

DNCR Accessions Committee Agenda For the NC Historical Commission (NCHC)

For the 12/9/2025 NCHC Meeting

Agenda approved at the 11/20/2025 DNCR Acquisitions Meeting

*Reflects Approvals from 9/10/2025, 10/8/2025 & 11/12/2025 NCMH Acquisitions Committee Meetings
& 11/2025 NCSHS Acquisitions Committee Meeting*

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NC Museum of History

Reflects NCMH Acquisitions Meetings

Proposed Accessions

1) Receipt # R.6768.1

Object Name: Quilt, protest

Source: Donation, North Carolina Museum of History Foundation

Date Made: Ca. 1930–2025

Historical Significance: Kristen Sydow is co-founder of the Raleigh nonprofit organization, Designed for Joy, which helps women in vulnerable situations get back on their feet by earning living wages creating high-end handbags. She has a degree in textiles and marketing from the Fashion Institute of Technology and considers that “textiles are my love language.” She and her mother have a tradition of purchasing vintage quilt tops on Etsy and eBay and then tying them into quilts on their family vacations to Fairy Stone State Park in Virginia. When she purchased this vintage “flying geese” quilt top online, she “hadn’t seen one this graphic” and she decided to turn it into a quilted protest banner by putting a message on it to protest the policies of Donald Trump and Elon Musk. As an introvert, she “love[s] quiet protest, soft politics—love[s] how she can pour her feelings of the moment into something she passionately loves to do and make a difference.” She also believes that this is a way of honoring the unnamed maker of the vintage quilt top. To make the quilt top into a protest banner, she put fabric stabilizer on the back of the black fabric to keep it from fraying when cut. Then she printed her font and enlarged it on a light box and traced and cut and laid on and pinned down the letters. When she was satisfied with placement, she appliqued the letters down using a zigzag stitch. She has carried the quilt to multiple protests in North Carolina including the April 5 “Hands-Off” protest in Raleigh. She hoped that by making a “big message for protest” that it would get people’s attention and “be on people’s feed.”

Relevant Holdings in Current Collections: While we have a robust quilt collection, we only have one other quilt known to have been made specifically for protest (2021.10.1). Women have long used textile art as a medium for activism, and this piece, which connects past and present through the use of the vintage quilt top, imbues an old object with new meaning in response to the current political climate.

Reason for Collecting & Potential Use: This quilt can be used in the renovation exhibits—Chronos, Community, or Arts—specifically speaking to 21st century political action and activism. It could also be used in rotating exhibits on textiles, decorative arts, activism, women’s political involvement, and more. Paired with 2021.10.1, the combo could rotate in any of the above contexts.

Image/s:



2) Receipt # 6769.1

Object Name: Kalpak (Hat)

Source: Donation, North Carolina Museum of History Foundation

Date Made: 2019–2020

Historical Significance: This boy's "kalpak" is a traditional Kyrgyz felted male head covering. The vendor of these is an immigrant from Kyrgyzstan to North Carolina. She came to Charlotte in the late 1990s as an exchange student and returned later to attend nursing school and become a citizen. After living in the Midwest for several years, she settled in Raleigh with her family. She continues to wear and use Kyrgyz clothing and other items in her daily life to teach her son about his heritage. As a practicing Muslim, she is a member of Raleigh's multi-cultural Muslim community at the Islamic association of Raleigh. Using such goods is an example of how she incorporates her culture in her daily life in North Carolina. Her young son wears traditional clothing for special occasions and for going to the mosque.

Relevant Holdings in Current Collections: This kalpak is part of an acquisition that was presented in November 2024 but added by the vendor later. It should be accessioned with R.6744. The only other Kyrgyz cultural items associated with North Carolinians are part of this collection.

Reason for Collecting & Potential Use: Our collection of items related to Muslim North Carolinians is small and we are seeking to increase it. Of that small collection, we don't have any items related to men's clothing.

Image/s:



3) Receipt #: R.6778.1

Object Name: Commodore 64 Game- *Richard Petty's Talladega*

Source: Donation, North Carolina Museum of History Foundation

Date Made: 1985

Historical Significance: *Richard Petty's Talladega* is a racing game that was published for the Commodore 64 console in 1985. It was the first home video game to feature NASCAR racers.

Relevant Holdings in Current Collections: Richard Petty is in our NC Sports Hall of Fame- we have his racing suit and racecar. We also have many other NASCAR-related artifacts.

Reason for Collecting & Potential Use: To use in the future Sports Hall of Fame exhibit to discuss esports and iRacing (and how it's leveled the playing field for future drivers in that they can train using video games instead of spending the money to train using real cars).

Video games have become an entry point for democratizing professional racing- a career that in the past was mainly accessible by those from racing families/dynasties. Today, thanks to the rise of e-sports and iRacing, there are more opportunities for those to get into professional racing.

In 2008, iRacing Studios released an online sim racing game that simulates real world cars, tracks, and racing events. In 2010, the first-ever NASCAR-sanctioned e-sports series began when Dale Earnhardt Jr. won the inaugural race at a simulated version of Daytona International Speedway. The series became one of the eSport World Championships that is recognized by iRacing and one of three recognized eSport series sanctioned by NASCAR. Today, NASCAR has a division focusing on gaming and esports called eNASCAR.

In 2015, iRacing gamer William Byron (from Charlotte) signed a NASCAR Cup Series contract to race real stock cars and now competes for Hendrick Motorsports.

Image/s:



4) Receipt #: R.6724.1

Object Name: Painting, *Spam*

Source: Donation, North Carolina Museum of History Foundation

Date Made: 2022

General Condition Assessment: Excellent

Value Estimate: \$3000.00

Historical Significance: Isabel Lu is an up-and-coming NC-based artist who explores themes of identity, food traditions, generational differences, medicine, and healing within southern Asian American and Pacific Islander (AAPI) communities. A Registered Dietician (RD, MPH) and studio artist at Artspace in downtown Raleigh, Lu has been awarded multiple North Carolina residencies and fellowships. Lu's solo show, "Your Ocean is on Fire," was recently on display at Artspace. Lu's work has also been exhibited at VAE Raleigh and the Raleigh Fine Arts Society, as well as featured at the Contemporary Art Museum, Raleigh, and the North Carolina Museum of Art.

