***Virgin Country* (also known as *Pioneers Coming over the Mountains to Tennessee*)**

CAT. 01-12A 22 x 30 in. Scene 1770 / Painted 1962

In the late 1700s, settlers from North Carolina pushed through Indian Gap in the Smoky Mountains; on foot and horseback, they sought verdant farmland in the eastern valley of what would become the state of Tennessee. Briscoe referred to the settlers as craftsmen, preachers, farmers, and teachers. Sometimes they followed a stream edged with laurel and rhododendron, mountain ferns and evergreens. They also followed the heroic dream of freedom. Mount LeConte guarded what Briscoe called the "solitude of vast untouched lands."

Ramsey House (for the Association for the Preservation of Tennessee Antiquities)

CAT. 02-65B 16 x 20 in. Scene 1797 / Painted 1977

Gentlemen converse on the grounds of Swan Pond on a Sunday afternoon in 1797. The homeowner was Colonel Francis Alexander Ramsey, the designer Thomas Hope. It was the childhood home of the East Tennessee Historical Society's founder J.G.M. Ramsey. Briscoe painted this notable Knoxville landmark for the Association for the Preservation of Tennessee Antiquities. The painting was later acquired at an auction by William B. Walkup, then president of Home Federal Bank.

Cades Cove in Pioneer Days

CAT. 03-26A 22 x 30 in. Scene 1820s / Painted 1960

Nestled between mountain peaks, Cades Cove is a location of great natural beauty, one of the most scenic in East Tennessee. The first white settlers, with names such as Oliver, Tipton, Gregory, and Shields, came into Cades Cove in the early 1800s, where they built log cabins and barns, tended gardens, and raised livestock. Cades Cove became part of Great Smoky Mountains National Park, dedicated in 1940. Today, descendants of the original settlers still gather for family reunions and are among the millions who visit the cove each year.

East Tennessee Female Institute

CAT. 04-5B 16 x 20 in. Scene 1828 / Painted 1960

In 1828, influential citizens supported the building of the Knoxville Female Academy on the present corner of Main and Henley, now the site of Church Street United Methodist Church. Following occupation by Union troops during the Civil War, the academy stood abandoned until 1881, when it reopened as the East Tennessee Female Institute. The original building was razed in 1889. Another building replaced it. The Institute closed around 1900.

William Park Home, c. 1840—Built 1818

CAT. 05-57B 16 x 20 in. Scene 1840 / Painted 1976

Thomas Hope designed several fine Knoxville homes during the 1800s. In 1818, merchant William Park commissioned him to build this house at Cumberland and Gay. The house passed to the Sneeds, who vacated during the Civil War when Union generals quartered there, including Burnside, Grant, Sherman, Thomas, and Sheridan. After the war, the Sneeds regained the house and then sold it to the Temples, who held it until it was demolished in 1923.

Home of James Park, c. 1842

CAT. 06-40A 16 x 20 in. Scene 1842 / Painted 1973

The foundation for this house was started by Tennessee Governor John Sevier in the1790s. The house was completed by Knoxville merchant James Park in 1812. Later occupants were the Reeves Leach Infirmary and the Academy of Medicine. It now houses of the offices of the Gulf & Ohio Railroad. Linda Claussen, wife of the company chair and CEO Pete Claussen, was recognized by Knox Heritage and the East Tennessee Historical Society in 2008 for her extensive restoration work on the project. The Park House is located on the corner of Cumberland and Walnut.

Dr. Strong Home, c. 1850—Built 1812

CAT. 07-58B 16 x 20 in. Scene 1850 / Painted 1976

Dr. J. C. Strong, a U.S. Navy surgeon commissioned by President John Quincy Adams, came to Knoxville in 1804. Thomas Hope designed Strong's fine home. Knoxville mayor from 1827 to 1932, Strong reared four sons who also became physicians. This family home, located on the southeast corner of State and Cumberland, was demolished in 1972 to make way for a downtown loop and interstate connector.

Knox County Old Court House

CAT. 08-7A 22 x 30 in. Scene 1855 / Painted 1961

The stately, columned portico of Knox County's third Court House, built in 1842, is fronted by an assortment of citizens actively engaged in commerce and conversation. The "Old Court House" stood on Main and served until 1886, when it was demolished. The brick building was used as a hospital by both Confederate and Union armies during the Civil War. The courthouse was replaced by the present courthouse, built almost directly across the street.

The Original Second Presbyterian Church (No. 1)

CAT. 09-28A 22 x 30 in. Scene 1855 / Painted 1961

Second Presbyterian Church congregation met in this building at Clinch and Prince (now Market) until 1860. Winter skies and leafless trees frame the distinctive whitewashed facade and bell tower. A growing church membership led to a larger building replacing this one on the same site, then to a third building on the present site of Lawson McGhee Library, and finally to the current church on Kingston Pike. Briscoe, a longtime member, helped write the church history with Kate Buehler to whom he presented painting No. 1.

The Original Second Presbyterian Church (No. 2)

CAT. 10-28A 22 x 30 in. Scene 1855 / Painted 1962

Summer is giving way to fall in this scene as church congregants gather for Sunday services. The preacher stands in the doorway to greet them. Briscoe said the church bell, prominent in this painting, was probably cast in Philadelphia or Baltimore and arrived in Knoxville by wagon. Briscoe painted two scenes of this church, built in the 1800s and located at the corner of Clinch and Prince (now Market).

First Train into Knoxville

CAT. 11-15A 16 x 20 in. Scene 1855 / Painted 1964

The "iron horse" first steamed into the West Gay Street station on June 22, 1855. East Tennessee & Georgia rails linked Knoxville to Atlanta, Charleston, and the east coast. Dignitaries donned stovepipe hats. Horses reared in alarm. A preacher in the foreground warned that trains were the "devil's handiwork, and we should have none of [them]." Briscoe's love of rail lore began on boyhood train trips with his grandfather to Lynchburg, Virginia.

