United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Crockett Tavern Museum

Other names/site number: N/A

Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number: 2002 Morningside Drive

City or town: Morristown State: TN County: Hamblen

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

[ ] national [ ] statewide [X] local

Applicable National Register Criteria: [X] A [ ] B [ ] C [ ] D

Claudette Stagner 10/31/13
Signature of certifying official/Title: **Date**

Deputy State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting Official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

Crockett Tavern Museum
Name of Property

Hamblen County, TN
County and State

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

for Edson H. Beall 12·18·13
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private	X
Public – Local	
Public – State	
Public – Federal	

Category of Property
(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	3	buildings
1	0	sites
1	1	structures
0	0	objects
4	4	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions
(Enter categories from instructions)
RECREATION AND CULTURE/Museum

Current Functions
(Enter categories from instructions)
RECREATION AND CULTURE/Museum

7. Description

Architectural Classification
(Enter categories from instructions.)
OTHER: Log Cabin

Materials: (enter categories from instructions.)
Principal exterior materials of the property: WOOD: Log, Shingle; STONE: Limestone; CONCRETE

Narrative Description

The Crockett Tavern Museum is located at the eastern edge of Morristown, Tennessee, which currently has a population of approximately 30,000.[1] The museum, completed in 1958, consists of designed grounds and a large log building constructed from square hewn logs with dovetail corner notching on a stone basement housing Crockett Tavern, a Pioneer museum, and a weaving room. This building serves as the main entrance to the site, built to commemorate David/Davy Crockett. The site also comprises a historic Conestoga wagon, a wagon shed supported by corncribs, and several noncontributing buildings that serve the ongoing interpretive programs hosted on museum grounds. These noncontributing structures include: a pole shelter, a concession and restroom building, a building referred to as "Polly's Pavilion", and a blacksmith forge. The property is situated within a mid-century suburban residential neighborhood composed of homes constructed between 1925 and 1974, with the majority built in the 1930s. The museum is located just north of a commercial strip on Hwy 11E (E. Morris Blvd.), with the Norfolk Southern railroad track running along the southern boundary of the property. The museum grounds, which also serve the community as parkland, are located just to the east of a visitor's parking lot. The primary materials used in construction of the historic buildings are logs, with cedar shingle or shake roofing. Native limestone was used for the foundation of both the corn cribs and the tavern, as well as for the chimneys on the tavern building.

Crockett Tavern Museum Grounds (contributing site, 1956; 1975)

The current museum grounds include two parcels. The Hamblen County Chapter of the Association for Preservation of Tennessee Antiquities (APTA) purchased the original suburban parcel in 1956, and broke ground for the museum in August of that year. They expanded their operations by purchasing the adjacent triangular-shaped parcel to the west in 1975. The grounds are bounded by a tree screen on the east and south, and a split rail fence on the west and western half of the north side of the property. This effectively differentiates the two separate, but adjacent, parcels. At least one building, the Blacksmith Forge, rests on both parcels, which are joined by pedestrian routes traversing the property. The historic portion of the property is wooded, differentiating it from the newer addition to the property which is open land. This visually delineates the area where the founders originally broke ground on the property to commemorate pioneer life from the more recent additions, constructed to house supplemental programming activities. The historic complex is located in the northeast quarter of the current property boundary, and includes the half-circle drive, the Tennessee state historical marker, the flower garden, Crockett Tavern, the Conestoga wagon, and the wagon shed.

The site is accessed from Morningside Drive by a half-circle drive on the northeast, which connects to a centrally located brick sidewalk that runs from the driveway to the front door of the museum. To the east of the drive, and in the extreme northeast corner of the property, is a rock-lined herb garden that is maintained by master gardeners (Photo 0016). Between the herb garden and the drive is the aluminum Tennessee state historical marker. The original 1955 state marker, located to the west of the half-circle drive, was stolen in 2003 and replaced in 2011 at the new location (Photo 0017). To the west of the half-circle drive is the museum welcome sign that faces the east and west. Peeled log posts support a wood sign panel reading, "Crockett Tavern Museum," also incorporating the APTA logo and an image of David Crockett. The sign is covered by a small side-gabled, cedar shingle roof (Photo 0018). The split rail fence begins just to the west of the northern edge of the sign post (Photo 0019). To the southeast of the welcome sign is a steel flag pole, topped with a flying eagle ornament.

[1] US Census Bureau, "American Fact Finder," community information from 2010 census, http://factfinder2.census.gov, accessed 9 August 2013.

The Crocket Tavern building has a stone walkway that runs from the western edge of the front brick walk, down a stone stair on the west, and then around the length of the south side of the building (Photo 0002 & 0003). A brick walkway connects at the southwest corner of the stone walkway and runs to the west, under the Poled Shelter, linking together at the southeast corner of the Concession & Restroom Building (Photo 0013). Another brick walkway begins at the center of the west side of Polly's Pavilion and runs to the western edge of the property, where it angles south and descends to Jim Senter Way via a brick stair that is lined with railroad ties (Photo 0020).

Crockett Tavern (contributing building, 1958)

The log building comprises two single-pens constructed from square hewn logs with dovetail corner notching (Photo 0004). Both pens rest on a limestone basement that was built into a hill. The basement level has exterior access on the south and west, with portions of the walls visible on the east and west, while the northern wall is entirely below grade. The first floor of both cabins is accessed by doors on the north, which is the primary elevation. The western pen measures 24' x 19' and contains two stories. The eastern pen measures 17' x 16' and is centrally located on the eastern wall of the western pen and is a story and a half. Both cabin pens are side gabled with clapboard in the gable ends, and the roof is clad in cedar shingles. Chimneys of regularly coursed limestone blocks flank the building on the east and west.

North Elevation

The north elevation (primary) of the western pen has a centrally located plank door that is topped by a shingle-clad shed awning. The doorway is accessed by a stone stair. There is a window opening on either side of the doorway. The openings contain nine-over-nine double-hung wood sash windows with operable plank shutters. The second story is pierced by two windows that are located immediately above the first story windows. These openings contain two-over-two double-hung wood sash windows with operable plank shutters (Photo 0001).

The eastern pen is slightly recessed and the wall is pierced by a plank door that is topped by a shingle-clad shed roof awning on the west. The doorway is accessed by a stone stair. There is a window opening on the east containing a nine-over-nine double-hung wood sash window-with operable plank shutters (Photo 0001).

West Elevation

At the basement level of the west elevation is a fixed six-light metal window to the north of the chimney, and a metal security door to the south of the chimney. There is no other fenestration or ornamentation on this elevation (Photo 0002).

South Elevation

The basement level of the south elevation features walls made of regularly coursed rubble limestone. On the western pen wing, there is a large metal multi-light fixed window to the west, and a six-light fixed metal window to the east. The first story is pierced by two equidistant window openings containing four-over-four double-hung wood sash windows. The second story is punctuated by two equidistant window openings containing two-over-two double-hung wood sash windows (Photo 0003).

The eastern pen wing is slightly recessed and the basement level is pierced by a large, metal, fixed, multi-light window to the west and a plank door on the east. The first story is pierced by two equidistant window openings containing four-over-four double-hung wood sash windows (Photo 0003).

East Elevation

The east elevation is pierced by a six-light fixed metal window on either side of the chimney at the basement level, and a four-light fixed wood window on either side of the chimney in the gable-end of the eastern cabin. There is no fenestration on the first story of the eastern pen, and no fenestration on the visible portion of the second story of the western pen (Photo 0001 & 0003).

Interior

Because each cabin wing is a single pen, all levels of the interior are divided into two rooms: one on the east and one on the west. On the basement level there is no egress between the rooms. The eastern room is known as the "Loom Room" because it contains a number of implements involved in processing wool and flax into textiles, including a spinning wheel and large loom (Photo 0010). The only entry into this room is through the metal door located in the southern wall, which leads to the exterior of the building. The western room houses the "Pioneer Museum" and contains a number of artifacts, primarily those relating to agriculture (Photo 0009). The room has an exterior metal door to the west, and a stair on the east that leads to the first floor. There is a doorway to the south that leads to a room under the staircase, which originally housed a bathroom in 1958, but all fixtures were removed in 1997 and the room currently serves as storage. Both exhibit rooms have limestone rubble walls and floors, and an unfinished ceiling with exposed wood beams. Hidden under the ceiling boards are steel girders to support the upper floors. In the western room the beams are square hewn and run from east to west, and in the eastern room the beams are whitewashed peeled logs that run north to south.

The first floor is divided into two rooms: the Tavern in the western pen and the Crockett Bedroom in the eastern pen. The Tavern is accessed by an exterior wood door on the north wall, while a wood door on the southern end of the east wall leads to the Crockett bedroom. A stair that leads to the second story is located directly above the stairway that ascends from the basement level. Both the door and the stairway are located along the east wall of the room. A stone hearth with a simple wood mantle is located on the west wall. All walls are exposed log with limestone chinking. The floors are wood plank, and the ceiling is unfinished with exposed wood beams. The Tavern contains Crockett period pieces, including a dining table and a cupboard (Photo 0005). The Crockett Bedroom has an exterior access through a wood door on the north wall, and a stone hearth with a simple wood mantle on the east wall. Walls, floor, and ceiling are identical to those in the kitchen. The room contains artifacts meant to portray living conditions for the owner of the inn, including a bed, desk, and several chairs (Photo 0006).

The second floor has a bedroom on the west with three Crockett period rope beds (Photo 0007), and a loft on the east accessed through a small entry at the top of the stairwell (Photo 0008). The bedroom and loft have plank wood floors, a pitched ceiling, and exposed log walls.

Alterations

In 1994, the Hamblen County APTA replaced the chinking with a limestone-based mortar chinking. The original chinking contained a high Portland cement content, which was damaging the logs through hydrostatic pressure. In 1976, the chinking was repaired by adding more Portland cement to the areas that had cracks. The damage to the logs resulted in the rear wall bowing outward. To repair the structural damage, the APTA replaced six logs on the south elevation of the first story (in the Tavern). Also during the 1994 preservation work, the APTA replaced the original oak shakes with cedar shingles.

