



CITY STAFF

Received by: _____

Date: _____

**APPLICATION FOR PLACING ARTWORK ON
CITY OF FRANKLIN PROPERTY**

Thank you for your interest in placing artwork on property owned by the City of Franklin.
Please complete and submit this application, along with the proposal, to:

Franklin Public Art Commission
City of Franklin
109 Third Avenue South
Franklin, TN 37064

Please review the attached Policies and Procedures. For assistance, please contact the Public Outreach Specialist at 615-550-6606 or CityofFranklin@FranklinTN.gov. The Franklin Public Art Commission reserves the right to request additional information in order to process an exhibition proposal.

APPLICANT		
Name(s)/Organization: THE BATTLE OF FRANKLIN TRUST		
Contact: ERIC A. JACOBSON, CEO		
Address: 1345 EASTERN FLANK CIRCLE		
City: FRANKLIN	State: TN	Zip: 37064
Phone: (615)	Fax:	
Email: ERIC@BOFT.ORG	Website: WWW.BOFT.ORG	
Conflicts of Interest (disclose any active contracts or contract negotiations with the City):		

PROPOSED ARTWORK

Title of proposed artwork or exhibition

U.S.C.T. SOLDIER MONUMENT

Labeling - include artist's name, date of creation, materials used (optional), short explanation of work (optional), donor's name, when applicable

U.S.C.T. Soldier, A FULLER STORY

ARTIST: JOE F. HOWARD

CURRENTLY BEING CREATED IN 2020, A BRONZE MOUNTED ON STONE, LIFE SIZED REALISM, USCT SOLDIER IN UNIFORM WITH RIFLE, FREED FROM BONDAGE.

SEE ATTACHED FOR MORE COMPREHENSIVE INFO.

(Optional) Proposed City-owned site for placement:

SOUTHWEST OUTER CORNER OF PUBLIC SQUARE

Participants (list anyone that will be involved in the project):

THE FULLER STORY - REV. Chris Williamson, REV. HEWITT SAWYERS, REV. KEVIN REGG AND CEO, THE BATTLE OF FRANKLIN TRUST, ERIC A. JACOBSON, CITY OF FRANKLIN ADMINISTRATOR, ERIC STULKEY, CITY OF FRANKLIN MAYOR AND BOARD OF ALDERMAN.

ARTWORK DETAILS

Please attach a proposal that includes the following:

1. Narrative description of the artwork or project including:
 - a. Concept
 - b. Aesthetic vision
 - c. Artist involvement
 - d. Materials
 - e. Processes
 - f. Durability
 - g. Other relevant information
2. Timeline and detailed installation plan (including specific required components for installation)
3. Budget and funding (explain project budget and how it will be funded)
4. Maintenance plan while the piece is on display (whether temporary or permanent)
5. Qualifications including:
 - a. Artist(s) resume/bio
 - b. Examples of past exhibits or similar projects
6. Visuals including:
 - a. Sketches, photographs, or other documentation of sufficient descriptive clarity to indicate the nature of the proposed art including an accurate description of colors
 - b. (If applicable) Digital, color images of artworks in exhibition
 - c. A site plan clearly showing the dimensions and the location of the art and its relation to pedestrian path of travel on the site and in the vicinity, including adjacent rights-of-way.
 - d. An elevation or perspective rendering showing the streetscape view of the art including the street elevations of adjacent properties
 - e. Digital images of past exhibits or similar projects
 - f. Maquette or rendering of artwork(s)

Submit application and supporting materials to:

Franklin Public Art Commission
City of Franklin
109 Third Avenue South
Franklin, TN 37064

Or electronically at: CityofFranklin@FranklinTN.gov

APPLICANT'S AUTHORIZATION TO INITIATE REVIEW OF AN EXHIBITION PROPOSAL

Authorized signature:



Print name:

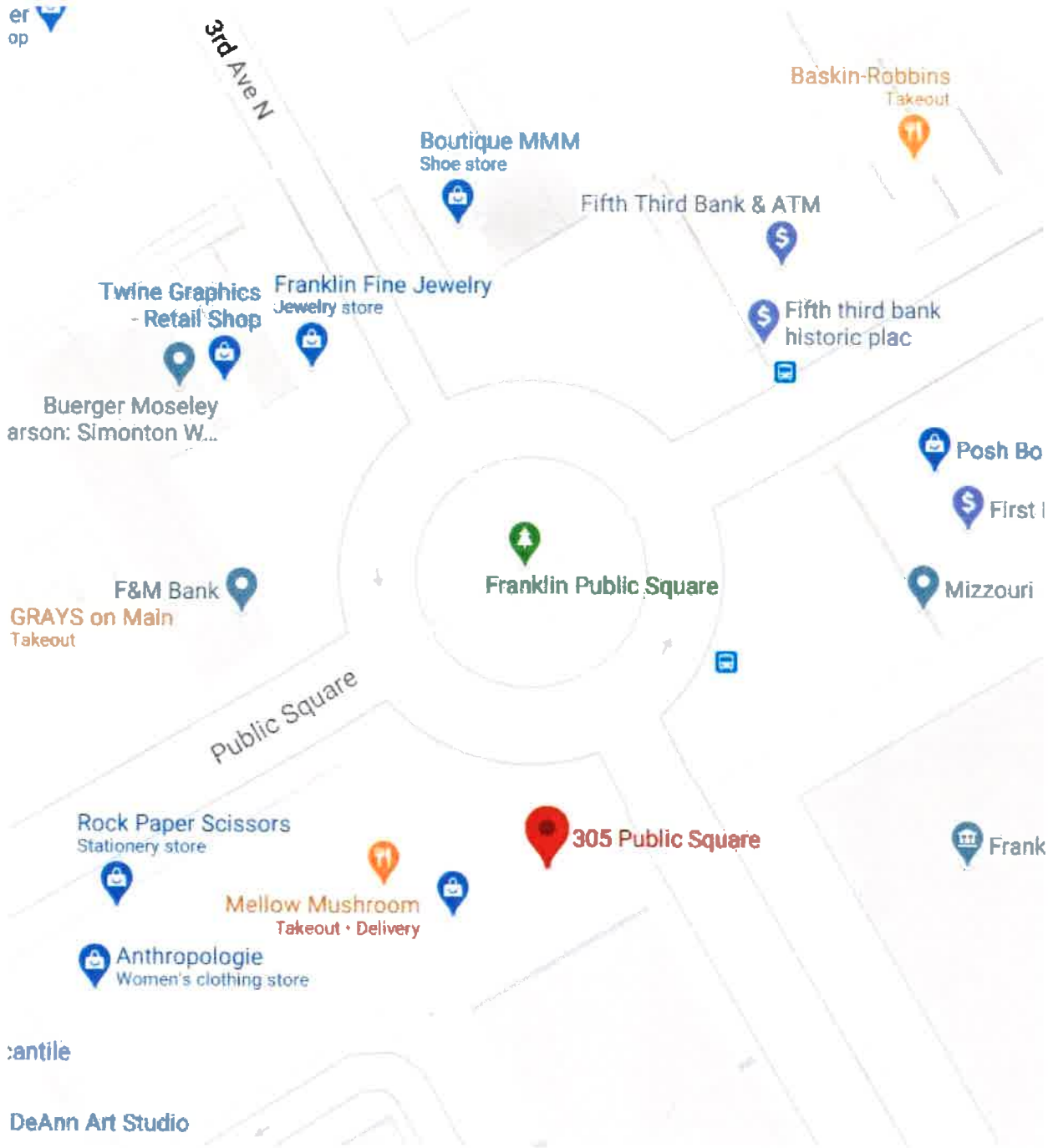
LAURIE S. McPEAK

Signature of Legal Guardian
if Artist is a minor:

Date:

7/9/2020

er
op



Buerger Moseley
arson: Simonton W...