The First Presbyterian Church of 1858

CAT. 12-9A 22 x 30 in. Scene 1858 / Painted 1962

This building at State and Church replaced the "meeting house" built on the site in 1811. Knoxville founder James White donated the land for the church and is buried in the church's historic cemetery. Church services ceased during the Civil War, and the building was used as a Union hospital, barracks, and horse stable. The restored church reopened in 1868, and the present building replaced it in 1904.

Railroading in East Tennessee in Early Days

CAT. 13-1A 22 x 30 in. Scene 1860 / Painted 1958

The excitement of trains captured Briscoe's imagination early in his childhood. Here he imagined a southbound East Tennessee & Virginia passenger train crossing over a northbound East Tennessee & Georgia train as it is about to enter a tunnel. Seated by the stream between trains, a fisherman casts his line and exchanges friendly waves with the northbound engineer.

***When the Railroads First Came to E. Tenn.* (also known as *Train A-Coming!*)**

CAT. 14-2A 22 x 30 in. Scene 1860 / Painted 1958

A colorful train travels south along a river, possibly the French Broad, near Del Rio in Cocke County in 1860. Passenger and freight trains opened East Tennessee to the outside world in the second half of the 1800s and began an era of economic prosperity for the region. Briscoe created this landscape in 1958 to hang in his newly added family room.

Second Presbyterian Church of 1860

CAT. 15-59B 20 x 16 in. Scene 1860 / Painted 1976

Second Presbyterian membership built a larger church building behind the original. The new, 1860 building faced Clinch at Prince (now Market) and stood near today's Home Federal Bank. Briscoe painted a peaceful scene of the church as it was prior to 1863, when Union General Ambrose E. Burnside's forces occupied Knoxville and used the church as a hospital. Parishioners restored it after the Civil War, and its membership continued to grow.

General Sanders Receives His Mortal Wound

CAT. 16-6A 22 x 30 in. Scene 1863 / Painted 1960

Union and Confederate forces fought fiercely on November 18, 1863, on a hill on Kingston Pike, where Second Presbyterian Church now stands. Briscoe chose to depict the stunning moment when Union General William P. Sanders, on horseback, was violently thrown back by a shot that is said to have come from a sharpshooter in the tower at Bleak House. Sanders died the next day at Lamar House, the location of today's Bijou Theatre on Gay Street.

The Battle of Fort Sanders

CAT. 17-3A 22 x 30 in. Scene 1863 / Painted 1958

At first light on the bitterly cold and drizzly day of November 29, 1863, General James Longstreet's Confederate ranks stormed up the hill to Fort Sanders three times in one hour, and three times they failed. Of the 2,000 Confederate soldiers who began the impossible assault on the Union fort, only half lived to fight another day. With characteristic detail, Briscoe painted the story and captured the desperation of this short but bloody Knoxville Civil War battle.

Asylum General Hospital

CAT. 18-13A 22 x 30 in. Scene 1863 / Painted 1963

Opened in 1845 as the Tennessee Asylum for the Deaf and Dumb, the building served as a hospital for Union General Burnside's casualties during the Civil War. Thousands of troops camped in tents on the grounds. It became the Knoxville City Hall in the 1920s and in 2009 became Lincoln Memorial University's Duncan School of Law.

University of Tennessee in 1865

CAT. 19-4A 22 x 30 in. Scene 1865 / Painted 1959

In 1968, University of Tennessee President Andy Holt, on behalf of the institution, accepted this gift from the artist honoring his son, Russell Briscoe, Jr., a pilot and the first Knoxvillian killed in the Korean War. This view from Cumberland Avenue features buildings that preceded Ayres Hall on "The Hill." Daisies growing on the hill inspired the University of Tennessee's orange and white colors and established a longstanding tradition for its sports teams' uniforms.

Erin, Tennessee, in the 1870's

CAT. 20-74B 16 x 20 in. Scene 1870 / Painted 1979

West Knoxville's Fourth Creek, a railway station, and the lovely village of Erin highlight Briscoe's last completed painting. Named Erin by Irish immigrants, the village later was renamed Bearden for Marcus de Lafayette Bearden, a notable Union army captain and civic leader. Briscoe signed this landscape just before the heart attack that led to his death on January 18, 1979. Note the missing wagon wheel, bottom right.

The Fouche Block, c. 1874

CAT. 21-43A 22 x 30 in. Scene 1874 / Painted 1974

American flags flying from the Fouche Block on Gay Street and from other tall buildings mark this lively view of downtown Knoxville. An assortment of conveyances appears front and center: a Lamar House omnibus, horse-drawn streetcars and elegant carriages, bicycles, pushcarts, and wagons. Pedestrians line the sidewalks. Beyond the Fouche Block, stood the U.S. Custom House, Knoxville's first federal building, which today is part of the East Tennessee History Center.

The Cowan-Briscoe Home

CAT. 22-27A 22 x 30 in. Scene 1879 / Painted 1972

The artist's grandfather, Daniel Briscoe, owned this home at Cumberland and 16th. The University of Tennessee acquired it in 1920 through a bequest from alumnus Benjamin Rush Strong. This house and several others on the block collectively were later replaced by Sophronia Strong Hall, constructed on the site in 1925. The house was razed much later to make way for another UT residence, Clement Hall. The dollhouse in Briscoe's *Christmas Morning 1909* is a replica.