"Spam" (36 x 48 inches, oil on wood) is a painting that tells the story of the artist's friend, Lisa, who comes to appreciate Spam as part of her family and community's food traditions. Lu writes: "The many colors reflect the complicated relationship and history Lisa has had with the foods of her culture. She also now recognizes the bias of Western nutrition standards, and the lack of cultural awareness towards many [Black, Indigenous, and people of color] food histories. Here, she cooked pan-fried spam, tomato and egg stir-fry, and spinach soup, all served over white rice."

Relevant Holdings in Current Collections: We do not have any other paintings depicting or made by North Carolinians of Asian American heritage, and we have very little artwork depicting or made by 21st-century North Carolinians.

Reason for Collecting & Potential Use: Isabel Lu is a NC-based Chinese American artist who amplifies AAPI stories and community-building in North Carolina through their work. Within the Community exhibit, this piece would share an important story about Asian Americans and Pacific Islanders reclaiming the foods embraced by their communities while the same foods are stigmatized within dominant Western culture. This is a striking piece by an up-and-coming Asian American North Carolina artist, and its themes and use of color match our goals for the key messages and vibrant look/feel of the Community exhibit. There are no comparable pieces to this one in our collections, or even objects that touch on similar themes and stories within NC-based AAPI communities.

We are partnering with Isabel Lu along with other members of the NC-Triangle-based Asian Joy collective to share oral histories collected from AAPI North Carolinians as part of the Community exhibition.

Image/s:



5) Receipt # 6766.1-.7

Object Name: Greensboro Truth and Reconciliation Bound Report (.1) and Anti-nuclear 1980s Hiroshima collection (.2-.7)

Source: Donation, Steve Sumerford

Date Made: 2006 (.1); 1945 (.2); and ca. 1984

Historical Significance: Steve Sumerford is a long-time peace and justice activist born and raised in North Carolina. He has lived for most of his adult life in Greensboro, NC, but grew up the child of a Navy servicemember and lived with his family as part of the military community at Fort Bragg. After the military, Mr. Sumerford's father became a Southern Baptist minister and moved his family to Walkertown, North Carolina, where he was the pastor of one of the local churches. Mr. Sumerford was eligible for the draft as a teenager during the Vietnam War, and, based on his negative feelings about that war and his increasing interest in the study of the philosophy of nonviolence, decided to become a Conscientious Objector at the age of sixteen. He later decided to turn in his draft card as a means of protesting the US war in Southeast Asia.

.1 Greensboro Truth and Reconciliation Bound Report

Mr. Sumerford continued to stay active in anti-nuclear and peace and justice movements. His ongoing peace work included: co-founding the Southeast office of the War Resisters League in 1977, joining the North Carolina Triangle-based Nuclear Freeze campaign, and participating in the Blockade the Bombmakers nonviolent direct

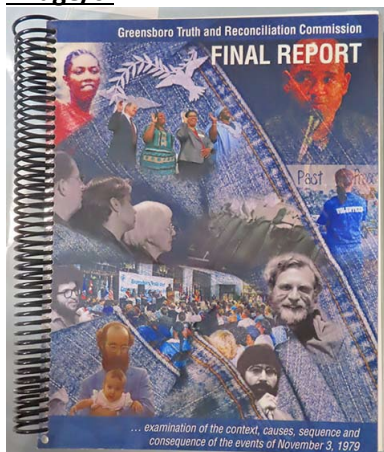
action as part of the June 12 protests in New York City, NY during the United Nations Special Session on Disarmament in 1982.

Mr. Sumerford moved to Greensboro, North Carolina in the 1980s to work as a librarian and continue his activism. This artifact is Mr. Sumerford's copy of the Final Report of the Greensboro Truth and Reconciliation Commission, the first such commission in the history of the United States of America. The commission was focused on the events of November 3, 1979, when a group of people identified as Ku Klux Klan members and American Nazis fired upon a group of protestors, killing five members of the Community Workers Party. This event became known as the "Greensboro Massacre." The Truth and Reconciliation process took place between 2004-2006. Three public hearings were held as part of the process, and statements were collected from survivors, witnesses, law enforcement officers, and a small group of current or former members of the KKK and the American Nazi Party. This is the bound version of the final report that the Commission released in 2006.

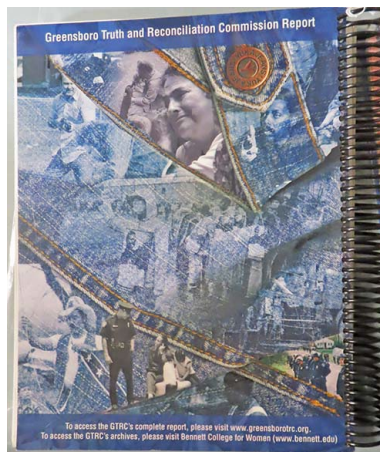
Relevant Holdings in Current Collections: The collection contains several items on Klan history from this time period, including a post-1950 Klansman's robe, but does not contain objects related to the Greensboro Massacre of 1979 aside from a button (R.6690.11) from the February 2, 1980 funeral march and "Stop the KKK" rally that I collected in 2024.

Reason for Collecting & Potential Use: This report would be used to interpret the history of the Greensboro Massacre. Since this was the first Truth and Reconciliation Commission in US history, former commissioners of the South African Truth and Reconciliation Commission (TRC) advised on the process. The South African TRC was the famous restorative justice process undertaken in South Africa in the 1990s after the end of Apartheid. This report is out of print, and a limited number of bound copies were made for distribution, making this a rare book and a symbolic artifact of the Truth and Reconciliation process. The full text of the report remains available to access online.

Image/s:



(front cover)



(back cover)

R.6766.2-7 Anti-nuclear 1980s Hiroshima collection

Mr. Sumerford participated in the Appalachian route of the 1976 Continental Walk for Disarmament and Social Justice, a national march to continue peace and justice organizing on the heels of the end of the US war and the fall of the South Vietnamese government in 1975. The Appalachian route marched through North Carolina, starting in Oak Ridge, Tennessee and ending in Washington, D.C. Mr. Sumerford helped to coordinate the march route on behalf of the Quaker-founded American Friends Service Committee's southeastern regional office in High Point, NC.

