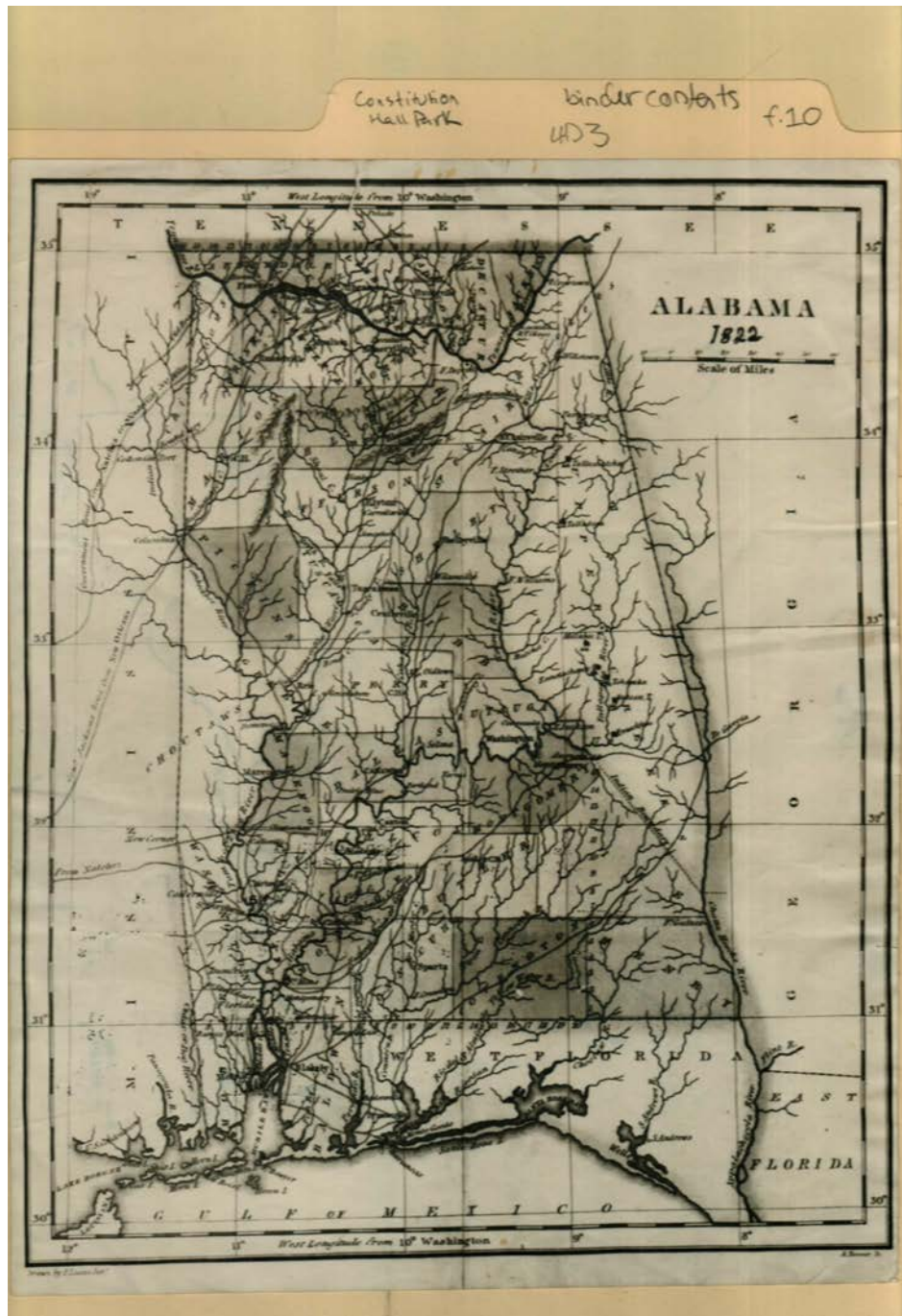


Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 1 r04d03-10-000-0380 [Contents](#) [Index](#) [About](#)



Names:

Alabama 1822

Places:

Alabama

Types:

map

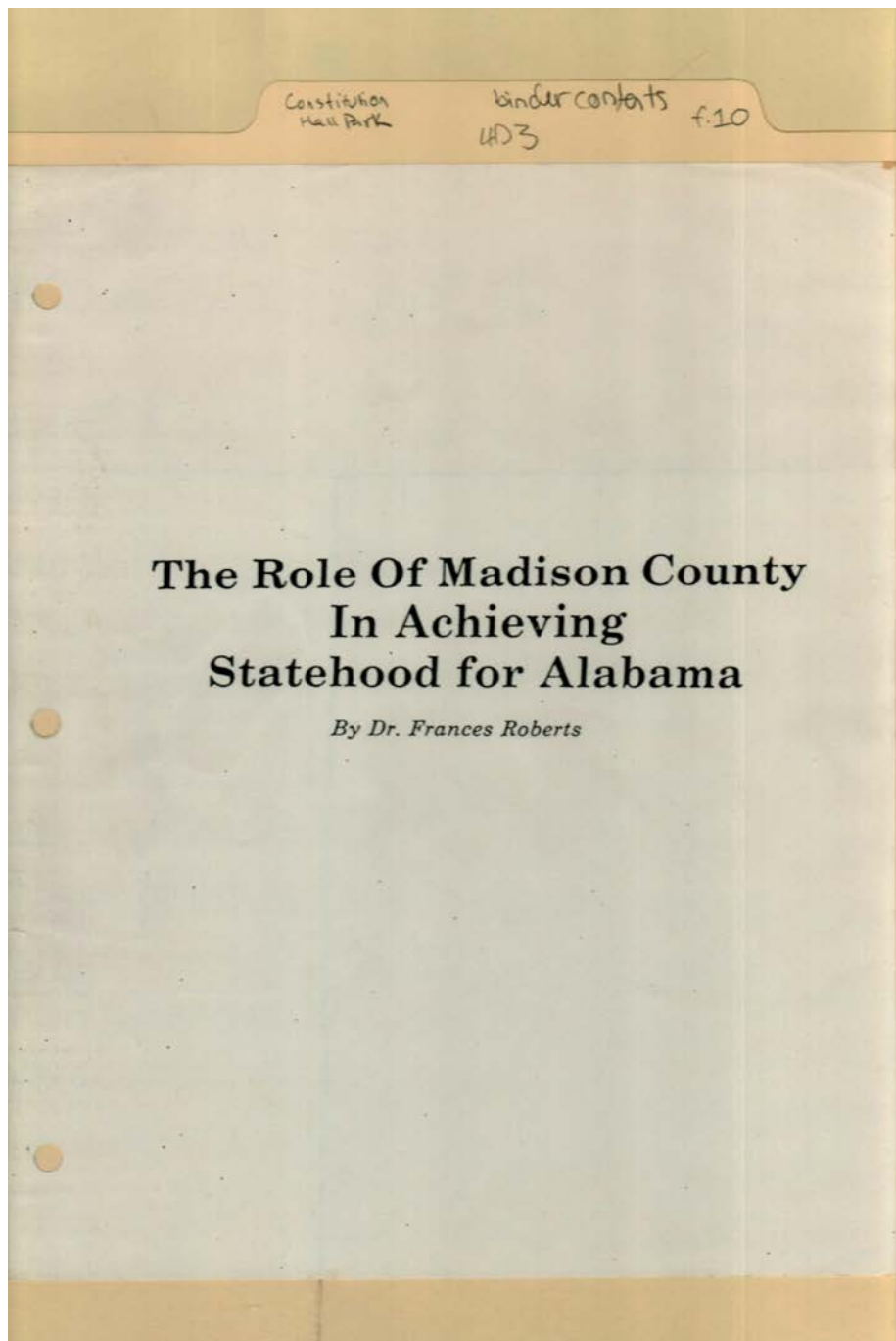
Dates:

1822

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10

Constitution Hall Park Materials (10 of 10)

Image 2 r04d03-10-000-0381 [Contents](#) [Index](#) [About](#)



Names:

Roberts, Frances, Dr.

Madison County in
Alabama Statehood

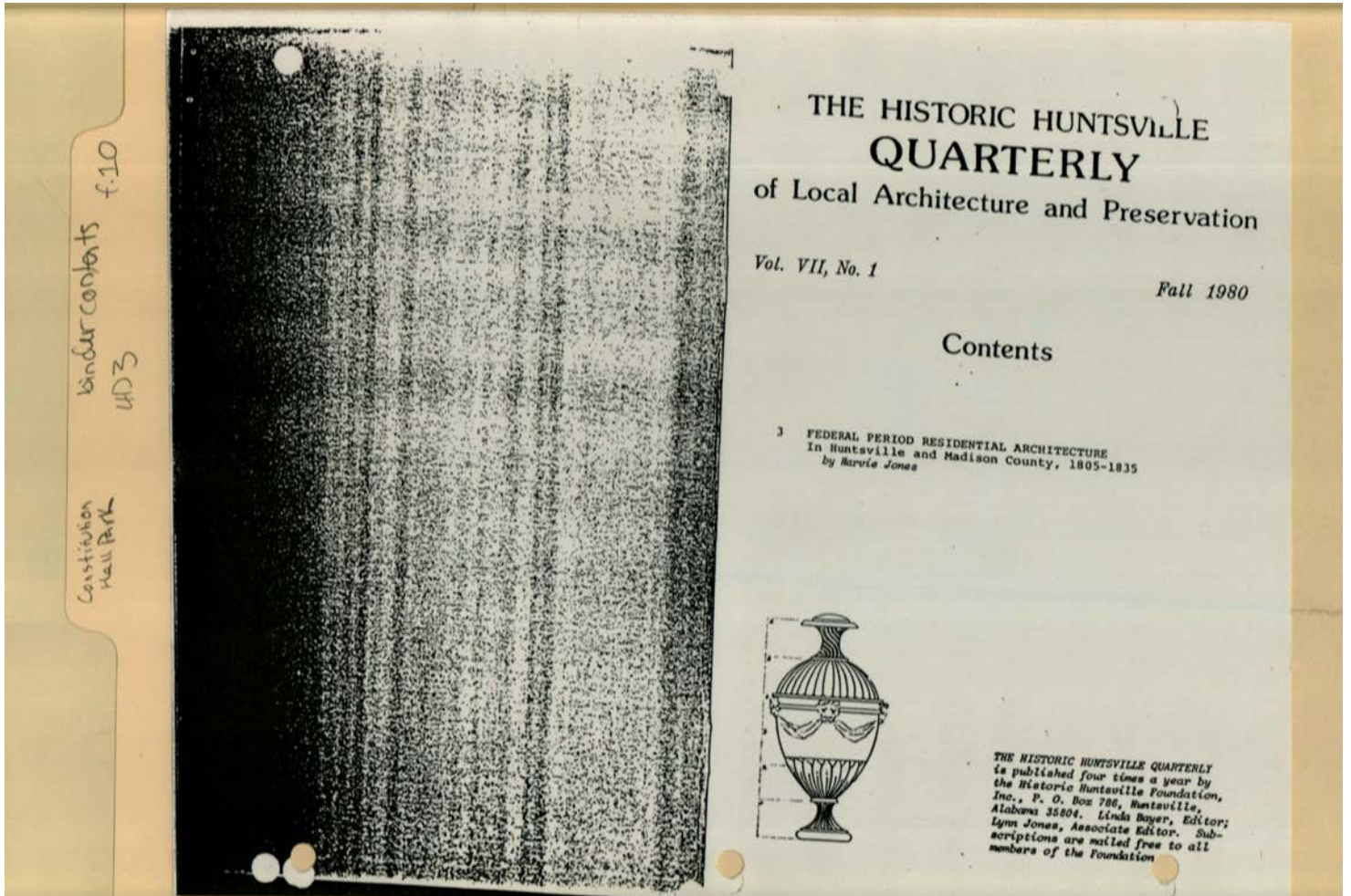
Types:

booklet

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10

Constitution Hall Park Materials (10 of 10)

Image 3 r04d03-10-000-0382 [Contents](#) [Index](#) [About](#)



Names:

Jones, Harvie
Jones, Lynn

Historic Huntsville
Quarterly

Places:

Huntsville, AL

Types:

booklet



WEEDEN House, 300 Gates Street; entry featured on COVER.

by Harvie Jones

FEDERAL PERIOD RESIDENTIAL ARCHITECTURE

HISTORICAL BACKGROUND

The style termed "Federal" has also been called "Adam" and, in England, "Anglo-Greco-Roman." "Neoclassic" is the term which might most accurately describe the essence of the American synthesis of the style, with emphasis on the influence of ancient Roman decorative devices as uncovered and recorded at Spalato, Pompeii and Herculaneum in the mid-18th century. Architectural handbooks of the early 19th century routinely began with archaeologically correct details of the classical Greek and Roman orders, and then progressed to improvise on and adapt ancient urns, swags, molds, and floral designs to the needs and tastes of the early 1800s. The primary interpreter of that

taste in the latter part of the 18th century was the English architect Robert Adam.