Melrose, c. 1880—Built 1858

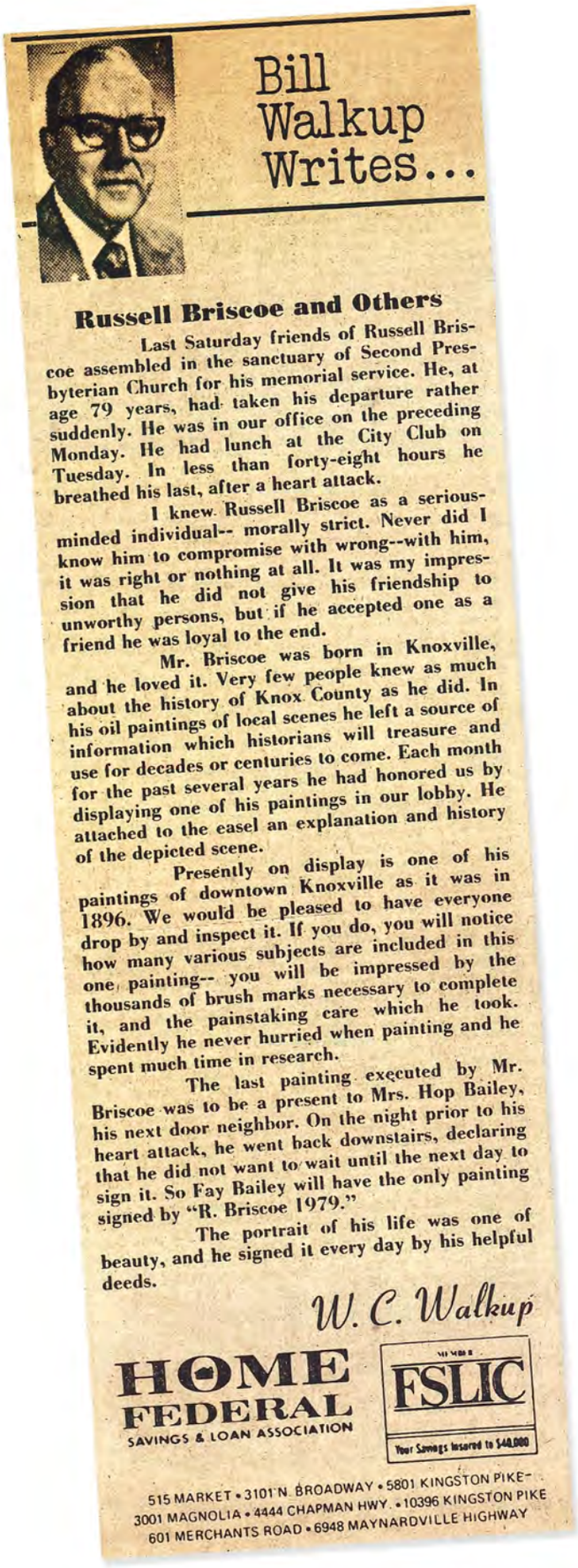
CAT. 23-56B 16 x 20 in. Scene 1880 / Painted 1976

Both Union and Confederate sharpshooters fired from the tower of this grand Knoxville estate during the Civil War. Oliver P. Temple bought the horrendously damaged mansion in 1865, restored it, and named it for his mother-in-law who came from Melrose, Scotland. The Knoxville Art League owned it in the 1920s. It was divided into apartments before the University of Tennessee purchased it in the 1940s. Hess Hall now stands on the site.

Mt. LeConte from above Gatlinburg

CAT. 24-67B 22 x 30 in. Scene 1890 / Painted 1977

No one is certain when the Great Smoky Mountains were so named, but it aptly fits their soft haze. Briscoe painted the beloved natural landmark Mt. LeConte from the vantage point of a present day ski lodge above Gatlinburg. LeConte is among the highest peaks east of the Mississippi River, rising above its base more than a mile. The Smokies are some of the oldest mountains in the world.



Bill Walkup Writes...

Russell Briscoe and Others

Last Saturday friends of Russell Briscoe assembled in the sanctuary of Second Presbyterian Church for his memorial service. He, at age 79 years, had taken his departure rather suddenly. He was in our office on the preceding Monday. He had lunch at the City Club on Tuesday. In less than forty-eight hours he breathed his last, after a heart attack.

I knew Russell Briscoe as a serious-minded individual-- morally strict. Never did I know him to compromise with wrong--with him, it was right or nothing at all. It was my impression that he did not give his friendship to unworthy persons, but if he accepted one as a friend he was loyal to the end.

Mr. Briscoe was born in Knoxville, and he loved it. Very few people knew as much about the history of Knox County as he did. In his oil paintings of local scenes he left a source of information which historians will treasure and use for decades or centuries to come. Each month for the past several years he had honored us by displaying one of his paintings in our lobby. He attached to the easel an explanation and history of the depicted scene.

Presently on display is one of his paintings of downtown Knoxville as it was in 1896. We would be pleased to have everyone drop by and inspect it. If you do, you will notice how many various subjects are included in this one painting-- you will be impressed by the thousands of brush marks necessary to complete it, and the painstaking care which he took. Evidently he never hurried when painting and he spent much time in research.

The last painting executed by Mr. Briscoe was to be a present to Mrs. Hop Bailey, his next door neighbor. On the night prior to his heart attack, he went back downstairs, declaring that he did not want to wait until the next day to sign it. So Fay Bailey will have the only painting signed by "R. Briscoe 1979."

The portrait of his life was one of beauty, and he signed it every day by his helpful deeds.

W. C. Walkup

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W.C. Walkup was president of Home Federal Bank for 30 years, until 1977. For 25 years, beginning in 1957, he wrote a column for the company's newspaper advertisements, devoting one to Russell Briscoe who died January 18, 1979.

E.T.V. & G. R.R. Station Knoxville

CAT. 25-68B 16 x 20 in. Scene 1890 / Painted 1977

East Tennessee, Virginia & Georgia railway station, west of today's Gay Street viaduct, bustled with arriving and departing passengers about 1890. At right is the northbound train to Washington and New York. Industrial smokestacks in the background symbolize Knoxville's industrial growth. Atkin House hotel, far right, was demolished around 1900. Hotel Atkin was built in 1910 on the northeast corner of Gay and Depot, now the site of Regas Restaurant.

Look Rock on Chilhowee Mountain (No. 1)

CAT. 26-37A 22 x 30 in. Scene 1890 / Painted 1973

Hikers from the Old Montvale Springs Hotel were rewarded with this panoramic view of both the Smoky Mountains and its foothills from Look Rock, the highest point on Chilhowee Mountain. Today, visitors still seek out the view from Look Rock, and in addition, can enjoy continuous spectacular views along the 18-mile Foothills Parkway running parallel to Great Smoky Mountains National Park.