Wagon Shed & Corn Cribs (contributing building, 1958)
The wagon shed and corn crib building is side-gabled, measuring 26'-6" x 17' and is located directly behind (south of) the Crockett Tavern. The roof is clad in cedar shingles, as are the gable ends. The south half of the building consists of two log corn cribs arranged as a dog trot (Photo 0012)**;** the north half is a covered shelter for a Conestoga wagon (Photo 0011). Also located under the shed portion of the building are the 1794 John Crockett millstone, the 1783 Captain Thomas Jarnagin millstone, and a large cast-iron caldron. The corn crib on the west measures 11'6" x 5'; the crib on the east measures 13' x 5', and there is a 2' dog trot that runs north to south between them. The cribs rest on rubble limestone piers. Each crib features a wood door**;** on the southern end of the west side of the western crib, and on the southern end of the east side of the eastern crib, both accessed by stone steps. The shed portion of the building is supported by three peeled log poles, one in the northeast corner, one in the northwest corner, and one centrally located on the northern edge of the building.

Alterations
In 1986, a local Boy Scout troop replaced the roof cladding with materials-in-kind, which were cedar shakes they produced themselves.

Conestoga Wagon (contributing structure, ca. 1790s, 1958)
The Conestoga wagon is an authentic 1790s structure that has been on display since it was donated to the museum when it opened. The wagon arrived in pieces and museum staff reassembled it in 1958 to serve as an integral part of interpretation at the museum. The wagon itself is wood, as are the wheels. The canvas cover, which was added in 1958, rests on arched metal framing, and the wheel axles are iron (Photo 0011).

Pole Shelter (noncontributing structure, 1998)
The pole shelter measures 10' x 10' and is located southwest of the Crockett Tavern. The cedar shingle-clad shed roof rests on four unfinished, peeled-log poles. The brick walkway that traverses the property runs beneath the shelter from east to west and a log bench rests under the north end of the shelter. This building is noncontributing due to its recent date of construction.

Concession & Restroom Building (noncontributing building, 1997)
The one story gabled roof building measures 20'-6" x 24', and rests on a concrete pad. The building is located directly west of the Poled Shelter, with the brick walkway terminating at the southeast corner of this building. A concrete sidewalk runs along the east, north, and west sides of the building. The roof is clad in brown asphalt shingles. The building is clad in horizontal boards of irregular size and the gable fields are covered in vertical boards. The north elevation is pierced by a centrally located window that serves as the concession stand. The window is topped by a shed-style awning, which is clad in two rows of cedar shingles (Photo 0013). The west elevation is pierced by a single metal door on the south end of the building. The south elevation features a wood panel affixed in the center of the wall, with a bear-claw quilt-square painted on it (Photo 0014). The east elevation is pierced by a single metal door on the south and a single metal door on the north. This building is noncontributing due to its recent date of construction.

Polly's Pavilion (noncontributing building, 2007)
The one and a half story, 16' x 24' building is clad in vertical wood boards, rests on a concrete pad, and is topped by a front-gabled gambrel roof covered in brown asphalt shingles. It is located immediately adjacent to and west of the Concession & Restroom Building with a short plank walkway resting between the two buildings. The first story of the front (north) elevation features a centrally located double door constructed to

look like a barn door within a wood frame, flanked by life-size painted silhouettes of a frontier woman depicted standing holding a hand basket on the east and kneeling holding a large basket on the west. Over the doorway is a sign that reads "Polly's Pavilion." The gable end features a pair of double-hung sash windows surmounted by a metal, rectangular, louvered attic vent (Photo 0013). The west elevation is pierced by a double barn-style door 4'-6" from the northern end of the building, and the doorway is topped by a small white sign that reads: "Polly's Pavilion." The doorway connects to the brick walkway that runs from this building to the western edge of the property. The south elevation is pierced by a single, centrally located one-over-one double-hung wood sash window in the gable end, which is topped by a metal, rectangular, louvered attic vent (Photo 0014). The east elevation features a double barn-style door 4'-6" from the northern end of the building, and the doorway connects to the wood plank walkway that runs between this building and the Concession & Restroom Building. This building is noncontributing due to its recent date of construction.

Blacksmith Forge (noncontributing building, 2012)
This simple 11'-6" x 11' building is wood frame, clad with unpainted vertical wood boards of various widths, and is topped by a shed roof that is clad in asphalt shingles. The north elevation has an unframed double door that spans the entire width of the elevation (Photo 0015). There is no fenestration or any ornamentation on any of the other elevations. This building is noncontributing due to its recent date of construction.

Integrity
The Crockett Tavern Museum has retained a high level of historic integrity. Both the exterior and interior of the Tavern and the wagon shelter look as they did when the site was opened to the public in 1958. The more recent development of the site is differentiated in style of construction and the siting of additional buildings and structures is located away from the historic grounds. This has allowed the museum to expand its programming and use of the site without impacting the integrity of the historic core which, in turn, allows the site to maintain its integrity of **setting** and **feeling**. Thanks to preservation efforts aimed at maintaining the original materials of the historic buildings, the property retains a high level of integrity of **materials**, **workmanship**, and **design**. The property remains in the same location and within the same suburban setting as when it opened, thus retaining integrity of **location**. All of these elements combine to create the integrity of **association** with the pioneer nostalgia of mid-century America.

Crockett Tavern Museum
Name of Property

Hamblen County, TN
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] B Property is associated with the lives of persons significant in our past.

[ ] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations N/A
(Mark "x" in all the boxes that apply.)
Property is:

[ ] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[X] F a commemorative property.

[ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)
RECREATION/ENTERTAINMENT

Period of Significance
1956-1963

Significant Dates
N/A

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Simonton, Jhoner H.

Statement of Significance Summary Paragraph

The Crockett Tavern Museum is eligible to the National Register of Historic Places under Criterion A in the area of Recreation/Entertainment from 1956 to 1963 at the local level of significance. It also fulfills the requirements of Criterion Consideration F, as a result of its status as "a building erected as a monument to an important historical figure" that has "come to symbolize the value placed upon the individual and is widely recognized as a reminder of the enduring principles or contributions values by the generation that erected the monument."[2] The Hamblen County Chapter of the Association for Preservation of Tennessee Antiquities broke ground on the site in 1956 and opened a museum in 1958 to commemorate David/Davy Crockett. The site's contemporary significance is as an illustrative example of the mid-century American concept of pioneer history, as well as a direct reflection of the period's cultural values. The museum has continued to operate on that site since 1958, and the contributing resources retain the requisite integrity necessary for the property to honor its historic associations. The period of significance ends in 1963, in compliance with National Register guidelines.

Narrative Statement of Significance

Criterion A: Recreation/Entertainment

This property has operated continuously as a site commemorating David/Davy Crockett and the area's pioneer heritage since ground was broken in 1956. During the Morristown City Centennial in 1955, the Hamblen County Chapter of the Association for Preservation of Tennessee Antiquities (APTA) took an active role in commemorating Crockett's local legacy. When community interest led to calls for opening a museum in the area, the Hamblen APTA, under the leadership of Sarah Dougherty, began collecting pioneer-era items and raising funds for a museum. After breaking ground in 1956, the chapter worked to gather building materials, and began construction in 1957. When the museum opened on 21 April 1958, it had a comprehensive collection of authentic pioneer-era collectables that they used in both museum displays and as part of reenactment activities.

Throughout the years, volunteer docents have used items in the museum collection to demonstrate pioneer life or to interpret the life of the Crockett family during their time in Hamblen County. The Hamblen APTA operated the museum from 1958 until 1987, at which point the Morristown Area Chamber of Commerce took over operation, but not ownership, of the property. They ran the museum as a prime tourist attraction until 1992 when the main museum building required extensive preservation work. The Hamblen APTA raised funds for preservation work, which came from the state APTA's restoration fund, and once again took over operations of the site and have continued to operate the museum. As the main museum in the county, it continues to draw daily visitors from an international audience.

In addition to the standard museum operations, which currently run from May through October each year, the grounds are home to a number of other community activities and gatherings. In particular, the Boy Scouts have utilized the site as both a place for recreation and for hands-on educational activities. Their volunteer work accounts for much of the recent maintenance and development of the buildings and grounds.

[2] National Park Service, National Register Division, *How to Apply the National Register Criteria for Evaluation* (Washington, DC: National Park Service, 1990, revised 1991, 1995, 1997), 40.

Criterion Consideration F: Commemorative Property

The Crockett Tavern Museum falls into two separate commemorative trends in mid-twentieth century American culture: recreated heritage villages and Crockett mania. Due to a number of cultural factors, communities across the country initiated pseudo-historic preservation efforts by creating homesteads or demonstration villages either through reconstruction of how they thought those places should have looked, or by relocating buildings from the surrounding area into a park setting. These building zoos often featured a frontier-era theme and were primarily a place for a community to commemorate their concept of heritage and to convey or celebrate a certain set of social values. Although there are earlier precedents, these recreated heritage villages/sites peaked in popularity from 1950 to 1980, and the Crockett craze erupted onto the scene in 1955, continuing through the early 1960s. David Crockett has remained an American civic icon, but the intense obsession with him as Davy Crockett and what he represented to American culture was more temporally localized.

Recreated Heritage Villages & Sites

A study undertaken in 1990 by Diane Barthel, Professor of Sociology at the State University of New York at Stony Brook, explored the phenomenon "staged symbolic communities." Barthel, describing the building zoo phenomenon, wrote: "Staged Symbolic Communities are staged representations of past communities, whether reconstructed on an original site, such as Williamsburg, Virginia or imaginative recreations of generic communities without specific historic referent."[3] Following the same line of investigation, in 2006, Royal Berglee, Professor of Geography at Morehead State University in North Carolina published a study in which he stated: "Re-created heritage villages consist of structures from the early settlement landscape that have been gathered from a surrounding community in modern times to resemble a village of an earlier time period. The structures do not rest on their original foundations and may consist of buildings from different locations from varying periods of time."[4] Both studies detailed a trend that often began with a local preservation movement to save one locally important building by either moving it or recreating it, often growing, subsequently, into the development of a local museum or park, often with additional buildings following. Barthel's study described the trend as a twentieth century phenomenon, but Berglee's inventory of specific sites traced the peak period from 1950 to 1980.[5]

The two most famous heritage villages in the United States are Colonial Williamsburg and the Greenfield Village, the former underwritten by John D. Rockefeller, the latter by Henry Ford. In addition to the efforts of these two industrialists, there are many instances of projects undertaken by women's heritage groups that were the forerunners of the modern preservation movement. Sometimes these groups preserved the building of a historically significant figure, and sometimes they reconstructed a building or site in honor of a significant figure or event. By 1941, the Daughters of the American Revolution (DAR), for example, had completed over 210 restoration or reconstruction projects. The most notable of these in Tennessee were the Brainerd Mission Cemetery near Chattanooga (NR-listed 12/6/1979), the Rock House in the Sparta vicinity

[3] Diane Barthel, "Nostalgia for America's Village Past: Staged Symbolic Communities," *International Journal of Politics, Culture, and Society*, Vol. 4, No. 1 (Autumn 1990): 80.
[4] Royal Berglee, "Re-Created Heritage Villages of the Midwest: A Four-Stage Development Model," *Southeastern Geographer*, Vol. 46, No.1 (2006): 121.
[5] Barthel, 82; Berglee, 125.