Mr. Sumerford continued to stay active in the anti-nuclear and peace movements in the following years. His ongoing peace work included: co-founding the Southeast office of the War Resisters League in 1977, joining the North Carolina Triangle-based Nuclear Freeze campaign, and participating in the Blockade the Bombmakers nonviolent direct action as part of the June 12 protests in New York City, NY during the United Nations Special

Session on Disarmament in 1982. His anti-nuclear activism increased during the early 1980s, when the administration of US President Ronald Reagan engaged in a nuclear arms race with the Soviet Union. This collection of artifacts comes from a December 1984 trip that Mr. Sumerford took with his wife, Evelyn Smith, to Hiroshima, Japan. While in Hiroshima, Steve and Evelyn connected with Japanese peace organizations and founded an organization for the purpose of collecting oral histories from hibakusha (atomic bomb survivors). These artifacts highlight their visit to Japan as American peace movement activists from North Carolina.

The tile in the collection is a fragment of a roof tile in Hiroshima that had been retrieved from the Motoyasu River (near the A-bomb Dome, ground zero of the 1945 atomic explosion). A Japanese high school teacher, Terumi Mochizuki, presented the tile to Steve and Evelyn during their trip to Hiroshima. Mr. Mochizuki had organized high school students to dig tiles from the river. He was a member of the "Association of Hiroshima University Students for Sending Atomic-Bombed Roof Tiles."

According to Mr. Sumerford, Mr. Mochizuki "had heard of our intense interest in the Hiroshima survivors, and wanted us to have this tile, not only to show their appreciation, but also because they wanted us to use it to tell the Hiroshima story when we returned to the US."

The surface of the tile was melted by the heat of the explosion before it was blown into the riverbed where it stayed buried until 1981 when Hiroshima City undertook a beautification project around the Motoyasu River. In the process, workers discovered hundreds of tiles like this one.

After authenticating the tiles, a group of Hiroshima students launched a campaign calling for the excavation of tiles to create a peace monument. There is now a monument in the Hiroshima Peace Park honoring the thousands of students who participated in this project.

Since 1981, the Association of Hiroshima University Students for Sending Atomic-bombed Roof Tiles has distributed tiles to museums and universities all over the world, including to Princeton and the University of Virginia.

Relevant Holdings in Current Collections: While we have many items in the collection related to the history of the US atomic bombing of Hiroshima and Nagasaki, we have few from an anti-nuclear weapons perspective. Having contrasting perspectives in the collection about Hiroshima is especially important for NCMH, since North Carolina was home to Major Thomas W. Ferebee, the bombardier on the Enola Gay, which dropped the atomic bomb on Hiroshima on August 6, 1945. We have a sizable collection related to Maj. Ferebee, but no artifacts directly relating to North Carolina-based organizing opposing nuclear weapons. However, archival records of such organizing, such as the nuclear freeze campaign of the 1980s, reflect North Carolinians' involvement in anti-nuclear protest.

Reason for Collecting & Potential Use: These artifacts speak to the history of activism in North Carolina against war and nuclear weapons during the Reagan administration years, before the end of the Cold War and the attenuation of heightened nuclear tensions later in the 1980s. Because the roof tile itself dates to the bombing of Hiroshima, it could also be included in our interpretation of North Carolina's role in the end of WWII and the story of Major Ferebee as the Enola Gay bombardier. Finally, our war protest/anti-war collections items date from World War I and the Gulf War period, making these post-Vietnam-era objects unique to the collection. They would also meaningfully add to the few 3-D objects in the anti-war group.

See List on page 8

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Receipt #	Object Name	Image
R.6766.2	Tile	
R.6766.3	Business card	
R.6766.4	Banner	
R.6766.5	Identification tag	
R.6766.6	Paper flyer	
R.6766.7	Book	

6) Receipt # R.6748.1

Object Name: Painting: *Las Mariposas de Michoacan* by Maria Ramirez

Source: Donation, North Carolina Museum of History Foundation

Date Made: 2020

Historical Significance: Maria Ramirez was a baby when she and her family immigrated to America from Mexico. In her artist statement for this work she states, “Having immigrated to the United States at a young age, I often find myself yearning for a place I’ve never been—a homeland that exists in the memories of my ancestors, in the stories passed down through generations. I wanted the audience to share in the feeling of incompleteness. When you look at the work, there is space for the viewer to sit in its missing pieces, the longing is palpable, as if trying to recreate a sense of home that exists solely in our imagination. My art serves as a bridge between cultures, a visual dialogue that explores themes of identity, belonging, and longing.”

In the context of our current policy on immigration, this artist and her painting provide a personal perspective of an immigration experience in modern day America. As a Dreamer, Ms. Ramirez’ experience is like many that have appeared in recent headlines: DACA student cannot accept scholarship to a university because of her undocumented status. Student sets aside her dream of going to art school and enters the medical field to secure some sort of economic security while navigating the reality of learning of her undocumented status. Although Ms. Ramirez was unaware of her status until she was 18, she says her parents did the best they could with what they knew and what they had. She uses her experience as motivation to help others in her community in Wilson, NC by sitting on the board of Casa Azul de Wilson. Casa Azul provides resources and cultural affirming events for the Latinx families in Eastern NC. [Casa Azul De Wilson](#)

This painting is part of a triptic and it is my goal to acquire all three because one of her three children are pictured in each. The artist has offered to donate the other two.

Relevant Holdings in Current Collections: North Carolina artist Cornelio Campos was commissioned to paint a chest of drawers for the museum. The artwork visually depicts the artist’s experiences as an adult Mexican immigrant to the United States.

Reason for Collecting & Potential Use: In addition to collecting artifacts from underrepresented communities, this painting provides an opportunity to discuss relevant North Carolina narratives regarding immigration, first generation experiences such as DACA, and severed ancestral bonds. The artist’s role in her community and artistic journey are topics being considered for the Community Gallery.