The United States has few full-blown examples of the flamboyant Adam style such as Bos-cobel, an 1805 confection of swags and balustrades on the Hudson River. In Madison County, the Adamesque exuberance is confined to the mantels and stairs primarily, and sometimes is found on the entry and, in the case of the 1819 Weeden House, on the baseboards and trim of interiors. The basic shape of the Federal period houses here is simple and restrained, with the Adamesque ornament applied on selected parts to the degree that economics and the owner's taste decreed.

In Huntsville and Madison County
1805 - 1835

f.10
binder contents
WD3
Constitution
Hall Park

Names:

Adam, Robert
Jones, Harvie

Weeden House

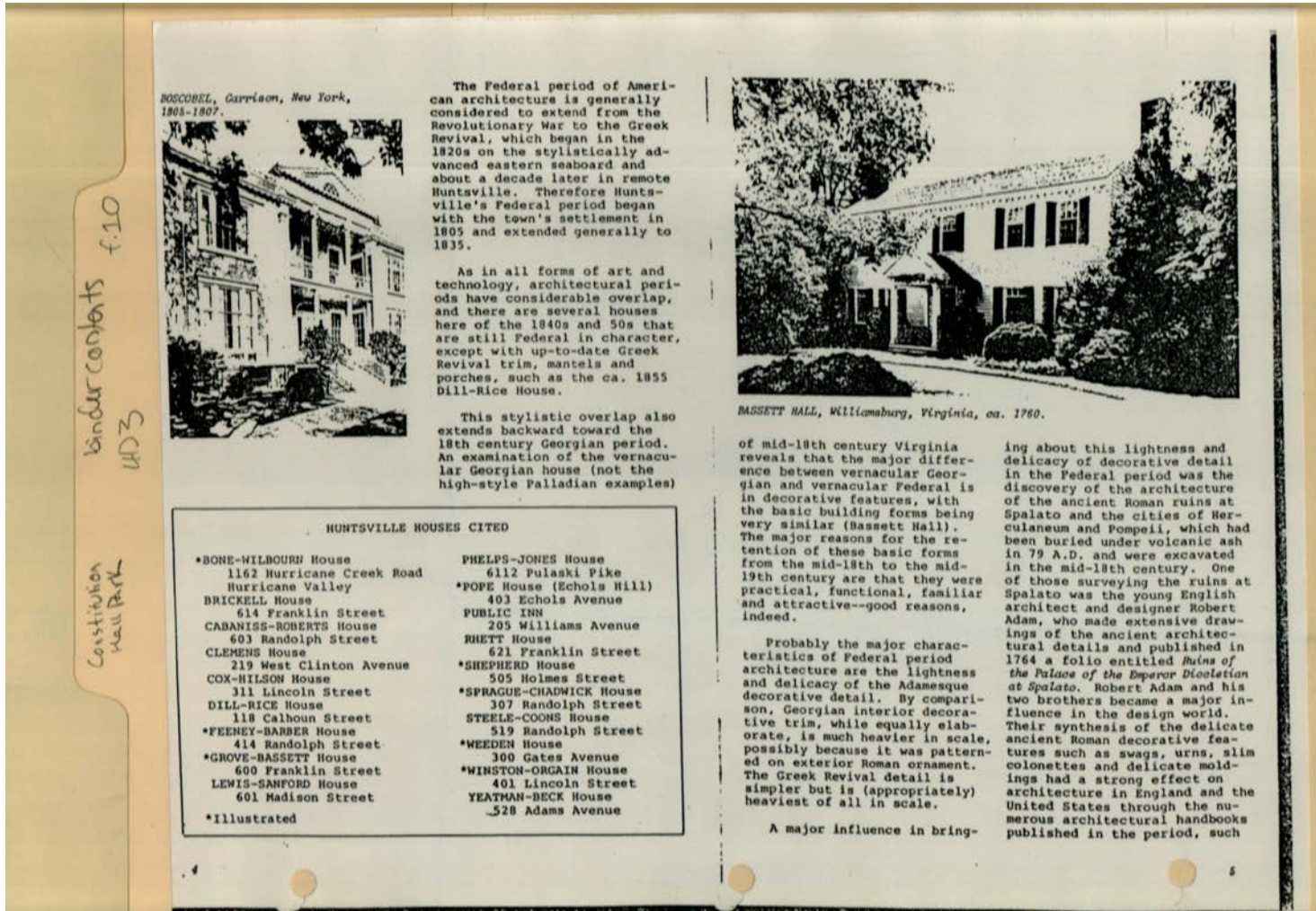
Federal Period
Residential

Architecture

Types:

booklet

photograph



ROSCOBEL, Garrison, New York, 1805-1807.



The Federal period of American architecture is generally considered to extend from the Revolutionary War to the Greek Revival, which began in the 1820s on the stylistically advanced eastern seaboard and about a decade later in remote Huntsville. Therefore Huntsville's Federal period began with the town's settlement in 1805 and extended generally to 1835.

As in all forms of art and technology architectural periods have considerable overlap, and there are several houses here of the 1840s and 50s that are still Federal in character, except with up-to-date Greek Revival trim, mantels and porches, such as the ca. 1855 Dill-Rice House.

This stylistic overlap also extends backward toward the 18th century Georgian period. An examination of the vernacular Georgian house (not the high-style Palladian examples)

HUNTSVILLE HOUSES CITED

- | | |
|---|--|
| *BONE-WILBOURN House
1162 Hurricane Creek Road
Hurricane Valley | PHELPS-JONES House
6112 Pulaski Pike |
| BRICKELL House
614 Franklin Street | *POPE House (Echols Hill)
403 Echols Avenue |
| CABANISS-ROBERTS House
603 Randolph Street | PUBLIC INN
205 Williams Avenue |
| CLEMENS House
219 West Clinton Avenue | RHETT House
621 Franklin Street |
| COX-HILSON House
311 Lincoln Street | *SHEPHERD House
505 Holmes Street |
| DILL-RICE House
118 Calhoun Street | *SPRAGUE-CHADWICK House
307 Randolph Street |
| *FENNEY-BARBER House
414 Randolph Street | STEELE-COONS House
519 Randolph Street |
| *GROVE-BASSETT House
600 Franklin Street | *WEEDEN House
300 Gates Avenue |
| LEWIS-SANFORD House
601 Madison Street | *WINSTON-ORGAIN House
401 Lincoln Street |
| *Illustrated | YEATMAN-BECK House
528 Adams Avenue |



BASSETT HALL, Williamsburg, Virginia, ca. 1760.

of mid-18th century Virginia reveals that the major difference between vernacular Georgian and Federal is in decorative features, with the basic building forms being very similar (Bassett Hall). The major reasons for the retention of these basic forms from the mid-18th to the mid-19th century are that they were practical, functional, familiar and attractive--good reasons, indeed.

Probably the major characteristics of Federal period architecture are the lightness and delicacy of the Adamesque decorative detail. By comparison, Georgian interior decorative trim, while equally elaborate, is much heavier in scale, possibly because it was patterned on exterior Roman ornament. The Greek Revival detail is simpler but is (appropriately) heaviest of all in scale.

A major influence in bring-

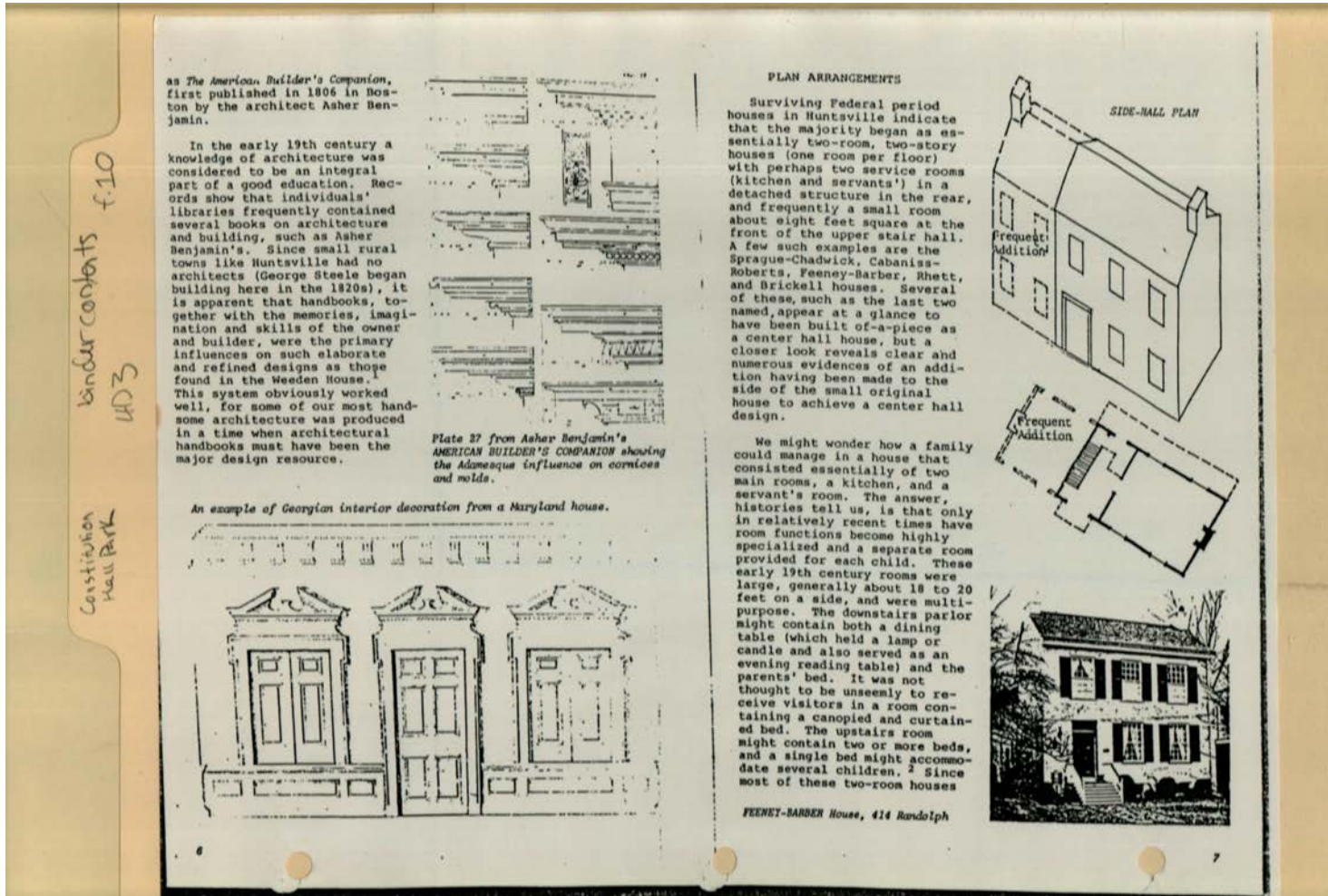
ing about this lightness and delicacy of decorative detail in the Federal period was the discovery of the architecture of the ancient Roman ruins at Spalato and the cities of Herculaneum and Pompeii, which had been buried under volcanic ash in 79 A.D. and were excavated in the mid-18th century. One of those surveying the ruins at Spalato was the young English architect and designer Robert Adam, who made extensive drawings of the ancient architectural details and published in 1764 a folio entitled *Ruins of the Palace of the Emperor Diocletian at Spalato*. Robert Adam and his two brothers became a major influence in the design world. Their synthesis of the delicate ancient Roman decorative features such as swags, urns, slim colonettes and delicate moldings had a strong effect on architecture in England and the United States through the numerous architectural handbooks published in the period, such