Look Rock on Chilhowee Mountain (No. 2)

CAT. 27-42A 22 x 30 in. Scene 1890 / Painted 1973

Different hikers stand atop Look Rock in the second painting Briscoe executed of the popular Chilhowee Mountain destination. It seems that nature created the outcropping especially to call attention to the breathtaking view of the foothills and the full range of Smokies beyond. A single bird sits in a tree, bottom center in both versions, but is perched on a higher branch in this version.

Main Street Station Knoxville, 1892

CAT. 28-29A 22 x 30 in. Scene 1892 / Painted 1972

Both the Southern and Louisville & Nashville (L&N) rail lines met in the 1890s, connecting Knoxville to all directions. More than 100 trains arrived and departed daily at various stations. Briscoe depicts the convergence of three parallel trains from different lines at Main and Cumberland near the University of Tennessee. The painting typifies Briscoe's precision lettering. During the 1982 World's Fair, pedestrians used the overpass, so trains had restricted hours.

Knoxville Iron Company, 1895

CAT. 29-18A 22 x 30 in. Scene 1895 / Painted 1968

Incorporated in 1868, Knoxville Iron Company became one of the city's most successful businesses, manufacturing rails for mine car tracks, nails, bar iron, and mock iron. Railroad tracks lie west of the iron plant, then located at Asylum Avenue (now Western Avenue). The thriving iron business moved to Lonsdale in 1901. The area is best known today as the site of the 1982 World's Fair and the Foundry.

Corner Gay & Clinch in 1896 (No. 1)

CAT. 30-21A 22 x 30 in. Scene 1896 / Painted 1970

This painting of downtown Knoxville was shown at Cherokee Country Club in 1970 or 1971. Briscoe painted it for his wife, Deas, so it was not for sale, although it was given a $500 insurance value. A member gave the club manager a $500 check for the painting, but Briscoe could not sell his wife's painting, so it went back home. After the deaths of both Russell and Deas Briscoe, their daughter, Peggy Briscoe Rochelle, gave 21 paintings, including this one, to the Knoxville Museum of Art.

Corner Gay & Clinch in 1896 (No. 2)

CAT. 31-21A 22 x 30 in. Scene 1896 / Painted 1972

After the first version of this painting returned to Mrs. Briscoe's possession, her husband agreed to paint on commission a duplicate for a hopeful Cherokee Country Club member. The resulting copy was done with the same care and precision applied to the first painting. This is one of nine duplicates of various Briscoe paintings. He painted 13 commissioned works and 29 gifts for friends and railroad associates.

Knoxville City Hall & Central Fire Station, 1896

CAT. 32-23A 22 x 30 in. Scene 1896 / Painted 1971

A ladder fire wagon and horse-drawn steam pumper briskly depart from Knoxville's City Hall and Central Fire Station, built in 1888. The bell tower alarm could be heard ringing for miles. The building, on Market Square, was a public market and also housed the police and other government functions. The fire station moved in 1905. City Hall moved in 1925. The building was demolished after fire damage in 1960.

Staub's Theatre, c. 1897

CAT. 33-38A 22 x 30 in. Scene 1897 / Painted 1974

A full moon lights this view of handsome theatre-goers in formal attire leaving a performance on October 14, 1897. Built in 1872 by two-time Knoxville mayor Peter Staub, the theatre attracted national stars, among them Maude Adams, Lillian Russell, William Gillette, and John Phillip Sousa's Band. The theatre was known as the Lyric from the 1920s to the 1940s. First Tennessee Bank now stands on the site.

Kern's Ice Cream Parlor (No. 1)

CAT. 34-32A 22 x 30 in. Scene 1897 / Painted 1971

The social center of downtown Knoxville around 1900 was an elegantly appointed building on the corner of Union and Market Square. Crystal chandeliers and beautiful drapes at the windows distinguished Kern's Ice Cream Parlor, famous for scoops and also for molded ice cream shapes, such as cartoon characters. Parties were held in the upstairs ballroom. The American flag atop the building was iron, supported by a tri-pod stand.

Kern's Ice Cream Parlor (No. 2)

CAT. 35-73B 16 x 20 in. Scene 1897 / Painted 1979

Briscoe painted two versions of Kern's Ice Cream Parlor at 1 Market Square, downtown Knoxville. This version shows an expanded view of the street, and signage on a wagon was changed to Daniel Briscoe Co., reflecting Briscoe's grandfather's mercantile business. Kern partnered with a local baker to build a business. Weston Fulton, a University of Tennessee meteorologist, developed a thermostatic control for the Kern's ovens; it was the start of Fulton Sylphon Company.

The Great Gay Street Fire

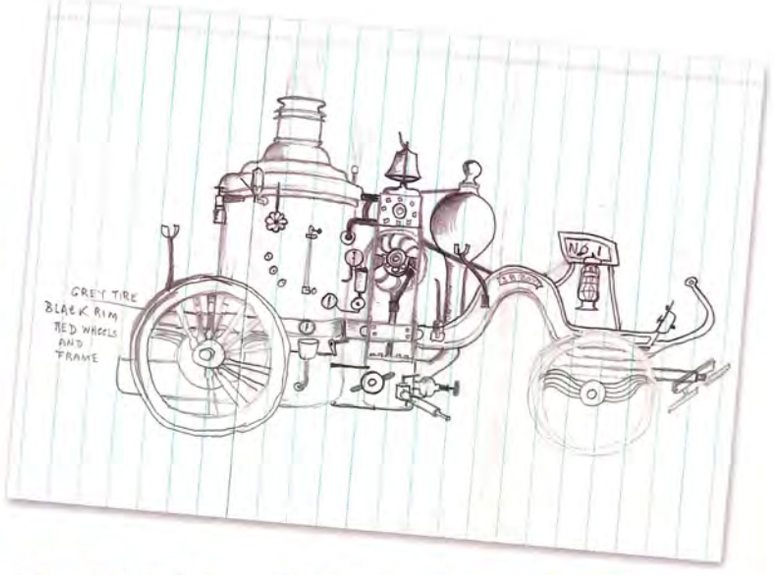
CAT. 36-14A 22 x 30 in. Scene 1897 / Painted 1963

Fire started around 3:45 a.m., April 8, 1897, in Hotel Knox and spread quickly. Knoxville wired Chattanooga for help. Covering 114 miles in 112 minutes, a train brought nine firemen, a ladder truck and chemicals, and 3,000 feet of hose. Five people died. Known as "the million dollar fire," it was the worst in city history; 24 buildings destroyed, 21 damaged. Only Sanford, Chamberlain, & Albers, at right, was left intact. Its inventory was moved to safety a block west on Union in the Second Presbyterian's churchyard.