(NR-listed 8/14/1973), Blount Mansion in Knoxville (NR-listed 10/15/1966, National Historic Landmark designated 1/12/1965), and Fort Nashborough in Nashville (NR-listed 7/13/2011). Another group in Tennessee doing similar work was the "Mothers Club," later known as the Andrew Johnson Woman's Club. They had custody of the frame construction Andrew Johnson tailor shop when the building became part of the Andrew Johnson National Historic Site (NR-listed 10/15/1966) in 1942, as well as of the capitol building for the Lost State of Franklin which was reconstructed in 1966. [6]

The Crockett Tavern Museum straddles the context of women's preservation groups and the more general community-based heritage village phenomenon. As such it represents a transition between these two types of heritage movements. The Hamblen APTA became involved in the project after a call from the community of Morristown to create a commemorative site in honor of Davy Crockett. What Sarah Dougherty (sister of local historian A.H. Dougherty, herself a community preservation activist) and Rev. Jhoner H. Simonton (a local African American craftsman) created, though, was in part a commemorative museum to Crockett, but also a site to honor the community's more general pioneer heritage. Additionally, the Crockett Tavern Museum was never intended to be a true reconstruction of the Crockett family tavern inn, whereas the DAR and the Mothers Club tended to present their work as faithful reconstructions.

Although the Crockett Tavern Museum site never developed into a village, it fits the early pattern of community-based heritage preservation described by both the Berglee and Barthel studies. In many cases, "a single individual or an entire community may take the initial step to save, move, salvage or re-create the first structure of the village."[7] In this case, Sarah Dougherty and Reverend Jhoner Simonton spearheaded the implementation of a museum to honor Crockett and the pioneer history of the area on behalf of the Hamblen APTA, tapping into widespread community interest generated during the Morristown Centennial celebration. Berglee found that while many historical societies formed to initiate this type of activity, for the site to be sustainable, the historical society typically also needed to take over operation of the site, and make it a place of "community participation and performance."[8] While the Hamblen Chamber of Commerce operated the museum from 1987 to 1992, the Hamblen APTA had to take over the site again in order to expand programming and raise funds for preservation work. In addition to tours and living history demonstrations, the grounds are host to a variety of community events, primarily as a place for local Boy Scout troops to complete hands-on community service projects.

While the Berglee study focused on the evolution of heritage villages and what made them sustainable at each stage, Barthel's study focused on physical characteristics and the meaning behind such places. Barthel found that "SSCs [Staged Symbolic Communities] are clearly delimited spatially. It is evident when one is entering or leaving the community." There is a "Zone of Mediation" that allows a tourist to enter an immersion experience of a recreated past.[9] Additionally, "wherever possible, SSCs present an exhibit meant

[6] Tara Mitchell Mielnik and Claudette Stager, *Fort Nashborough, Davidson County, TN*, National Register of Historic Places registration form, November 2010, listed 13 July 2011, NRIS 11000454 (Nashville, Tennessee: Tennessee Historical Commission), 14.
[7] Berglee, 127.
[8] Ibid, 128 & 132.
[9] Barthel, 84.

to depict a typical family home of a pioneer or Amish family."[10] The Crockett Tavern Museum exhibits all of these characteristics. The oldest parcel is heavily wooded, providing a vegetative screen from the surrounding environment, and a sense of a frontier-era landscape. The newer lot is bounded by a split-rail fence, serving as the boundary between the current exterior setting and the site for heritage interpretation. And while the first two floors of the museum interpret the working and living conditions of the Crockett family, the basement level and the Wagon Shed & Corn Crib building interpret a more generic pioneer heritage for the region (Photos 0009-0012).

Both studies acknowledge that these types of sites are problematic within the more professionalized practice of historic preservation, as well as, at times, in terms of the history they represent (by not telling the whole story, but a more celebratory story, usually of a privileged class). Both conclude, however, that these sites are a vehicle for a community to commemorate and affirm their social values and to "celebrate and retain a sense of continuity with the past."[11] Barthel saw these sites as a reaction to industrialization, while Berglee saw them more specifically as a reaction to the marked decline of family-run farms and the loss of a community's agricultural identity.[12] Regardless of the impetus for this trend, both studies found that these sites were a place for community engagement through storytelling, typically with a narrative focused on "providing lessons in the 'good community.'"[13] In order to accomplish this, successful enterprises needed a powerful story in order to capture the imagination. Or, as Barthel put it: "SSC founders used their villages to tell stories in mythic form."[14] For mid-twentieth century America, there was no story more mythic than that of Davy Crockett.

David Crockett as 20th Century and Cold War Hero

The status of Crockett as a twentieth century popular culture phenomenon is due almost entirely to the efforts of Walt Disney. In an attempt to educate young audiences, Disney began producing historical dramas in 1948, offering up American folk heroes during the Cold War, expanding the company's production interests from animated film.[15] "In Disney's evolving pantheon, no civic god stood above Davy Crockett. Backwoods philosopher, loyal friend, public servant, and freedom fighter, Davy was the American prototype, pure of intention, of the world but untainted by it."[16] Using the vehicle of a show called *Disneyland* on ABC, Disney produced a series of vignettes on various folk and historic figures; the shows about Crockett were an immediate success with a huge audience. There were three episodes starring Fess Parker as Davy Crockett which aired on 15 December 1954, 26 January 1955, and 23 February 1955. In addition to being an unprecedented television ratings event, the immediate availability of Crockett-themed merchandise fed the Crockett craze. "Practically overnight, in a miracle of capitalism, everything that had to do with Davy Crockett was on sale."[17]

[10] Barthel, 87.
[11] Berglee, 121.
[12] Barthel, 82; Berglee, 125.
[13] Barthel, 89.
[14] Ibid, 83.
[15] Steven Watts, *The Magic Kingdom: Walt Disney and the American Way of Life* (Columbia: University of Missouri Press, 1997), 287.
[16] Randy Roberts and James S. Olson, *A Line in the Sand: The Alamo in Blood and Memory* (New York: Simon & Schuster, 2001), 238.
[17] Roberts and Olson, 243.

While Disney made a sizeable profit on a line of Crockett-themed merchandise, he made an effort to further promote the popularity of Crockett as a cultural icon by sending Fess Parker and Buddy Ebsen (who played Crockett's sidekick, Georgie Russell) on a forty-two day tour of cities across America, including Morristown.[18] From the popular theme song, *The Ballad of Davy Crockett*, to the television episodes (also later used in a movie version where Disney compiled all three episodes into a feature-length film) and the subsequent movie, *The Alamo*, starring John Wayne, Davy Crockett's status as a civic hero was established during the Cold War era. And although Crockett had earned folk hero status to Americans during the nineteenth century, historians Randy Roberts and James S. Olson argued that "the twentieth-century context was more important. Americans, locked in a Cold War, had responded to Davy's Americanism, his appeal to the country's highest characteristics and ideals: Truth, justice, defense of a noble cause."[19]

The Crockett Tavern Museum came into existence concurrent with the beginning of a movement in American communities to recreate an imagined frontier past, and the height of a cultural obsession with David Crockett that transformed him into Davy Crockett, a folk hero for Americans facing the uncertainties of the Cold War. The people of Morristown were commemorating the more general characteristics of figures from the early American settlement period, but more specifically they were laying claim to the identity of Crockett and what he represented to mid-twentieth century America. As a result, this site is quintessentially the type of commemorative property that is eligible to the National Register of Historic Places. National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation*, states that these properties "are not directly associated with the event or with the person's productive life, but serve as evidence of a later generation's assessment of the past. Their significance comes from their value as cultural expressions at the date of their creation."[20] Although the museum does provide a great deal of factual history on the life of the Crockett family during their tenure in Hamblen County, and on pioneer life of the era, the significance of the site is as a local commemorative expression of national identity through the character of Davy Crockett.

A History of the Crockett Tavern Museum

While the Crockett family had several failed ventures that caused them to move repeatedly, John Crockett established a successful tavern in the vicinity of what became Morristown in 1794. David Crockett spent his formative years living and working at the tavern inn, having moved there with his family when he was eight years old. After David Crockett moved on, usage of the inn decreased as routes and modes of transportation changed. Finally, during the Civil War, the building became a hospital for smallpox victims, and subsequently burned down.[21] Due to the fame of David Crockett, motivated residents sought to preserve the memory of the Crockett Tavern Inn. Although physical evidence of the business and residence were long gone, area residents protected the approximate location. When local businessman Harvey Stapleton began construction of a facility for his woodworking business in 1949, local historian A.H. Dougherty (brother to handicraft artist Sarah Dougherty) asked him to keep an eye out for the family well, which he thought would be within the construction site. While excavating for the warehouse, they discovered a well lined with hewn

[18] Roberts and Olson, 245.
[19] Ibid, 253. For a discussion of the Crockett craze just after its peak, see: Richard Hofstadter, *Anti-Intellectualism in American Life* (New York: Vintage Books, 1962).
[20] National Park Service, *How to Apply the National Register Criteria for Evaluation*, 39.
[21] Cora Davis Brooks, *History of Morristown, 1787-1936: The Pioneer Period* (Washington, DC: Works Progress Administration, 1940), 10.

cedar timbers. Mr. Stapleton promised to clean out the well and install a bronze marker to commemorate the well for posterity.[22]

When the City of Morristown began plans to celebrate its centennial, city leaders turned again to the idea of laying claim to the legacy of Davy Crockett as popularized by Walt Disney. They excavated the Crockett family well and began to commemorate the Crockett family story along with the idea of pioneer heritage at that site. On 29 May 1955, city officials unveiled a plan for a large complex with a sizeable museum building on manicured grounds, with the well serving as the center point for the landscape plan (see H0007). As part of the announcement, the city excavated the well again and welcomed Fess Parker, who came to Morristown after visiting the Crockett birthplace site in Greeneville, TN. After city leaders took him to the well (where he stood inside it and posed for pictures holding a shovel), they brought him to downtown Morristown, where he spoke from the platform of a flatbed trailer on Main Street (see H0006). [23]

In order to accomplish the grand plans for the museum, the Hamblen County Chapter of the APTA raised funds at the centennial event. While there was much enthusiasm for a Crockett museum, APTA was not able to raise sufficient funds to complete the museum facility that the city leaders had envisioned in 1955. Instead, the women of APTA decided to construct a log cabin of the type that would have housed a tavern. They asked for donations of building materials and received elements from buildings across the area.[24] To complete the work, they used $8,666 in funds from the Morristown Centennial Corporation, $5,000 from the State of Tennessee, and financial donations from private donors.[25]

Unlike many other community heritage village efforts that were cobbled together with little thought to the long-term operation of a museum, the Hamblen APTA kept meticulous records of donations and proudly inventoried them in their museum guide when the museum finally opened in 1958 (see H0005).[26] The logs in the main building came from the ca. 1790s John Cox house and the 1823 Wolf Store House. For the stairway to the second story, joists and flooring came from the 1845 Panther Springs Academy. All of the exterior and interior doors came from historic buildings, most of them private homes. The main door came from the Tate Store in Panther Springs, and the door to the Crockett bedroom came from the Daniel Taylor home. Interior doors came from the Harrell family, Courtney family, Odell family, Dougherty family, and the Riggs family. The mantle in the tavern came from the 1783 Captain Thomas Jarnagin House. In addition to donated building materials, all of the museum furnishings and artifacts were pioneer-era period pieces donated by local families. While the original plan for the museum included just one building, the donated materials led the APTA to evolve the plan for the museum site to include donated corn cribs modified to become part of a structure serving as a shed for a donated Conestoga wagon. This took the museum from being a one building operation to a property with multiple resources that together served as the interpretive framework for the museum.

