

Unearthing Buried Stories



THE EXHIBIT

THE JUDY PROJECT / JUNETEENTH 2022



Dedicated to African ancestors, with love & gratitude

Everywhere there are people who, despite finding themselves mired in periods of national [disruption] or personal marginalization refuse to give up the thought of a better future or give in to the allurements of a deteriorating present. They never lose hope that the values they learned in the best of times or the courage it takes to reclaim their world from the worst of times are worth the commitment of their lives. These people, the best of ourselves, are legion and they are everywhere.

It is the unwavering faith, the open hearts, and the piercing courage of people from every level of every society that carries us through every major social breakdown to the emergence again of the humanization of humanity. In every region, everywhere, they are the unsung but mighty voices of community, high-mindedness, and deep resolve. They are the prophets of each era who prod the rest of the world into seeing newly what it means to be fully alive, personally, nationally, and spiritually.

-Sister Joan Chittister

About the exhibit

Unearthing Buried Stories: *The Exhibit* is an effort by Richmond Hill to live into its mission, which is to seek the healing of metropolitan Richmond through hospitality, prayer, racial reconciliation and spiritual development. Black and white people in this country have been harmed in very different ways by a culture of white supremacy, enslavement and the legacies of enslavement – not to mention the ways in which religion has been used to justify oppression and to judge people based on their identity. Healing the traumatized spirit and the soul of America requires first truth, then lament, acknowledgement, repentance and atonement, dialogue, and finally repair. Through this exhibit, we are beginning with truth about the history of the place where we are standing.

We began this process with a goal of creating 12 panels. That somehow felt right and 12 is a holy number. However, as the story of this land and neighborhood unfolded it called out for more. The exhibit is now composed of twenty (20) panels that are 3.5 x 2.5 feet, and an outside double-sided panel at the Dwelling of Enslaved Africans. Primary sources for the content include US census records, wills, letters, legislative petitions, vital records, newspapers, maps, insurance policies, and more. Sources are available upon request.

Audio Reflections

The exhibit is accompanied by Audio Reflections that complement the content on the panels. Use your phone to **scan the QR code where you see it** and listen to diverse and meaningful commentary and song.

Acknowledgements

The spirit has been moving in The Judy Project at Richmond Hill from the beginning. We are so grateful that the exact right people have joined this work at the exact right time. There are many people to thank. This exhibit was shaped by the probing questions and keen insights of reviewers and others who gave important input including: Rev. Dr. Paula Owens Parker, Adeline Clarke, Elnora Allen, Dr. Ellen Chapman, Dr. Laurant Lee, Yvette Rajput, Marvin Roane, Rev. Lindsey Franklin, and Larry Clark of the African American Historical & Genealogical Society of Greater Richmond. Thank you so much for your help and for all you do in the world to promote truth, justice and spiritual growth.

Words cannot capture the dedication with which graphic designer Richard Rumble has approached this project. He brought the exhibit vision to life with beautiful panels and understood its deepest meaning. At a frenzied time in the design process, Richard, who is white, remarked, “Well, I guess I’m thinking of this as a kind of reparations.” A similar comment about offering his work as a reparatory act was made by the talented and always so helpful Judy Project webmaster Eric Johnson who designed the Audio Reflections portion of the exhibit.

Historic preservation architect and founder of savingslavehouses.org Jobie Hill, lead archeologist Tim Roberts and archeologist Ellen Chapman deserve our deep appreciation. They have been with us from the beginning and they continue to inspire and teach us. We thank them for their passion and expertise. And we very much appreciate additional insights offered by Dave Givens of Jamestown Rediscovery, Selden Richardson, author of *Built by Blacks*, and Doug Sanford – all of whom have taken time from their busy schedules to help Richmond Hill learn more about the Dwelling.