Twine Graphics
- Retail Shop

Franklin Fine Jewelry
Jewelry store

Boutique MMM
Shoe store

Baskin-Robbins
Takeout

Fifth Third Bank & ATM

Fifth third bank
historic plac

F&M Bank

GRAYS on Main
Takeout

Public Square

Franklin Public Square

Posh Bo

First I

Missouri

Rock Paper Scissors
Stationery store

Mellow Mushroom
Takeout · Delivery

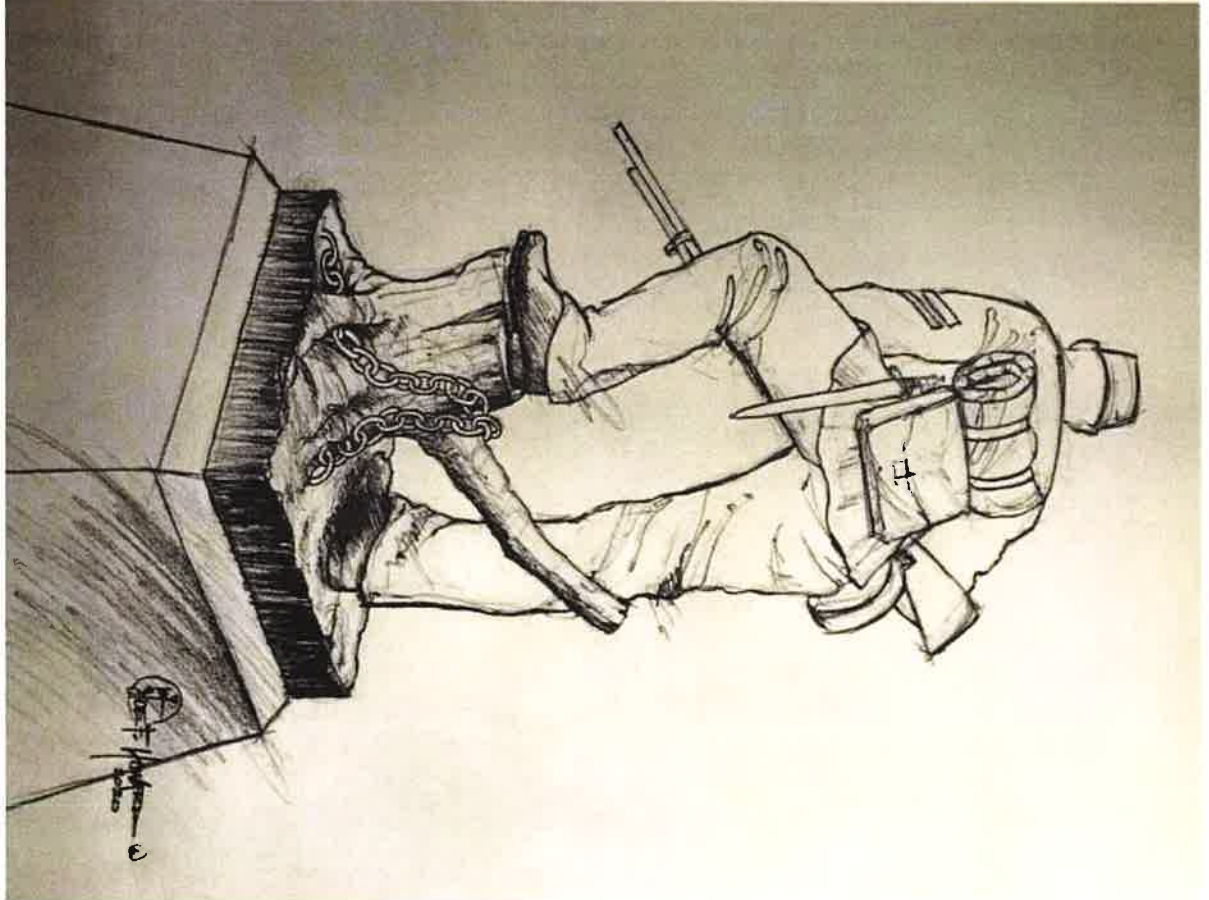
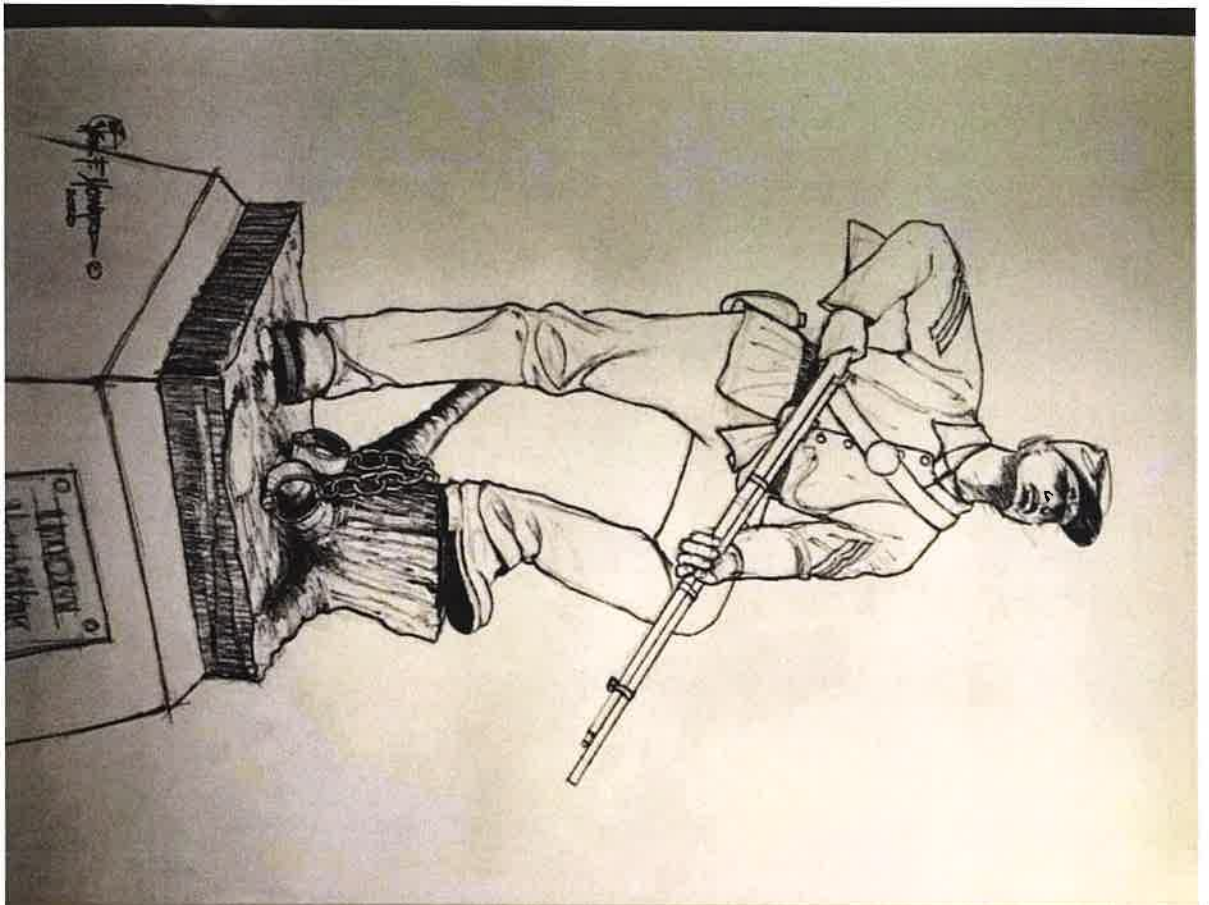
Anthropologie
Women's clothing store

