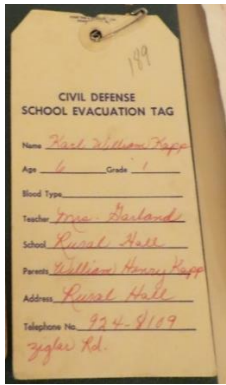
.18 Senior Handbook, Draughon Business College, 1950. This book belonged to donors' mother, Betty Jean Minton (Kapp). Minton was a student at this Winston-Salem business college and her education there helped her get a job at Prudential Insurance, which she held until her marriage in 1952. This book illustrates the expanding world of work opportunities for women in the mid-1900s (as well as the fields that such work was restricted to). It also is connected to a specific NC school.



.20 NCNB Bank check card, ca. 1979. Check card, owned by William Kapp. This card represents both an important North Carolina bank, NCNB, that no longer exists, but also the introduction of a new method of banking/making payments (the Visa check card). While we have a later NCNB credit card in the collection, we don't have a check card.



.21 Civil Defense identification tag, late 1950s. The tag, which belonged to donor Karl Kapp, was pinned to his clothing during Civil Defense drills when he was in the 1st grade. This object speaks to the everyday awareness of Cold War realities dealt with by American citizens in the 1950s and 1960s.



.22–.25 and .14 and .41–.42 Boys' shorts suit (.24 shorts & .25 shirt) and suspender shorts and vest (.41–.42) and three photographs (.14, .22 & .23), 1930s. This two shorts suits were worn by William Kapp (donors' father). The photographs show William Kapp in a shorts suit that may be .42 (without the .41 vest), but that is similar to both outfits one way or the other. We have very little boy's clothing from this decade in the collection.



.26–.31 Boy's clothing and photographs (.26 shirt, .27 shorts, .28 shirt, .29 shirt, .30–.31 photographs), 1950s–1960s. This clothing was worn by Keith and/or Karl Kapp (donors). This style of shirt mimics an adult male style popular at the time. The photos show the Kapp brothers wearing similar clothing. We have very little boy's clothing from this period in the collection.



.32-.33 and .49-.50 and .34-.35, Baby boy's shirt and diaper cover sets (.32-.33 and .49-.50) and photographs, 1950s-1960s. This clothing was worn by Keith and/or Karl Kapp (donors). This type of set with a matching shirt and diaper cover was popular at midcentury. The shirt .49 also mimics an adult male style popular at the time. The photos (2 of the same shot with slightly different exposures) show one of the Kapp brothers wearing similar clothing. We have very little boy's clothing from this period in the collection.



.51-.53 Diaper covers, 1950s-1960s. These diaper covers were worn by Keith and/or Karl Kapp and represent a type of baby clothing that was extremely common in the mid-20th century. We do not have any everyday midcentury diaper covers in the collection.



.36, .58, .60 and .59 and .61 Baby caps and photographs, 1930s-1960s. These three caps (.48, .58, and .60) were worn by members of the Kapp family and represent types of baby caps not present in our collection. .46 and .58 were worn by the donors' father, William Kapp in the 1930s. The football themed cap mentions football leagues that were prevalent at the time and there is a photo (.59) of Kapp wearing .58. .60 was worn by Keith and/or Karl Kapp in the late 1950s and early 1960s and there is also a photo of one of the boys wearing the cap.



.37–.40 Two sets of pajamas, ca. 1930s. These pajamas were worn by William Kapp (father of donors). They are good examples of period sleepwear for boys. We don't have any other sets of pajamas in the collection from this period.



.43–.47 and .54–.55 Children's handkerchiefs and handkerchief holders, 1930s–1960s. These handkerchiefs (.43–.47) and handkerchief holders (.54–.55) were used by children of the Kapp family. These items illustrate a time before widespread use of disposable Kleenex (the holders were for keeping dirty handkerchiefs separate from clean ones) and they will complement the very few related items we already have in the collection.



.62–.65 and .56–.57 Items belonging to Josephine Permilia Kapp (1905–1986), great aunt of donors, 1910s. This dress (.62), drawers (.63), and bonnet (.64) were worn by Josephine when she was a young girl. They add items with good provenance to the collection. The parasol was used when she was a teenager and has an story about her travelling. The books are signed and dated (one shows Josephine practicing her signature several times) and have interesting illustrations. They speak to her time as a school girl. Josephine attended Hickory Grove School in Rural Hall where she was on the honor roll and achieved perfect attendance.



Receipt # or Not-In-House: R.6127.66–76

Object Name: Dishtowels (.66–.69; .75–.76); Needle holders (.70–.71); Quilts (.72–.73); Lace and newspaper clipping (.74ab)

Source - First & last name of Donor OR vendor w/purchase price & funding source Karl and Keith Kapp, donors

Date Made: Dishtowels 1925–1955; Needle holders (.70–1935– 1965), (.71–1935); Quilts (.72–1930–1956) (.73–1930–1940); Lace and newspaper clipping (1930–1960)

General Condition Assessment: fine

Value Estimate: \$300

Historical Significance/Reason for collecting & Potential Use: These items are associated with the Kapp Family collection.

Relevant holdings in current collections: We do not have a “Sunbonnet Sue” quilt in the collection which is an iconic 1930s pattern. The cheater cloth quilt is also something commonplace but not currently represented in our holdings. The needle holders are representative of early-mid 20th century advertising in North Carolina. The hand-embroidered dishtowels share an interesting story of being made for a hope chest that was never used. The lace and clipping show how rural women learned new needlework patterns.