[22] "Well at Home of David Crockett, Famed Pioneer, Is Uncovered Here," *Daily Gazette and Mail*, Morristown, 21 July 1949.
[23] "David Crockett Well Being Excavated," *Morristown Gazette*, 29 May 1955.
[24] Sally Baker, "History of the Hamblen County Chapter — Association for the Preservation of Tennessee Antiquities (APTA)," unpublished, Crockett Tavern Museum files, Crockett Tavern Museum, Morristown, TN.
[25] "Dedication and Opening of Davy Crockett tavern to be Held Tomorrow Afternoon," *Morristown Gazette Mail*, 15 April 1958.
[26] Hamblen County APTA, "The Crockett Tavern Museum: Boyhood Home of Davy Crockett," museum and exhibit guide, Crockett Tavern Museum files, Crockett Tavern Museum, Morristown, TN.

Sarah Dougherty, a member of the Hamblen APTA, deserves credit for getting the museum up and running. Dougherty stepped forward and took over the museum planning operations. Dougherty had previously made a name for herself in the community via her business, Shuttle Crafters (opened in 1923) which focused on continuing her family's weaving tradition. During the rise of the Arts and Crafts movement, which in the Appalachian region focused on pioneer handicrafts, the sisters joined the Southern Highland Handicraft Guild and ran their business out of a reconstructed log cabin on their property in Russellville. [27] Dougherty taught weaving at her business and also conducted demonstrations across the region, usually in Pioneer-period dress. They produced textiles made from wool and flax, using centuries-old family patterns and recipes from vegetable dyes.[28] After three decades, the Dougherty sisters closed their business and Sarah Dougherty became active in the Hamblen County chapter of APTA.

Through previous work saving log cabins across the region, Dougherty had developed a strong working relationship with a local African American craftsman, Reverend Jhoner H. Simonton (see H0003). Whereas Dougherty was an expert in old time handicrafts, Simonton was an expert in old time construction techniques. They were the natural team to make the Crockett Tavern Museum a reality. Using the donated materials from buildings across the region, Simonton crafted a two-pen log cabin that was representative of cabins from the period. What was different about this design, though, was that he constructed a full basement beneath the cabin as a place for Dougherty to create a loom room and a pioneer museum. From the front, the cabin appeared to be, a typical late 18th century building (see H0001). From the rear, the stone basement had a more modern look. In this way, the building was really two museums: a pioneer tavern and a more general pioneer museum.

The Tennessee Historical Commission dedicated a state historical marker at the site in 1955 as part of the Morristown Centennial events. The APTA held a ground breaking ceremony in 1956 and construction began in earnest in 1957. In preparation for the museum opening, the APTA accepted donations of pioneer artifacts. Two of the more significant items included a mill stone that supposedly came from John Crockett's mill in Greeneville that had been destroyed by a flood in 1794, and a Conestoga wagon that arrived in pieces requiring the Hamblen APTA to reassemble it to serve as a key element of the museum complex.[29] On 21 April 1958, the APTA opened the Crockett Tavern Museum to the public.[30] The women of the organization served as the volunteer staff and docents for the museum. A pictorial postcard, produced in 1958 to promote the museum, shows a Miss Meta Goodson churning butter and Sarah Dougherty in period dress, knitting in front of the hearth (see H0004). Meta Goodson, along with first chapter president Constance M. Helms, was instrumental in helping Sarah Dougherty open and operate the museum. The APTA continued to run the museum as a seasonal operation from that point forward.

From 1987 to 1992, the Morristown Area Chamber of Commerce ran the museum, but the Hamblen APTA continued to own the property. By the early 1990s, some structural issues began to cause problems with

[27] Philis Alvic, *Weavers of the Southern Highlands* (Lexington: University of Kentucky Press, 2003), 125.
[28] Terry Jackson, "The Shuttle Crafters," *Tennessee Encyclopedia of History and Culture* (Knoxville: University of Tennessee Press, online edition, 2002-2013), http://tennesseeencyclopedia.net, accessed 1 May 2013.
[29] "Original Millstone of John Crockett Donated to Tavern," *Morristown Gazette Mail*, 19 January 1958; Sally Baker, Director, Crockett Tavern Museum, personal correspondence with the author, 29 April 2013.
[30] "Dedication and Opening of Davy Crockett tavern to be Held Tomorrow Afternoon," *Morristown Gazette Mail*, 15 April 1958.

building maintenance. As was common in 1950s construction or preservation work, the mortar used for chinking in the cabin had a high Portland cement content, which caused it to crack and create hydrostatic pressure on the logs. Also, the donated windows for the building had come from a later period brick house and were therefore too large for the cabin walls to remain structurally sound.[31] Due to the high cost of repairs, the APTA again took over operation and maintenance of the museum. They raised funds to complete repair of the rear (south) wall of the tavern portion of the building, which had been bowing outward. The repairs included replacement of six logs and replacement of all chinking with a limestone mortar chinking that would expand and contract in conjunction with the moisture conditions of the logs.

Simonton had received the assistance of Cliff Fletcher in constructing the roof. Fletcher created hand-riven oak shakes and told reporters at the time that the roof would last a century.[32] However, by 1994 the APTA had to install the fourth wood-shingle roof and, at that point, they utilized commercially produced cedar shingles. Other improvements to the site were performed sporadically over time, largely due to involvement from the Boy Scouts. In 1986 the Boy Scouts replaced the shed roof on the Wagon Shed & Corn Cribs building. The APTA acquired the triangular piece of property to the west of the original museum grounds in 1975, and the Boy Scouts expanded a brick walkway from the museum to those grounds in 2005 and 2006. They replaced the wood-shingle roof on the poled shelter in 2008.

When the APTA resumed operation of the museum in the mid-1990s, they expanded their programming and operations. In 1997, they opened a building that housed concessions and restrooms on the 1975 parcel. Ten years later, they further expanded by constructing Polly's Pavilion, a classroom space, also located on the 1975 parcel. Most recently, the Boy Scouts have completed a small blacksmith building at the rear of the property. The construction of the blacksmithing building enabled adding demonstrations of a traditionally male-oriented pioneer craft to the demonstrations of women's crafts which were the focus of the women of APTA who organized and ran the museum.

In April 2008, the Samuel Doak Chapter of the Daughters of the American Revolution unveiled a bronze plaque at the site to commemorate it as the location of David Crockett's boyhood home. Although a Tennessee state historical marker was located in front of the building in 1955, that marker was stolen in 2003. The Direct Descendants of David Crockett & Kin (DDDC) provided funding to replace the state historical marker, which they unveiled in April 2011. It is located next to a rock-lined herb garden maintained by the Master Gardeners.

While these additions have expanded the programming, the museum has continued the legacy of its founders. The interior of the museum remains largely unchanged since it opened in 1958. The original structure that began this process, the Crockett well, is no longer extant. The cedar timbers that once lined it and its octagonal-shaped top have been on display in the Pioneer Museum room since 1958, but the site of the well now lies under the gas station located south of the museum. Museum staff continues to host demonstrations in the Loom Room where they process flax and wool from raw ingredients into textiles. Volunteer docents, often in period dress, continue to interpret both the story of the Crockett family and the tradition of pioneer

[31] Sara L. Dennis, "Physical Condition Evaluation and Recommendations: Crockett Tavern Museum, Morristown, Tennessee," Report for Hamblen County APTA, 6 May 1992.
[32] "Crockett Tavern to Open for Morristown Tourists," *Tennessee Conservationist* (April 1958): 10.

life in East Tennessee. Royal Berglee's study of these types of sites found that only those that had ongoing community involvement and use were sustainable.[33] The Hamblen County Chapter of the APTA has accomplished its sustainability through expanded programming, regular involvement with school groups, and ongoing partnerships with local Boy Scout troops and the Master Gardeners.

[33] Berglee, 132.

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"David Crockett Well Being Excavated," *Morristown Gazette*, 29 May 1955.

"Dedication and Opening of Davy Crockett Tavern to be Held Tomorrow Afternoon," *Morristown Gazette Mail*, 15 April 1958.

"Original Millstone of John Crockett Donated to Tavern," *Morristown Gazette Mail*, 19 January 1958

"Well at Home of David Crockett, Famed Pioneer, Is Uncovered Here," *Daily Gazette and Mail*, Morristown, 21 July 1949.

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Director, Crockett Tavern Museum, personal correspondence with the author, 29 April 2013.

Dennis, Sara L. "Physical Condition Evaluation and Recommendations: Crockett Tavern Museum, Morristown, Tennessee." Report for Hamblen County APTA, 6 May 1992.