305 Public Square

Frank

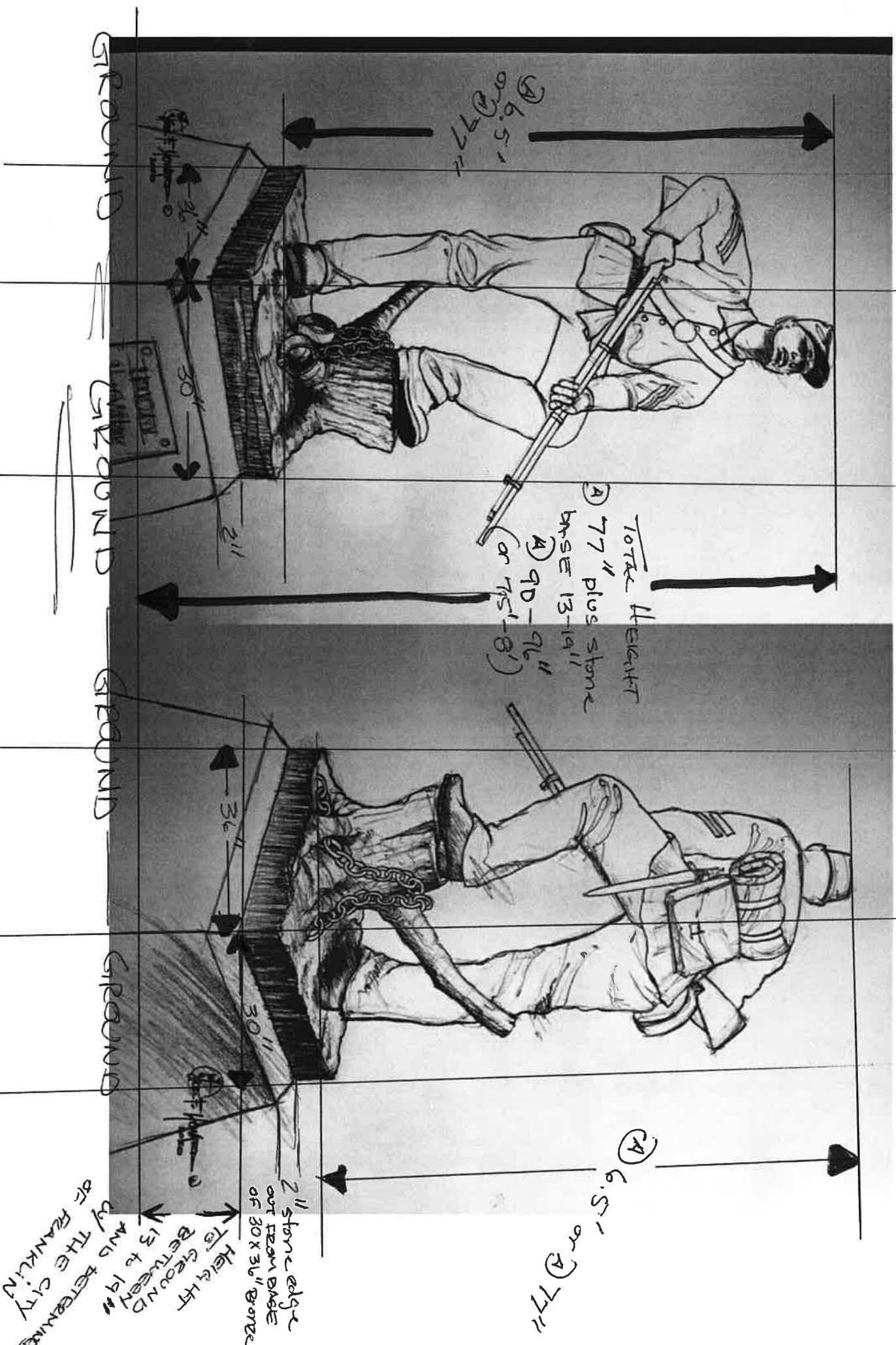
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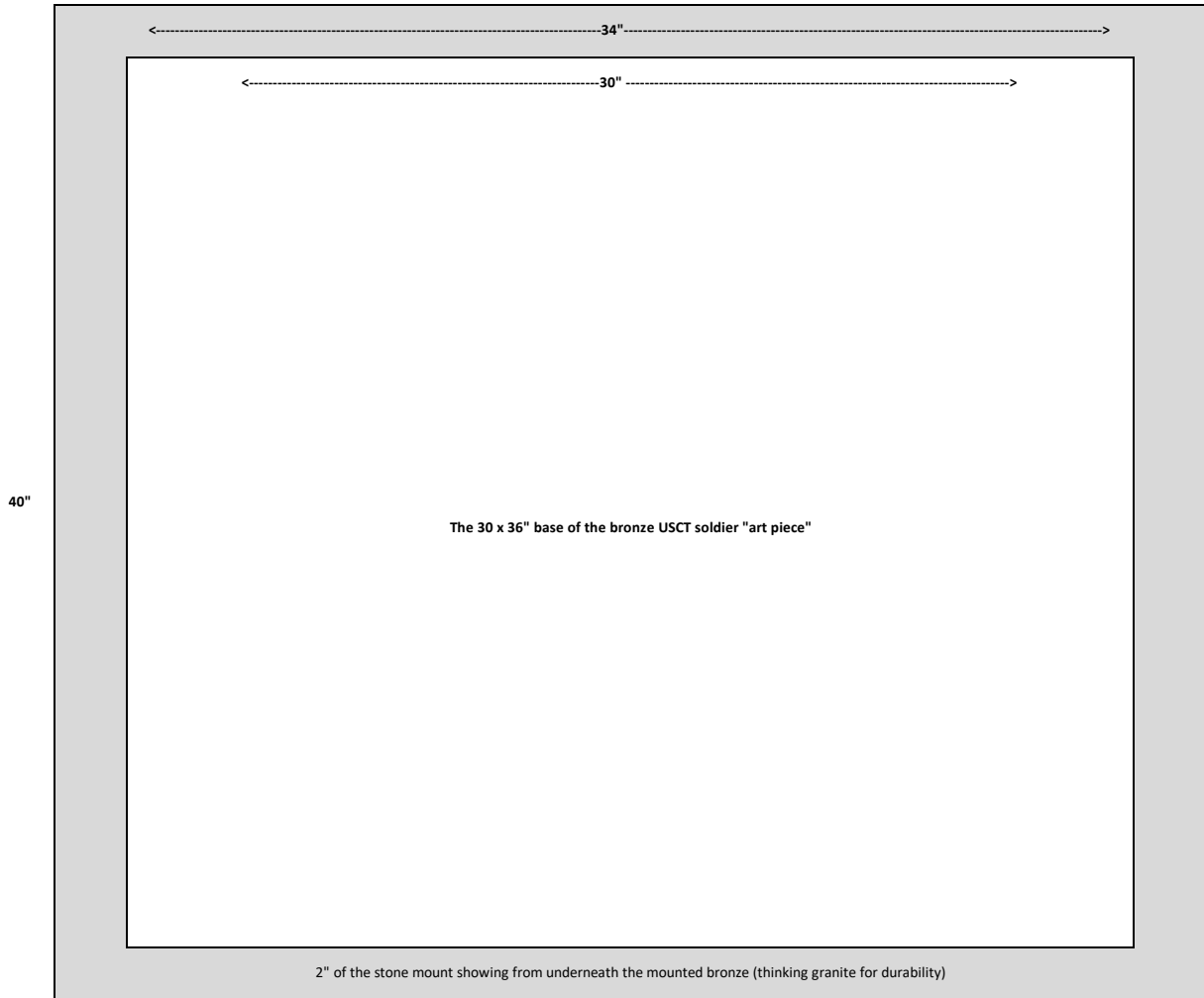