Images:

Dishtowels (.66–.69; .75–.76)



Needle holders (.70–.71)



Quilts (.72-.73)



Lace with Newspaper clipping (.74ab)



North Carolina Mountain Gateway Museum-Old Fort

Glass Insulator

Donor: Daryl Jones, 351 Cody Road, Marshall, NC 28753.

Hemingray #43 glass insulator was found buried near the railroad tracks on Old Fort Mountain along the old 7 route. The area is also known as Mudcut, which was one of the hardest areas to lay railroad track. Eventually, rivers and creeks were re-routed to reveal solid ground for the tracks. This also proved an issue for laying power lines later.

The Hemingray Company only made glass electrical insulators and were in business from 1848 – 1972. They were the largest producer of glass insulators in the world for a time. The item would add to our collection by enhancing our railroad collection give us an item to discuss bringing electricity to Western N.C.



Potty-Training Chair

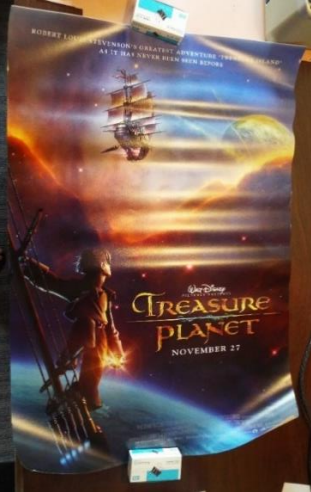


Donor: Ronald King, 173 Cobblestone Drive, Marion, NC 28752

This child's training chair was used by Mr. King's daughter, Holly Gouge, in the 1980s. He received it from his mother but does not know where she got it from. This chair is like those that families used in the earlier part of the 20th century. While we have a chair like this in our collection, it has no provenance.





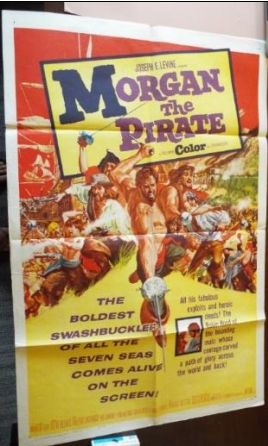

NORTH CAROLINA MARITIME MUSEUMS: BEAUFORT

Collection of Items for use in the Golden Pirates of the Silver Screen Exhibit, purchased with Museum Funds.

<p>1) Object Name: <i>Treasure Planet</i> poster by Walt Disney Date Made: 2002</p>		<p>Source – oneclick2save on Ebay (purchase)</p>
<p>2) Object Name: Jacket of “pirate buccaneer swashbuckler” movie costume Date Made: 1980s</p>		<p>Source – Hollywoodmoviecostumes on ebay (purchase)</p>
<p>3) Object Name: Wool tan jacket from Western Costume Co., Capt Blood, Ivan Simpson Date Made: 1935</p>		<p>Source – Hollywoodmoviecostumes on ebay (purchase)</p>

<p>4) Object Name: Promotional flag from <i>Cutthroat Island</i> Date Made: 1995</p>		<p>Source – Tigspt on Ebay</p>
<p>5) Object Name: Book, <i>Treasure Island</i> by Robert Lewis Stevenson Date Made: 1911</p>		<p>Source – Ceracobalt on ebay</p>
<p>6) Object Name: Movie poster “Blackbeard the Pirate” 1952 original color poster, linen-backed Date Made: 1952</p>		<p>Source – Cinemamasterpieces on ebay</p>
<p>7) Object Name: <i>Muppets</i> <i>Treasure Island</i> poster Date Made: 1996</p>		<p>Source – Movieposterbargains on ebay</p>

<p>8) Object Name: Cannon prop from <i>Peter Pan</i> movie Date Made: 2003</p>		<p>Source – Danster_productions on ebay</p>
<p>9) Object Name: Lobby Card Print from <i>The Crimson Pirate</i> with Burt Lancaster, color, 8 x 10” Date Made: 1952</p>		<p>Source – Silverscreenmemtos on ebay</p>
<p>10) Object Name: Photograph, glossy black & white 8 x 10” of Blackbeard’s face (BB.Adv.23) by Alexander Kahle, starring Robert Newton in “<i>Blackbeard the Pirate</i>” Date Made: 1952</p>		<p>Source – The Movie Market, moviemarket.com</p>
<p>11) Object Name: Original lobby card for “<i>Anne of the Indies</i>”, Jean Peters & Louis Jourdan Date Made: 1951</p>		<p>Source – Starlight Collect on ebay</p>