A big thank you to my fellow Richmond Hill residents who encourage and support this work. In alphabetical order they are: Victoria Bethel, Anthony Gaboton, Kelsey and Peter Hawisher-Faul, Rev. Katie Heishman and Tim Heishman, and Richard and Mary Lou Rumble. The young children living with their parents at Richmond Hill, Phoebe, Asa and Mabel, make life perpetually joyful. Much appreciation to Richmond Hill’s Co-Pastoral Directors Rev. Dr. Lisa Johnson and Rev. Katie Heishman for their interest, help and support, and to the Richmond Hill staff and Council. And we thank the Afro-American Historical & Genealogical Society of Greater Richmond, in particular Marilyn Campbell, Viola Baskerville and Larry Clark. Richmond is fortunate to have Coming Together Virginia (CTTT Local Affiliate Group in Richmond, VA), founded by Danita Green and Martha Rollins and today led by Danita and Marsha Summers. Much gratitude for their longstanding work to bridge historical divides in this this metro area.

As we look to the future, we are so grateful for the extraordinary consulting team that is preparing to rehabilitate the Dwelling of Enslaved Africans in our garden: Architect Burt Pinnock; general contractor Devon Henry of Team Henry Enterprises, with Michael Spence and Patrick Lindsey; Craig Swift (structural engineer); and Edward Jefferson (brick mason).

To my long-time personal circle of friends who continually inspire and support my historical work, thank you for your friendship and knowledge. They include Carrie Lewis, Dr. Ann Neel, Dr. Mary Lou Finley, Dr. Sherri Bevel, and Dr. Jim Ralph.

The Judy Project at Richmond Hill could not do its work without the generous support of **Virginia Humanities**, the **Weissberg Foundation**, and individual contributors. Thank you. -Pam Smith

A brief history of “The Judy Project” at Richmond Hill

The Judy Project is named after a woman from Brunswick County, Virginia, born c. 1780, who was enslaved by Richard A. Wilkins at the Adams-Taylor house from 1860-1865. The project began in late 2019 when Pam Smith joined the residential community at Richmond Hill and began researching the African American experience on the land. Her initial clues came from *Sentinel on a Hill*, a book written by the Sisters of the Visitation of Monte Maria at their centennial, an internal memo circulated during renovations at Richmond Hill that mentioned the “tool shed,” and the book called *War Boy* written by a white adolescent living in the Adams-Taylor house during the Civil War named Benjamin Harrison Wilkins.



Richmond Hill hired Historic Preservation Architect and founder of savingslavehouses.org Jobie Hill to assess the structure. Hill had consulted at Monticello and at other historic sites. In December 2019, she determined the structure to be a heavily altered house for enslaved Africans. Hill based her determination in part on the one-time existence of a fireplace, which indicates living space.

In mid-January 2020, archeologists Tim Roberts and Ellen Chapman, along with Dave Givens from the Jamestown Rediscovery Project, visited Richmond Hill. Roberts agreed to serve as lead archeologist. Shovel tests began in May 2020 and were broadcast live on Facebook. Professor Carole Nash of James Madison University graciously provided lab analysis of the found artifacts.

The Judy Project’s first public program, *Unearthing Buried Stories*, occurred in February 2020, during Black History Month, with support from Virginia Humanities. It featured experts Ana Edwards, Dr. Laurant Lee, Brian Palmer, Jobie Hill and Tim Roberts. Many public programs about history and reparations have occurred since that time through the Koinonia School of Race & Social Justice. The Judy Project has benefitted from the creative insights of high school students from the Armstrong Leadership Program, under the direction of Yvette Rajput and Marvin Roane.

We’re glad you’re here!

Other stories about the neighborhood

From the *Richmond Whig*, January 14, 1865, p. 1, c. 4

FUGITIVE SLAVES. – Half a dozen negroes have been captured in the last ten days, running off to the Yankees. It is estimated that in the past fortnight five hundred have made good their escape to the Yankee lines from Richmond.

(warning: please use discretion)

From the cupola of this house



Richmond's African population suffered severe consequences for minor crimes, especially after rebellions by Gabriel (plan disclosed and aborted) and Nat Turner, when Virginia passed new restrictions on free Blacks and on the education and gathering of the enslaved. One especially harsh example was **witnessed from this house** by 12-year-old Benjamin Wilkins. In his book *War Boy*, he recalled:

*We never had any trouble with the Richmond niggers during the [Civil] war. ... Toward the end of the war some fanatic abolitionist had been trying from the outside to stir them into being and one evil day seven negro men were caught with hanging evidence of their guilt. ... The wardens at the City jail erected a big public scaffold on the brow of Schocoohill where they could be seen for miles around. The scaffold was wide enough to carry all seven, and one morning at sunrise they were lined up underneath, and then caps and nooses were adjusted, the trap was sprung and seven bodies dangled in the air. They remained there for several hours to show the fate of every slave who dared to betray his master. ... **From the cupola of our home** [just above where you are standing] we could see them across the valley dangling in the wind and were glad when the gruesome sight was removed.*

– Benjamin Harrison Wilkins

Elizabeth Draper Mitchell



Elizabeth Draper Mitchell (1851-1922) was the **mother of Maggie L. Walker**, the country's first female bank president and a champion of racial and women's equality. Draper was born enslaved and apparently freed by the time she became an assistant cook **next door** in the house of Elizabeth Van Lew. Draper is listed in the 1870 census as a washer woman. She married William Mitchell in 1868 and lived nearby between Broad and Marshall Streets. Elizabeth Draper Mitchell is listed in the 1880 census as widowed, raising two children, Maggie and John, and caring for her two brothers, Frederick and Edward. She provided for the education of her relatives by working as a laundress. It is said that Maggie helped by delivering clean clothes. In 1910, Draper Mitchell is listed in the census as a midwife. She and

her second husband Armstead Walker lived with Maggie, two grandsons and great grandchildren at 110 E. Leigh Street. Elizabeth Draper Mitchell is buried at Evergreen Cemetery.



Maggie Lena Walker, the first woman bank president in the US, was raised while a young child next door to Richmond Hill, in the home of Elizabeth Van Lew.

Davenport and Allen Auction Co.



Located just five minutes from Richmond Hill, Davenport and Allen was a dry goods store with a large sales floor where larger products such as farm animals and heavy equipment were sold. Davenport operates today as Davenport & Company.

(below is a partial transcription of the former sign at old Davenport Trading Company location at 15th and Cary Streets in Richmond, photographed by Bernard Fisher in 2011)

The Last Building Known to have been used in the Slave Trade

The brick structure before you once held the Davenport Trading Company. While it was primarily a dry goods business, it also functioned as a general auction site. This included farm animals, equipment... and slaves. The large open area on the front floor, usually filled with barrels of flour, bacon and cloth, could be easily cleared for the crowds that gathered to watch the sale of human beings. Although located in the heart of the slave trading district, this was not a major sales site. Those took place in the large hotels along Main St., one block north of here. (There is an interpretive sign about this located at 15th and Main St.).

Richmond was one of the main major trading sites in the nation for the sale of enslaved people. It also had the reputation for being the most crude and degrading. Local on-lookers and even curious travelers from Europe came to view the spectacle.



Women with small children would be auctioned off together, but older children might be sold separately. The walls would echo with the screams of protest, tears and pleading. It was dramatic and cruel entertainment.

The building still looks pretty much as it did when constructed in the 1830s.

- Sign funded by the students of the New Community School

1850 U.S. Census "Slave" Schedule

Printed *Printed* *179* State

SCHEDULE 2. Slave Inhabitants in the County of *St. Mary* of *Louisiana*, enumerated by me, on the *27* day of *December*, 1850. *A. S. Townsend* Ass't Marshal.