Joe F. Howard Renderings

LIFE-SIZED STATUE @ 6 ft. 5 inches



Aerial Footprint of USCT Soldier mounted/anchored on Stone - between USCT marker and the road



Telling a Fuller Story

Narrative

We are proposing a six foot tall, life-size bronze statue of a United States Colored Troop (USCT) soldier to be placed on an approximate 1' square stone base. Base in the southwest corner of the public square in Franklin. This art installation will depict an African American man in his US Civil War soldiers' uniform and accoutrements and holding a rifle. His left foot will be raised atop a short tree stump. Near the stump with be chains and shackles. This juxtaposition on the piece will show the transition from enslaved man, to free man fighting to control his own destiny.

This proposed art installation will join the interpretive markers placed by the City of Franklin in October 2019. This statue, and the interpretative markers will stand along with the Confederate monument which has been in the center of the square since 1899. The addition of the proposed USCT soldier statue will help tell a fuller story of Williamson County during the Civil War.

The USCT soldier statue will represent the at least 300 Williamson County men who enlisted in the United States Army and the statue will be placed near the USCT interpretive marker (attachment 1-2) in the southwest corner of the public square, outside the Old Courthouse at 305 Public Square. During the Civil War, around 180,000 African American men became USCT soldiers, nearly 20,000 of those men came from Tennessee.

We propose the USCT soldier statue to be a life-sized bronze realism/naturalism statue of a USCT soldier mounted on a stone base which will maintain a consistent visual aesthetic with the current monuments (Confederate and US cannons) in the space. In addition to visual continuity, bronze is proposed due to its durability. Elevating the bronze off the ground using a stone base adds to the durability of the statue itself.

Realist artist Joe F. Howard was born in a small Tennessee town and reared in Columbus, Ohio. Master of multiple media and skilled in both painting and bronze sculptors, he has been chosen to design and create this USCT statue. Since graduation from Columbus College of Art & Design, Joe's works have been exhibited throughout the United States and Europe. Mr. Howard began the first phase of his artistic process after discussing the project with several of the Fuller Story ministers. The attached rendering was modified from Mr. Howard's initial design to reflect the voices of the Fuller Story team. His rendering (attachment 3) depicts the USCT soldier broken from the bondage of chains wearing a USCT uniform and holding a rifle.

Estimated Funding requirements have been completed, and the next step of this proposed art installation project is approval of the project. Once approval is given by the City of Franklin Art Council, Mr. Howard will continue his work and complete the mold. The clay mold is used to cast the bronze at his designated foundry. It is during the foundry stage of the process that it is determined how the finished piece will be most durable – a single bronze structure to affix to the chosen stone mounting, or possibly two components strategically chosen to be fused together (again the reason for the choice of bronze). Once the statue is completed, it will be affixed to the final stone. It is unclear at this point if the stone needs to be placed first, and then set the statue onsite or affixed to the stone and the entire single piece then mounted. The artist and the Fuller Story team will work with the

City of Franklin on this phase of the project for the most appropriate installation. It is with great hope that this proposed USCT statue be installed by next June 19, 2021's Juneteenth Celebration, if not sooner. Monday, January 18th, 2021 is Martin Luther King, Jr. Day and is the other proposed date of installation, but we believe it may be too soon for the complete artistic process.

History of the “Fuller Story” Initiative

On Saturday, August 12, 2017, a white nationalist protest rally in Charlottesville, VA over the proposed removal of two Confederate monuments erupted into violence. Of the counter-protestors, one person died and 19 were injured. On Monday, August 14, 2017, a group of concerned residents and city leaders in Franklin assembled on the town's square in the rain to hold a prayer meeting.

Not long after, “A Fuller Story” was born as two black men (Rev. Hewitt Sawyers and Rev. Chris Williamson) and two white men (Rev. Kevin Riggs and Historian Eric Jacobson) decided to work together along with our city's mayor and administrators in an effort to build unity in Franklin. The goal was to provide proactive solutions to the national controversy surrounding Confederate monuments. Efforts focused on what could be put up as opposed to what could be taken down. It was also believed that local churches in the community should lead the way in this telling of the Fuller Story initiative.