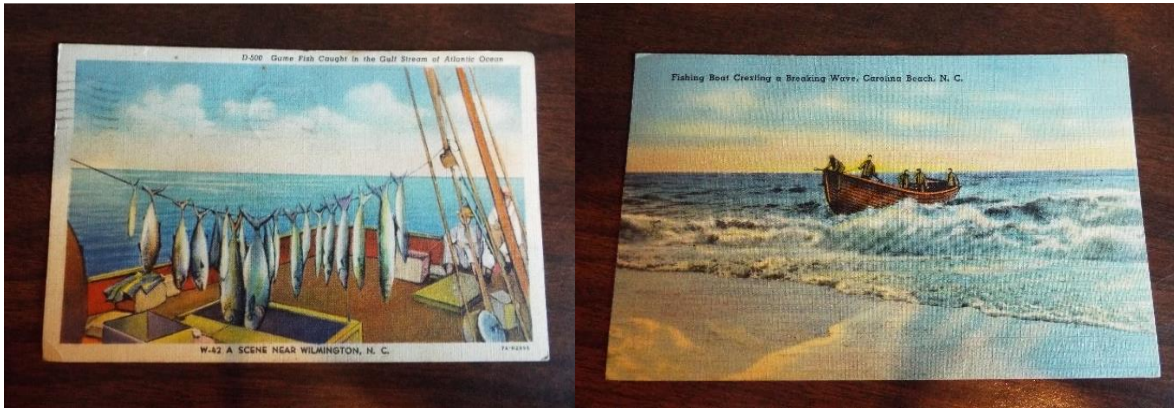
<p>12) Object Name: Theater Ad, <i>The Black Pirate</i>, with Douglas Fairbanks, black and white Date Made: 1926</p>		<p>Source – Anthony’s Comic Book Art, ebay purchase</p>
<p>13) Object Name: Original color poster, <i>Morgan the Pirate</i>, 1961 Date Made: 1961</p>		<p>Source – Partners 65, ebay purchase</p>
<p>14) Object Name: Original color poster, <i>Queen of the Seas</i>, Date Made: 1961</p>		<p>Source – Old62blue on ebay</p>

15) Source – Collected by curator, Lynn Anderson, donor

Object Name: Postcards

Date Made: ca. 1918

Historical Significance/Reason for collecting & Potential Use: Depict Carolina Beach and fishing in North Carolina
 Relevant holdings in current collections: complements black and white photographs of fishing images.



16) Source – associate of David Moore, donor
Object Name: *SMILAX* model & associated barge model (USCG cutter)
Date Made: 1980-1995
General Condition Assessment: Good
Value Estimate: \$1900. total
Historical Significance/Reason for collecting & Potential Use: *SMILAX* assisted with many QAR recoveries
Relevant holdings in current collections: represents US Coast Guard vessel used in region (decommissioned in 1911).



17) Source – Wolff/Eagles Family donation
Object Name: Royal Navy badge
Date Made: 1942-45
Historical Significance/Reason for collecting & Potential Use: part of the history of patrols on Outer Banks during WW2, searching for German submarines; members of the Royal Navy received this badge for such service.



NORTH CAROLINA MARITIME MUSEUMS: SOUTHPORT

18) Source – Frank Bradham, donor

Object Name: Alligator Boat

Date Made: ca. 1925

Historical Significance/Reason for collecting & Potential Use: for display, made in region, no other boats in collection.



19) Source – SPT Education Collection

Object Name: Hurricane Flags

Date Made: 1975-1985

Historical Significance/Reason for collecting & Potential Use: used by town during recent Hurricane Florence; one or two will be included in 2019 exhibit on Storms





HST.2318.2 (1) iron/brass snuffer.

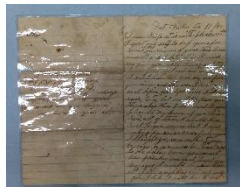
7. Paul C. Pridgen

Donation

Fort Fisher



HST.2320.1-2 (2) letters written by Hazard Nichols, September 1862; found in the Joe Smith home, Rico, NC (Columbus County, NC); letters dated from Fort Fisher.



8. John Glancy

Donation

Fort Fisher



HST.2322 Collection of WWII and Civil War artifacts; includes a piece of palisade fence with an embedded Minie ball, Minie fragment collided with another object, iron cannonball fragment, cannon ball fragments, iron nails/tie off pieces, bolt from bombproof wall, WWII shovel head, piece of wood with embedded bullet, (5) pieces of coquina rock, 12lb. cannon ball fragment, 12lb cannonball with fuse, Hotchkiss shell, among other items.

9. Eugene and Susan Roberts

Donation

Historic Bath

HST.2335.1-19: (Engravings)

Representative Photographs:



HST.2335.1 Indian in Body Paint; De Bry Engraving; Plate 123 (b); entitled “A weroan or great Lorde of Virginia”; after the drawing by John White (Plate 47); figure is duplicated to give a rear view and is set against a landscape with Indians hunting deer with bows and arrows among the trees; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt 1, pl. 111. 1590

HST.2335.2 Indian Woman of Secoton; De Bry Engraving; Plate 124 (a); entitled “On of the chief Ladyes of Secota”; after the drawing by John White (plate 36); figure is duplicated to give rear view and is set against a landscape of shoals and Indians fishing from canoes, with low tree-lined hills beyond; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. IV. 1590

HST.2335.3 Indian Priest; G. Veen Engraving; Plate 124 (b); entitled “One of the Religeous men in the towne of Secota”; after the drawing by John White (plate 41); figure is duplicated to give a rear view and is set against a landscape background of shoals, with Indians fishing and hunting wildfowl from canoes, and low wooded hills; slight charring of right margin; unframed. *America*, pt. 1, pl. V. 1560.

HST.2335.4 Indian Woman and Young Girl; De Bry Engraving; Plate 126 (a); entitled “A cheiff Ladye of Pomeiooc”; after the drawing by John White (Plate 32); the woman’s stance is lightly modified, her left foot being behind her right and the girl is running towards her from the right, holding up her right hand an English rattle, with the doll in her left; figures are set against a landscape background of shoals with Indians fishing from canoes, and low tree-crowned hills; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. VIII. 1590.