Hamblen County APTA. "The Crockett Tavern Museum: Boyhood Home of Davy Crockett." Museum and exhibit guide, Crockett Tavern Museum files, Crockett Tavern Museum, Morristown, TN

Previous documentation on file (NPS):		**Primary location of additional data:**	
	preliminary determination of individual listing (36 CFR 67 has been requested)	X	State Historic Preservation Office
	previously listed in the National Register		Other State agency
	previously determined eligible by the National Register		Federal agency
	designated a National Historic Landmark		Local government
	recorded by Historic American Buildings Survey #		University
	recorded by Historic American Engineering Record #	X	Other
	recorded by Historic American Landscape Survey #	Name of repository: East Tennessee Development District	
Historic Resources Survey Number (if assigned):			

10. Geographical Data

Acreage of Property 2 acres **USGS Quadrangle** Morristown 163 NE

UTM References
Datum (indicated on USGS map):

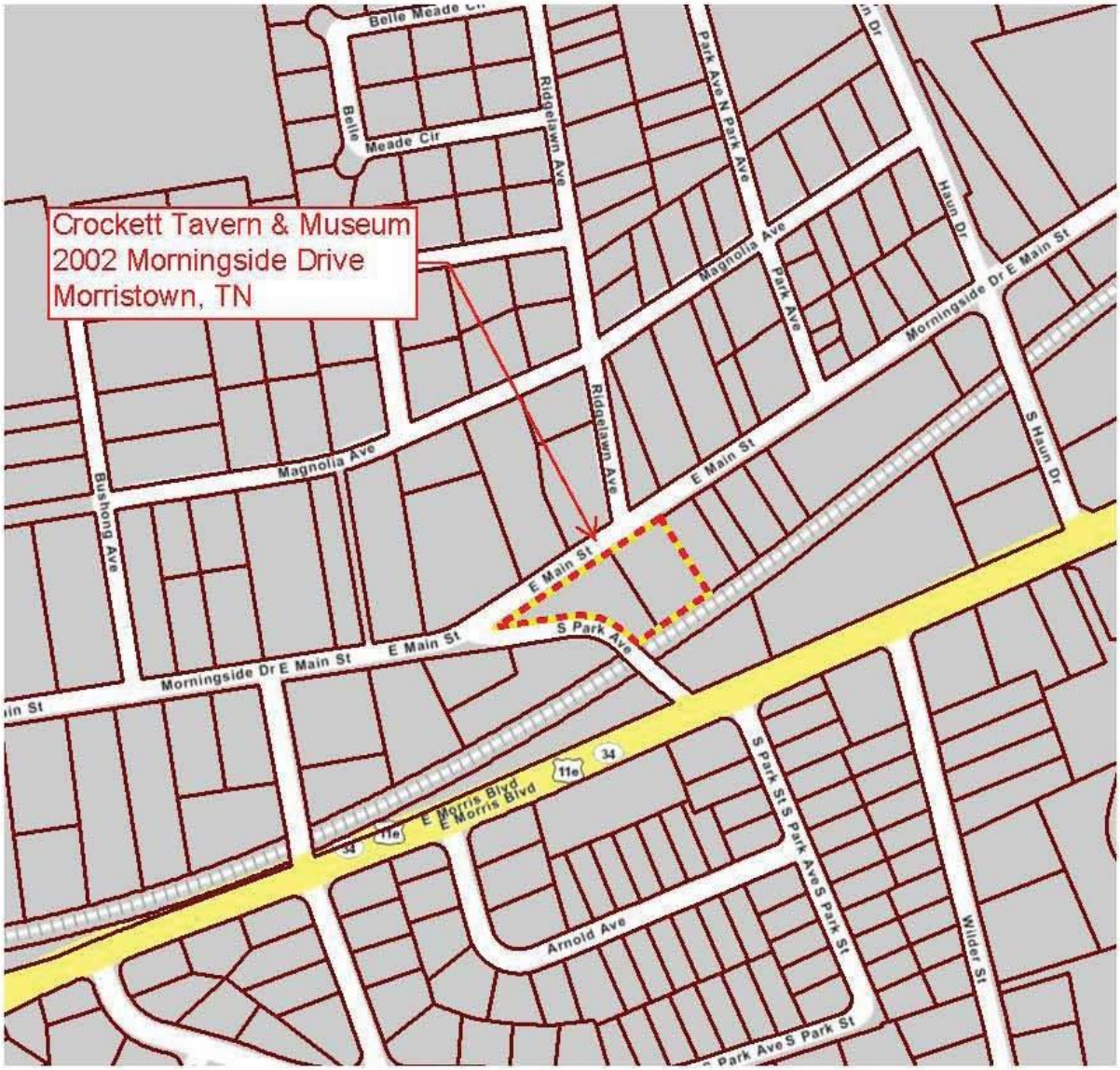
☐ NAD 1927 or ☒ NAD 1983

1. Zone: 17 Easting: 296157 Northing: 4010881

Verbal Boundary Description
The nominated property includes parcels 034F G 001.00and 034F G 002.00 as seen on the accompanying tax map.

Boundary Justification
The property boundary includes all land historically and currently associated with the Crockett Tavern Museum. The 1975 parcel, while not associated with the property during the period of significance enhances the integrity of setting for the museum property. There are also two resources, the Poled Shelter and the Blacksmith Forge, that are located on top of the boundary between the two parcels. As the site operates as a cohesive whole, the nomination includes both parcels.

Hamblen County



Date Created: 10/22/2012 **NOT TO SCALE** N

Crockett Tavern Museum — Name of Property
Hamblen County, TN — County and State

11. Form Prepared By

Name: Heather L. Bailey, Ph.D. (for property owner)
Organization: East Tennessee Development District
Street & Number: PO Box 249 (216 Corporate Place) Date: 9 August 2013
City or Town: Alcoa Telephone: 865-273-6003
E-mail: HBailey@etdd.org State: TN Zip Code: 37701

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Photographs (**refer to Tennessee Historical Commission National Register *Photo Policy* for submittal of digital images and prints**)**
- **Additional items:** (additional supporting documentation including historic photographs, historic maps, etc. should be included on a Continuation Sheet following the photographic log and sketch maps)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photo Log

Name of Property: Crockett Tavern Museum
City or Vicinity: Morristown
County: Hamblen State: TN
Photographer: Heather L. Bailey
Date Photographed: May 15, 2012; September 12, 2012

0001 Northeast oblique of Crockett Tavern. Photographer facing southwest. (9/12/2012)
0002 Northwest oblique of Crockett Tavern. Photographer facing southeast. (9/12/2012)
0003 Southeast oblique of Crockett Tavern. Photographer facing northwest. (9/12/2012)
0004 Detail of dovetail notching on Crockett Tavern, southwest corner. (5/15/2012)
0005 Tavern in Crockett Tavern. Photographer facing southwest. (9/12/2012)
0006 Crockett bedroom in Crockett Tavern. Photographer facing east. (5/15/2012)
0007 Second floor bedroom in Crockett Tavern. Photographer facing west. (9/12/2012)
0008 Kitchen loft in Crockett Tavern. Photographer facing east. (5/15/2012)
0009 Pioneer museum on ground floor of Crockett Tavern. Photographer facing southwest. (5/15/2012)
0010 Loom Room in Crockett Tavern. Photographer facing west. (5/15/2012)
0011 Northwest oblique of Wagon Shed. Photographer facing southeast. (9/12/2012)
0012 Southwest oblique of Wagon Shed. Photographer facing northeast. (9/12/2012)
0013 Northeast oblique of Concessions and Polly's Pavilion buildings. Photographer facing southwest. (9/12/2012)
0014 Southwest oblique of Concessions and Polly's Pavilion buildings. Photographer facing northeast. (9/12/2012)
0015 Northwest oblique of Blacksmith Forge. Photographer facing southeast. (9/12/2012)
0016 Flower garden. Photographer facing northeast. (9/12/2012)
0017 State historical marker. Photographer facing north. (9/12/2012)
0018 Crockett Tavern Museum sign. Photographer facing west. (9/12/2012)
0019 Split rail fence. Photographer facing west. (9/12/2012)
0020 Brick stair off Jim Senter Way. Photographer facing northeast. (9/12/2012)

Map Log

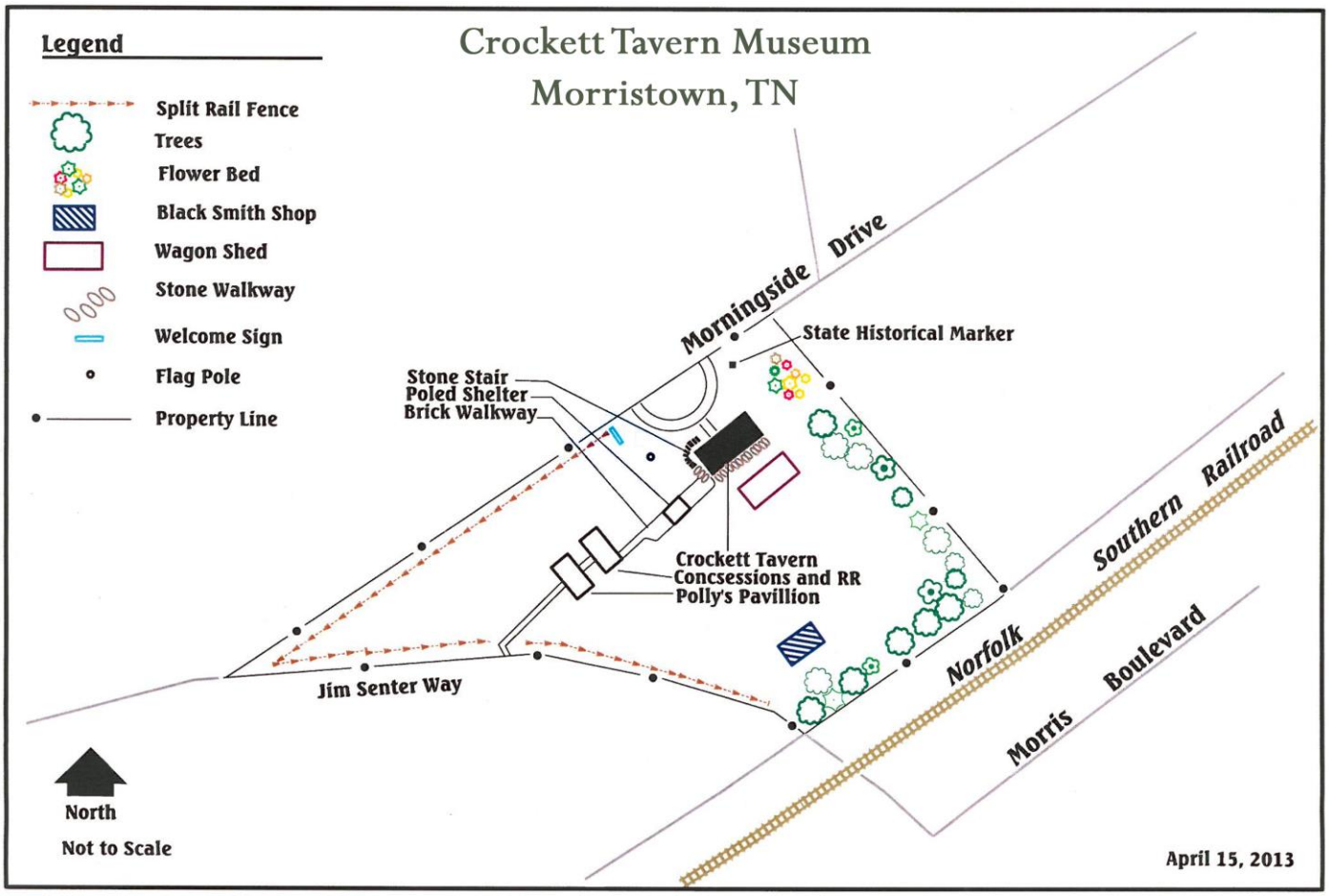
M0001. 1961 USGS Topographic Map Section, Morristown Quad, Museum parcel highlighted.
M0002. 2002 USGS Topographic Map Section, Morristown Quad, Museum parcel highlighted.