Looking West on Clinch Ave. at Gay, Late 1870's

CAT. 37-33A 22 x 30 in. Scene 1897 / Painted 1972

Horse-drawn streetcars ran the length of Gay Street in the 1870s, from the train depot and back, with turntables located at each end. Fare was a nickel. Lamar House Omnibus stayed busy too, displaying the slogan "Meets All Trains." The 12-story Holston Bank Building changed the Knoxville profile in 1918, when it was built on the northwest corner of Gay and Clinch.



Briscoe's detailed pencil drawing of the Knoxville Fire Department pumper that he painted in the foreground of *The Great Gay Street Fire* (pictured above).

The Vestibule—10 miles East of Knoxville

CAT. 38-11A 22 x 30 in. Scene 1899 / Painted 1962

Northbound Southern Railway train No. 42, locally called "The Vestibule," was Knoxville's first vestibule train with both Pullman cars, for sleeping, and fine dining cars. Such luxury was not possible until passageways between cars were enclosed, creating vestibules. Before this, moving from car to car was dangerous and unpleasant. Frequent business travelers especially enjoyed No. 42, 10 miles from Knoxville, headed east at about 3:45 in the afternoon. Its destination was New York City's Penn Station, at noon the next day.

***Picnic at Fountain Head Park in 1900* (also known as *The Dummy Line*)**

CAT. 39-35A 22 x 30 in. Scene 1900 / Painted 1973

The "Dummy Line" carried passengers from downtown Knoxville to Fountain Head Park in the late 1800s. The train was so named because the engine was disguised as a streetcar so horses would not be frightened by a steam locomotive. Briscoe portrayed an idyllic time when children waved excitedly to the train, family picnics were common, and bands played in the gazebo. The line was replaced by an electric trolley in 1905.

Union Bank, State of Tennessee at Knoxville

CAT. 40-19A 22 x 30 in. Scene 1900 / Painted 1969

Stately Union Bank opened its doors in 1836 on Main Street across from today's City-County Building and for 30 years served Knoxville's citizenry. It closed after the Civil War. Tennessee Court of Appeals moved into the building until 1886, at which time it became a dwelling place. It fell into disrepair and stood empty until it was torn down in the 1920s. The building was one of Briscoe's favorites.

Kingston Pike, c. 1900

CAT. 41-46B 16 x 20 in. Scene 1900 / Painted 1975

Charles McClung surveyed the road in 1797. It followed an ancient Indian trail and stretched to the town of Kingston. Settlers traveled the road west. Presidents Polk and Jackson took the road north to Washington, D.C. The scene is based on a vintage postcard owned by Mrs. Dale Mayo and shows Knoxville's turnpike west from today's Neyland Drive intersection. Horses shared the road with automobiles. In 1903, Knoxville's first Cadillac appeared and is now on display in the Museum of East Tennessee History. The bridge, left, is gone now.

Original Cherokee Country Club—1907-1928

CAT. 42-22A 22 x 30 in. Scene 1907 / Painted 1970

Respected Tennessee artist Jim Gray referred to this painting as Briscoe's best. Gray celebrated Briscoe's accurate perspective in this view of Cherokee Country Club from Lyons View Pike to the bend in the Tennessee River. Gray also was drawn to the precision of historic detail in the period automobiles.

***Christmas 1909* (also known as *Christmas Morning*)**

CAT. 43-20A 22 x 30 in. Scene 1909 / Painted 1969

A toy train powered by dry cell batteries circles a candlelit and popcorn-draped tree in the parlor of Briscoe's boyhood home at 1613 Clinch in Knoxville. The artist modeled the train after his own, and sister Mace's dollhouse was after his grandfather's Cowan-Briscoe house, later part of the University of Tennessee's Sophronia Strong Hall. In 1969, Briscoe gave the original to Norfolk & Western President W. Graham Claytor, Jr., president of Southern Railway (1967-1977). His son, W. Graham Claytor III of Alameda, California, gave the painting to start the East Tennessee Historical Society's Briscoe collection.

Vintage postcards, such as this one of Kingston Pike, were valuable reference tools for painter Russell Briscoe (painting pictured left).

CHRISTMAS CARDS AVAILABLE

Christmas 1909 (CAT. 43-20A) has been printed as Christmas cards available for sale at the East Tennessee Historical Society museum store. Art reviewer Joe Rosson said of this painting, "There is a certain 'Currier and Ives' quality to much of this [Briscoe's] work that gives it an air of both charm and timelessness. *Christmas Morning 1909*, with its train set, doll house, and toy soldiers, is the quintessential Christmas card and deserves to be honored far and wide as one of the great images of that festive holiday season." The cards are packed 12 per box.

Aunt Mace's Home, 1301 Laurel Ave., Knoxville (No. 1)

CAT. 44-71C 22 x 30 in. Scene 1909 / Painted 1978

This handsome landmark home was built about 1908 by Briscoe's Aunt Mace and her husband, Hugh M. Johnston, on the corner of Laurel and 13th, near the University of Tennessee. Aunt Mace lived just three blocks from Briscoe's Clinch Avenue childhood home. Aunt Mace's home passed to Phi Sigma Kappa fraternity and was demolished in 1969. Briscoe's younger sister also was named Mace, and painting No. 1 was a gift to Mrs. W. Ralph (Lib) DuPree, the Johnston's daughter.