HST.2335.5 Old Indian Man; De Bry Engraving; Plate 126 (b); entitled “An ageed Manne in his Winter Garment”; after the drawing by John White (Plate 33); the figure is set on a ridge above a landscape background showing the village of Pomeiooc surrounded by fields of maize, and beyond, a belt of trees with shoals with Indians fishing from canoes; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. IX. 1590.

HST.2335.6 Indian Woman and Baby of Pomeiooc; De Bry Engraving; Plate 127 (a); entitled “Their Manner of careynge ther Childern and atyere of the cheiffe Ladyes of the towne of Dasamonquepeuc”; after the drawing by John White (Plate 34); the figure is duplicated to give a front view and a landscape background has been added, of shoals with Indians fishing from canoes and low treelined hills; the woman carries a naked child on her back; unframed; slight discoloration in upper right corner. *America*, pt.1, pl. X. 1590.

HST.2335.7 Cooking Fish; De Bry Engraving; Plate 130 (a); entitled “The rovvylinge of their fishe ouer the flame”; after the drawing by John White (plate 44); depicts two Indian men on either side of a fire with a wooden structure upon which fish lay; the figure on the left holds a long stick with a forked end; the other figure has a basket of fish on his back; framed in gold frame with black

accent;floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. XIV. 1590.

HST.2335.8 Cooking in a Pot; G. Veen Engraving; Plate 130 (b); entitled “Their seetheynge of their meate in earthen pottes”; after the drawing by John White (plate 43); two Indians tend to a fire, a woman stands on the left and holds a wooden spoon, the man kneels on the right and fans the flames; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. XV. 1590.

HST.2335.9 How they eat; De Bry Engraving; Plate 131; entitled “Their sitting at meate”; after the drawing by John White (plate 40); depicts a man and woman seated facing each other on a strip of matting; they eat from a large circular dish containing large grains of food;set against a landscape with no recognizable features; unframed. *America*, pt. 1, pl. XVI. 1590.

HST.2335.10 Indians Round a Fire; De Bry Engraving; Plate 132; entitled “Their manner of prainge vvith Rattels abowt te fyer”; after the drawing of John White (plate 39); set against a landscape background of shallow water with Indians fishing from canoes and two fish-weirs, with tree lined slopes and with a rocky ridge in the foreground; two standing figures, a man and a woman, have been added on the left of the circle and the Indian behind the fire in the drawing is here hidden by flames and smoke; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. XVII. 1590.

HST.2335.11 Their Dances at Their Great Feasts; unsigned engraving; Plate 133; entitled “Their dances vvhich they vse att their hyghe feastes”; after the drawing by John White (plate 38); depicts an Indian trio at the center of a ring of Indians dancing around them; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. XVIII. 1590.

HST.2335.12 Indian Village of Pomeiooc; De Bry Engraving; Plate 134; entitled “The Tovvne of Pomeiooc”; after the drawing by John White (Plate 31); birds eye view of an Indian village enclosed by a circular palisade of poles; inside the palisade are eighteen buildings; with landscape background of trees, a cornfield, sunflowers, and a small pond; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1; pl. XIX. 1590.

HST.2335.13 Indian Village of Secoton; De Bry Engraving; Plate 135; entitled “The Tovvne of Secota”; after the drawing by John White (plate 35); birds eye view of an unenclosed Indian village of thirteen houses on light pole and mat construction; at top path leads from water to the main houses; in the center a fire is being tended by two Indians; food bowls appear at the bottom of the awing; framed in gold frame with black accent; floral motif painted on black area; matted with thick linen covered mat with gold inside edge. *America*, pt. 1, pl. XX. 1590.

HST.2335. 14 Their Idol Kivvasa; engraver not indicated; represents an idol seated in a circular hut; image has the hair tied in a knot above the head, while the face shows signs of tattooing;

wearing a close fitting jerkin, undergarment, tight-fitted sleeves, apron, tight-fitting boots; unframed; ink stain in lower right corner. *America*, pt. 1, pl. XXI. 1590

HST.2335.15 Indian Charnal House; unsigned engraving; Plate 137; entitled “The Tombe of their Werovvans or Cheiff Lordes”; after the drawing by John White (plate 37); of a rectangular building of pole and mat construction with curved roof; nine bodies rest on a raised floor; a priest crouches below and tends to a fire; unframed. *America*, pt. 1, pl. XXII. 1590.

HST.2335.16 The sundry Marks of the Chief Men of Virginia; De Bry Engraving; (plate 13); no John White painting corresponds to this engraving; depicts a man from the back, standing, holding a tall bow in his left hand and two arrows in his right; he wears a container of arrows that hang from his waist; on his left shoulder is a tattoo or painted mark; matted but not framed. *America*, pt. 1; pl. 13. 1590.

HST.2335.17 Mark Catesby Carolina Parakeet Plate 22; PSITTACUS Caroliniensis; Dr. Seligmann edition published in Amsterdam; hand colored copper plate engraving on hand made rag paper; framed in gold frame; matted; 1771-1776.

HST.2335.18 Engraving; German; depicts Native Americans hollowing out a canoe; used deBry’s plates; unframed.

HST.2335.19 Engraving; “North Carolina”; seal of North Carolina upper center; over logging scene; color.