The collective voices of the Fuller Story worked through the City of Franklin procedures to propose the Fuller Story initiative in the square. The City's process allowed for other perspectives and voices to enter into the conversation, engage in the review process of the interpretive markers, and make plans for an additional memorial to commemorate the African American experience in Franklin. On September 25, 2018, Resolution 2018-69, both the interpretive markers, and proposed statue to honor the approximately 300 United States Colored Troops from Franklin and Williamson County who served in the Civil War was approved. (attachment 1 – 9)

The finalized interpretive markers, initial statue, and updated artist rendering are attached. Funding for the markers was raised immediately, and efforts to fund the approximated \$150,000 bronze USCT statue were launched. The approved interpretive markers were placed October 17, 2019. In December 2019, 50% of the required statue funding was completed, and the artist, Joe F. Howard, began his design phase. Just before July 4, 2020, funding for the \$150,000 bronze USCT statue was completed. On behalf of the Fuller Story, The Battle of Franklin Trust is making the official application for placing artwork on City of Franklin property.

City of Franklin's website outline and background of the project:

<https://www.franklintn.gov/our-city/the-fuller-story> The confederate monument in downtown Franklin is owned by the Daughters of the Confederacy and was erected in 1899. Under the Tennessee Heritage Protection Act, the removal would require a waiver from the Tennessee Historical Commission. In 2018 state lawmakers approved a bill banning municipalities from removing historical monuments, removal would result in a financial punishment to the City. The bill bans municipalities who remove monuments from receiving grants administered by the Historical Commission and the State Department of Economic and Community Development for five years. In 2019, despite a lawsuit from the Daughters of the Confederacy to prevent it, the City of Franklin, along with a community group, installed five historic markers depicting the African American

experience in Franklin before, during, and immediately after the Civil War. The five markers tell the story of an old courthouse on the square where slaves were bought and sold, the Battle of Franklin, the US Colored Troop Soldiers, the 1867 race riot that occurred in Franklin and Reconstruction. A bronze statue of a United States Colored Troop will be erected on the square soon.

In 2017 the Ku Klux Klan held a “Unite the Right” rally after the City of Charlottesville, Virginia City Council voted to remove the Robert E. Lee statue from a City park. The rally resulted in the death of a counter protester, Heather Heyer and numerous injuries. After that incident questions were raised across the South regarding existing Confederate monuments. In Franklin, after the Charlottesville rally and the death of Heather Heyer, several citizens, including local clergy and historians got together on our City square for a peaceful candlelight vigil.



The Franklin downtown square features a confederate monument that was erected in 1899 to commemorate the 35th anniversary of the Battle of Franklin. The Battle took place on November 30, 1864 and ended with 10,000 casualties in this town of approximately 900 people. It decimated the Army of Tennessee which was dealt its final death blow in Nashville a few weeks later.

The night of the candlelight vigil in 2017 on the Franklin Square sparked the conversation about how to move forward with telling the fuller story in Franklin, a different path than monument removal, a way to tell the African American side of the civil war history and aftermath, and to better educate citizens and visitors, and include everyone in the history that is shared in our City.

Three local pastors, Chris Williamson, Kevin Riggs and Hewitt Sawyers, and the City’s Battlefield Historian, Eric Jacobson worked for a year with City Administrator Eric

Stuckey and Mayor Ken Moore to present the idea of the Fuller Story initiative to the Board of Mayor and Alderman. Their Idea included putting educational markers near the Confederate monument and around the square depicting the African American experience



before and after the Battle of Franklin and erecting a bronze statue of a US Colored Troop (USCT) Soldier.



The five markers tell the story of an old courthouse on the square where slaves were bought and sold, the Battle of Franklin, the US Colored Troop Soldiers, the 1867 race riot that occurred in Franklin and Reconstruction.

The City Administrator met with each alderman to make them aware this idea was coming forward. The group gave their first presentation on August 14, 2018. At that time the board seemed to welcome the idea. But as expected, many people on social media and through communications with the board expressed their concerns. Some of those concerns were visibly racist, others wanted to know more about what would be put on the markers.

At the next Board Meeting, an attorney for the United Daughters of the Confederacy (UDC), the group who erected the monument in 1864, came forward to object to the markers being put on the square, because he claimed the UDC owned the square and the

markers should be placed somewhere else. After this revelation by the UDC, that same night, the Board of Mayor and Aldermen decided to file a Declaratory Judgement regarding ownership of the square. The City claimed the City owned the square because of years of upkeep and improvements. The City did not object to the UDC owning the land directly under the monument, but felt the City had the right to erect historical markers on the property around the monument. While the ownership of the square was tied up in court the Board of Mayor and Aldermen approved a resolution supporting the Fuller Story Initiative on September 25, 2018.

Again many board members received push back from some community members about the location of the markers, and the information on the markers. At a work session meeting on January 22, 2019, after the approved resolution, the board expressed their confusion and concern about the Fuller Story Initiative, especially with the ongoing lawsuit. Finally, on February 26, the Board unanimously passed a detailed resolution regarding marker placement and the USCT statue.



While the lawsuit was still pending, on October 17, 2019, the City and Community Group worked together to unveil the Fuller Story Markers in the Franklin City Square. Two markers were placed near the monument and three markers in front of the Historic

County Courthouse where the bronze USCT statue will be placed in the future. This was



a valuable

lesson and case study how local government can work with a community group to move an idea forward, through legal channels. The lawsuit regarding the ownership of the square is still ongoing.

While many other cities across the South have clashed with the community regarding civil war monuments. This partnership, between local government and community leaders, to tell the Fuller Story made national news and set an example of a different way communities can deal with their past. Our local government and community partners, people of all races and backgrounds, came together to change how Franklin’s story is told to visitors and future generations.

Timeline and Process Specifics

2017

September Initial statue “bluesky” designing began

2018 – 2019

Statue design continued to evolve as project moved through BOMA

2019

December Initial 50% of necessary statue funding completed, artist officially began

2020

January Current USCT statue rendering shared (attachment 2)

January 100% of statue funding (not mounting) completed

July Proposed USCT statue formal application filed with City Art Commission

July – December Creation and bronze forging process, mounting fine tuned with guidance and partnership with City of Franklin appropriate parties.

2021

January Finalize details & complete base according to coordination with City of Franklin

January 15th Earliest proposed installation; Monday, January 18th Martin Luther King, Jr. Day

February – June Cushion time, if needed

June 17th Latest completion install date for Saturday, June 18th Juneteeth

Budget and Funding

\$150,000 Artist design, materials, fabrication
Mounting remains in question awaiting negotiation and coordination with the City of Franklin appropriate parties.