NAMES OF SLAVE OWNERS.	DESCRIPTION.						Deaf & dumb, blind, insane, or idiotic.
	Number of Slaves.	Age.	Sex.	Color.	Paupers from the State.	Number committed.	
1	2	3	4	5	6	7	8
<i>M. G. Childs</i>	<i>3</i>	<i>30</i>	<i>M</i>				
	<i>1</i>	<i>30</i>	<i>M</i>				
	<i>4</i>	<i>35</i>	<i>M</i>				
	<i>3</i>	<i>20</i>					
	<i>1</i>	<i>17</i>					
	<i>2</i>	<i>10</i>					
	<i>1</i>	<i>10</i>	<i>M</i>				
	<i>2</i>	<i>10</i>	<i>M</i>				
	<i>3</i>	<i>5</i>					
	<i>1</i>	<i>8</i>					
	<i>1</i>	<i>1</i>					
	<i>1</i>	<i>8</i>					
	<i>2</i>	<i>5</i>					
	<i>1</i>	<i>4</i>					
	<i>1</i>	<i>4</i>					
	<i>2</i>	<i>5</i>					
	<i>2</i>	<i>5</i>					
	<i>1</i>	<i>5</i>					
	<i>3</i>	<i>5</i>					
	<i>2</i>	<i>5</i>					
	<i>2</i>	<i>20</i>					
	<i>1</i>	<i>12</i>	<i>M</i>				
	<i>1</i>	<i>7</i>	<i>M</i>				
	<i>2</i>	<i>4</i>					
	<i>44</i>	<i>1</i>	<i>M</i>				
<i>Theodule Smith</i>	<i>2</i>	<i>35</i>	<i>M</i>				
	<i>3</i>	<i>30</i>					
	<i>4</i>	<i>35</i>					
	<i>3</i>	<i>30</i>					
	<i>3</i>	<i>15</i>					
	<i>2</i>	<i>12</i>					
	<i>1</i>	<i>10</i>					
	<i>2</i>	<i>7</i>					
	<i>1</i>	<i>15</i>					
	<i>1</i>	<i>5</i>	<i>M</i>				
	<i>1</i>	<i>40</i>					
	<i>3</i>	<i>30</i>					
	<i>4</i>	<i>25</i>					
	<i>3</i>	<i>25</i>					
	<i>2</i>	<i>10</i>					
	<i>1</i>	<i>4</i>					
	<i>36</i>	<i>1</i>	<i>M</i>				
<i>Euphrosine Golen</i>	<i>1</i>	<i>40</i>	<i>M</i>				
	<i>7</i>	<i>30</i>					
	<i>4</i>	<i>25</i>	<i>M</i>				
	<i>3</i>	<i>20</i>					
	<i>2</i>	<i>14</i>					
	<i>2</i>	<i>10</i>					
	<i>1</i>	<i>5</i>					
	<i>1</i>	<i>2</i>					
	<i>1</i>	<i>60</i>	<i>M</i>				
	<i>2</i>	<i>30</i>					<i>42-41</i>

44 *48* *42*

Likely "Judy" listed in the 1850 U.S. Census "Slave" Schedule unnamed as "70 F B," the "property" of Richard A. Wilkins, 70-year-old female. Judy was born c. 1780 in Brunswick County, Virginia and taken to St. Mary's Parrish, Louisiana in the mid-1830s by John D. Wilkins.

Shockoe Hill African Burying Ground



The Shockoe Hill African Burying Ground historical marker at 5th & Hospital Streets was unveiled on **Sunday, June 12, 2022** to an enthusiastic audience, thanks to the passion, tenacity and leadership of enslaved descendant **Lenora McQueen**, and many other dedicated activists. Some of the people enslaved on this land might be buried there.

Michael Twitty's Okra Stew Recipe



INGREDIENTS

- 1/4 cup butter
- 1 tbsp olive oil (lard would historically be used - we subbed olive oil to keep the recipe kosher and vegetarian)
- 1 small onion, diced and dusted with flour
- 1 clove garlic, minced
- 2 tbsp finely chopped flat leaf parsley
- 1 sprig fresh thyme
- 1 tsp salt
- 1 tsp black pepper (or to taste)
- 1/2 tsp red pepper flakes
- 4 cups vegetable broth (chicken or beef broth can also be used - we used vegetable broth to keep the recipe kosher and vegetarian)
- 3 cups water
- 28 oz canned tomatoes with juice (or 3 1/2 cups fresh tomatoes, peeled and diced)
- 2 cups fresh young okra cut into small, thin pieces, or frozen okra pieces
- 2 cups cooked rice, kept hot or warm (optional)

INSTRUCTIONS

1. In a Dutch oven, heat the butter and oil until melted.
2. Add the onion and finely chopped parsley and gently cook until onion is translucent and soft. Add the garlic and cook for a minute more until fragrant.
3. Add the thyme, salt, black pepper and red pepper flakes and cook for another minute or so.
4. Add the broth, water and tomatoes and cook on a medium simmer for 30 minutes.
5. Add the okra and cook for another 20-25 minutes, or until tender.
6. Ladle into bowls over 1/4 cup lump of warm rice each. Se

Let America Be America Again



BY LANGSTON HUGHES, 1935

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.