HST.2335.20: (Negative)

HST.2335.20 Negative; Sauthier map; LOC

HST.2335.21-50: (Maps)

Representative Photographs:



HST.2335.21 Sebastian Munster, Map of the Western Hemisphere (Die Neuen Inselns... Basle, 1540); colored; at top “Die neiiwen InfelInfo hinder Gifpanzen gegen Orient bey jan land Indie ligen”; image of ship believed to be Megallan’s ship on the left side; was the first map to show present-day North Carolina, although mostly underwater; the map was drawn from notes made by

Verazano, the explorer; Verazano sailed the outer banks, saw the Pamlico and Albemarle Sounds and thought the banks were an isthmus and the sounds were the Pacific ocean, therefore, NC is shown under water; framed in gold frame; matted with thick mat with gold inside edge.

HST.2335.22 Theodore DeBry, *Americae pars Nunc Virginia dicta*, Frankfurt; based on a manuscript map by John White of 1585; black and white; first map to show sounds and streams of eastern North Carolina; depicts the region from Cape Lookout to the Chesapeake; framed in gold frame with beaded inside detail; matted with thick mat with gold inside edge; 1590.

HST.2335.23 John White Theodore DeBry; *Anglorum in Virginian* (Englishmen in Virginia), Frankfurt; black and white; land masses labeled “Secotan” and “Weapemeoc”; seamonster and two large ships at bottom; this semi-pictorial map shows Roanoke Island and surrounding area being approached by Englishmen in boats; the five ships closest to the coast are sinking, an artistic presentation of the dangers of sailing to a coast historically known as the “graveyard of the Atlantic”; framed in gold frame; with smaller interior gold frame and white mat; 1590.

HST.2335.24 Cornneille Wytfliet; entitled *Norumbega et Virginia*; black and white; in box in upper left corner “Norvmbega / et / Virginia / 1597.”; features a prominent compass rose in ocean; this map depicts the North Carolina coastal region as shown in the 1590 John White/DeBry map; framed in gold frame with thick white mat; mat has gold interior edge; 1597.

HST.2335.25 Mercator-Hondius; entitled *Virginiae Item et Floridae* Amsterdam; color; text box at top left flanked by medallions; each medallion contains the image of a town; in text box “*Virginiae / item et / Floridae / Americae Provinciarum, nova / Descriptio*”; various ships appear in the water; two Native Americans depicted at left edge; this map became the most widely used map of North Carolina for most of the 17th century, until the Ogilby-Mixon map of 1672; framed in gold with thick white mat; interior edge of mat is gold; 1606.

HST.2335.26 Blaeu, W. J. and J. Blaeu; entitled *Virginiae partis australis, et Floridae partis orientalis*; Amsterdam; color; cartouche at top flanked by five figures; within cartouche *Virginiae / partis auftralis / et Floridae partia / orientalis, interjacentiumq,regionum / Nova Descriptio*; the coat of arms of the British and French royals appear; two cherubs hold a banner along the bottom edge; several ships in the ocean; framed in gold frame with bead detail at inner edge; matted with gold beaded inner edge; 1590.

HST.2335.27 Janson, Jan; entitled *Nova Belgica et Anglia Nova*, Amsterdam; color; text box in upper left corner with coat of arms above and flanked by two figures; inside box “*Nova / Belgica / et / Anglia / Nova*”; compass rose at right edge; “*Mar Del Nort*” within ocean space; two ships and two sea monsters in ocean space; several native animals appear on the land mass; in lower right corner is pink text box; shows eastern North Carolina; framed in gold frame with bead detail at inner edge; matted with gold beaded inner edge; 1590.

HST.2335.28 John Ogilby-James Joseph Moxon; entitled *A New Description of Carolina by Order of the Lords Proprietors*; often called “The First Lords Proprietors Map”; London; black and white; features Virginia, North Carolina, and South Carolina; inset map of Charles Town and

the Ashley and Cooper rivers; coat of arms at center of map; in upper right corner is image of tree with two figures and text “A New / Description of / Carolina / By order of the / Lords Proprietors”; in lower left corner is group of figures on either side of a body of water; two figures are in the water; prepared by James Moxon as a promotional map to promote the newly established Carolina Colony; framed in gold frame with bead detail at inner edge; matted with gold beaded inner edge; 1672.

HST.2335.29 Johannis van Keulen; entitled *Pas Kaart Van de Kust Van Carolina Tusschen C de Canaveral en C Henry...*; Amsterdam; color; a sea chart of the Carolinas; inset map in upper right corner; below inset is text box flanked by two figures; single ship in ocean; map is oriented 180° from reality; framed in gold frame with bead detail at inner edge; thick mat with gold interior edge; 1682.

HST.2335.30 Herman Moll; entitled *Carolina*; London; pale red and black and white; at top “Part of Virginia”; in lower right corner is box with “Carolina / By Herman Moll Geographer / Note that Plantations are marked thus.”; detailed map of the Carolinas, extending from the Appalachians and Cape Charles to the B. St. Matheo and May River; centered on Charleston and Cape Fear; includes annotations showing the location of English Plantations; framed in gold frame with bead detail at the outer edge; matted in thick mat with gold ribbed detail at the center; 1708.

HST.2335.31 Herman Moll; entitled *Carolina*; London; color; in lower right corner is text box with “Carolina / by / H. Moll Geographer”; over text “The English claim the property of Caolina...”; shows Bath County; notes the victories of Col. Barnwell and Col. Craven in the Tuscarora wars; depicts the fanciful utopian colony of Azilla in modern day Georgia; framed in gold frame with ribbing on the outer edge; thick mat with gold interior edge; 1729.