Names:

- | | | | |
|------------------------|---------------------|------------------------|---------------------|
| Adam, Robert | Cox-Hilson House | Public Inn | Winston-Organ House |
| Bone-Wilbourn House | Dill-Rice House | Rhett House | Yeatman-Beck House |
| Brickell House | Fenney-Barber House | Shepherd House | |
| Cabaniss-Roberts House | Grove-Basset House | Sprague-Chadwick House | |
| Clemens House | Lewis-Sanford House | Steele-Coons House | |
| | Phelps-Jones House | Weeden House | |
| | Pope House | | |

Types:

booklet



Names:

Benjamin, Asher
Brickell House
Cabaniss-Roberts
House

Feeney-Barber
House
Feeney-Barber House
Rhett House

Sprague-Chadwick
House
Steele, George

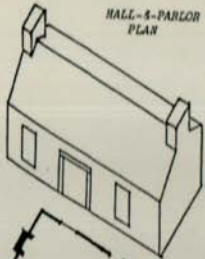
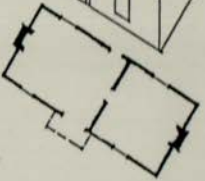
Types:

booklet
photograph

Handwritten notes on the left margin: binder contents f.10 W03 Constitution Hall Park

were added to fairly early in their history, their original builders may have considered them to be "starter" modules with the expectation that they would be enlarged as finances and number and sex of children indicated. Based on the architectural evidence, many of the Federal period two-room houses were enlarged to four or six rooms within a decade or so of their original construction. A few were built large initially, such as the six-room, elliptical Weeden house of 1819.

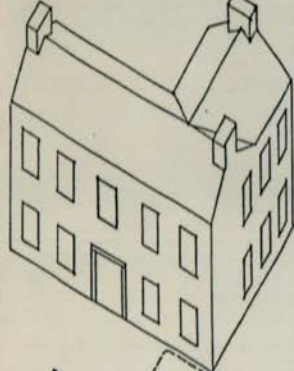
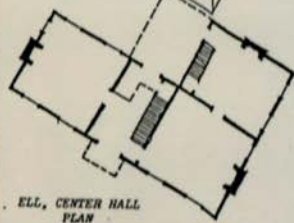
HALL-4-PARLOR PLAN


The smallest known Federal period house here is the one-story, ca. 1828, Shepherd House. The original two front rooms are several feet less than the usual 18 to 20 foot dimensions, and there is no entry hall. The front door is approximately centered and opens directly into the larger of the two rooms, creating what is known as a "hall and parlor" plan. The larger room is the "hall" (in the medieval sense), and the smaller room is the "parlor" (which surely served as a bedroom).

Another interesting plan arrangement was the house that once stood on Banister Alley (recently reconstructed in somewhat the Federal configuration), which initially had one room on each floor, but no enclosed stair. The second floor room was reached by going out onto the back porch and mounting a stair that ascended under the steep porch roof.

ELL. CENTER HALL PLAN

Handwritten note above photo: the porch (nice!)



SHEPHERD House, 505 Holmes

Numerous Federal period houses had stairs that opened directly into an upper bedroom rather than being separated in a stair hall. Two examples are the house on Homer Nance Road near Three Forks of Flint and the Weeden House. Other houses, such as the Cabaniss-Roberts House with its west wing addition, had rooms "in series" so that the farthest bedroom could only be reached by passing through another bedroom. In more distant times, this was a usual arrangement even in palaces. Corridors and privacy are relatively modern ideas.

The kitchen was usually placed in a building that was totally separated from the house, frequently without even a porch to provide shelter between the two. An extant example is the 1814 kitchen building at the LeRoy Pope House

(now called Echols Hill) on Echols Avenue. Sometimes however, a kitchen was placed inside the ground floor of "raised" houses (where the ground floor is sunk several feet into the soil). One example of this that comes to mind is the architect George Steele's original house at 519 Randolph, where the cooking crane was recently found still mounted inside the bricked-up fireplace in the rear ground-floor kitchen.

In addition to the kitchen, there would usually be servants' rooms, a smokehouse, shelter for horses and conveyances, a well-house, the "necessary," and perhaps other outbuildings. Madison County still has a surprising number of these outbuildings, except for the "necessaries" (privies); the last one known to the writer, which

Names:

Cabaniss-Roberts House

LeRoy Pope House
Shepherd House

Types:

booklet

photograph

was very old, if not Federal, was a handsome example with beaded clapboard, wood shingled roof, and vestibule at the 1820s Bone-Wilbourn House in Hurricane Valley.

PORCHES

Architectural evidence confirms that many town houses of the early 19th century (here and elsewhere) had no roofed entry porch of any sort. The entry was exposed and the steps descended, sometimes without a landing at the top, directly to the ground. Three such examples are the Feeney-Barber, Sprague-Chadwick, and Weeden houses. Where entry porches were present, they were small and classical, such as on the Lewis-Sanford and Cabaniss-Roberts houses. Many Federal houses now have latter 19th century or early 20th century porches, and frequently these are complementary additions, even though the porch might be a flamboyant Vic-

torian object set against a staid Federal house. Two such happy instances are the Shepherd House and the Yeatman-Beck House.

Large rear porches, good for shelling peas and such, were apparently usual. Frequently they extended across the entire rear of the house.

ENTRIES AND WINDOWS

The incorporation of windows in some form at the entry was normal both for light and ventilation of the entry area. At a minimum there would be a rectangular operable transom (Sprague-Chadwick). In many cases there would also be sidelights, sometimes operable (Winston-Orgain). On more elaborate houses there would be a toplight of elliptical (Winston-Orgain) or semicircular shape (Grove-Bassett), sometimes of leaded glass (Weeden). Doors were frequently paired, with

blinds that could be closed over the open doors to provide the same functions as screened doors (which were not available until the late 19th century).

Windows similarly were provided with blinds, usually with moveable slats, to provide ventilation with privacy, sun protection, and some insect protection. At the time, these were called "Venetian blinds," after their Italian origin, and are properly termed "blinds" rather than "shutters," which are solid and without slats.

While sashes were usually placed individually in a wall, sometimes three were grouped to form a "modified Palladian" window—a normal sized sash flanked by two narrow sashes, but without the semicircular Palladian top to the central sash (Winston-Orgain).

Glass panes were small—usually ten by twelve inches or

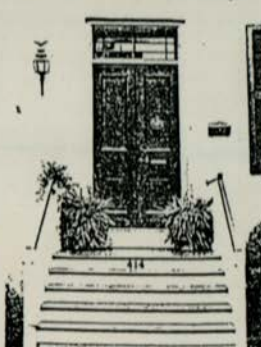
eight by ten inches—since they had to be hauled from far away. The glass is "cylinder glass," meaning that first it is hand-blown into elongated bubbles, then has the ends cut off to form a cylinder, is reheated, sliced along the cylinder's side, and flattened. Therefore ripples, waves and bubbles are characteristic. The glass is very thin and fragile—about one-sixteenth of an inch thick. While we now regard this irregular glass as beautiful, much of it was discarded in the latter 19th century when clearer, bigger panes became available.

Various devices were used to lock sashes shut and to hold them open. The simplest is a wooden turn-latch which, due to its clever shape and placement, performs both functions; an example can be seen on the second floor of Constitution Hall. While sashes with ropes and weights were available, they were probably not common;

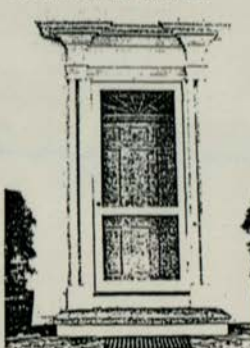
SPRAGUE-CHADWICK Entry, 307 Randolph



FENEY-BARBER Entry, 414 Randolph



POPE House Entry, 403 Echols



GROVE-BASSETT Entry, 600 Franklin



Names:

Fenney-Barber House
Grove-Basset House
Pope House

Sprague-Chadwick House
Weeden House

Winston-Orgain House

Types:

booklet

photograph

binder contents f.10
 403
 Constitution Hall Park

binder contents f-10
14D3
Constitution Hall Park



WINSTON-ORGAIN House, 401 Lincoln

it is possible that those in the Weeden House were originally of this type.

Federal period rooms usually had four large windows, two each on opposite sides of the room, and these rooms are consequently much brighter than rooms in most modern houses.

HEATING AND VENTILATION

While major rooms each had a fireplace, the small room in the upper stair hall and the stair hall itself had no heat. The houses had no subfloors, so drafts through the floor and around the doors and windows were a major problem in extremely cold weather. Interior doors had raised wood sills to help block the drafts, and floors were frequently covered with carpet sewn in yard-wide strips that extended wall-to-wall to stanch the cold air, as well as for fashion. A fabric-covered cylindrical "pillow"

pushed against the door bottom also helped. The direct radiation of heat from the fireplace, plus lots of clothing. Contemporary accounts confirm that these houses were better suited to summer than to winter, as the following recollection by Lillian Bone Paul reveals:

Wood fires, in a house with central heating, are very lovely. But if they are to be the source of warmth, they are less than satisfactory. As I have said, the rooms were huge—18 x 18 if I am not mistaken and with high ceilings. The fireplaces were in proportion, but most of the heat went up the chimney, and a hand laid on the chairboard could feel the cold wind rising from behind the panelling. Anyone facing the fire was warm in front, and in fact, might be baking, while his back was quite cold. One year Grandpa figured out a scheme to trap the heat and had

Grandpa make heavy curtains of carpeting, which he had strung on a wire across the middle of the room, cutting down its area, but as well as I remember, not helping the temperature.

In summer, the two-story brick houses (with shade trees) were particularly well adapted to this climate. The thick brick walls have a "flywheel" effect, cooling off at night and radiating the coolness during the day. The two-story stairwell acts as a chimney, drawing warm air up and out and consequently pulling cooler air into the well ventilated rooms.

Chimneys were typically placed at the ends of the house, although some houses have the chimneys at the ridge line or at the rear wall (Clemens and Sprague-Chadwick houses). The gable projections on the Sprague-Chadwick House which appear to be chimneys are false, put there apparently to make the house "look right." At least two other Federal period houses here have false chimneys



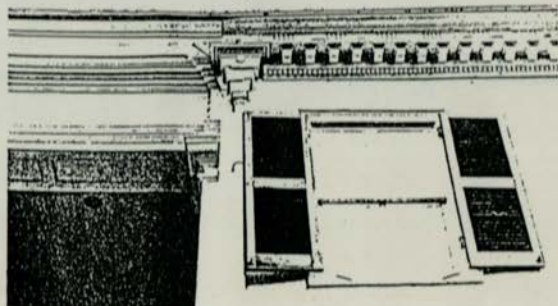
SPRAGUE-CHADWICK House, 307 Randolph

(Feeney-Barber); all appear to be original to the houses.

ROOFS

The standing-seam metal roofs now seen on many of our Federal period houses date from the late 19th or early 20th century.