The initial statue fundraising efforts began, October 17th, 2019 when the City of Franklin installed the interpretive markers. The markers were immediately funded through private fundraising efforts. 50% of the needed statue funding reached by the end of 2019, and in late June 2020 the remaining 50% statue funding was secured.

Maintenance Plan

This proposed art installation is to be permanent, and maintenance of the monument to be negotiated with the City of Franklin, Fuller Story and the Battle of Franklin Trust.

Artist Qualifications

Joe F. Howard <https://www.qcfinearts.com>

Artist Statement

"Art is something I have never placed in a vacuum, a clear bubble holding all things to be experienced from afar - it's impossible. Everything around me is art and if I believe that then all that is in me is art. I am not one to just paint or sculpt apples or oranges, art is not about the ideas one may have, but about what we do with the ideas to make them an artistic reality. I find pleasure in a landscape, the human form, and all the wonders that have been made by the hands of man.

It is so important for me to keep my artistic spirit fed and to do that I have to be aware of all things, not looking only at the whole of something but take the sum in order to see the fullness of our creations. Art is that fragment that helps to make my life whole."

Artist Bio

Realist, Joe F. Howard was born in a small town in Tennessee and reared in Columbus, OH. He has an innate artistic ability that was discovered early in life. Throughout his childhood, his hands were always working on some creative art form. An accomplished painter, today his tremendous visions and abilities speak to all through the mellifluous movement of his paintings and visceral texture of his beautifully crafted bronze sculptures. Because of Howard's breathtaking paintings and sculptures, this master of multiple media has been referred to as a modern day Michelangelo.

Joe Howard became an artist over his father's staunch objections. He wanted his four sons to be successful. The prosperous blacks he knew were doctors and lawyers and he wanted his sons to become one or the other. He was so adamant that when Joe, his first born, chose art school, he refused to support his education. But Howard won a four-year scholarship to Columbus College of Art & Design*

Since graduating from Columbus College of Art & Design Joe's works have been exhibited throughout the United States and Europe. He has been creating art for numerous private and commercial clients such as Ronald McDonald House, the State of Ohio, Mount Carmel, the late author Alex Haley, Xerox, Ohio State University Cultural Center, Liebert Corporation, Hydroplane Inc. Dave Thomas (Wendy's) and country music legend, Conway Twitty to name a few.

Overview

This is one of Joe Howard's drawings from a few of the Civil War reenactments that he attends for reference when doing studies for paintings, Joe prefers to work from real life models when doing his layouts. Beautifully framed and in excellent condition.

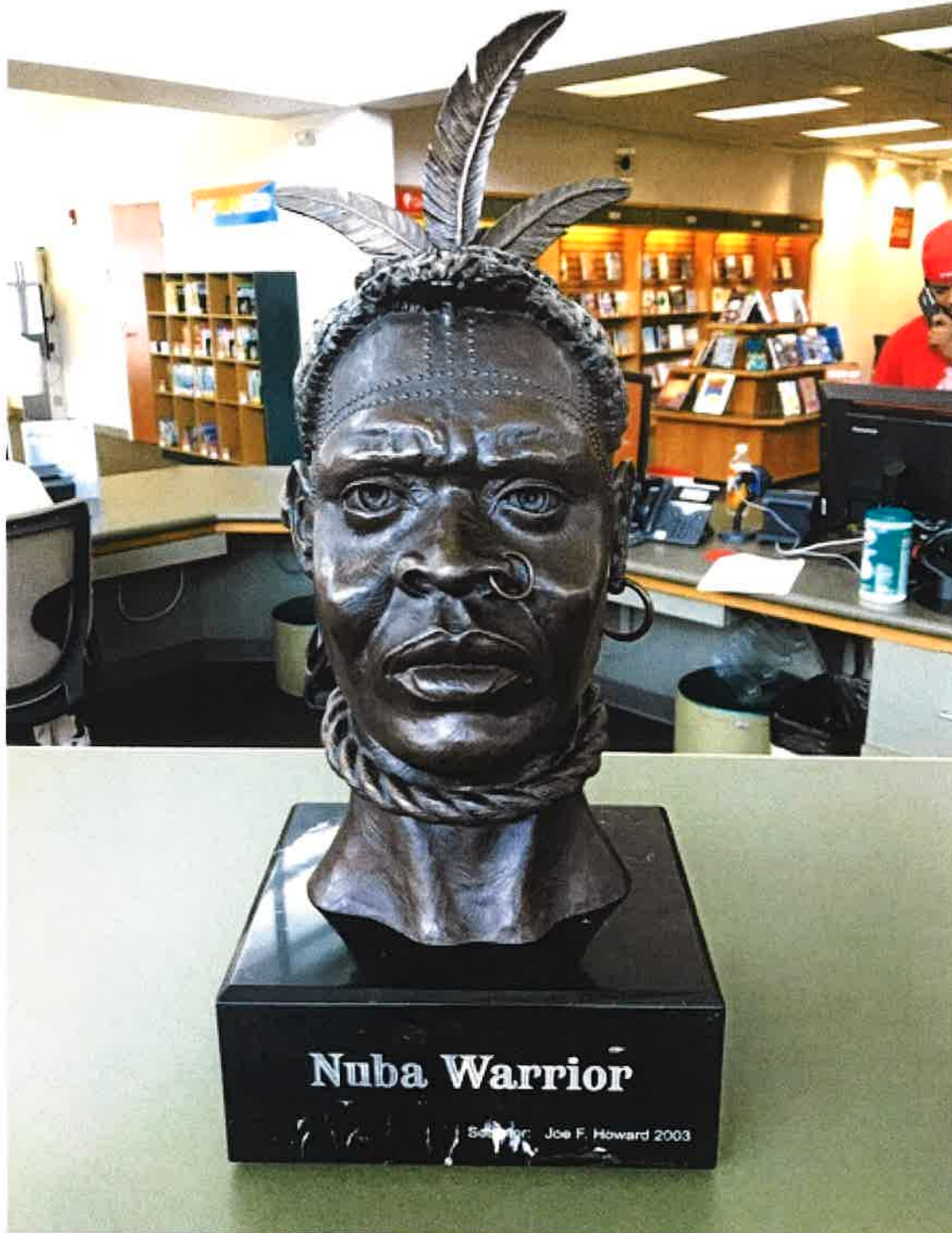
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More detailed condition information request can be obtained via email from QC FINE ARTS. Any condition statements given, as a courtesy to client, is only an opinion and should not be treated as a statement of fact. QC FINE ARTS shall have no responsibility for any error or omission.

Examples of Work



Nuba Warrior – Joe F. Howard, 2003
Located at Columbus Metropolitan Library's Linden Branch
2223 Cleveland Avenue, Columbus, OH 43211
columbuslibrary.org | 614-645-2275

The process photos from The Art of Joe F. Howard <https://joefhoward.com/instudio.html>



<https://joefhoward.com/genesis.html>



Genesis – In this powerful piece, Adam and Eve are bound to the Earth. Adam cries out to God as to say, Why must I go through this? Tearfully, Eve shields her face as the serpent goes in and out of the Earth. The serpent devours itself to show wrongdoing has no good end.