HST.2335.32 Herman Moll; entitled *A Map of the Province of Carolina, Divided into its Parishes, etc., According to the Latest Accounts*; London; in upper left corner is text box with title of map; rare large format map of the Carolinas; with inset showing the area from Edistow Island in the south to the Santee River in the north; shows Bath Town; framed in gold frame with beaded interior edge; thick mat with beading on interior edge; 1730.

HST.2335.33 R.Baldwin A Map of Virginia, North and South Carolina, Georgia, Maryland with a Part of New Jersey, etc; London; color; shows provices, coastal towns and a few frontier settlements, Indian Villages and tribal territory, English “factories” among the Indians, mines, rivers, numerous place names; shows Bath Town; scale located in lower right corner; colonies are outlined in color; framed in gold frame with bead detail on interior edge; thick mat with ribbed detail on inner edge; 1755.

HST.2335.34 Isaak Tirion; entitled *Nieuwe Kaart van de Grootbrittannische Volkplantingen in Noord America*; Amsterdam; color; depicts all of East coast excluding Florida; includes Great Lakes and part of Canada; title appears at left in ocean; scale information in lower right corner; shows Bath Town; framed in gold frame with bead detail on interior edge; thick mat with gold inner edge; 1755.

HST.2335.35 Jacques Nicholas Bellin; entitled *Carte de las Caroline et Georgie*; Paris; color; in lower right corner is large cartouche with title and scale; depicts region from Albemarle to Jekyll Island; shows Bath; framed in gold with ribbed detail on outer edge; thick mat with gold on inner edge; 1757.

HST.2335.36 P.J. Wilet; entitled *Carte de La Caroline Meridionale Et Septentrionale et De La Virginie*; Paris; in lower right corner is text box with title information; scale information in lower left corner; some color outlining; shows Bath Town; unframed; exact date unknown; 18th Century.

HST.2335.37 A.Krevelt; entitled *Carte De La Caroline Et Georgie*; Amsterdam; colored; in lower right corner is text box with title information “Carte / de la Caroline / et Georgie / pour server a l’Hist des etablissementens Europeens”; over scale information; shows Bath Town; framed in gold frame with beading on inner edge; thick mat with gold inner edge; 1773.

HST.2335.38 John Lodge; entitled *An Exact Map of North and South Carolina & Georgia, with East and West Florida, from the Latest Discoveries*; London; black and white; oval at lower right contains title information; compass in lower right corner; depicts Southeastern part of the United States including East and West Florida; includes much detail of the Indian Nations west of the Appalachian Mountains; shows Bath Town; unframed; circa 1775.

HST.2335.39 Paolo Santini; entitled *Partie Meridionale de la Louisiane, Avec la Floride, la Caroline et la Virginie*; Venice; color outlining; highly decorative cartouche in lower right corner with title information; scale information in lower right corner; map is derivative of the work of D’Anville and Santini credits D’Anville in the cartouche; shows Bath; unframed; 1776.

HST.2335.40 Robert Wilkinson; entitled *The United States of American Confirmed by Treaty 1783*; London; color; although the date 1783 is printed on the map, this one is probably an 1812 edition; at right side is title over information about the colonies; scale information below; includes the state of Franklin; shows Washington but not Bath; unframed; 1812

HST.2335.41 John Russell; entitled *Map of the Southern States of America, Comprehending Maryland, Virginia, Kentucky, Territory South of the Ohio, North Carolina, Tennessee Govrnmnt, South Carolina & Georgia*; London; black and white; title information appears in oval in lower right; text at center bottom reads “London Published as the Act directs Jan. 10, 1795 by H.D. Symonds N° 20 Paternoster Row”; shows Bath and Washington; unframed; 1794.

HST.2335.42 Entitled *The United States of America, drawn from the Latest Authorities*; color; early map of the United States, probably British; depicts Eastern coast from New Brunswick to the top of East and West Florida; illustrated cartouche in lower right corner contains title; features a tree, man working on a barrel and a ship on the ocean; red and blue compass above illustration; framed in gold frame with beading at interior edge; thick mat with gold interior edge; place of publication and date unknown, likely 1790s.

HST.2335.43 Entitled *Carte de la Partie Sud Des Etats Unis de la Amerique Septentrionale*; Paris; outlined in color; title information in lower right corner; scale information in upper left corner; shows Bath; framed in gold frame; thick mat with gold interior edge; likely 1790s.

HST.2335.44 Entitled *Map of States of North & South Carolina*; color; inset map of Charleston in lower right corner; title information in lower left corner with scale information; shows Bath and Washington; matted but not framed; place of publication unknown; 1830.

HST.2335.45 T. Bradford; entitled *North Carolina*; colored; title in lower left corner over scale information; counties of the state are marked and colored; shows Bath and Washington; framed in gold frame; thick mat with gold interior edge; 1838.

HST.2335.46 Entitled *North Carolina*; colored; title in lower left corner over scale information; counties of the state are marked and colored; shows Bath and Washington; matted but not framed; 1838.

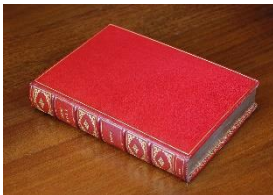
HST.2335.47 Published by Thomas, Cowperthwait & Co.; entitled *A New Map of Nth. Carolina with its Canals, Roads & Distances*; Philadelphia; colored; title information in lower right corner; in upper left corner is inset of the end of the Neuse River; top center is "Table of Distances"; in upper right corner is "Profile of the Dismal Swamp Canal"; inset map in lower left corner shows the "Gold Region"; shows Bath and Washington; framed in gold frame; thick mat with gold interior edge; 1850.