Historic Image Log

H0001. Northwest oblique of Crockett Tavern under construction, 1957. (Crockett Tavern Museum)
H0002. Southwest oblique of Crockett Tavern Museum under construction, 1957. (Crockett Tavern Museum)
H0003. Reverend Jhoner H. Simonton constructing Crockett Tavern Museum, 1957. (Crockett Tavern Museum)
H0004. Crockett Tavern pictorial postcard, 1958. Sarah Dougherty on the right, Meta Goodson on the left. (Crockett Tavern Museum)

H0005. 1958 Museum and Exhibit Guide for Crockett Tavern Museum (Crockett Tavern Museum)
H0006. Fess Parker speaking on Main Street, Morristown, 29 May 1955 (Crockett Tavern Museum)
H0007. Artist rending of proposed museum at Crockett Tavern site, 1955 (Morristown Gazette)

Site Plan



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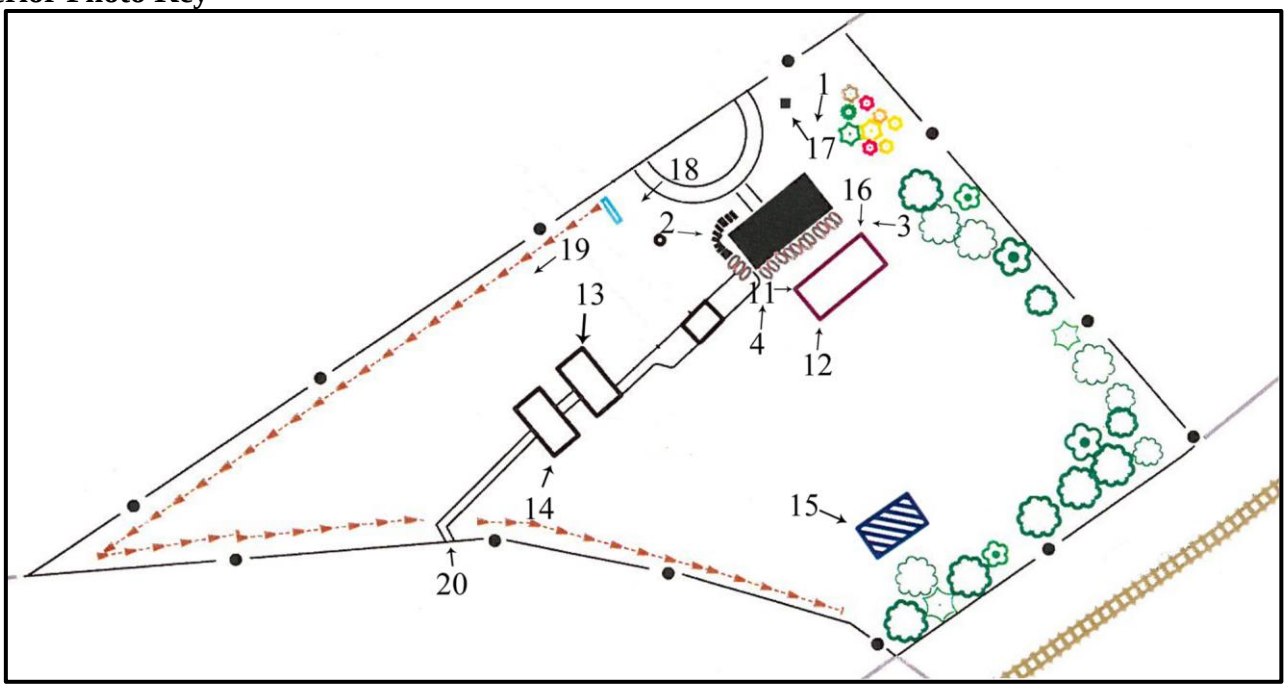
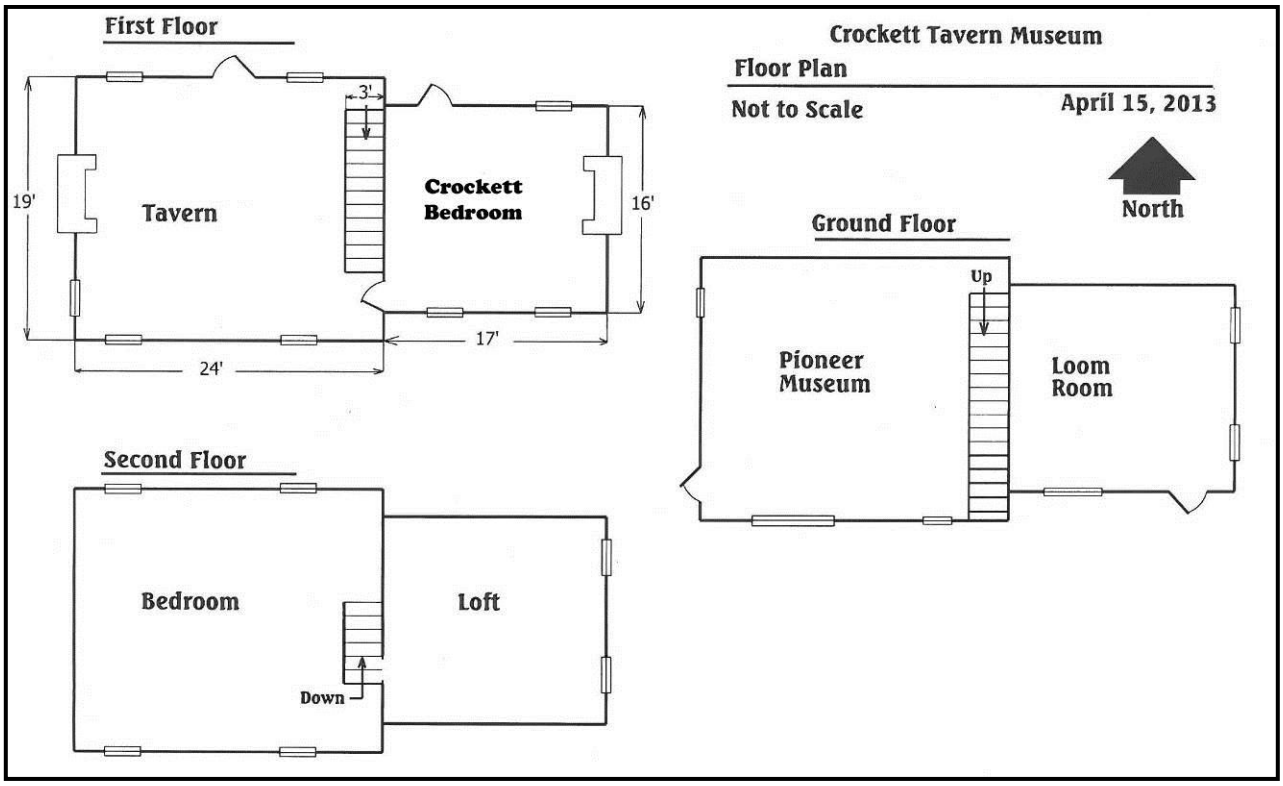
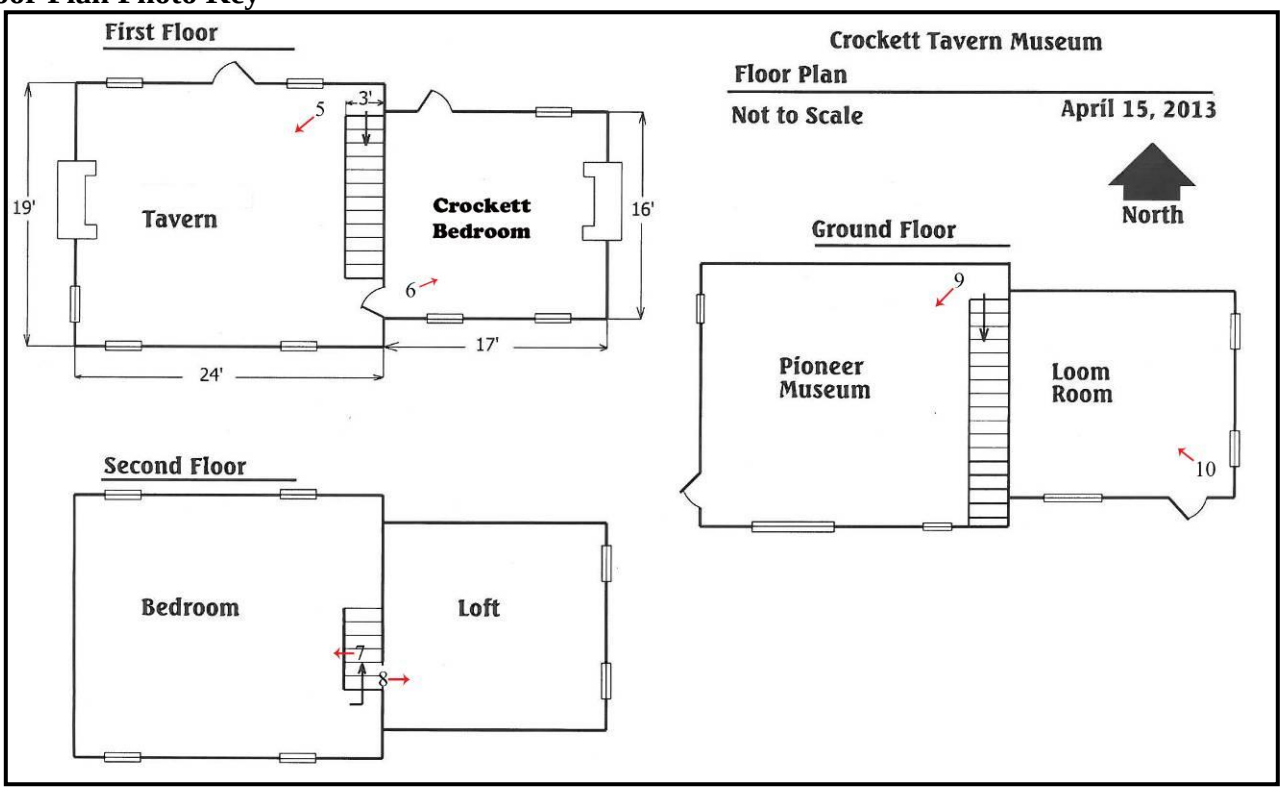