Image/s:



7) Receipt # R.6752.1

Object Name: Handmade Biscuit Brake

Source: Donation, Dr. James R. McGraw & Janet Rawlings McGraw

Date Made: 1800s

General Condition Assessment: Good

Value Estimate: \$150

Historical Significance: Similar to hardtack, beaten biscuits are made with a simple, yeast-less dough. Prior to the creation of biscuit brakes, beaten biscuits were made by beating the dough with a hard object against a hard surface. Since leavening agents were rare products in the 18th Century, many enslaved cooks would beat biscuit dough on a tree stump for at least a ½ hour. The invention of the biscuit brake reduced the time and labor to make the biscuit. The result is a unique biscuit that is crunchy on the outside and soft on the inside. In the Southeastern United States, beaten biscuits are often holiday meal traditions. Janet Rawlings McGraw's father used this biscuit brake at many family gatherings where he was the patriarch and "head cook." The biscuit brake was a handmade family heirloom and, as Dr. James McGraw explained it, only the chosen few were given permission to turn the crank of the biscuit brake. Dr. McGraw said that he knew he was accepted by his father-in-law when he was permitted to have a crank.

Relevant Holdings in Current Collections: We currently have a beaten biscuit board with a broken handle (1960.48.8). This object does list any known provenance. Another, 1950.82.3 is on continuous loan to Mordecai House and it does not have any NC specific connected story. It was purchased at retail. There is a beaten biscuit cutter with NC provenance, 1996.19.168

Reason for Collecting & Potential Use: This object may be used to share historic narratives of North Carolina family traditions, holiday traditions, folklore, and foodways.

Image/s:



8) Receipt # R.6775.1-22

Object Name: Montagnard Collection

Source: Donation, Colonel, Karen Jennings, US Army, Retired

Date Made: 1970s

General Condition Assessment: Good



Value Estimate: \$750

Historical Significance: Col. Jennings' father, Colonel Francis George Lee, US Army Retired, served as the Inspector General for the Special Forces units, US Army Joh F. Kennedy Center for Military Assistance at Fort Bragg, NC in 1972. Prior to his tenure there, her served two tours in Vietnam. In 1971 he served as the Senior District Advisor in Phu Thien District—a rural district located in the central highlands region of Vietnam. At that time, US Special Forces developed base camps and worked with the Montagnard, or Degar people. Montagnard, or mountain people, is a name given to the indigenous people of the central highlands of Vietnam by French Colonists. US Special Forces recruited Montagnards to fight alongside them with to block supply chains along the Ho Chi Minh Trail. The Montagnards continued to fight the Vietnamese after the United States military withdrew their forces, and many were forced to flee as refugees. More than 200,000 Montagnards died because of the war, 40,000 served with the US Military as soldiers, scouts, and interpreters, and at least 85 of the Degar-Montagnard People's towns were destroyed or abandoned. Beginning in the 1980's, US Army veterans sponsored the resettlement of the Montagnard refugees to North Carolina. North Carolin remains the home to the largest Montagnard population outside of Southeast Asia.




Relevant Holdings in Current Collections: The museum also holds the Michael Little Collection, which was accessioned in December 2015. Mr. Little, a Vietnam Veteran from California, donated a large collection of textiles, crafts, tools, hunting weapons, musical instruments, and trade goods made by the Montagnard people of Vietnam.



Reason for Collecting & Potential Use: The Little collection of Montagnard artifacts is extensive and in great condition. It was featured in the 2017 Collecting Carolina Exhibit. However, Mr. Little has no North Carolina connections that I am aware of, and the collection was received because of the extensive Montagnard community that now resides in North Carolina. The Jennings collection provides us with North Carolina connection. Colonel Lee served in NC and Col Jennings and her husband now resides in Wilmington. I also reconnected with the Montagnard Association of North Carolina, and it is our goal to fortify our collection with additional perspectives from the Montagnard refugees themselves.

Image/s:

Receipt #	Object Name	Image
R.6775.1-2	Crossbows (2) (Two selected from this group)	
R.6775.3	Basket	

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R.6775.4	Quiver (A), Bamboo holder for (B-X) bundle of crossbow arrows, wooden	
R.6775.5-7	Cloth, 3 portions of woven, traditional cloth	
R.6775.8	Shirt, child's traditional	
R.6775.9	Shirt, men's traditional	
R.6775.10	MRE Box	
R.6775.11	Bag, plastic bag with Vietnamese graphics	

R.6775.12	Machete/Sword (A) with scabbard (B)	
R.6775.13-22	Ten Bangles	

9) Receipt # R.6795.1

Object Name: Blouse

Source: Donation, Carolyn Newton

Date Made: 1920–1930

Historical Significance: Effie Mae Earley Doughtie (1897–1951) was a Hertford County tobacco farmer and the maker of this blouse. Daughter of James L. and Eleanor Earley, she married Floyd Doughtie in 1923. According to her descendants, Doughtie was “an incredible textile artist. She was a prolific quilter and seamstress, making do with flour sacks and fabric samples her salesman brother gifted her.” She machine-stitched and hand-embroidered this blouse, which she made for herself. Effie Doughtie and her husband had two daughters. She died of breast cancer at age 53.

Relevant Holdings in Current Collections: We have several 1920s blouses, but none with equivalent provenance or embroidery work.

Reason for Collecting & Potential Use: This blouse is a good example of a rural eastern North Carolina woman’s skill in making clothing and textiles. She used her needlework abilities to make herself fashionable clothing. This could be featured in fashion exhibits, the upcoming arts exhibit, programs or exhibits about rural life, and anything about needlecraft or women’s history.