HST.2335.48 Joseph Hutchins Colton & Co.; entitled *North Carolina*; New York; colored by counties; shows roads, railroads, towns, villages, post offices, rivers, lakes, stations, and more; inset map of Beaufort; shows Bath, Washington and Cherokee County; unframed; 1857.

HST.2335.49 Map; "North Carolina"; shows part of VA, SC, and SW Territory; "Len. W. from Philad^a" in lower left corner; mat with interior taupe/rust rope edge; gold frame with outer rope edge; Joseph T. Scott; 1795; one of first maps to show Washington, D.C.

HST.2335.50 Map; "A New and Accurate Map of the Province of North and South Carolina, Georgia, etc."; Eman. Bowen; 1747; in gold frame; shows Welsh settlements, SE NC, "Bath Town".

HST.2335.51: Book



HST.2335.51 Book; "Show Boat", by Edna Ferber; 1926; 1st edition; red cover with gold trim and lettering.

10. Nancy Farmer, (40%), A. Everette James III (30%), Jeannette James Whitson (30%)

Donation Roanoke Island Festival Park

- HST.2337.1** Duck decoy; Weldon Fulcher, Carteret County; blackhead; 1950s; original paint.
- HST.2337.2** Duck decoy; Manie Haywood, Kill Devil Hills; canvas swan; 1940s; original paint.
- HST.2337.3** Duck decoy; Shelbert Twiford stand, Manns Harbor; black duck; 1940s.
- HST.2337.4** Duck decoy; Gary Bragg, Green Island Club, Ocracoke Island; brant; 1930s; original paint.
- HST.2337.5** Duck decoy; Ellie Saunders, Poplar Branch, NC; canvas coot; original paint.
- HST.2337.6** Duck decoy; Unknown, Currituck Sound area; scaup; overpaint.
- HST.2337.7** Duck decoy; Ned Burgess, Churches Island; canvas goose; overpaint.
- HST.2337.8** Duck decoy; George Blanchard, Carteret County; blackhead; original paint.
- HST.2337.9** Duck decoy; Avery Tillett, Kitty Hawk; canvas goose; recanvased, good head.
- HST.2337.10** Duck decoy; Harold Stowe, Hatteras; canvas goose; 1940s; old overpaint; rare.
- HST.2337.11** Duck decoy; Alvin Harris, Carteret County; redhead; 1950s; cork; original paint.
- HST.2337.12** Duck decoy; Mary James farm, Upper Back Bay; reworked ruddy duck; paint taken down.
- HST.2337.13** Duck decoy; Manie Haywood, Kill Devil Hills; canvas body with Marvin Midgett, Kitty Hawk head; worn canvas.
- HST.2337.14** Duck decoy; Manie Haywood, Kill Devil Hills; canvas tip up goose; 1950s; original paint.

- HST.2337.15** Duck decoy; Irving Fletcher, Carteret County; redhead; overpaint; chipped bill.
- HST.2337.16** Duck decoy; Fitzhugh Munden, Back Bay; coot; original paint; peg head.
- HST.2337.17** Duck decoy; Gallop brothers, Back Bay; coot; original paint; peg head.
- HST.2337.18** Duck decoy; Joseph Senger, Blue Point Long Island; merganser; little paint.
- HST.2337.19** Duck decoy; Ivey Stevens, Back Bay; canvasback; overpainted.
- HST.2337.20** Duck decoy; Pat O'Neal, Coinjock; slat goose; overpainted.
- HST.2337.21** Duck decoy; Gary Bragg, Ocracoke Island, Green Island Club; roothead brant.
- HST.2337.22** Duck decoy; Avery Tillett, Kitty Hawk; canvas hen canvasback; canvas repair.
- HST.2337.23** Duck decoy; Scott Etheridge, Knotts Island; canvas drake pintail; overpaint.
- HST.2337.24** Duck decoy; Joe Perry, Kitty Hawk; drake canvasback, original paint.
- HST.2337.25** Duck decoy; Swan Island Club body from Long Island, with new head.
- HST.2337.26** Duck decoy; Malachi Waterfield, Lower Back Bay; canvasback; replaced head.
- HST.2337.27** Duck decoy; St. Clair Midgett, Rodanthe, NC; brant; overpaint.
- HST.2337.28** Duck decoy; Charlie Waterfield, Knotts Island; drake canvasback; recent overpaint.
- HST.2337.29** Duck decoy; Unknown, Hooper Island, MD.; brant; overpaint.
- HST.2337.30** Duck decoy; Rufus Roberts, Churches Island; blackhead; original paint.