Bronze

Edition of 25

Height 29 inches

Width 10 inches

Depth 18 inches.



Water Spirit

16 x 20 inches, Oil

www.joefhoward.com



HOLD THE LINE -Joe F. Howard, 20th Century- American, 16" x 13" Pencil

U.S. COLORED TROOPS (USCT)

Doing Justice to Their Share

After the Emancipation Proclamation was issued, the U.S. War Department created the Bureau of Colored Troops on May 22, 1863. Approximately 200,000 African American men enlisted in segregated U.S. Army regiments under white officers and served in all Army branches—infantry, artillery, cavalry, and engineers. More than 2,700 died in combat. USCTs fought at Fort Pillow and Johnsonville in Tennessee, the Battle of the Crater in Virginia, and Brice's Crossroads in Mississippi, among other battles.



Battle of Nashville

At least 300 Williamson County men enlisted, as did many from neighboring Maury County. Perhaps half of Williamson County's USCTs participated in the Battle of Nashville on December 15–16, 1864, when eight USCT regiments were engaged. On December 16, 1864, the 12th, 13th, and 100th USCT together lost 80 killed and 388 wounded. Pvt. Asbury DeGraffenried, Co. K, 12th USCT, was mortally wounded and died on December 20, 1864. Pvt. Horace Winston, Co. F, 13th USCT, was also mortally wounded and died on January 6, 1865. Pvt. William Redman, Co. I, 13th USCT, was killed in action. Pvt. Freeman



USCTs on picket duty



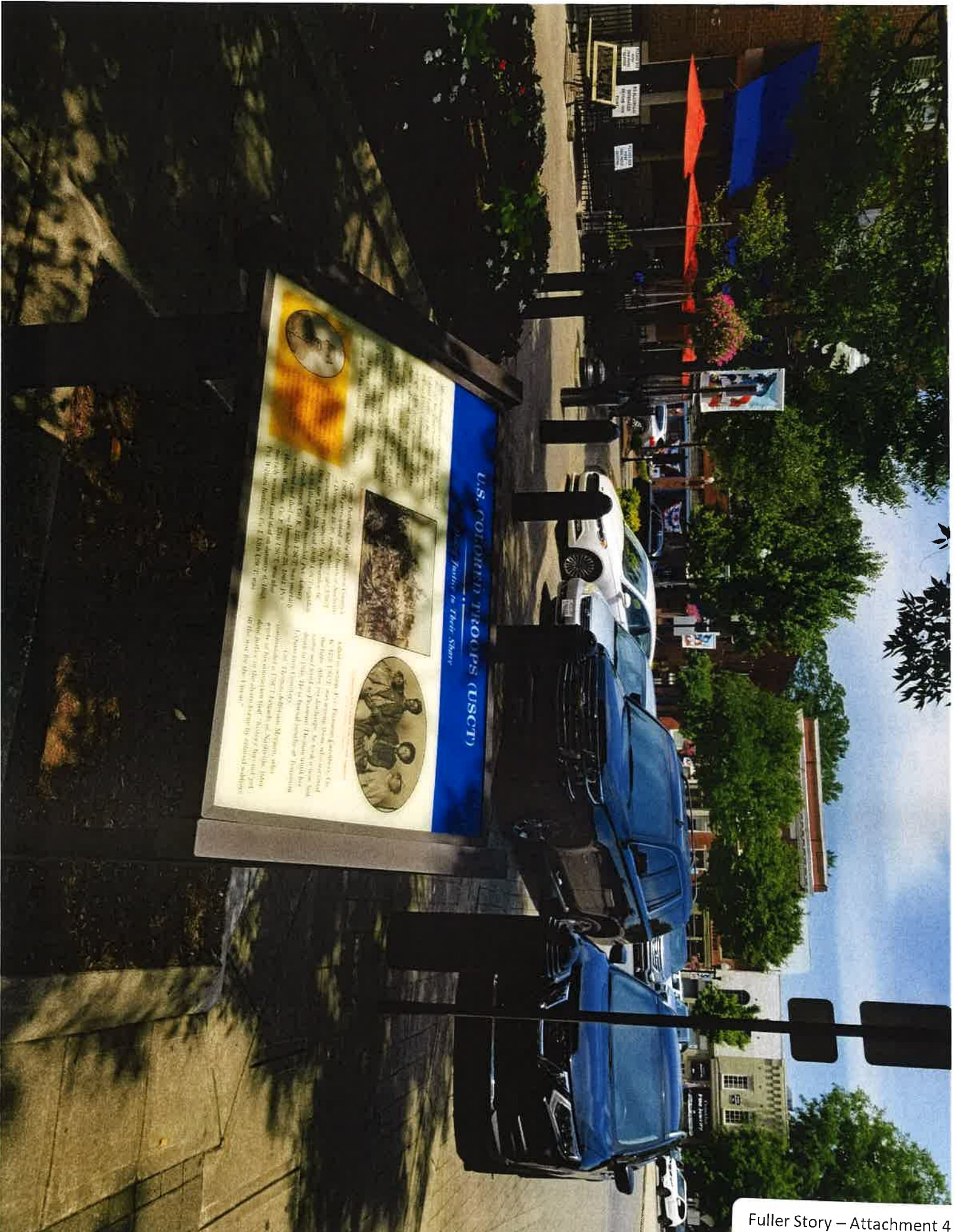
Unidentified USCT soldier with wife and daughters

All images courtesy Library of Congress

Carothers, Co. K, 12th USCT, was among those who survived the fight. After his discharge, he took a new last name and lived as Freeman Thomas until his death in 1936. He is buried nearby at Toussaint L'Ouverture Cemetery.

Col. Thomas Jefferson Morgan, who commanded a USCT brigade at Nashville, later wrote of his conviction that "history has not yet done justice to the share borne by colored soldiers in the war for the Union."

Installed Oct 2019



U.S. COLORED TROOPS (USCT)

Heroes in Their Story

Forming, Fighting, and a Difference in Country

The USCT was formed in 1862 and fought in 11 major battles during the Civil War. They were the only military unit in the United States at the time that was made up of African American soldiers. The USCT was the first military unit to be established in the United States that was made up of African American soldiers. The USCT was the first military unit to be established in the United States that was made up of African American soldiers.



Adapted from the book "The U.S. Colored Troops" by James M. McPherson.