(There's never been equality for me,
Nor freedom in this "homeland of the free.")

*Say, who are you that mumbles in the dark?
And who are you that draws your veil across the stars?*

I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek—
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.

I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean—
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.

Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true?
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?

Who said the free? Not me?
Surely not me? The millions on relief today?
The millions shot down when we strike?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held

And all the flags we've hung,
The millions who have nothing for our pay—
Except the dream that's almost dead today.

O, let America be America again—
The land that never has been yet—
And yet must be—the land where every man is free.
The land that's mine—the poor man's, Indian's, Negro's, ME—
Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

Sure, call me any ugly name you choose—
The steel of freedom does not stain.
From those who live like leeches on the people's lives,
We must take back our land again,
America!

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!
Out of the rack and ruin of our gangster death,
The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain—
All, all the stretch of these great green states—
And make America again

Audio Reflections

(use your phone to scan the QR code where you see it or listen at www.thejudyproject.info/exhibit)

Introduction Panel

Cora Harvey Armstrong, Vocalist at Reparations Sunday 2021, hosted by Richmond Hill and Virginia Union University, Center for African American History and Culture

Sophie Crago, Judy Project Intern, Virginia Commonwealth University
On the importance of history

Viola Baskerville speaking at Reparations Sunday 2021, hosted by Richmond Hill and Virginia Union University, Center for African American History and Culture
On the work of the Afro-American Historical & Genealogical Society of Greater Richmond

Professor Mark Muller, Oxford University, England
On the historical context

Rev. Dr. Lisa Johnson, Co-Pastoral Director, Richmond Hill
Healing the Traumatized Spirit in honor of Juneteenth 2022

Urban Enslavement Panel

Professor Laura Nasrallah, Yale University, New Haven, CT
On daily living

Selden Richardson, author, *Built by Blacks*
On the urban context

Lauranett Lee, Historian
On the lessons of Richmond Hill

Be the Change Panel

Lindsay Franklin, Richmond Hill
On her own family history

Abena Koomson performs “Let America Be America Again” by Langston Hughes

The Dwelling of Enslaved Africans Panel (Outside)