Aunt Mace's Home, 1301 Laurel Ave., Knoxville (No. 2)

CAT. 45-72C 12 x 16 in. Scene 1909 / Painted 1978

When this house was demolished in 1969, Joan Hall Allen purchased the white columns for use in the home she was building at Scenic and Glenfield in Sequoyah Hills. Allen asked Russell Briscoe to create this painting for her of the original 1301 Laurel Avenue house.

Old Gray Cemetery Gates

CAT. 46-44A 22 x 30 in. Scene 1910 / Painted 1974

Alongside the bustle of Broadway in 1910 stand the gates of Old Gray Cemetery, resting place of many famous Knoxvillians. Dedicated in 1852, the cemetery was named for English poet Thomas Gray, author of "Elegy Written in a Country Churchyard." The original Second Presbyterian Church property was sold in 1905, and remains were reinterred in several cemeteries, including Old Gray. Briscoe began serving on the board in 1954 and was president until his death. Russell Briscoe, and his wife, Deas, are buried there.

Barnum & Bailey Circus Parade

CAT. 47-45A 22 x 30 in. Scene 1910 / Painted 1974

Fascination with the "Big Top" marked Briscoe's childhood when neighborhood friends paraded their dressed-up household pets down Clinch Avenue to a vacant lot where imaginative sideshows drew penny admissions. Many years later, the artist reimagined the delight that gripped downtown Knoxville around 1910 when Barnum & Bailey Circus paraded down Gay Street, led by an ornate bandwagon followed by acrobats on horseback, clowns, and exotic animals.

Elkmont Country (In the Days of the Little River R.R.)

CAT. 48-24A 22 x 30 in. Scene 1912 / Painted 1971

Little River Railroad was finished in 1908, cutting its way through the Smoky Mountains to Elkmont, with connection in Walland to the Southern Railway into Knoxville. The railway was built to haul logs out of the mountains, but the line ran two passenger trains daily and on weekends for recreational travelers—hikers, sightseers, vacationers, and others who, like the artist, loved the mountains' peaceful grandeur and natural wonders.

AN EYE FOR DETAIL

Russell Briscoe's office at J.E. Lutz Insurance Co. was in the Burwell Building on Gay Street in Knoxville. Often at lunchtime he walked to nearby historic sites to make sketches and take measurements for his paintings. One such sketch still exists on the back on an envelope. It summarizes details for the Hotel Atkin in *Southern Railway Station, c. 1912* (opposite page, bottom left), as seen from the Gay Street viaduct.

Southern Railway Station, c. 1912

CAT. 49-39A 22 x 30 in. Scene 1912 / Painted 1974

From Gay Street, the view of trains was imposing in 1912, when rail transportation was in its heyday. Pullmans connected to big cities. Numerous "local" trains served Tennessee towns. "Excursion" trains were popular in the summer. The brick building at right housed Southern Railway headquarters. By mid-century, the station was no longer used for passenger travel, and the clock tower became structurally unsound and was removed. Southern Station is now occupied by Bullock, Smith & Partners architects.

3rd Building of Second Presbyterian Church (No. 2)

CAT. 50-49C 12 x 16 in. Scene 1915 / Painted 1975

This view of the church on the southeast corner of Church and Walnut is after services on a Sunday afternoon in 1915. In the foreground traffic is an open carriage pulled by a team of horses. The lady of the couple carries a blue parasol and the gentleman sports a top hat. An early touring car with its top down features brass gas lamps—the driver up front and a couple seated in back. Another couple follows in a horse-drawn buggy, no doubt on their way to Sunday dinner.

1613 West Clinch, c. 1920

CAT. 51-54B 22 x 30 in. Scene 1920 / Painted 1975

Russell Briscoe grew up in this house at 1610 West Clinch Avenue. Its parlor was recreated in Briscoe's painting *Christmas 1909*. He wrote an endearing essay called "Reminiscences of My Childhood" recalling that his beloved second mother (his first died when he was barely four) allowed romping upstairs but not in the more formal downstairs rooms. Briscoe and his wife, Deas, are the couple on the sidewalk.

Southern R.R. Freight House & Offices

CAT. 52-51C 12 x 16 in. Scene 1920 / Painted 1975

A mansard roof distinguished Southern Railway headquarters on the northeast corner of Gay and Jackson in 1920. Mergers of East Tennessee & Georgia, the East Tennessee & Virginia, and the Cincinnati, New Orleans, & Texas Pacific railroads created Southern. More mergers changed the railway to Norfolk-Southern in 1993. Briscoe was on the board of Southern's CNO & TP division. When the railway demolished the building (after its twin tower across Gay Street was demolished), it prompted local preservationist members of the Knoxville Garden Club to found Knox Heritage on April 1, 1974.

Red & Gray Tire Co.—Original Location

CAT. 53-63C 12 x 16 in. Scene 1922 / Painted 1976

Charlie "Red" Dean and Herbert Gray owned this early tire company and gas station at Western and Locust in Knoxville. The back of Greenlee's Bicycle Shop is on the left. The service truck was painted red on one side and gray on the other. Gasoline was dispensed from the glass tank on the top of the pump, and then flowed by gravity into the motor vehicle. "Red," whose slogan was "C. Dean First, His Tires Last," had a store in the Dean Block of the Cumberland Avenue strip.

3rd Building of Second Presbyterian Church (No. 3)

CAT. 54-55B 16 x 20 in. Scene 1924 / Painted 1975

Reverend Horace Cady Wilson, Second Presbyterian minister from 1921 to 1927, greets parishioners in the doorway of the Walnut and Church location. Church history by Briscoe and Katherine Buehler records that this third church building was dedicated in January 1908. Bell chimes pealed from the high church tower, and a Tiffany stained-glass window was another accent. The church moved to today's location on Kingston Pike in 1957.

Ray Jenkins Farm Home

CAT. 55-60B 16 x 20 in. Scene 1925 / Painted 1976

Ray Jenkins, trial lawyer and chief counsel for the U. S. Senate in the Army-McCarthy Hearings in the 1950s, had a farmhouse at Tellico Lake. Pictured here, in 1925, behind a white rail fence; the farmhouse now is under water. Jenkins was a 1919 University of Tennessee School of Law graduate. The East Tennessee Historical Society published his memoir, *The Terror of Tellico Plains*, in 1979. Jenkins died in 1980.