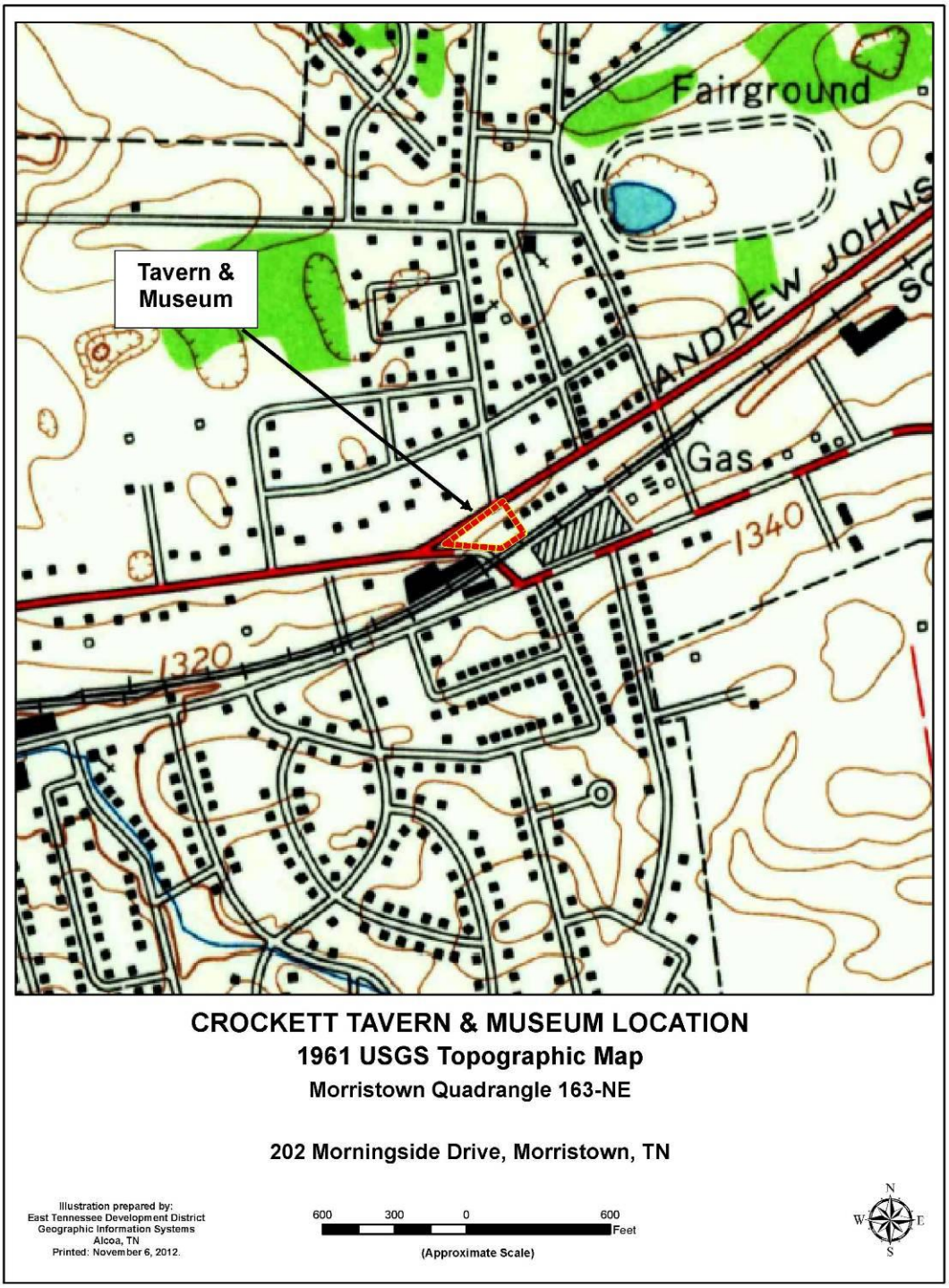
Floor Plan



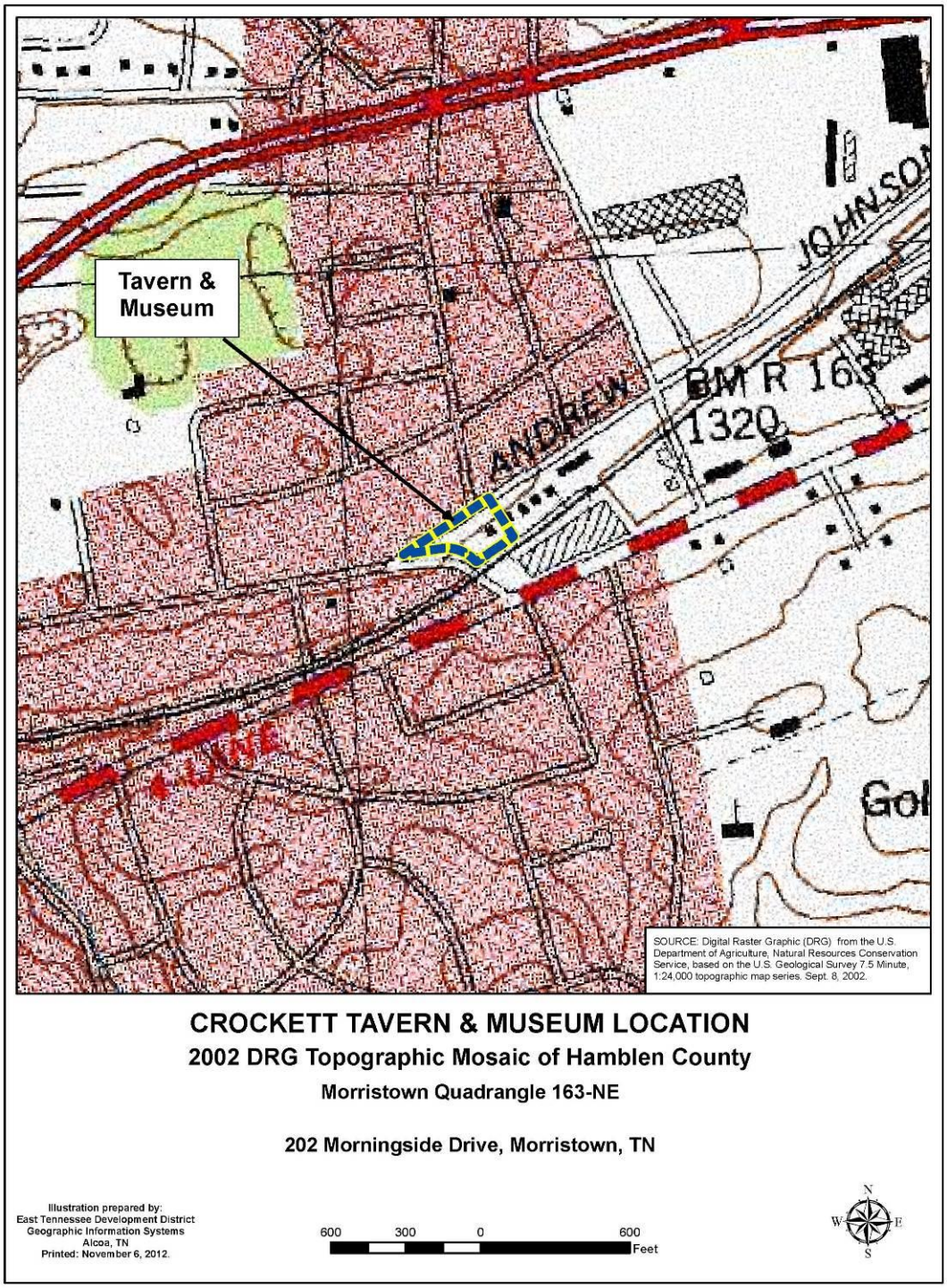
Floor Plan Photo Key



Maps



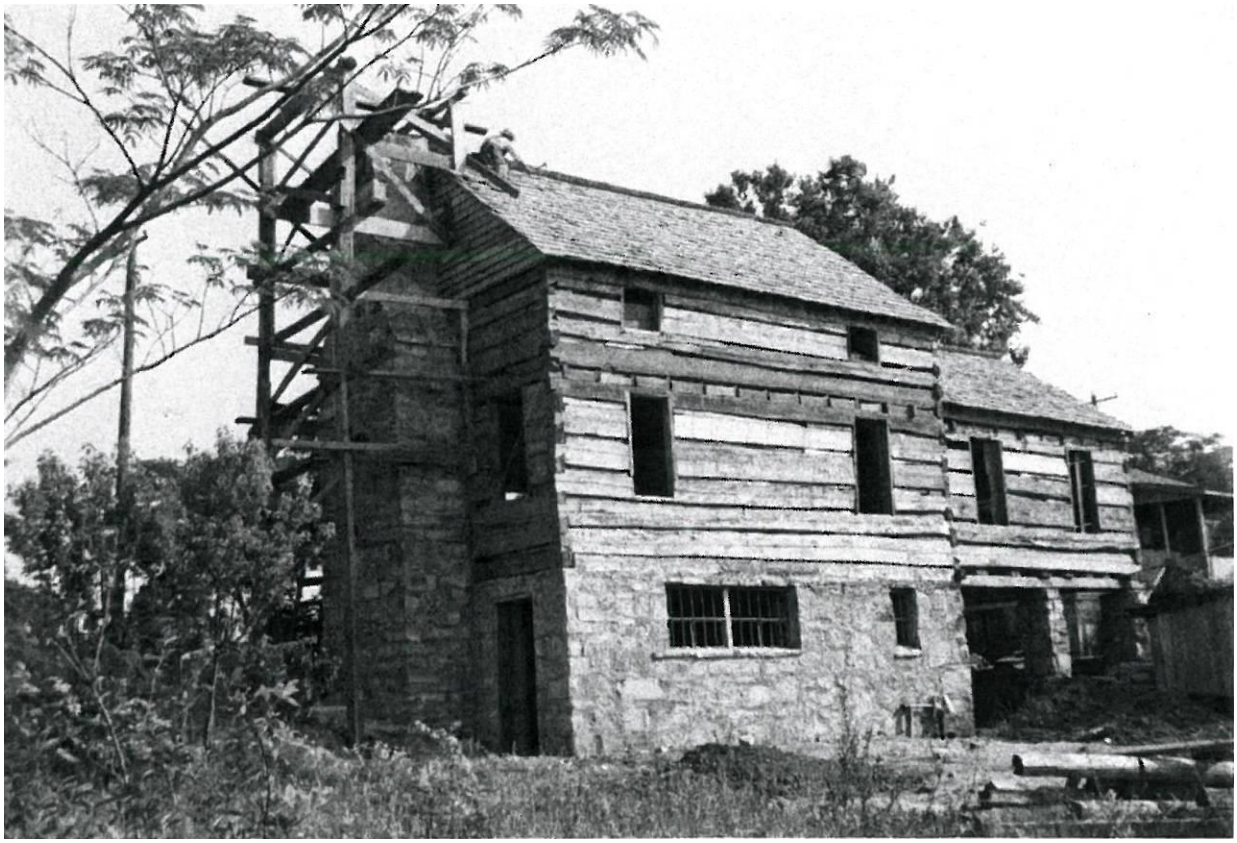
M0001. 1961 USGS Topographic Map Section, Morristown Quad, Museum parcel highlighted.