Allison and Beth, Richmond Hill Gardeners

On the place itself

Richard Quarshie, from Ghana, Virginia Commonwealth University

On connections

Naomi, Student, Armstrong Leadership Program

On hearing and seeing

Meghana Boojala, College of William & Mary

On the significance of memorials

Creating a Culture of Repair Panel

Dr. Iva Carruthers, Northeastern Illinois University

On reparations

Directional Panel

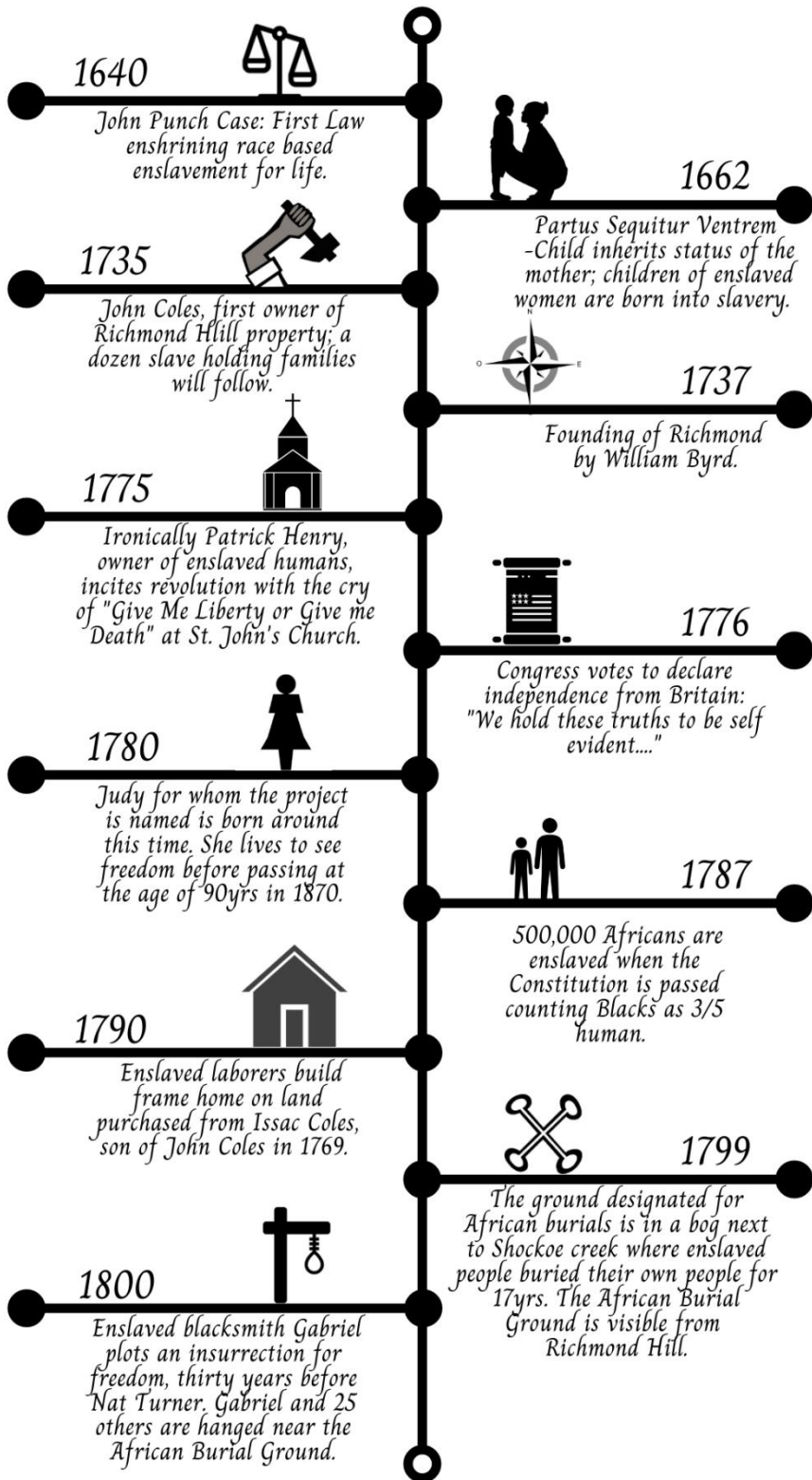
Richard Rumble, Richmond Hill Resident

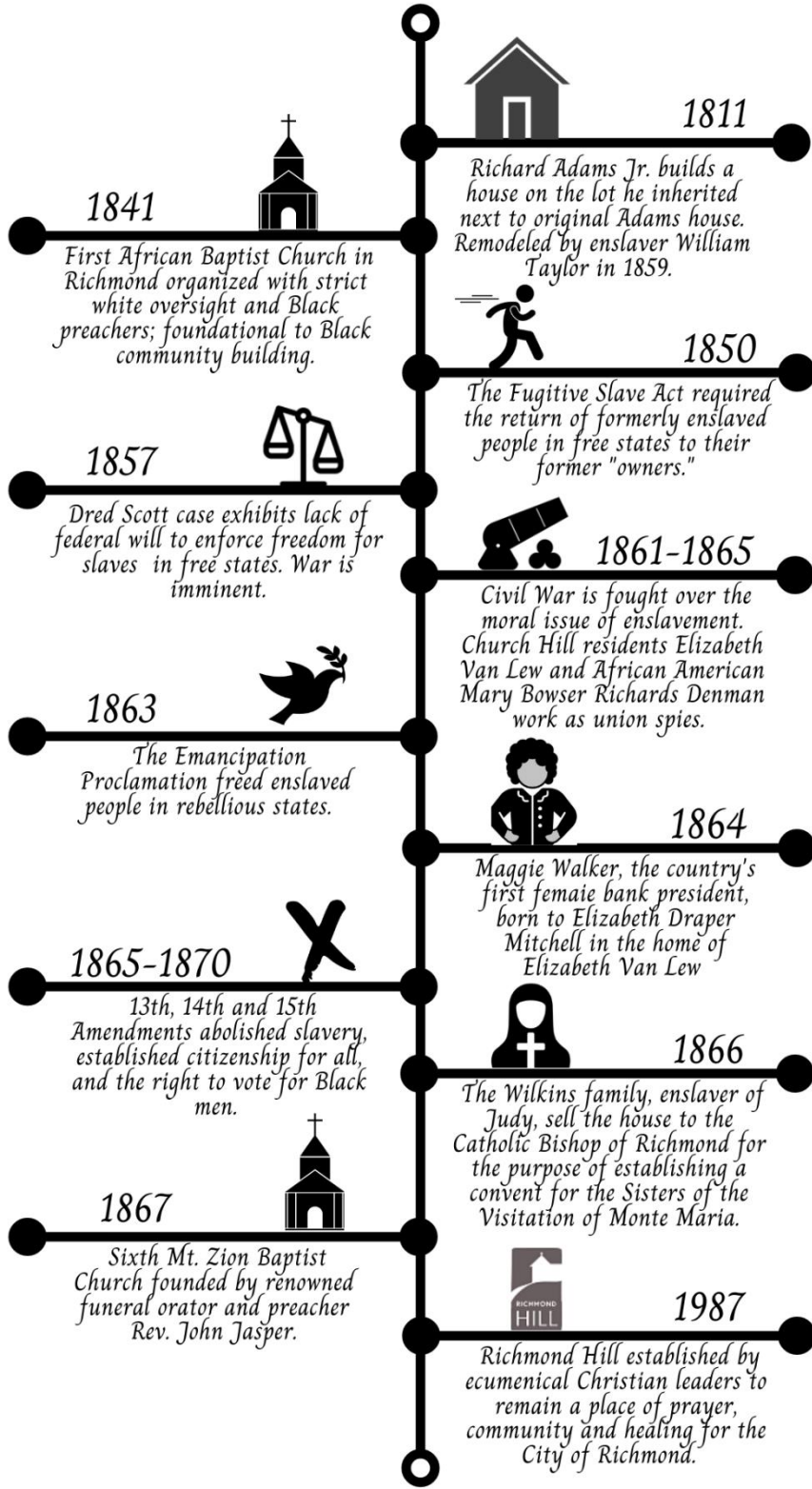
Comments in response to Burt Pinnock’s presentation of his initial concept design for the Enslaved Dwelling at Richmond Hill

Kristen Saacke Blunk, Richmond Hill Resident

Enslaved Dwelling as sacred space at Richmond Hill

Historical Timeline





Grassroots Reparations Campaign (GRC)

“Reparations are a spiritual practice, not just a transaction.”

--David Ragland

We envision a world that is accountable for past harms including enslavement, colonialism, genocide, and other material and moral abuses. These past harms create the present conditions in which we live and impact our future. We envision a world where reconciliation is possible because racism is no more.

In this age of a global coronavirus pandemic, injustice and structural violence the moral and material harms of slavery are amplified. More than ever, we need to employ a healing response that is reparations. We want you to join us in a period of reflection culminating in a day of action to deploy healing power and create a culture of reparations in communities across the U.S. that emerges from spiritual practice, transformative education and action.