Roddy Farm Scene—For Pat and Lois

CAT. 56-64A 22 x 30 in. Scene 1930 / Painted 1976

James P. Roddy, Sr., and his wife had this farmhouse at Westland and Morrell roads. The beautiful scene was made complete by southbound train No. 41 steaming past on Southern Railway tracks about 2:15 p.m. Roddy co-founded Goodman-Roddy Co., Knoxville's Coca-Cola bottler, in 1902, soon after the drink's invention. Three generations of Roddys managed the company until its sale in recent years. The painting was a gift to Briscoe's friend Pat Roddy, Jr., and wife, Lois.

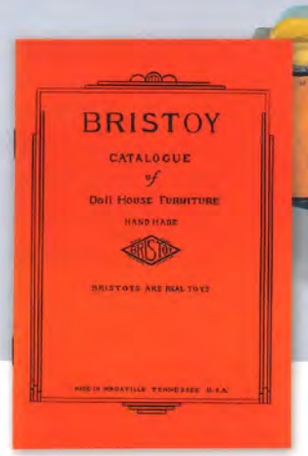
BRISTOY BUSINESS

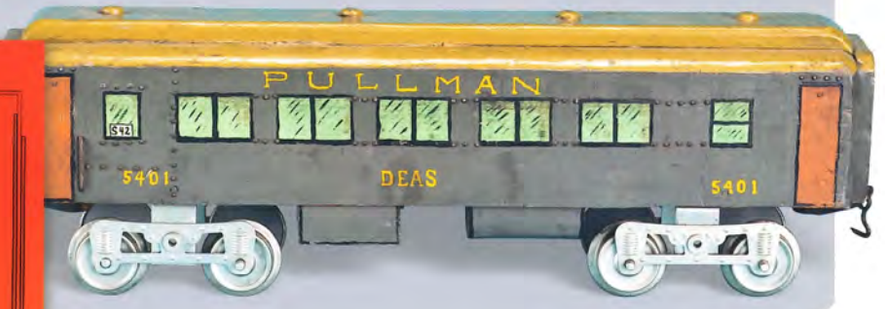
In the early 1930s, Deas encouraged her husband Russell to put his artistic gifts to use making wooden toys. It was the start of the Great Depression, but they started a business from their home and named it Bristoy. A Christmas Eve article in the 1933 *Knoxville News-Sentinel* revealed that although the couple made many toys that would be under many other children's Christmas trees, their own children would find purchased gifts. Their daughter, Peggy, at 3, still believed in Santa, Deas said, and it would have been a certain give-away if she had received any of the items the Briscoes made and sold.

Briscoe constructed wooden trains, doll houses, miniature furniture, and circus animals from pine. Deas designed the furniture and painted all the toys, adding special touches to the dollhouses.

She crocheted tiny rag rugs from colored yarn. Briscoe created a hand drawn and lettered catalog for the company. Famed FAO Schwarz toy company in New York City sold some of the items.

The *News-Sentinel* article quoted Briscoe: "When most of the other business and office people were spending their nights worrying I was down in my workshop having a good time. As soon as I start in on these things my mind is cleared of all business troubles."





10 Knowles Avenue—Kensington, Maryland

CAT. 57-70C 12 x 16 in. Scene 1930 / Painted 1978

Deas Adams Briscoe grew up at 10 Knowles Avenue in Kensington, Maryland. Her husband pictured the house for Deas as it had been in the 1930s. The couple stands with their son, Russell, Jr., and daughter, Peggy. Note the hammock on the porch and the water pump in the front yard.

SCAVENGER HUNT

Never have so many of Briscoe's paintings been exhibited together at any time—until now. Briscoe created his artwork, most often, as gifts to relatives, friends, and business associates. They, in turn, passed them to children, even grandchildren. Edward S. "Bud" Albers, Jr., a former East Tennessee Historical Society president, led the search for all the originals and found them treasured by owners across the U.S.

Albers began searching for Briscoe originals in April 2004. The Briscoe family had given the Knoxville Museum of Art 22 originals after Briscoe's death in 1979, so Albers had a good start. However, a full listing of Briscoe's paintings wasn't discovered until March of 2008. At times, the search resembled a scavenger hunt, Albers said.

After more than 6000 hours and countless handwritten letters, notes and phone calls, the hunt yielded owners who happily allowed Albers to borrow 70 works for digital scanning, or donated them to ETHS, to be preserved for generations to come.

Gay Street, c. late 1930's

CAT. 58-47A 22 x 30 in. Scene 1930 / Painted 1975

Knoxville's downtown bustled with pedestrians, automobiles, and electric trolleys in the 1930s. Briscoe detailed some well known urban landmarks—Miller's Department Store and Park National Bank at Union and Gay and, on the right, Woodruff's, Fowler's, and Sterchi's. Trolleys emerged as a major form of public transportation in 1890 and prospered for half a century when buses began to take over.

Anita and Roe's Summer Home at Macatawa

CAT. 59-69C 12 x 16 in. Scene 1932 / Painted 1977

Briscoe's friends Anita and Roe Campbell stroll to the tennis courts at the family's summer cottage in Macatawa, Michigan, about 1932. The home had been in Anita's family since 1893. Briscoe painted the cottage after vacationing there with his wife, Deas, in 1932, and gave it to the Campbells as a Christmas gift. Anita's parents were Horace Cady Wilson and Helen Trump Wilson. Reverend Wilson served as minister at Second Presbyterian Church from 1921 to 1927.

Rivermont

CAT. 60-75D 8 x 12 in. Scene 1939 / Painted 1939

Briscoe painted Rivermont in 1939, about 18 years before he began painting in earnest. It foreshadowed his deep interest in transferring the beauty and grace of home life to many of his later paintings. His style was consistent from his first to his last painting. Rivermont was the Hier family home at Heir and Brakebill roads (now known as Maloney and Lakemont off Alcoa Highway). The home passed to the Pennybachers and Pettways. The painting is not signed, but it was in the early Dulin show.