Cornice detail and leader head of POPE House, 403 Echols



P Porch c. 1850s

Orig. blinds
Vic. 2/2 ss

Names:

Clemens House
Feeney-Barber House

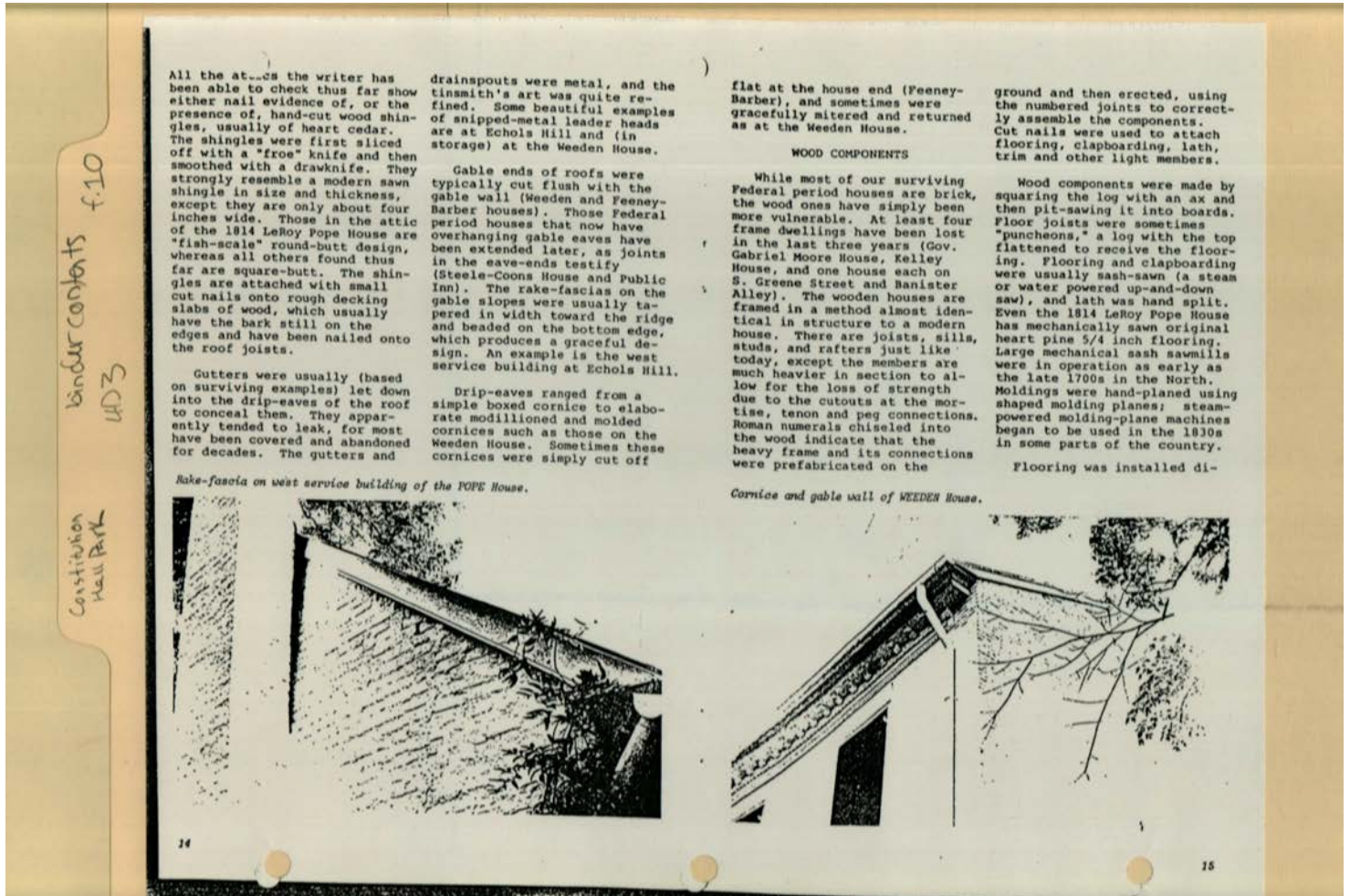
Pope House
Sprague-Chadwick House

Weeden House
Winston-Orgain House

Types:

booklet

photograph



Names:

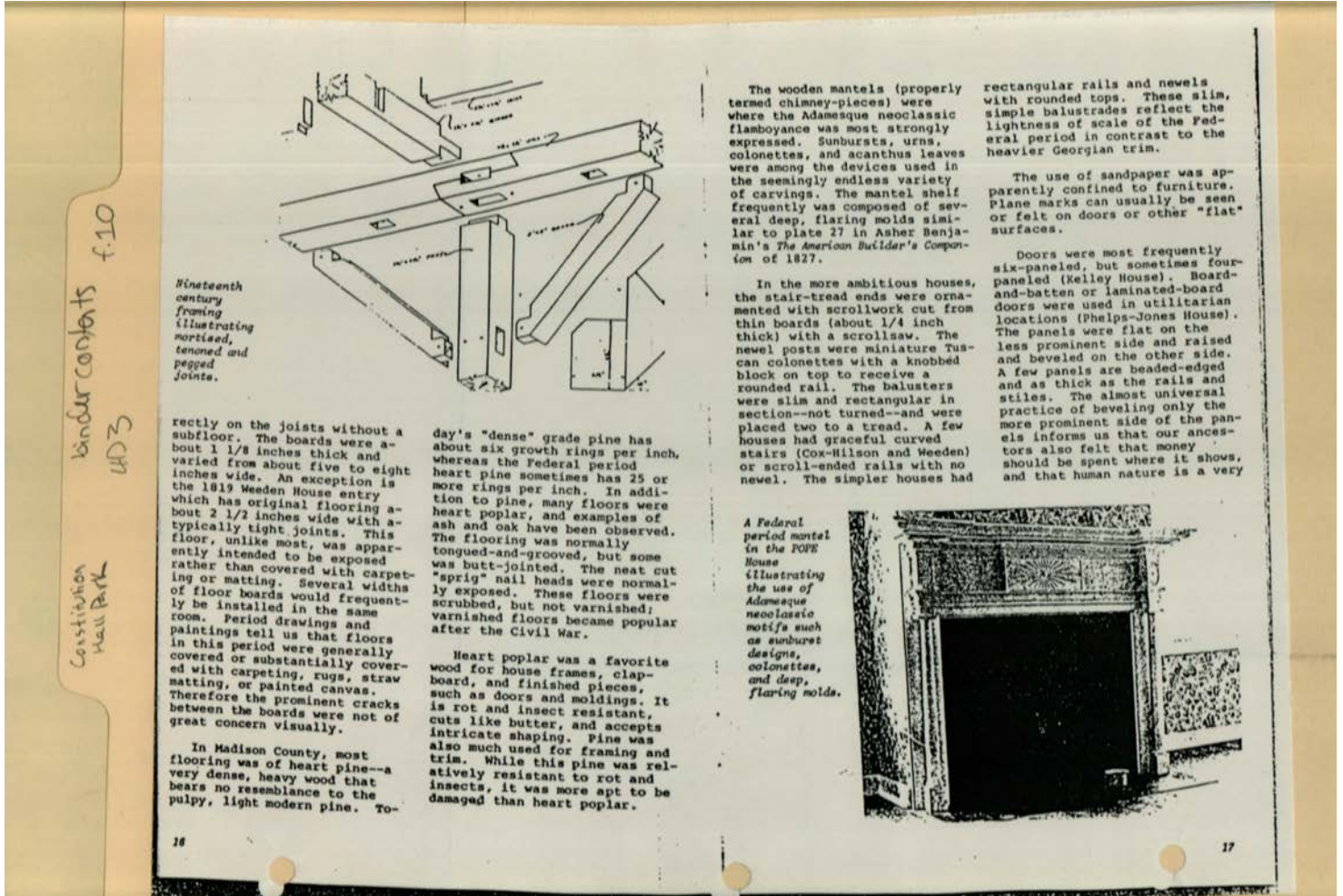
Kelley House
LeRoy Pope House

Moore, Gabriel,
Governor

Weeden House

Types:

booklet



Names:

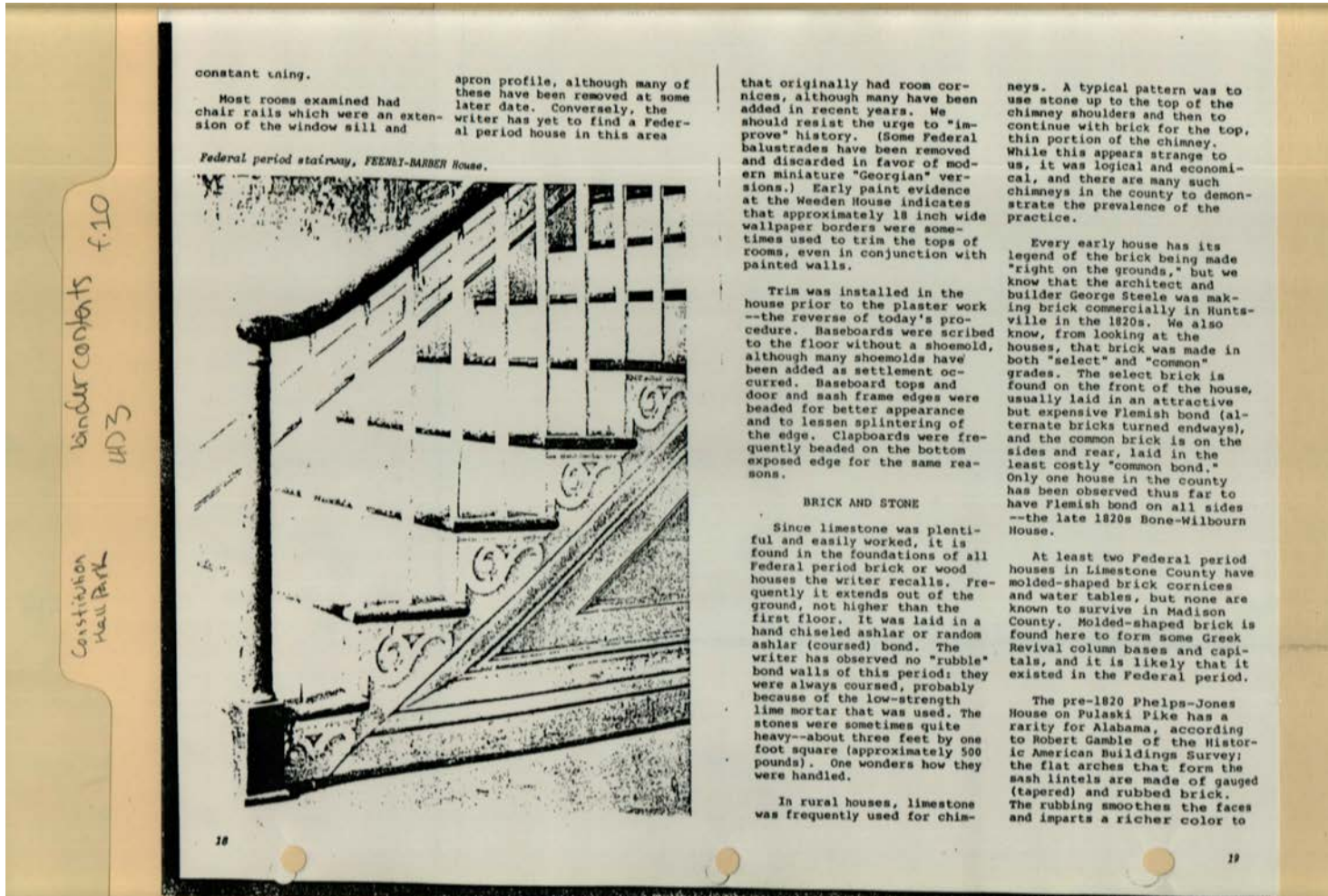
Cox-Hilson House
Kelley House

Phelps-Jones House
Pope House

Weeden House

Types:

booklet



Names:

Bone-Wilbourn House

Fenney-Barber House
Gamble, Robert

Phelps-Jones House
Steele, George

Types:

booklet

photograph

the bricks, and the gauging makes for uniform neat joints in the radiating arch bricks.