Reparations are a spiritual practice, not just a transaction. We believe reparations are a relational practice of healing spiritual, moral, and material harm. We need healing, religious, spiritual, and faith communities to help lead and support this work. The National Days of Reparations for Faith-Based, Spiritual and Ethically Centered Communities or #ReparationSundays serve as a path toward educating and building a culture of repair.

Reparations requires a culture where accountability for past harm is a prominent feature in society. Our approach draws on the ten injury areas described by the National Association of Blacks for Reparations in America (N'COBRA) and by the framing of the United Nations Development Program (UNDP) where reparations come in the form of compensation, healing, education, restitution and guarantees of non-repeat. We support the passing of H.R. 40, but we believe that reparations must be advocated from the grassroots if we are to go beyond commissions studying reparations. We believe faith based communities and ethically centered organizations are well situated to the necessity of reparations as a spiritual/ethical civic practice. Our campaign utilizes #ReparationSunday as a pathway for faith based organizations to bring their congregations toward this culture.

Every year there are two Reparations Sundays in August and December. Each date begins with a period of preparation and is planned on historically significant dates. In the summer, we begin with Juneteenth (June 19th) as a period of preparation leading into the August Reparations Sunday. In December, #ReparationSunday corresponds with the International Day for the Abolition of Slavery, with a period of reflection beginning on December 2nd.