Image/s:



10) Receipt # R.6796.1–2

Object Name: Rug and Quilt

Source: Donation, Lynda Cox Dixon

.1 - Rug

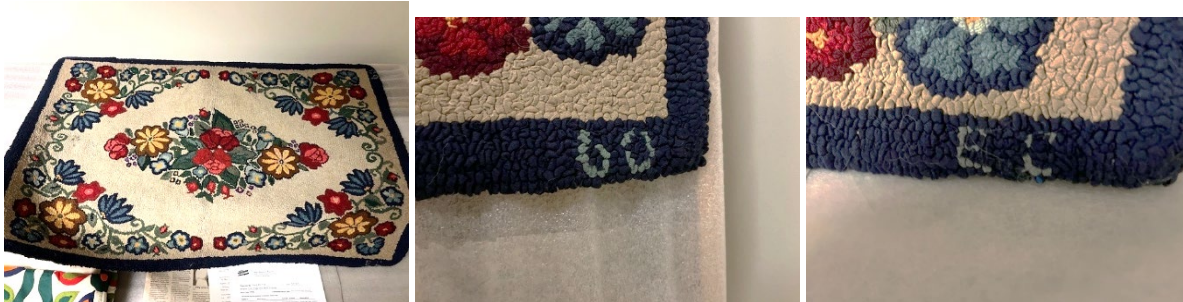
Date Made: 1960

Historical Significance: Elizabeth Hill Cox (1888–1980) of Wilson County was a talented artisan who excelled in multiple media. She worked for the legendary Madame Barnes of Wilson (we have a Barnes dress in our collection) who designed wedding and debutante gowns. She also stitched quilts, painted ceramics, carved wood, built furniture, and most notably to her family and community, hooked elaborately patterned rugs. She attended business college in Raleigh as a young woman and married William Cox, a delivery driver, in 1911. According to her granddaughter, she often copied rug patterns from other examples and from catalogs (like one included in this collection for the item history file). She made this rug for her granddaughter's (the donor's) Christmas gift. She marked it with her initials and the date. The donor remembers Cox making rugs for all of her family members' special occasions, for example, she made her son and daughter-in-law a rug as a wedding present (see photo included for the item history file). She continued with her art throughout her life, taking up woodworking with a special passion after her husband's 1961 death.

Relevant Holdings in Current Collections: We have a few hooked rugs in the collection. None are from this time-period, however, and few have equivalent provenance.

Reason for Collecting & Potential Use: This is a good example of one eastern North Carolina woman's artistry and the larger trend of women making textile items to beautify their homes and those of their family and friends in the mid-twentieth century. This could be used in the upcoming arts exhibit, programs or exhibits about rural and small-town life, and anything about textile art or women's history.

Image/s:



.2 - Quilt

Date Made: 1972

Historical Significance: In addition to the information outlined above, Cox was a skillful quilter. She made multiple "summer spreads" (un-batted quilts) like this one. This one includes a floral repeating applique in the color palate of the early 1970s. She dated and initialed the quilt, and her daughter later had it documented in the NC Quilt Project of 1985–1986 (BK44). The early 1970s marked a significant turning point in the history of quilting in North Carolina and nationally. The "Great Quilt Revival" saw women taking up quilting again after a mid-century decline in utility quilting. This rediscovery of quilting was related to many factors including increased appreciation needlework by the art world and the upcoming Bicentennial.

Relevant Holdings in Current Collections: We have several quilts from the 1970s, most of which were group projects of the Bicentennial era. This one shows a relatively older style of quilting being adapted to the newer fabrics and colors of the era. It is neatly appliqued, and the maker's sewing skill is evident.

Reason for Collecting & Potential Use This could be used in any quilt exhibit or exhibit about style revivals. It could also be used in the upcoming arts exhibit.

Image/s:



11) Receipt #: R.6789.1

Object Name: Grape Press

Source: Donation, Ms. Katherine Irene Ogburn

Date Made: Ca. 1860

Historical Significance: This grape press was built by a carpenter named Peter C. Dupree of Swift Creek Township (in Wake County, near Raleigh, Cary today) ca. 1860. Dupree constructed it for the patron's great-great grandfather Barnabus Jones II, a farmer who also lived in Swift Creek. The patron stated that according to family tradition, Barnabus Jones would go by horse and buggy to Raleigh and meet merchants on Fayetteville Street, who would ask, "Mr. Jones, what do you have for me today?" He used the press on his farm to make scuppernong and other muscadine wine to sell. The grape press was passed down through the family, which included making wine during prohibition, and is now being donated by Jones' descendants who reside in Asheville.

Peter C. Dupree, b. June 11, 1842, died September 20, 1920, Swift Creek Township, Wake County.

Barnabus Jones II, b. Sep 16, 1819, d. 23 Nov. 1906, Swift Creek Township Wake County

Relevant Holdings in Current Collections: We have a moonshine still but not a grape press.

Reason for Collecting & Potential Use: To discuss wine making during prohibition; agricultural topics and possibly in the Chronos exhibit.

Image/s:



13) Receipt #: R.6792.1

Object Name: Table Skittles Game

Source: Donation, Ms. Sue Anne Scott

Date Made: Ca. 1960s

General Condition Assessment: Good

Value Estimate: \$20

Historical Significance: This Table Skittles game was handmade by the donor's father, Tom Scott, in the 1960s for a local Boys and Girls Club in Waynesville, NC. It was eventually given back to their family. The donor remembers playing it as a family throughout her childhood. Her father was born in Mississippi but moved to North Carolina to attend Western Carolina University (at the time Western Carolina Teachers College), graduating in 1950. He lived in North Carolina the rest of his life working as the Shop teacher at Waynesville Junior High School.

Relevant Holdings in Current Collections: We have other artisan toys and games in the collection.

Reason for Collecting & Potential Use: It could be a great addition to the other homemade toys and games we have. It has great NC provenance. I could also foresee us making an interactive of this game for visitors to try.

Image/s:



14) Receipt # R.6776.1

Object Name: US Army officer's hat

Source: Transfer, Joyner Library/ECU (Patrick Cash, Manuscripts Curator)

Date Made: Ca. 1918

Historical Significance: Belonged to Hubert Mahaney Whitaker (1889-1958) of Halifax, NC. Whitaker enlisted in the 1st NC Field Artillery, NC National Guard, on July 24, 1917. On August 5, the unit – along with the rest of the NC Natl Guard – was Federalized, becoming the 113th Field Artillery. Whitaker served with the HQ Company of the 113th until September 1918, rising to the grade of Sergeant. He was mustered out of the 113th on Sept. 22, 1918, to accept a commission as 2nd Lieutenant in the 42nd Battalion, U.S. Guards effective the following day. He returned stateside and served at Camp Shelby, Miss., Camp Gordon, GA, and Camp MacArthur, TX until his discharge on Jan. 21, 1919.