Eutaw Plantation—Home

CAT. 61-62B 16 x 20 in. Scene 1940 / Painted 1976

In 1976, Briscoe painted this nostalgic setting for his wife, Deas, recreating a landscape lost in a time when ancient trees draped with Spanish moss framed the entranceway to a once grand plantation home. Deas Briscoe's maternal grandmother lived in this home 40 miles northeast of Charleston, South Carolina. It was built in 1780, rebuilt in 1804, and destroyed in 1940. The land is now under water.

Fidelity Bankers Trust Building, c. early 1950's

CAT. 62-50C 12 x 16 in. Scene 1950/ Painted 1975

In the second half of the 1900s, downtown Knoxville streets were filled with cars and buses rather than horses and streetcars. Fidelity Bankers Trust was at the center of it all, facing Gay at Union. Traffic lights allowed pedestrian and motor vehicles to coexist. Dress lengths had grown shorter; men's hats were less tall.

Hamilton National Bank Building

CAT. 63-36A 30 x 22 in. Scene 1950 / Painted 1973

In 1950, Hamilton National Bank was an imposing sight on the northwest corner of Gay and Clinch. Briscoe painted this view from his office at J. E. Lutz Insurance Company, on the second floor of the Burwell Building. Built in 1913 as Holston Bank, it was Knoxville's first "skyscraper." Holston Bank closed in 1930. Hamilton National opened in 1931, after adding three more stories. It became United American Bank in 1975. Today the building has been converted to luxury condos, and is once again "The Holston."

Trees

CAT. 64-10A 22 x 30 in. Scene 1962 / Painted 1962

For Briscoe, love of home extended from houses to public buildings and from grand expanses of mountains to smaller, more intimate retreats. In this 1962 painting, a cluster of tall trees, supported by sturdy trunks where they meet the earth, shelters a small stream pooling in the Smoky Mountains. It is spring when dogwood and other native plants bloom. Note the delicate wildflowers front and center. A cousin requested a painting that featured trees.

The Chimneys

CAT. 65-16A 22 x 30 in. Scene 1966 / Painted 1966

Chimney Tops were so named because the two distinctive peaks bear resemblance to chimneys topping these mountains in the Great Smoky Mountains range. The settlers of Sugarlands valley probably gave them the name. The stones are rubbed smooth by the continuous flow of the stream, and mountain plants thrive under old-growth trees. Briscoe's rendition of the peaks was painted for his brother, Hodges, in 1966.

Elkmont Cottage (pencil drawing)

CAT. 66-76D 10.75 x 11.5 in. Scene 1968 / Painted 1968

The Kuhlman family mountain cottage at Elkmont is the only pencil drawing in the Briscoe Collection. Little River Lumber Company established the town of Elkmont in 1908 as a base for logging operations. Soon after, the company began selling lots to hunting and fishing enthusiasts and other vacationers. The area is now part of Great Smoky Mountains National Park. Fond memories remain of clusters of cabins owned by generations of Knoxville families who like to recall when "Elkmont will shine tonight."

Greene County—Nolichucky River & Bald Mountains

CAT. 67-25A 22 x 30 in. Scene 1971 / Painted 1971

Roe and Anita Campbell's picnic is in progress in the foreground of this vista—Nolichucky River, the valley, and the Bald Mountains beyond. The Briscoes and Campbells were dear friends, and the painting was a gift to them. Roe was a native of Greene County. The artist's daughter, Peggy Rochelle, said her father liked painting clouds and was especially proud of the sky in this painting.

Mace's Home at High Falls, Georgia

CAT. 68-34B 16 x 20 in. Scene 1973 / Painted 1973

Russell Briscoe's younger sister, Mace Gray, lived in this fine home in the middle of a forest of Georgia pines in High Falls, Georgia, just south of Atlanta. He painted the home for her in 1973. It is one of the many paintings of homes Briscoe gave as gifts to beloved family members and dear friends. Some were thank you presents, after an enjoyable visit to one of their homes.

Jody and Hal Ernest Home

CAT. 69-61B 16 x 20 in. Scene 1976 / Painted 1976

Briscoe's gift to friends and neighbors Jody and Hal Ernest was a painting of their house on Cheowah Circle, as viewed from Fort Loudon Lake in 1976. The Briscoes built their dream home at 547 Cherokee Boulevard in the late 1960s, moving from Terrace Avenue near the University of Tennessee. Briscoe was a popular speaker, especially at Jody Ernest's Women's Special Services Programs for Hamilton National Bank.

Cherokee Country Club (Present)

CAT. 70-66A 22 x 30 in. Scene 1977 / Painted 1977

The exterior of Cherokee Country Club in 1977 was very much as it appears today, except parking is no longer allowed on the entryway. The club was founded on this site in 1907, offering members golf, tennis, swimming, fine dining, and a comfortable clubhouse for socializing and charitable and special events. Briscoe presented two paintings of the clubhouse to the membership, as well as gifts to the former club manager and the club chef.

LOST WORKS

Only four known Briscoe original paintings are missing. One of them is Duck Shooting at the Forest. The Brosnan Forest was a tract of timberland in South Carolina acquired by Southern Railway when Dennis William Brosnan was its acclaimed president. Board meetings were held at a hunting lodge on the land. Briscoe was a board member of the Cincinnati, New Orleans & Texas Pacific division of Southern and his painting of the lodge was well remembered by Forest visitors.

Other lost works include the original Mount LeConte with pioneer cabin in the foreground, lost from the home of Mrs. Elliot Adams on Eutaw Place in Knoxville; the Gordon Street Home in Chattanooga; and the original Pioneers Coming over the Mountains to Tennessee, last owned by Tim Vire, Cherokee Country Club chef.

Edward S. Albers, Jr. believes there are more unlisted works, such as one seen and described of Cal Johnson in his buggy in front of the First Presbyterian Church. Also, there may be another painting from the period 1939 to 1957. To provide information about missing paintings, call the East Tennessee Historical Society at 865-215-8824.