The Reparationist Pledge of Accountability is a way to remain faithful to the sacred work of reparations. The Reparationist Pledge is a personal and communal tool of accountability and steadfast solidarity. Recite the pledge out loud in your community or to another person. When you take the pledge, please add your name/and or the name of your community group to the recitation on the Grassroots Reparations Campaign website – www.grassrootsreparations.org.

Together, we recite this **REPARATIONIST PLEDGE OF ACCOUNTABILITY** in acknowledgment for the ways we continue to profit and privilege, whether directly or indirectly, from systems of harm that impact black people as a result of the Transatlantic Slave Trade and its ongoing systems of oppression. We recite the Reparationist Pledge because we want to help build a reparationist culture.

Take the Reparationist Pledge of Accountability

I pledge to approach reparations as a spiritual and healing journey;
I pledge to acknowledge and work to heal the legacies of moral and material harm that originated with the Transatlantic “Slave” Trade and continues to manifest harm in Black communities;

I pledge to learn more about America’s history of racism and its foundation of “chattel” enslavement and the ways institutions with which I affiliate were implicated in perpetuating and profiting, whether directly or indirectly, from the harms of oppression;

I pledge to learn more about how structures and institutions built on the labor of enslaved people continues to disenfranchise people in the African diaspora as well as devalue Black lives;

I pledge to give and offer support (healing, material goods, assistance) without expectation on how these should be used;

I pledge to divest from my personal and institutional complicity in violence against Black People including but not limited to divesting from investments that harm Black People (and BIPOC communities);

I pledge to support and advocate in solidarity with institutions and organizations that uplift and are led by the Black community where I live and throughout the world;

I pledge to be sensitive to the intersectionalities of the harms of racism;

I pledge to participate in reparations in my local community and encourage my networks to do the same, guided by the analysis and leadership of Black-led organizations and individuals;

I pledge to take this message to my family, friends and community with love rather than through guilt or shaming. I pledge to undo racism within my own faith based community according to the principles articulated in this pledge;

I affirm this pledge in my name: Add your name to the Pledge at www.grassrootsreparationscampaign.org,

Credits

Co-Pastoral Directors: Rev. Dr. Lisa Johnson & Rev. Katie Heishman

Resident Historian: Pam Smith

Graphic designer: Richard Rumble

Original illustration of “*The reading lesson*” by S. Ross Browne

Webmaster & designer of audio reflections: Eric Johnson

Original Juneteenth artwork: Amanda Barnes

Proofreader: Susan Sheppard

About the Illustrator, S. Ross Browne

S. Ross Browne is a professional studio artist with over 23 years of experience. With an emphasis on painting, he has exhibited domestically and internationally in over 70 gallery and museum exhibitions and is in multifarious private and public collections including the permanent collection of the Virginia Museum of Fine Arts. He has been the subject of print and video media, including MSNBC, The Huffington Post, The Washingtonian, Ebony, Richmond Times Dispatch, Richmond Free Press, The Washington Post, The International Review of African American Art, Grid Magazine, WTVR/CBS, Harlem Interviews, Urban Views Magazine and the Tom Joyner Foundation. Browne created the official 1619 Project painting called “*The calm*.” He studied Communication Art and Design at Virginia Commonwealth University in Richmond, Virginia and Photography at The Corcoran School of the Arts in Washington, DC. He is also an alumnus of The Miller School of Albemarle in Charlottesville, Virginia.

For tips on getting started with your family history journey, visit the Afro-American Genealogical & Historical Society of Greater Richmond.

www.aahgsrichmondva.com



"The reading lesson" illustration by S. Ross Browne
See corresponding exhibit panel for explanation and artist statement

Teaching history today

We must educate all Virginians about the good, the bad and the ugly in our history and the intentional effort to undo the inequities caused by the legacy of slavery and Jim Crow. [Attempts to limit the teaching of history] are dangerous because they unravel our efforts to redress inequity in education while at the same time making it more difficult to teach that history and its impacts. Covering our eyes to the reality of history will only serve to worsen education and inequities in Virginia.

- Sen. Jennifer McClellan of Richmond