A subtle and attractive refinement of the brick Bone-Wilbourn House is that the top floor sash openings are narrower and shorter than those at the first floor, imparting a sort of entasis to the facade by making the bottom appear heavier and bigger than the top. This detail harkens back to the 18th century and is to be found in such Georgian examples as the Wythe House in Williamsburg, Virginia.

Brick houses almost always had somewhat irregular troweled mortar joints that were then routinely "penciled" with 1/4 inch wide stripes of white paint to dress up the irregular joints. An exception is the 1819 Grove-Bassett House, which has beaded joints on the front. An article in the *Association for Preservation Technology Bulletin*

states that this was a common practice after the Revolutionary War when inexpensive apprentice labor to tool the joints was harder to come by.

Lintels over windows were sometimes faced with stucco in a flat wedge shape imitative of a stone lintel. The flat brick work was recessed about an inch to receive the stucco, as can be seen on the south half of the Rhett House where the stucco has come off. Perhaps the plentiful real limestone was not used due to lack (or cost) of stone saving equipment.

HARDWARE

Since the doors were very thin (about 1 1/4 inches), mortised locks have not been observed here, although they did exist in this period. Rimlocks, mounted on the surface of the thin doors, had to be used. Most frequently they were the type licensed in the early

1800s by Carpenter & Co. to be made by various manufacturers. This was a refinement of a lift-latch (the striker does not retract) with the latch encased in a black iron box and with small brass knobs. The circular brass trademark near the knob shows the rampant lions of the Carpenter brand.

House doors had leaf hinges that look much like modern hinges except that they were of cast iron, cleverly cast as a unit (for economy) so that the pins were integral and could not be pulled out.

Utilitarian doors had blacksmith made strap iron hinges and lift-latches or carved wooden hinges and latches. The wood hinges also served as a batten, stretching across the width of the door boards. The pintle was a wooden dowel attached to the jamb, projecting up through a hole drilled in the wooden strap. Leather hinges are also known to have been used, according to historical accounts. Latches might be either a thumb-latch or lift-latch. The entry door was secured from inside by a wooden bar laid across the door, cradled in iron or wooden brackets.

The strap iron hinges had various attractive decorative ends in the shape of hearts, spears, tadpoles, or ovals. An "S" strap on a wall brace in Maysville has snake-head ends. The most beautiful blacksmith work is in the footscrapers, some of which are minor works of sculpture.

Perhaps there is no great mystery to smithing, however. Several years ago John Martz of Huntsville became interested in Federal period hardware and received permission to use the Kelley blacksmith shop at Jeff.

Within a couple of hours, with no instruction and no previous experience, he had a beautiful strap hinge. If there was any problem with it, it was that it was better made than most of the antique ones. Jim Batson has recently done some fine blacksmith work for the hardware at the Constitution Park reconstructions.

The cut nails of the early 1800s are, to many people's surprise, machine made. The first cut nail factories began in the late 1700s, and by the early 1800s, virtually all were made by either steam or water powered machines. We tend to romanticize the early 1800s and forget that it was the age of the Industrial Revolution. A few special shaped handmade nails have been observed that could not be made on the machines available, but they are rare exceptions.

Surviving hinges for blinds are cast iron, known to have been available in the Federal period. Strap hinges were likely to have been in use on blinds too, for they survive on even later buildings in other parts of Alabama. The Bone-Wilbourn House has handmade "S" scroll holdbacks, and various other types of blacksmith-made holdbacks can be seen in the county.

PAINT AND WALLPAPER

Contrary to almost everyone's belief, the interiors of Federal period houses were infrequently painted cream or white. The colors used, based on several examined, were usually deep and rich—burgundy, turquoise, forest green, powder blue, and rose pink. Mantels were most frequently black or partly black with shiny varnish over the black paint to high-

BONE-WILBOURN House, Barricane Creek Road



20

vic south

portico not appropriate = ca. 1860 by owner

21

f.10
binder contents
4D3
Constitution Hall Park

Names:

Batson, Jim

Bone-Wilbourn House

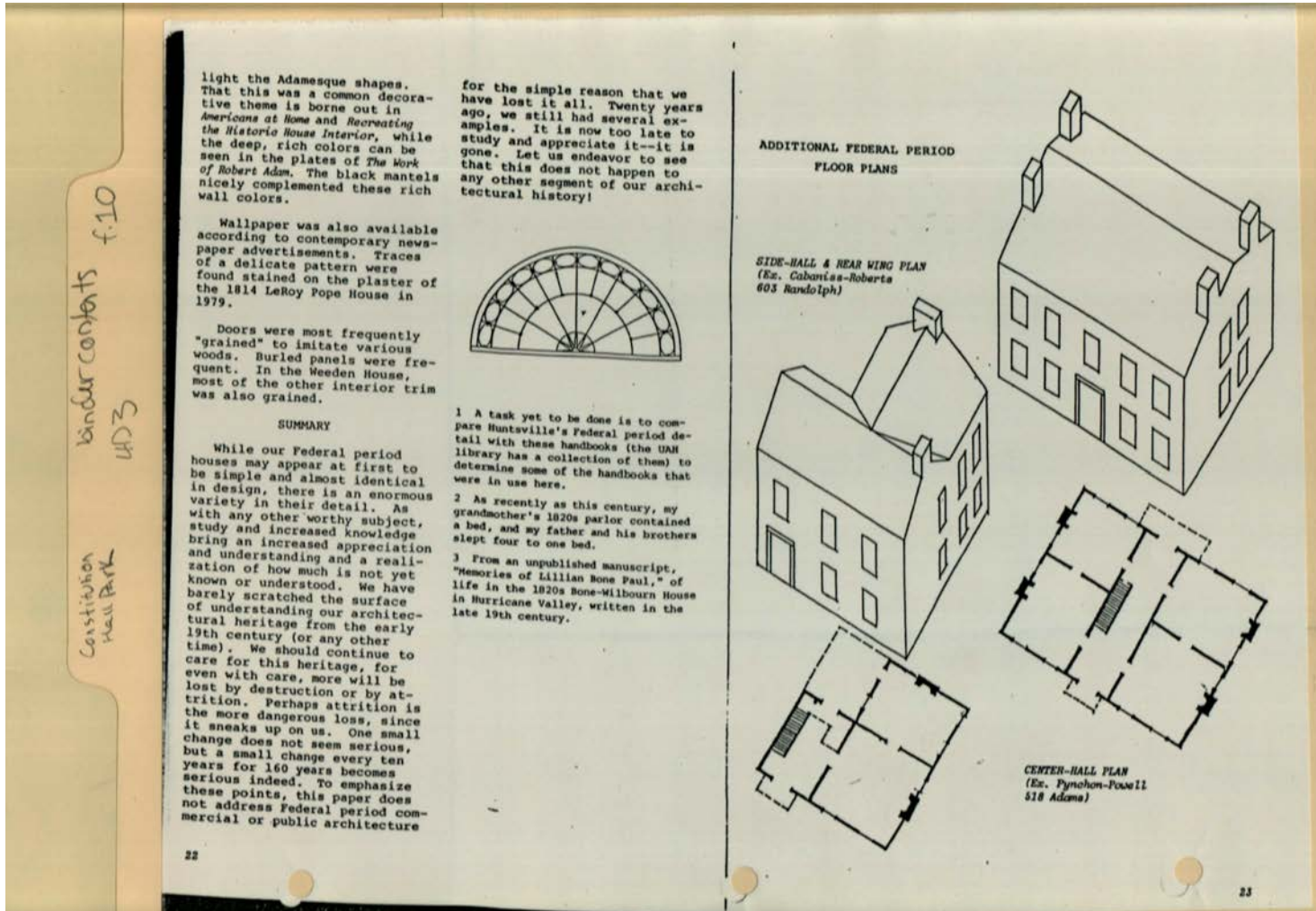
Carpenter & Co. Grove-Basset House

Martz, John Rhett House

Types:

booklet

photograph



Names:

Federal Period Floor Plan

LeRoy Pope House
Pope, Lillian Bone

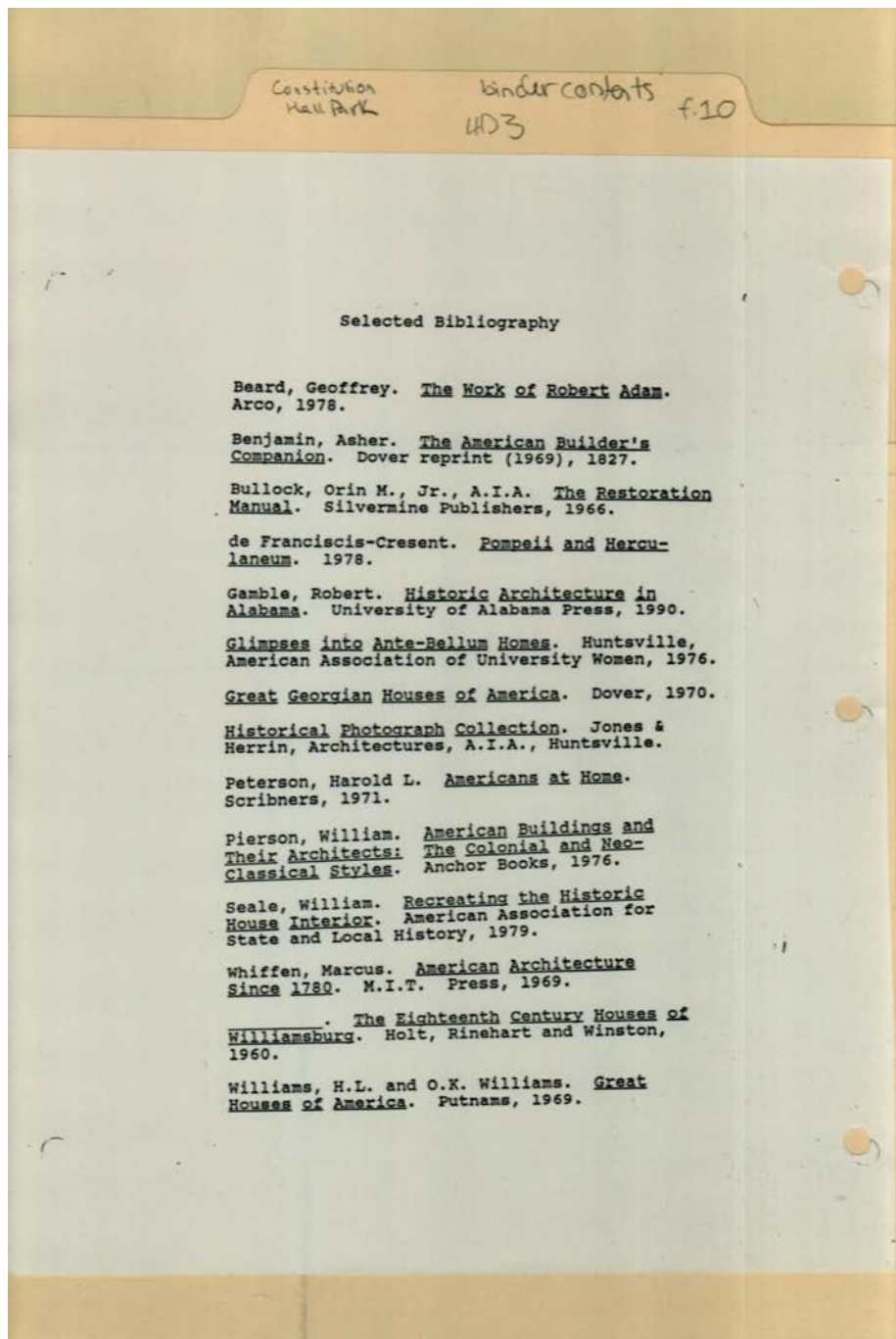
Types:

booklet

drawing

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 15 r04d03-10-000-0394 [Contents](#) [Index](#) [About](#)



Names:

Adam, Robert
Asher, Benjamin
Beard, Geoffrey
Bibliography

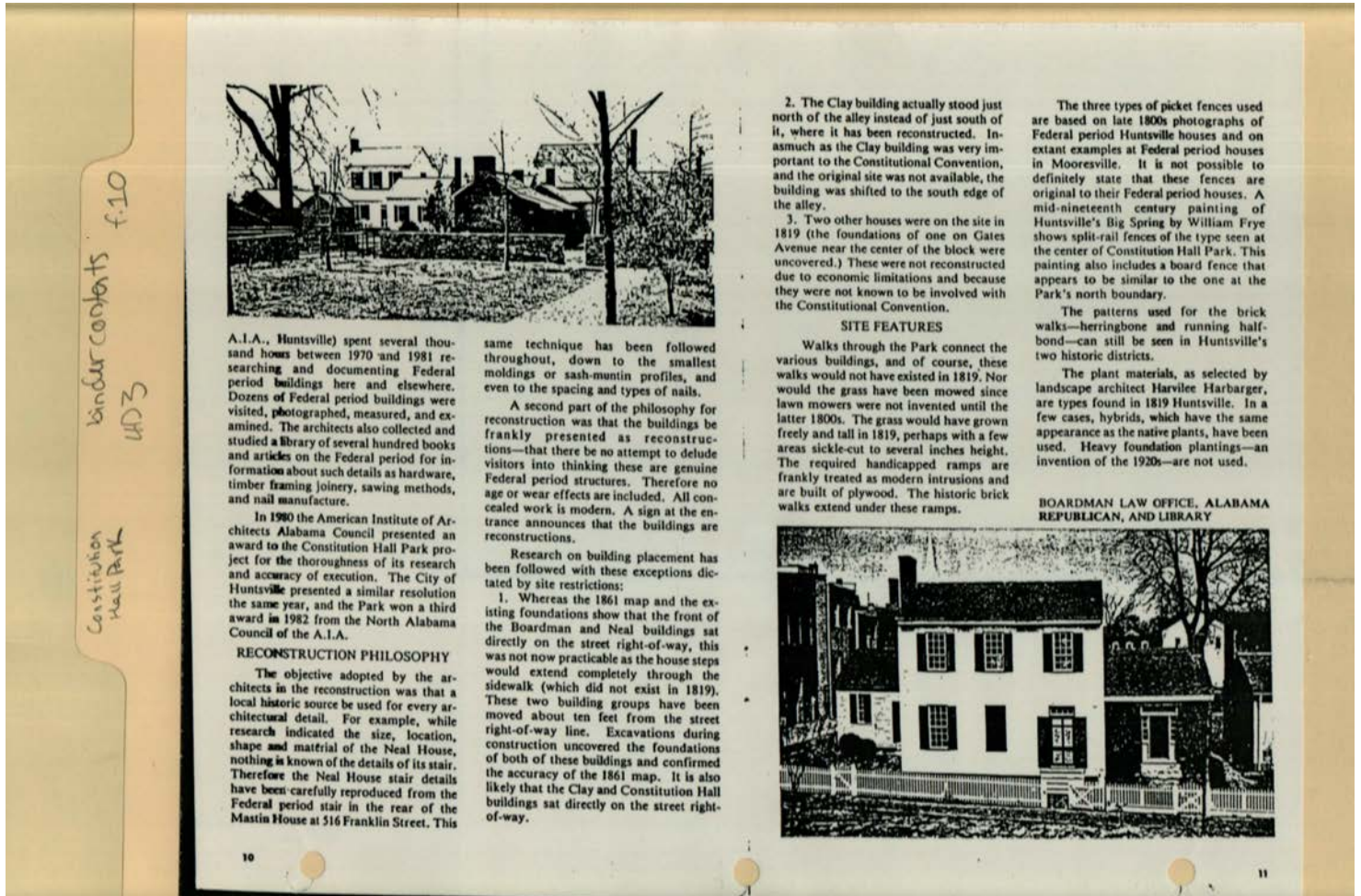
Bullock, Orin M., Jr.
Gamble, Robert
Jones & Herrin
Peterson, Harold L.

Pierson, William
Seale, William
Whiffen, Marcus
Williams, H. L.

Williams, O. K.
de Franciscis-Crescent

Types:

booklet



Names:

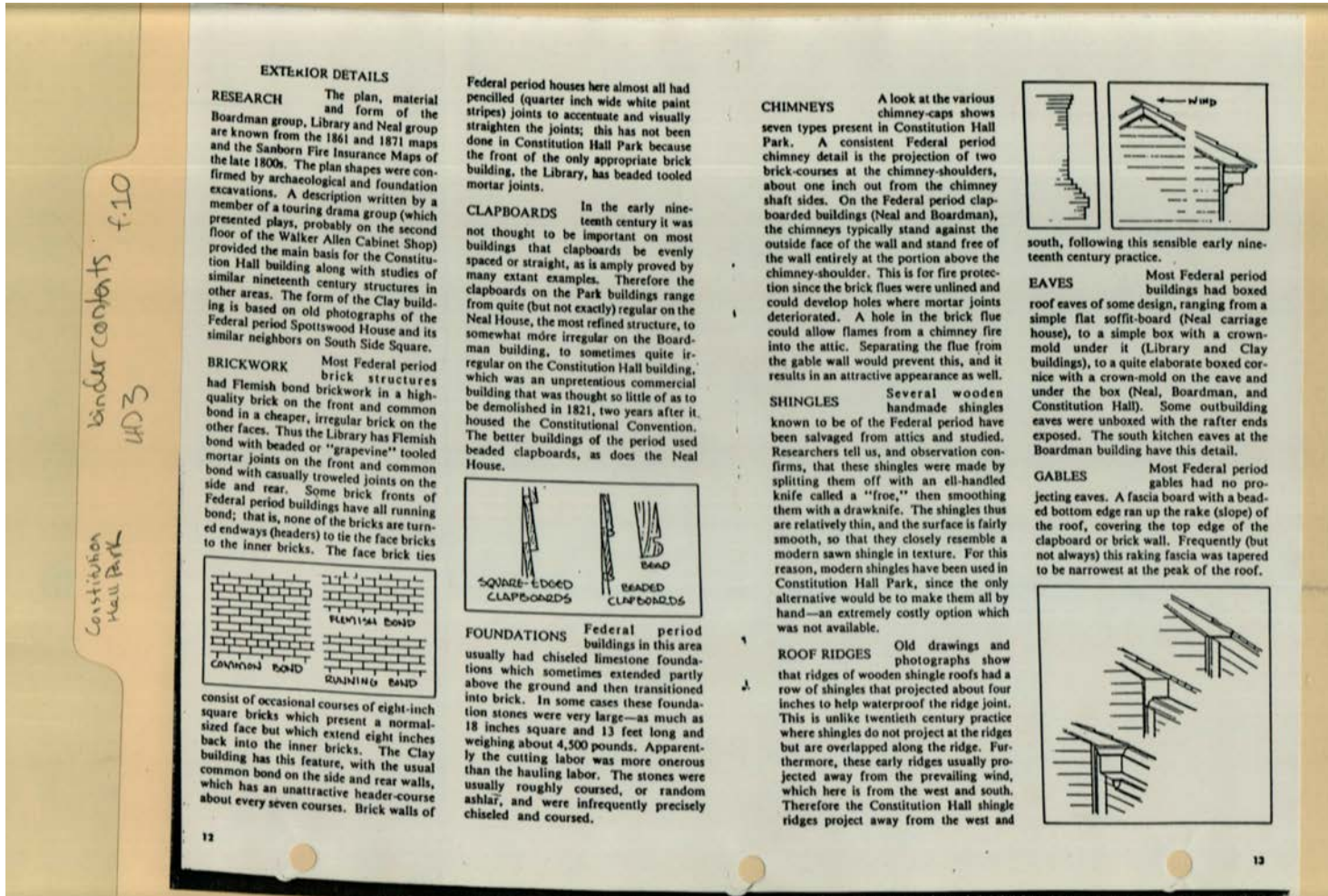
Boardman Law
Office

Frye, William
Harbarger, Harvilee

Types:

booklet

photograph



Names:

Allen, Walker
Boardman,

Clay,
Details

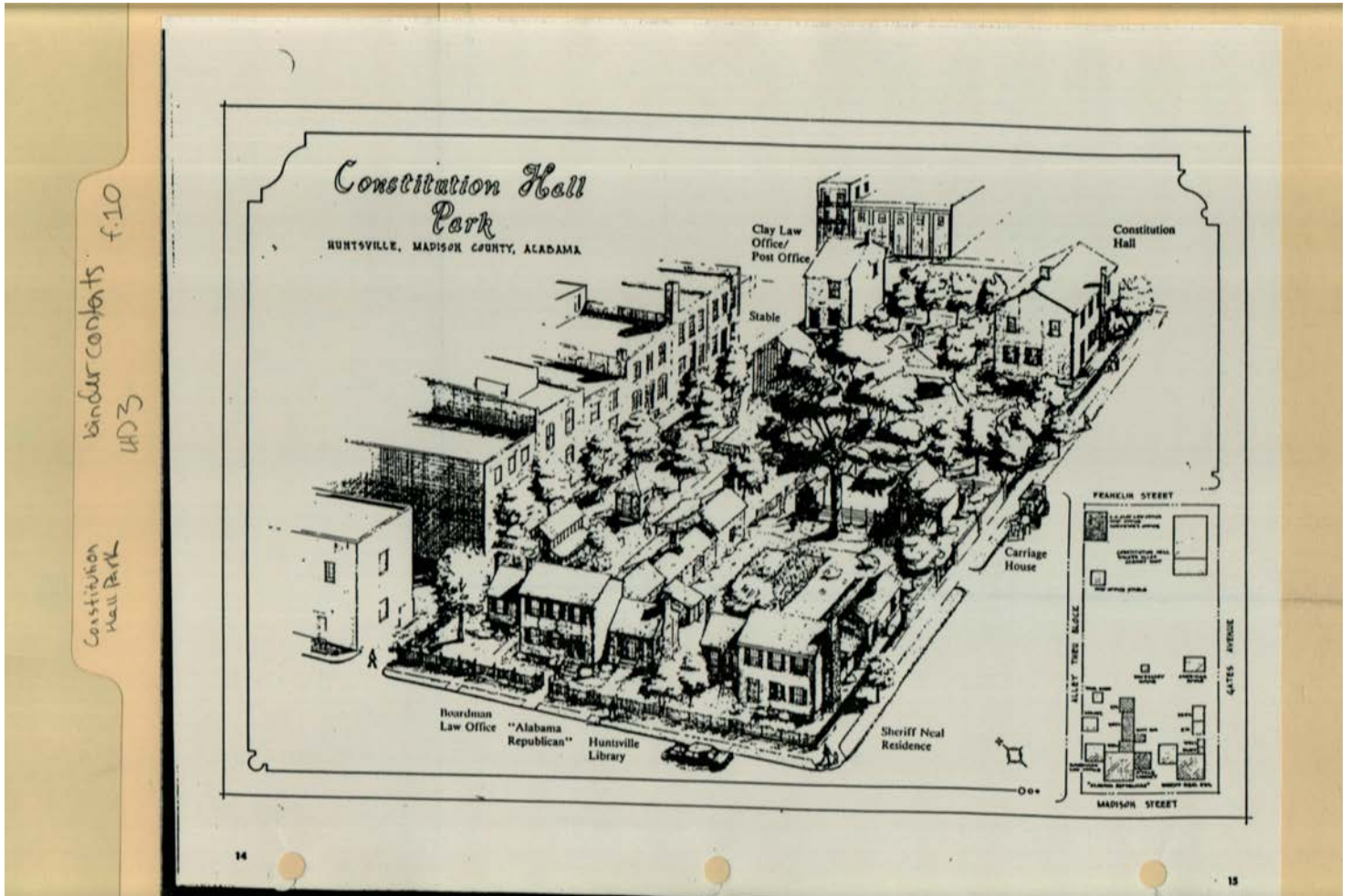
Neal,

Types:

booklet

drawing

Constitution Hall Park Materials (10 of 10)