The U.S. Guards were a short-lived branch of the Army during WWI comprised mainly of men over age 30 not necessarily suitable for extended frontline service in Europe. The officers were drawn largely from combat veterans and others recruited were previously police officers and firefighters. Their mission was two-fold: free-up able-bodied soldiers at Army installations in the U.S. performing garrison duty and clerical tasks, and to

provide security tasks normally provided by the Army or National Guard. 44 battalions were formed with a strength of ~640 officers & men and the organization no longer existed after 1919.

Relevant holdings in Current Collections: plenty of WWI items but nothing from any US Guards unit

Reason for Collecting & Potential Use: use in WWI section of new military exhibit to illustrate a little-known and short-lived branch of the Army

Image/s:



NC Museum of the Albemarle

Proposed Accessions

1) Receipt #: R2971.1

Object Name: Keel Fish Kneeboard

Source: Donation, Mrs. Patricia Hook

Date Made: 2016-2024

Historical Significance: Patti Hook has been surfing since 1978. She is a two-time ESA East Coast Champion for shortboarding and member of Team KSUSA representing the United States. She captured second place at the Women's 2024 Kneeboard World Titles in Jeffreys Bay South Africa.

This Vector Net fabric kneeboard was hand shaped by Dave Rhode (Evo Surfboards). It has a flex tail and knee patches. The back is signed. Two Whalebone Surf Shop stickers. Two fins. White, gray, and black. Wax still present.

Hook states, "Surfing has taken me to places all over the world. I've gotten to discover a diverse demographic of culture and cuisine, as well as the natural beauty of remote locales. Currently in year 46 of the chase for waves, and the froth and drive is still prevalent. Everyone needs a passion to get through the day, luckily the ocean chooses me! The trifecta of S: surf, sun, and salt. The ocean is my happy place, and I will never stop 'being salty.' Thirty-nine years surfing standup, seven years Kneelo."

Relevant Holdings in Current Collections: Very few surfboards in entire state system.

Reason for Collecting & Potential Use: This board was borrowed for MOA's *Where the Waves Break: Surfing in Northeastern North Carolina* exhibition that ran from, 2024-2025, and the donor agreed to donate her board. It is currently on display in MOA's main gallery, *Our Story*.

Image/s:



2) Receipt #: R2973.1

Object Name: Big Wave Gun Surfboard

Source: Donation, Mr. Jesse Hines

Date Made: Used up until 2024

Historical Significance: Jesse Hines has been surfing since age 9. This board was shaped by Lynn Shell, Outer Banks Boarding Company. The Outer Banks native spent 11 years as a professional surfer shredding the waters of Nova Scotia, Iceland, Indonesia, Fiji, Yemen, New Zealand, Mexico, Hawaii, and Norway. His first professional contest win occurred at the 2005 Red Bull Ice Break in Nova Scotia.

Hines has appeared on many magazine covers including *Surfer Magazine*, January 2009; *Transworld Surf Magazine*, November 2003; and *Surfing Magazine*, August 2006. He states, “You realize it’s like experiencing a small miracle. Because no other phenomenon lets you travel [being in a barrel or getting tubed] inside a natural element like this. It’s so intimate, so rare. And it only lasts for maybe three seconds. But you never forget those tiny little fragments of time.” Hines is a 2021 North Carolina Surfing Hall of Fame inductee, author, and owner of Surfin’ Spoon with his wife, Whitney.

Relevant Holdings in Current Collections: Very few surfboards in entire state system.

Reason for Collecting & Potential Use: This board was borrowed for MOA’s *Where the Waves Break: Surfing in Northeastern North Carolina* exhibition that ran from, 2024-2025. , and the donor agreed to donate his board. The board is now on display in MOA’s main gallery, *Our Story*.

Image/s:



3) Receipt # R2943.1

Object Name: Suitcase, used by Philip G. Sawyer, Jr.

Source: Donation, Mr. Andy Montero

Date Made/Used: Circa 1940

Historical Significance: Philip Grady Sawyer, Jr. was born on 25 December 1921 in Elizabeth City, North Carolina. He was the son of Philip Grady Sawyer, Sr. and Evelyn Lamb Sawyer (Aydlett). Philip Sawyer, Sr. was a lawyer in Elizabeth City and during World War I he was listed as the mayor of the city on his draft card. Evelyn was born and raised in Raleigh, North Carolina. Both are buried in the Old Hollywood Cemetery in Elizabeth City. Philip

Sawyer, Jr. has had direct ties to the Elizabeth City and Camden areas for at least three generations. The Sawyer family ancestry can be traced back to at least 1790 with the birth of his great grandfather who is buried in Camden County.

Philip Sawyer, Jr., earned his Bachelor of Arts degree from Wake Forest College and later continued his graduate studies at Northern State University, University of Nebraska, University of North Carolina at Chapel Hill and Sorbonne in Paris. During World War II, Philip Sawyer, Jr. served in the U.S. Army Signal Intelligence Service and was a veteran of the Normandy Invasion. Upon the end of the war, he came home to Elizabeth City and married Isabelle Pugh Whaley of Elizabeth City on 10 April 1947. They were married for sixty-seven years; they did not have any children.

Relevant Holdings in Current Collections: Other suitcases in Proficio, but none of this exact provenience with these exact stickers and college usage.

Reason for Collecting & Potential Use: Would be a wonderful addition to our main gallery *Our Story* in the 1940s to 1950s section discussing colleges. We currently have a gym bag from Chowan College that we can rotate out with this one.