RECONSTRUCTION

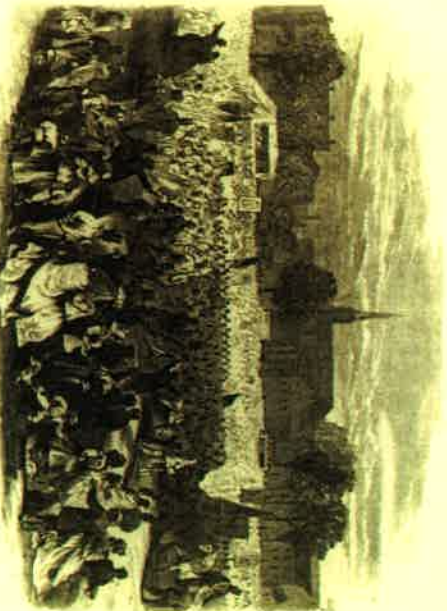
From Slavery to Freedom

Reconstruction began when the Civil War ended in 1865. The war had saved the Union, and the 13th Amendment to the U.S. Constitution ended slavery. Ratified during Reconstruction, the 14th and 15th Amendments guaranteed citizenship and voting rights to black men. Former slaves took advantage of freedom, built new lives, and reunited their families. In Franklin, A.N.C. Williams, Mariah Reddick, and Harvey McLemore became respected community members. McLemore built a home in the Hard Bargain community; Reddick



African American woman and child - Courtesy: Library of Congress

lived downtown and worked as a midwife; and Williams owned a general store on Main Street and founded Cummins Street Church of Christ in 1877. During Reconstruction, blacks first participated in Southern political life at state and national levels. Sampson W. Keeble, born into slavery in Rutherford County, in November 1872 became the first black Tennessean elected to the Tennessee House of Representatives. In the



"Celebration of the Abolition of Slavery in the District of Columbia ... April 19, 1866" All images courtesy Library of Congress

U.S. Senate, the first blacks to serve were Mississippians. Hiram R. Revels, a minister, filled a vacant seat (1870–1871) and Blanche K. Bruce, a successful plantation owner, served a full term (1875–1881). Other achievements included the South's first state-funded public school system, the founding of black colleges and universities, such as Fisk University in Nashville, and the passage of a comprehensive Civil Rights Act in 1875 to protect the rights of all citizens. The 1877 election of President Rutherford B. Hayes ended Reconstruction. The Democratic Party that had dominated the South before the war reasserted itself. In 1883, the U.S. Supreme Court ruled the Civil Rights Act unconstitutional, paving the way for the Jim Crow era.



Hiram R. Revels



Blanche K. Bruce

Installed OCT 2019



RECONSTRUCTION
From Slavery to Freedom

The Reconstruction era (1863-1877) was a period of significant change in the United States. It was a time when the nation grappled with the legacy of slavery and sought to rebuild the South after the Civil War. The era was marked by the passage of the Reconstruction Acts, the Reconstruction Amendments (the 13th, 14th, and 15th Amendments), and the rise of the Ku Klux Klan.

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THE FRANKLIN RIOT OF 1867

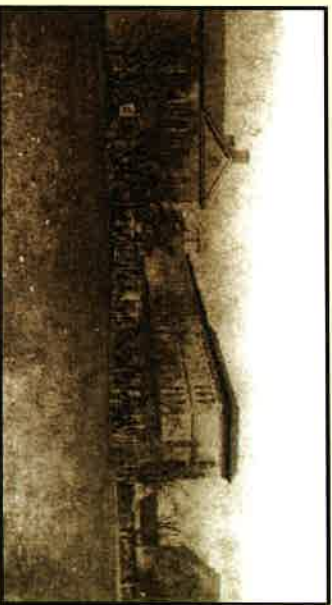
“Carnival of Blood”

Several armed clashes occurred among political groups and the white and black populations after the Civil War. In May 1866, Memphis rioters killed about fifty. In July, a riot engulfed New Orleans, killing almost 240 including more than 200 U.S. Colored Troops veterans. Fortunately, Franklin did not experience such levels of violence, but on July 6, 1867, an incident in this square reflected the boiling tensions in the post-war South.

On that day, several Republican candidates (called Radicals) made speeches in the courthouse



A.N.C. Williams (right) with sons Fred Williams (left) and Ostrander Williams (center)



Franklin Public Square, ca. 1863, with Col. House's store (left)

here without incident. Later, Joe Williams, an African American aligned with the Democrats (Conservatives), spoke there. Some Radicals clashed with Conservatives. John L. House, a former Confederate officer, struck J.C. Bliss, a white merchant aligned with the Radicals. Members of the Colored League (African American Republicans) also were present, and tempers flared. The League members left after firing a few shots into the air, and the tension increased through the late afternoon, as Conservatives gathered in the public square and near John House's store. Just after 8 P.M.,

the Colored League marched into the square, heavily armed. According to A.N.C. Williams, the Leaguers had informed House they would lay down their arms, but as they passed the Conservatives, a white Conservative fired two pistol shots into the Leaguers, who returned fire. White Conservative Michael Cody was killed, and six white and several black members were wounded. Twenty-seven Leaguers were wounded; most had been shot in the back. Dr. Daniel B. Cliffe helped treat the wounded. United States soldiers arrived from Nashville the next day to restore order.

The Helgn of Terror In Tennessee.

Another Carnival of Blood.

Terrible Scenes at Frankln.



Dr. Daniel B. Cliffe

Headlines, Nashville Union and American, July 9, 1867

Images courtesy The Heritage Foundation of Williamson Co

Installed Oct 2019

THE BATTLE OF FRANKLIN

Bloody Turning Point

On November 30, 1864, one of the last major battles of the American Civil War exploded across the rolling farmland just south of Franklin. Approximately 20,000 United States soldiers under Gen. John M. Schofield barely held off a massive attack by Confederate Gen. John Bell Hood's 20,000 troops. The battle began at 4 P.M. and was mostly over by 9 P.M. Exceptionally violent and fought at close quarters, it produced nearly 10,000 casualties, almost 7,500 of which were Confederates. The Southern army was nearly wrecked.



Gen. John M. Schofield
Courtesy Library of Congress



Gen. John B. Hood
Courtesy Library of Congress



Franklin battlefield, ca. 1880
Courtesy Military Order of the Loyal Legion of the United States

For much of the day, this area was the scene of much action and congestion. The U.S. Army's supply train, totaling 800 wagons, moved through the square and began crossing the Harpeth River late in the morning. During and after the battle, wounded Federal soldiers were moved through the square to temporary hospitals north of the river. From there most were loaded onto railcars and evacuated to Nashville. Once the combat south of town ended, the U.S. Army prepared to withdraw, and about midnight Federal troops poured through the downtown area. Within several hours the



Battle of Franklin, 1891 lithograph - *Courtesy Library of Congress*

victorious U.S. soldiers were across the Harpeth River and headed toward Nashville. Before leaving they burned the bridges that spanned the river so that the Confederates could not easily pursue. Over the next two days the battered Southern army moved through this square and limped toward Nashville where its final destruction awaited. Thirty-five years after the Battle of Franklin, the Confederate monument that stands here was unveiled.