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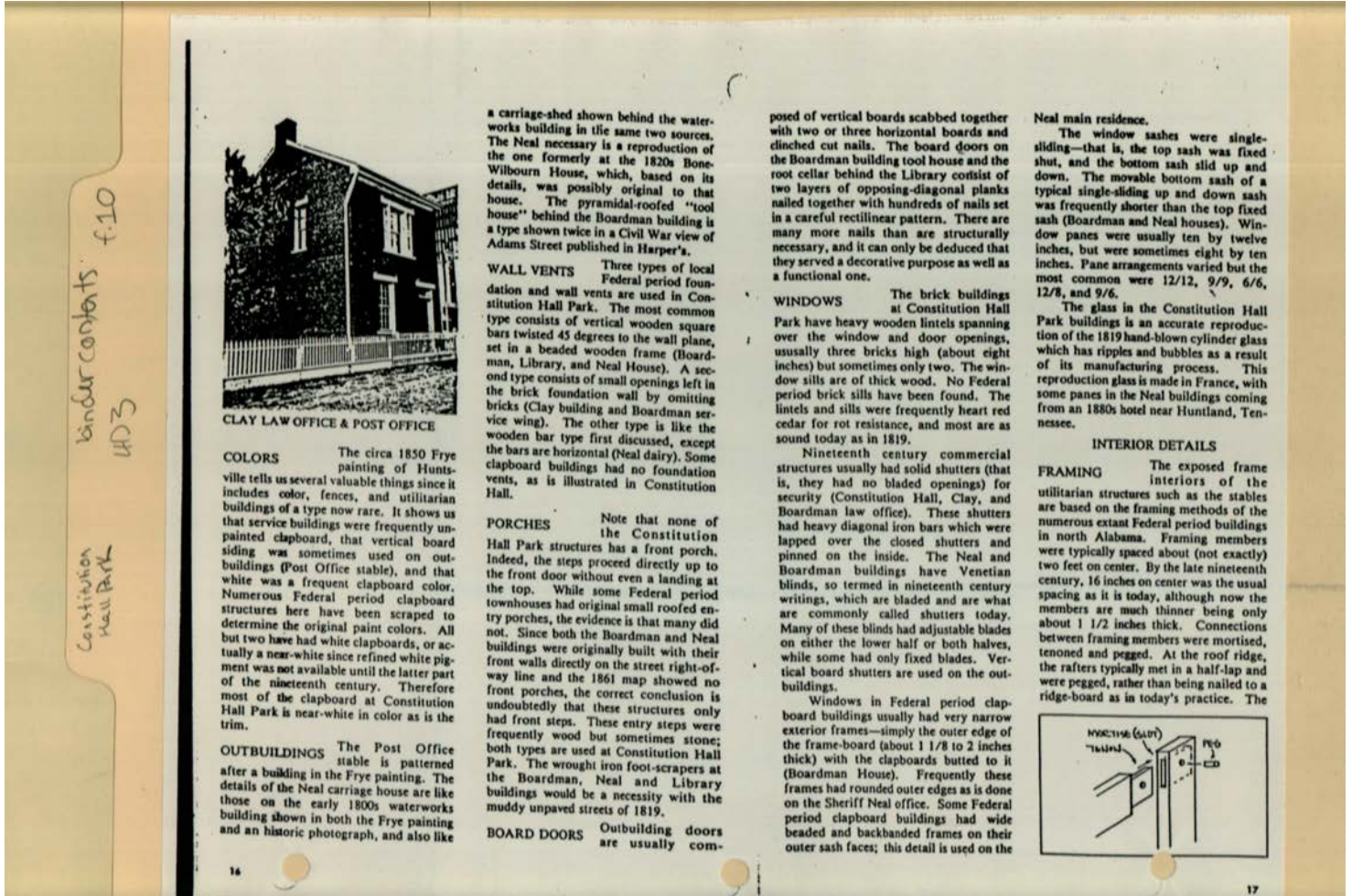
Constitution Hall
Park

Places:

Huntsville, AL

Types:

drawing



Names:

Boardman .

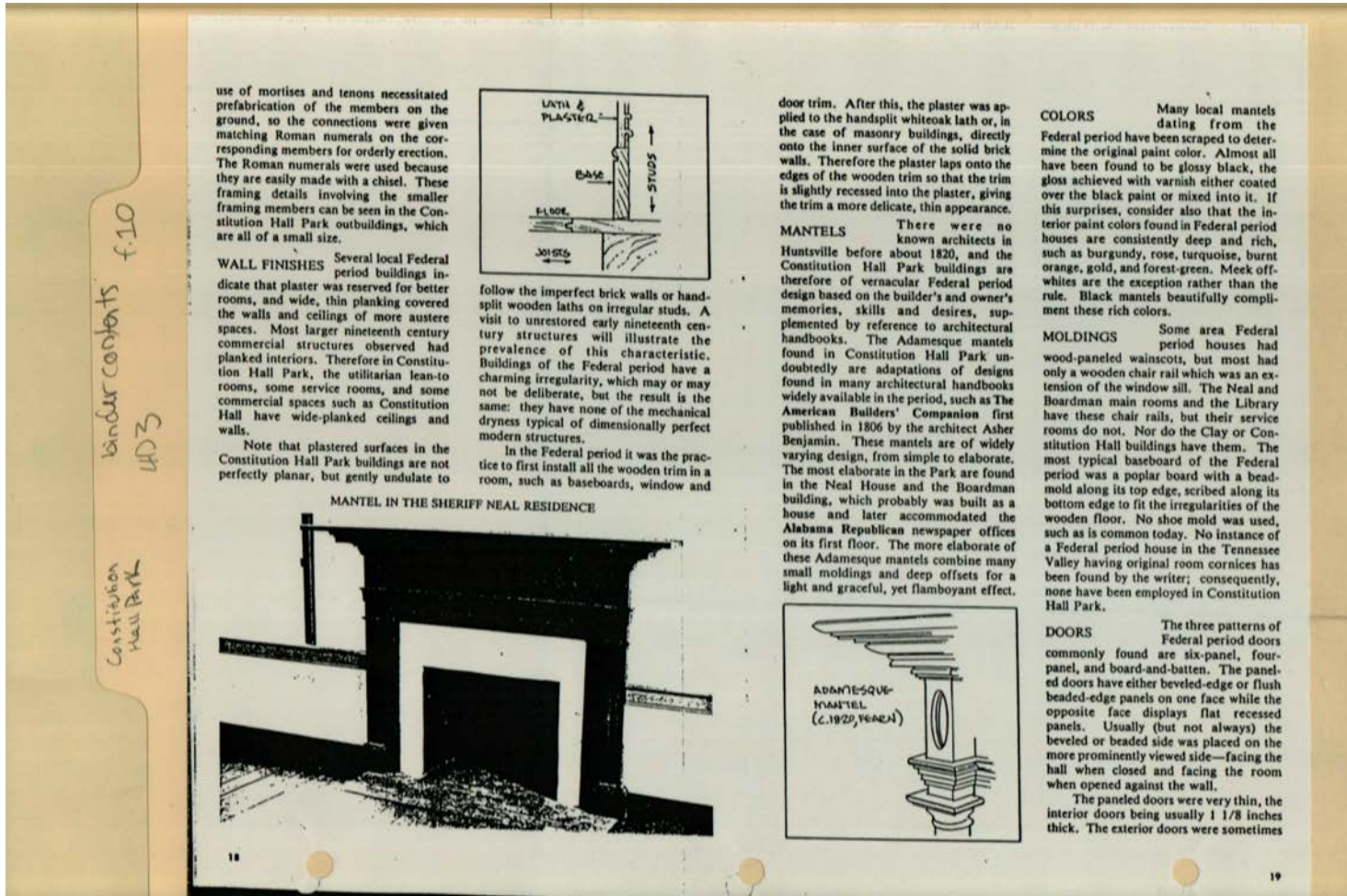
Bone-Wilbourn
House

Clay Law Office
Clay,

Frye,
Neal, Sheriff

Types:

drawing



Names:

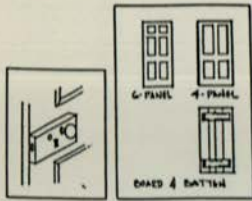
Benjamin, Asher

Mantel

Types:

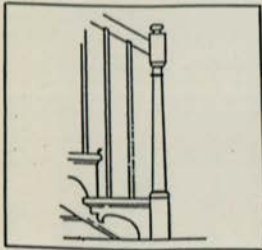
drawing

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binder contents
1473
Constitution
Hall Park



up to 1 1/4 inches thick, but still thinner than a modern interior door. Since rimlocks (box-locks screwed to the surface of the door) were used and the door thickness did not have to accommodate an internal mortised lock, there was no reason to make the doors thicker. Federal period board-and-batten doors were usually 1 1/8 inches thick and were used in utilitarian spaces. Most had smooth hand-planed faces, but some rough sash-sawn faces have been found.

The majority of the rimlocks found on Federal period buildings here were "Carpenter" brand (manufactured in England beginning about 1790 by Carpenter & Company) and featured very small and gracefully shaped brass knobs. The reproduction Carpenter locks in the Neal and Boardman buildings were made locally by Jim Batson, and the others were produced by Ball & Ball.



STAIRS

While Federal period houses of the vernacular type usually found in this area were very simple, they were often exuberantly elaborate in the design of their mantels and their stairs. Most Federal period stairs have decorative scrolls on the sides of their steps in patterns. The newels are most frequently miniature Tuscan columns capped by a square section to receive the rail and an oval-sectioned circular top. The balusters are typically rectangular and set two to a step.

FLOORS

Most Federal period wooden floors were a dense, hard, virgin growth pine, although poplar and ash floors were occasionally used. Wooden floor boards were about 1 1/8 inches thick, tongued and grooved, and usually five to six inches wide. Attic and utilitarian room flooring may be 12 to 16 inches wide. For the floors in the Neal and Boardman buildings, Library, and Sheriff's Office, very dense pine was obtained from a salvaged late nineteenth century mill building which closely approximates 1819 flooring. In the Constitution Hall and Clay buildings, modern "dense" pine had to be used; it is less than satisfactory. These last named commercial buildings have, appropriately, wide floor boards of generally 9 to 12 inches.

The idea of sanding and varnishing a wooden floor dates from the post-Civil War Victorian period. Most unrestored Federal period floors appear grayish—said to be a result of scrubbing with sand, bricks, lye and water—and this is the effect that has been used in the Constitution Hall Park buildings. Drawings and paintings from the Federal period of house interiors show that the wooden floors were usually covered in the better houses. The covering was usually wall-to-wall carpeting or straw matting made in yard wide strips sewn together and tacked around the edges of the room. The practice of using oriental rugs on floors is essentially a Victorian one and hence not

appropriate to the Federal period.

Kitchens and basement rooms frequently had brick floors laid directly on the earth in a sand-bed without mortar. The bricks were laid flat and jammed tightly together with sand swept into the joints. Bricks, measuring four by eight inches, were usually laid in a herringbone pattern turned forty-five degrees to the wall, although some brick floors consisted of eight-inch square bricks laid in a half-bond pattern.

CONCLUSION

A comprehensive report has been compiled listing the local historical source of each detail, molding, and paint color of each building and room in Constitution Hall Park. Great efforts have been exerted to make the buildings as accurate as possible. Some of the aspects of early

nineteenth century architecture will surprise many visitors, such as the frequent use of rich, deep paint colors and the prevalence of black-painted mantels. However, these and other details are supported by the examination of numerous Federal period buildings of this area, and if we are surprised by some of the architectural and decorative practices of the early nineteenth century, then we have learned something new, and "learning" about the events and times of the 1819 Constitutional Convention is the purpose of Constitution Hall Park. It is hoped that a visit to the Park will be both a pleasurable and an educational event which will enable the visitor to better understand the present through a better understanding of the past.