Image/s:



4) Receipt # R2952.1-11

Object Name: Bundy/Hoffler collection (items related to WWII veteran)

Source: Donation, David Bundy

Column: Hertford produced D-Day's youngest US combatant




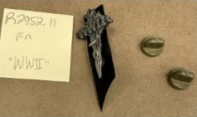
by: Marjorie Berry, writing for the Daily Advance, 2023

"Jackson Hoffler got a close-up glimpse of hell in early June of 1944, as one of the U.S. troops participating in the D-Day invasion. Hoffler found himself immersed in a bloody, nightmare world of fighting as the Allies strove to take the beaches of Normandy, France. He was all of 15 years old. Hoffler was born in Hertford on Christmas Day in 1928, the youngest of 12 children. When the United States entered World War II in 1941, Hoffler was eager to join the fray along with his older brothers. Fourteen at the time, he found a recruiter at the Naval Recruiting Station in Elizabeth City who agreed to put his age down as 17. His mother's signature was required for him to enlist. Though willing for him to go, she refused to lie about his age and wouldn't sign. So, his sister forged their mother's signature, and Hoffler was off to Raleigh for his physical."

Historical Significance: These items were donated in a cardboard shadowbox. MOA will not acquire the shadowbox due to condition, and the donor gave permission to remove the items from the shadowbox. Mr. Hoffler is seen in several images wearing the items that were in this shadowbox including an image taken in France on June 6, 1999, the 55th anniversary of D-Day when he returned to Normandy and brought his twelve-year-old grandson. The headline for one of these articles that told of the events that day reads: "D-Day Vet and grandson 'pay homage and tribute to the ones who gave the ultimate sacrifice.'"

DNCR Accessions Committee Agenda – Fall 2025

Image	Receipt #	Object Name	Date Made
	R2952.1	boutonniere	circa 1999
	R2952.2	50th anniversary of WWII coin	1995
	R2952.3	D-Day 50th anniversary, Plymouth, England coin	1994
	R2952.4	"Normandie" D-Day coin	1994
	R2952.5	Operation Overlord Normandy Landings, 50 th anniversary	1994
	R2952.6	ribbon/medal, American Defense.	circa 1999
	R2952.7	American Campaign 1941-1945 ribbon/medal.	circa 1999

	R2952.8	European African Middle Eastern Campaign ribbon/medal	circa 1999
	R2952.9	World War II ribbon/medal	circa 1999
	R2952.10	World War II Amphibious Force patch	circa 1999
	R2952.11	WWII over flowers pin with black ribbon (a). Two sharp covers (b, c)	circa 1999

Relevant Holdings in Current Collections: There are no other items related to Mr. Hoffler in the collections. MOA did acquire another collection directly from Mr. Hoffler himself. This collection, R880, will be sent for acquisition in 2026. It will include flags and a brass bell.

Reason for Collecting & Potential Use: These items relate to a World War II veteran who joined at the age of 14. These items are some of the few items that are left to tell of Mr. Hoffler's time in service. Charlie Knight assisted MOA in research and identification of some of Mr. Hoffler's items.

5) Receipt # R2982.1

Object Name: Dare Forest Store Company Coin "Pluck"

Source: Donation, Mrs. Kathryn E. McCraney Pruden

Date Made: Circa 1930 Buffalo City, Dare County

Historical Significance: Buffalo City was located about 19 miles west of Manteo in the Outer Banks. Named after the Buffalo City Mills company from Buffalo, New York who purchased the land in 1888. In 1903, the prosperous Buffalo City Mills company decided to leave the area, and the town and lumber company were bought by the Dare Forest Lumber Company later. The coin is from the Dare Forest Lumber Company. The lumber company would pay its employees in company issued coins known as "pluck" which could be used to purchase items only at the company store.

By the 1920's moonshining in the area had taken over with the passage of Prohibition and Buffalo City earned the name Moonshine Capital of the United States. This boom in prosperity was short lived with the repeal of Prohibition in 1933. The town once again had to rely on the lumber company to make ends meet. The company continued to change hands until the 1940s when the Black Bear Lumber company failed to revive the logging industry in the area, leading to the end of Buffalo City. With few jobs in the area, people began to relocate to larger cities such as Elizabeth City and Norfolk. By the early 1950s, the last mill closed their doors, and the once

prosperous town was completely abandoned. The land where Buffalo City used to stand is now part of the Alligator River National Wildlife Refuge.

The Dare Forest Company operated from 1924 to the 1950s and was run by the Duvall brothers (John, Ephraim, and Claude). The Outer Banks History Center in Manteo has several images of the company store. According to the book “Lost Buffalo City” by R. Wayne Gray and Nancy Beach Gray, “pluck came in different denominations. The store was well-lighted and stocked with everything from bolts of material to shotgun shells. A wood stove at the back provided heat and a good place for menfolk to gather. A separate icehouse held 30 to 40 cakes of ice sewn up in burlap and packed in sawdust. The company store accepted cash, credit, or its own currency, called ‘pluck.’ If a bill was paid in cash, pluck was given in change so that the customer had no recourse but to visit the store again. Pluck was made of aluminum. The previous company store used another form of store voucher, called check, that was made of brass. Pluck is larger and much lighter in weight than a United States-issued quarter.”

Donor stated that this coin was always in her grandmother’s (Edith Snell Laughinghouse) button jar. The donor is a Columbia, NC (Tyrrell County) native. Donor also stated that her father (J. B. Snell) was a carpenter and built Soundside Baptist Church and Snell’s Inn in Columbia.

Relevant Holdings in Current Collections: While there are similar store coins and tokens in Proficio, however, there are not any that hail from Buffalo City, North Carolina.

Reason for Collecting & Potential Use: This can be displayed as a rotation in our main gallery, Our Story. This is a rarity to have donated to the Museum.