M0002. 2002 USGS Topographic Map Section, Morristown Quad, Museum parcel highlighted.

History Images

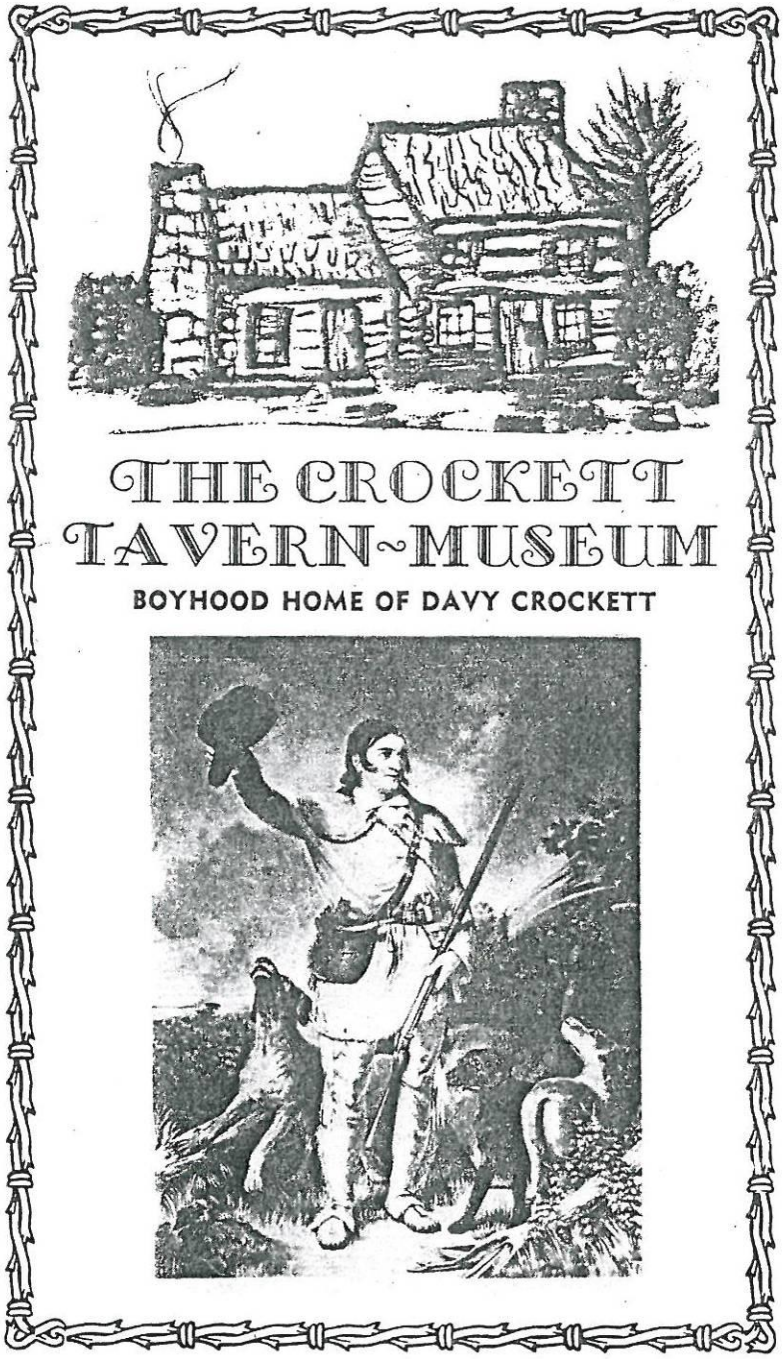
H0001. Northwest oblique of Crockett Tavern under construction, 1957. (*Crockett Tavern Museum*)



H0002. Southwest oblique of Crockett Tavern Museum under construction, 1957.
(*Crockett Tavern Museum)*

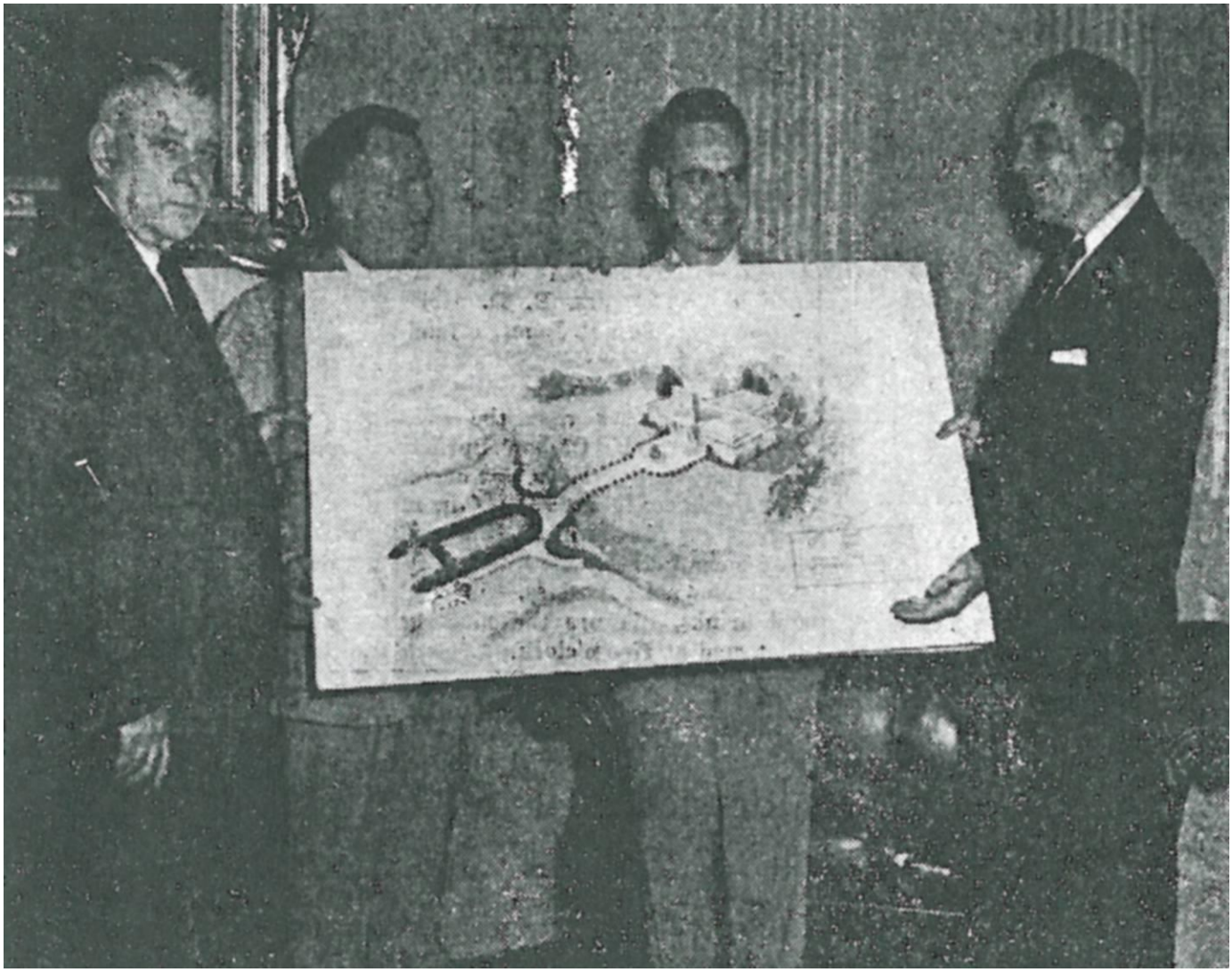
H0003. Reverend Jhoner H. Simonton constructing Crockett Tavern Museum, 1957.
(*Crockett Tavern Museum*)

H0004. Crockett Tavern pictorial postcard, 1958. Sarah Dougherty on the right, Meta Goodson on the left. (*Crockett Tavern Museum*)



H0005. 1958 Museum and Exhibit Guide for Crockett Tavern Museum. (*Crockett Tavern Museum*)

H0006. Fess Parker speaking on Main Street, Morristown, 29 May 1955. (*Crockett Tavern Museum*)



H0007. Artist rending of proposed museum at Crockett Tavern site, 1955. (*Morristown Gazette*)

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1B 9
CROCKETT TAVERN
Here stood the Crockett Tavern, established and operated by John and Rebecca Crockett, parents of David Crockett (1786-1836). It was the boyhood home of this pioneer and political leader of Tennessee who was later a victim of the Alamo Massacre at San Antonio, Texas.
DONATED IN 2011 BY:
DIRECT DECENDANTS OF
DAVID CROCKETT & KIN
TENNESSEE HISTORICAL COMMISSION

CROCKETT
TAVERN
MUSEUM
APTA
An Association for the Preservation of Tennessee Antiquities Site
DAVY'S TRADING POST
SOUVENIR SHOP
TENNESSEE
HERITAGE TRAIL
SPEED LIMIT
30

SPEED LIMIT
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