- HST.2337.31** Duck decoy; Thomas Caroon, Poplar Branch; drake widgeon; original paint.
- HST.2337.32** Duck decoy; Frank Gaskill, Portsmouth Island; goose, maybe redhead.
- HST.2337.33** Duck decoy; George Washington O’Neal, Ocracoke Island; brant; overpaint; neck repair.
- HST.2337.34** Duck decoy; Joe Hayman, Coinjock, NC; canvas goose; original paint.
- HST.2337.35** Duck decoy; Snowden family, Currituck, NC; drake canvasback; overpaint.
- HST.2337.36** Duck decoy; Bob Morse, Churches Island; redhead; overpaint on body.
- HST.2337.37** Duck decoy; Charles Edward Mason, Carteret County; blackhead; little paint.
- HST.2337.38** Duck decoy; Unknown, Kitty Hawk; small blackhead; attributed to James Best?
- HST.2337.39** Duck decoy; Malachi Waterfield, Back Bay; drake canvasback; overpainted.
- HST.2337.40** Duck decoy; Ned Burgess, Churches Island; hen canvasback or hen blackhead; repainted.
- HST.2337.41** Duck decoy; body—Swan Island Club, Long Island; head—Keyes Chadwick, Martha’s Vineyard; added neck extension.
- HST.2337.42** Duck decoy; unknown seagull; new.
- HST.2337.43** Duck decoy; Harry Hamilton, Carteret County; canvas hen redhead; original paint.
- HST.2337.44** Duck decoy; unknown Cedar Island roothead; stand of Earl Davis, Smyrna, NC.
- HST.2337.45** Duck decoy; George Scarborough; canvas goose with cork hips; original paint.

- HST.2337.46** Duck decoy; Williams family, Back Bay; blackhead; old overpaint.
- HST.2337.47** Duck decoy; Williams family, Back Bay; canvasback; leaning head; reheaded.
- HST.2337.48** Duck decoy; Weldon Fulcher, Carteret County; redhead, white body?; original paint.
- HST.2337.49** Duck decoy; Joe Perry, Kitty Hawk; coot; reheaded; original paint.
- HST.2337.50** Duck decoy; widgeon body—Bob Morse, Churches Island; head—Robert Crain, Churches Island, original paint.
- HST.2337.51** Duck decoy; Ivey Stevens, Back Bay; reheaded teal; 1920s; overpaint.
- HST.2337.52** Duck decoy; Unknown Knotts Island coot, like Scott Etheridge's balsa coots.
- HST.2337.53** Duck decoy; Ned Burgess, Churches Island, NC; widgeon; little paint.
- HST.2337.54** Duck decoy; Eldon Willis, Carteret County; bufflehead drake; original paint.
- HST.2337.55** Duck decoy; John Fentress, Back Bay, Virginia; coot; overpaint.
- HST.2337.56** Duck decoy; Dewey Salter, Carteret County; blackhead; original paint; chipped bill.
- HST.2337.57** Duck decoy; John Williams; ruddy, maybe reheaded.
- HST.2337.58** Duck decoy; body—Bob Morse; reheaded; repaired head.
- HST.2337.59** Duck decoy; Percy Carawan, Hyde County; goose; 1930s; original paint.
- HST.2337.60** Duck decoy; Unknown balsa drake widgeon; 1950s; overpaint.
- HST.2337.61** Duck decoy; Clay Tillett; hen mallard; 1940s; original paint.
- HST.2337.62** Duck decoy; Will Kight; large drake canvasback; 1940s; overpaint.

- HST.2337.63** Duck decoy; Berry family, Stumpy Point; broken neck; original paint; crude.
- HST.2337.64** Duck decoy; Ivey Stevens; drake canvasback; neck damage; 1920s; overpaint.
- HST.2337.65** Duck decoy; Unknown; drake pintail; reheaded; 1930s; overpainted.
- HST.2337.66** Duck decoy; Wilton Walker; hen canvasback; cracked neck; 1940s; old overpaint.
- HST.2337.67** Duck decoy; Malachi Waterfield; wooden goose; 1900; old overpaint.
- HST.2337.68** Duck decoy; Joe Hayman; canvas swan; 1940s; original paint; good condition.
- HST.2337.69** Duck decoy; Rufus Roberts; drake canvasback; 1930s; partial overpaint.
- HST.2337.70** Duck decoy; Henry Murphy; drake redhead, 1940s; overpainted.
- HST.2337.71** Duck decoy; Lee Dudley reproduction; unknown carver; drake ruddy; 1990s.
- HST.2337.72** Duck decoy; listed as Mitchell Fulcher scaup; Ned Burgess head on unknown crude-looking body; overpaint.
- HST.2337.73** Duck decoy; Alvirah Wright reproduction; drake canvasback; 1990s.
- HST.2337.74** Duck decoy; Robert Pigott; drake redhead; older stand; RB brand; 1920s.
- HST.2337.75** Duck decoy; Charlie Waterfield; drake redhead; similar to Ivey Stevens style; 1910s; old overpaint.
- HST.2337.76** Duck decoy; Alvin Harris or Homer Harris; drake redhead; balsa; big head; 1940s; crisp, original paint.
- HST.2337.77** Duck decoy; Wallace O'Neal II; drake canvasback; 1930s; overpainted as a redhead.

11. Kevin Pease

Donation

Fort Fisher



HST.2338.1-13 Assortment of green glass bottles; found at Battery Buchanan some time from 2017 to 2018 all within a space of approximately two square feet.

12. Walter M. Bullard, Jr.

Donation

Fort Fisher



HST.2339.1 1853 Cape Fear River to New Inlet navigation map (framed image).



HST.2339.2 Colorized print from December 1864 issue of *Harper's Weekly* depicting the *Hansa* running into New Inlet (framed image).



HST.2339.3 Colorized print from December 1864 issue of *Harper's Weekly* depicting the blockade fleet off Wilmington (framed image).

13. Travis Souther

Donation

Fort Fisher



HST.2340.1 1907 print of Robert E. Lee's generals (framed image).