Image/s:



THE NORTH CAROLINA MARITIME MUSEUM SYSTEM

NCMH Acquisitions Meetings

NC Maritime Museum - Beaufort

1) Object Name: US Coast Guard Uniforms and Accessories (39 total pieces: 1 Swim trunk navy, 1 deck jacket navy, 2 dress blue trousers, 1 dress jumper with liberty cuffs, 1 USCG shield jumper, 1 plain jumper, 1 set white socks, 1 peacoat w/nonstandard buttons, 1 Hong Kong Hawaii Philippines sukajan/souvenir/tour jacket, 1 high neck sweater navy, 1 navy shoulder knot (white and black), 2 utility belts (one with paint from Ingham), 1 rain cover, 1 sailors cap "Donald duck", 2 cap liners, 1 black tie, 1 white belt no buckle, 1 blue belt no buckle, 1 set white gloves, 2 white summer cut shirts, 2 white jumpers, 2 white trousers, 1 green flotation parka with liner)

Source: Donation, Michael Carraway

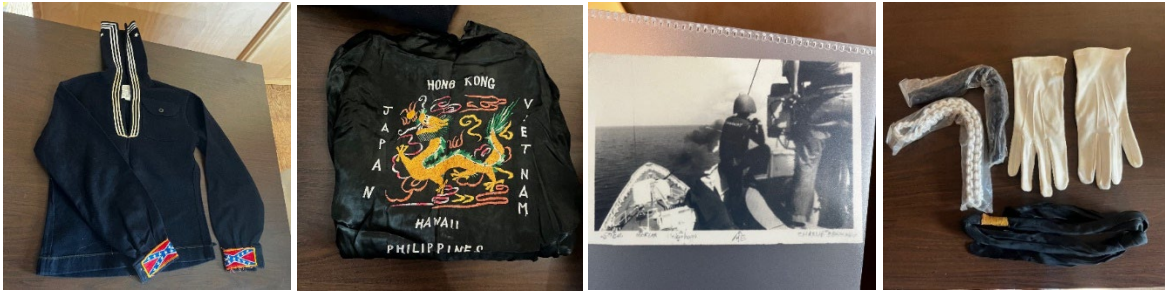
Date Made: 1968-1972

Historical Significance: Belonging to Richard Carraway, a Carteret County resident. Uniform used at Cape May, New Jersey, USCG WHEC-35 *Samuel D. Ingham* (Norfolk, Va. Charlie and Echo Weather Stations, south of Iceland, North and South Vietnam,) Swansboro and Fort Macon USCG Stations, Carteret County

Relevant Holdings in Current Collections: Flag from *Samuel D. Ingham* (90.014.001), other Coast Guard uniforms (1998.001)

Reason for Collecting & Potential Use: He was a local who served on a ship with many other Carteret County Coast Guardsmen. These items could be added into the upcoming Lifesaving exhibit.

Image/s: (Several duplicate items pictured will be returned to donor.)





NC Maritime Museum - Southport

1) Object Name: M/V *American Scout* Ship model

Source: Donation, Moseley Prichard Parrish Knight & Jones Law Firm

Date Made: 1980s

Historical Significance: Represents the C2-S-AJ5 design of which there were only 10 ships built between 1945-1946. The ship in this model was launched on December 16, 1945, serving U.S. from 1946 to 1971. Decommissioned after damage in Bangladesh that caused the ship to be beached and rolled over, sold in 1973 for scrap on the beach in Bangladesh.

Relevant Holdings in Current Collections: N/A

Reason for Collecting & Potential Use: Can be used in an exhibit on the Wilmington shipbuilding industry, or WWII

Image/s:



NC State Historic Sites

Object approved for accession by Historic Sites Collections Committee

Proposed Accessions

1.) Receipt Number: HST.2730.1



Object Name: Basket

Donor: Vickie Jeffries

Site: Historic Stagville

Date Made: 2024

Description: Reed basket with red, blue, and natural colors, handwoven by Occaneechi Saponi artist Vickie Jeffries

Reason for collecting & potential use: This basket will be placed on exhibit in the new Stagville Visitor Center to interpret Occaneechi Saponi culture and its continued presence and perseverance.

Relevant holdings in current collection: None

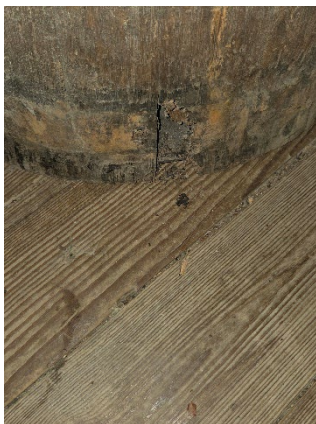
Deaccessions: NC State Historic Sites

Objects approved for deaccession by Historic Sites Collections Committee

1.) Proposed Deaccessions

Objects approved for deaccession by Historic Sites Collections Committee

1.) Accession Number: HSV.1962.80.16



Site: Vance Birthplace

Source: Mr. and Mrs. T.C. Harrison

Object Name: Barrel

General Condition Assessment: Poor

Justification for Deaccession: This barrel has deteriorated beyond usefulness.

Proposal for Disposition: Destruction.

2.) Accession Number:



1980.180.696

Site: Vance Birthplace

Source: Unknown/Found in Collection

Object Name: Knapsack

General Condition Assessment: Very Poor

Justification for Deaccession: The knapsack has deteriorated beyond usefulness because it is falling apart and cannot be moved without incurring further damage.

Proposal for Disposition: Destruction

3.) Accession Number: 1968.44.6,8,9



Site: James K. Polk Birthplace

Source: Purchase, Stage Coach Antiques

Object Name: (.6 A-E) Hooks, (.8) Spider, (.9) Broiler

General Condition Assessment: Fair

Justification for Deaccession: NC Historic Sites is unable to preserve or manage the object properly because the site does not have space to display or store it and the object has deteriorated beyond usefulness after a kitchen house fire.

Proposal for Disposition: Destruction.

4.) Accession Number: 1968.54.1



Site: James K. Polk Birthplace

Source: Purchase, Williams Junk Shop

Object Name: Griddle

General Condition Assessment: Good

Justification for Deaccession: NC Historic Sites is unable to preserve or manage the object properly because the site does not have space to display or store it and the object has deteriorated beyond usefulness after a kitchen house fire.

Proposal for Disposition: Destruction.

5.) Accession Number: 1974.89.1



Site: James K. Polk Birthplace

Source: Purchase, New Hope Antiques

Object Name: Frying Pan

General Condition Assessment: Good

Justification for Deaccession: NC Historic Sites is unable to preserve or manage the object properly because the site does not have space to display or store it and the object has deteriorated beyond usefulness after a kitchen house fire.

Proposal for Disposition: Destruction.