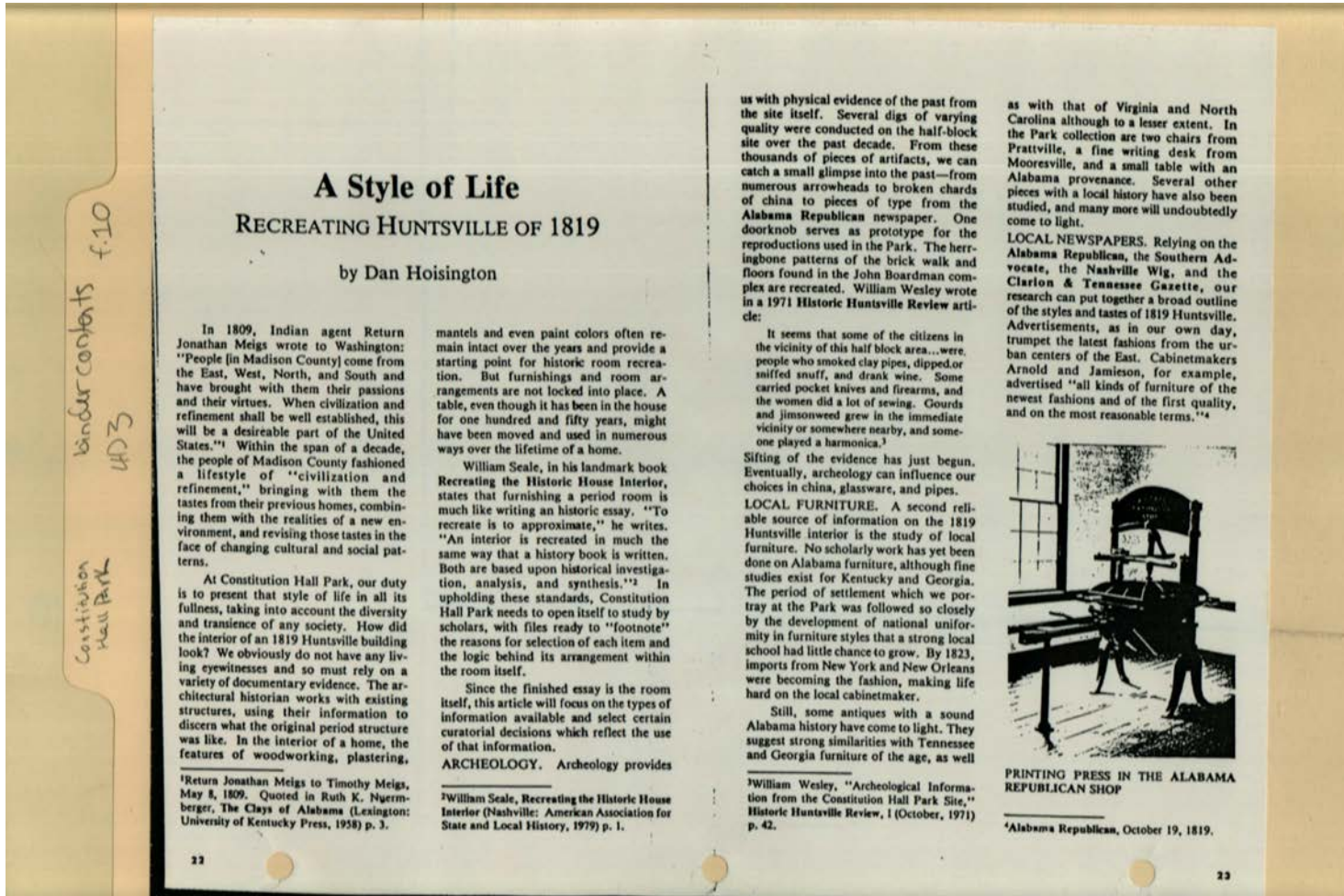


Names:

Huntsville Library

Types:

drawing



Names:

Arnold,
Boardman, John
Clay,
Hoisington, Dan

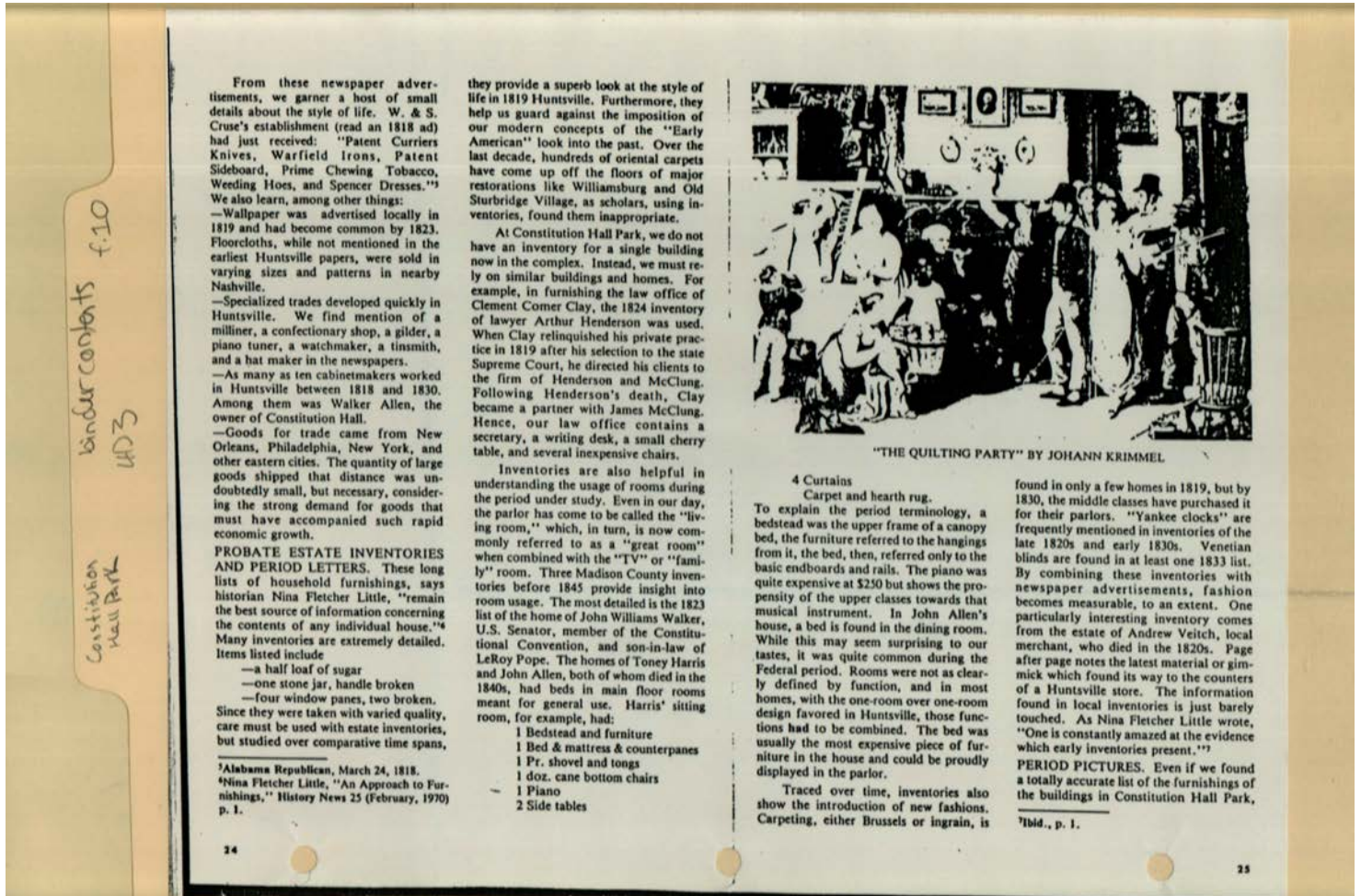
Huntsville Life in
1819
Jamieson,

Meigs, Return
Jonathan
Meigs, Timothy

Nuernberger, Ruth
K.
Seale, William
Wesley, William

Types:

article



From these newspaper advertisements, we garner a host of small details about the style of life. W. & S. Cruse's establishment (read an 1818 ad) had just received: "Patent Curriers Knives, Warfield Irons, Patent Sideboard, Prime Chewing Tobacco, Weeding Hoes, and Spencer Dresses."³ We also learn, among other things:

—Wallpaper was advertised locally in 1819 and had become common by 1823. Floorcloths, while not mentioned in the earliest Huntsville papers, were sold in varying sizes and patterns in nearby Nashville.

—Specialized trades developed quickly in Huntsville. We find mention of a milliner, a confectionary shop, a gilder, a piano tuner, a watchmaker, a tinsmith, and a hat maker in the newspapers.

—As many as ten cabinetmakers worked in Huntsville between 1818 and 1830. Among them was Walker Allen, the owner of Constitution Hall.

—Goods for trade came from New Orleans, Philadelphia, New York, and other eastern cities. The quantity of large goods shipped that distance was undoubtedly small, but necessary, considering the strong demand for goods that must have accompanied such rapid economic growth.

PROBATE ESTATE INVENTORIES AND PERIOD LETTERS. These long lists of household furnishings, says historian Nina Fletcher Little, "remain the best source of information concerning the contents of any individual house."⁴ Many inventories are extremely detailed. Items listed include

- a half loaf of sugar
- one stone jar, handle broken
- four window panes, two broken.

Since they were taken with varied quality, care must be used with estate inventories, but studied over comparative time spans,

³Alabama Republican, March 24, 1818.

⁴Nina Fletcher Little, "An Approach to Furnishings," *History News* 25 (February, 1970) p. 1.

they provide a superb look at the style of life in 1819 Huntsville. Furthermore, they help us guard against the imposition of our modern concepts of the "Early American" look into the past. Over the last decade, hundreds of oriental carpets have come up off the floors of major restorations like Williamsburg and Old Sturbridge Village, as scholars, using inventories, found them inappropriate.

At Constitution Hall Park, we do not have an inventory for a single building now in the complex. Instead, we must rely on similar buildings and homes. For example, in furnishing the law office of Clement Comer Clay, the 1824 inventory of lawyer Arthur Henderson was used. When Clay relinquished his private practice in 1819 after his selection to the state Supreme Court, he directed his clients to the firm of Henderson and McClung. Following Henderson's death, Clay became a partner with James McClung. Hence, our law office contains a secretary, a writing desk, a small cherry table, and several inexpensive chairs.

Inventories are also helpful in understanding the usage of rooms during the period under study. Even in our day, the parlor has come to be called the "living room," which, in turn, is now commonly referred to as a "great room" when combined with the "TV" or "family" room. Three Madison County inventories before 1845 provide insight into room usage. The most detailed is the 1823 list of the home of John Williams Walker, U.S. Senator, member of the Constitutional Convention, and son-in-law of LeRoy Pope. The homes of Toney Harris and John Allen, both of whom died in the 1840s, had beds in main floor rooms meant for general use. Harris' sitting room, for example, had:

- 1 Bedstead and furniture
- 1 Bed & mattress & counterpanes
- 1 Pr. shovel and tongs
- 1 doz. cane bottom chairs
- 1 Piano
- 2 Side tables



"THE QUILTING PARTY" BY JOHANN KRIMMEL

4 Curtains

Carpet and hearth rug. To explain the period terminology, a bedstead was the upper frame of a canopy bed, the furniture referred to the hangings from it, the bed, then, referred only to the basic endboards and rails. The piano was quite expensive at \$250 but shows the propensity of the upper classes towards that musical instrument. In John Allen's house, a bed is found in the dining room. While this may seem surprising to our tastes, it was quite common during the Federal period. Rooms were not as clearly defined by function, and in most homes, with the one-room over one-room design favored in Huntsville, those functions had to be combined. The bed was usually the most expensive piece of furniture in the house and could be proudly displayed in the parlor.

Traced over time, inventories also show the introduction of new fashions. Carpeting, either Brussels or Ingrain, is

found in only a few homes in 1819, but by 1830, the middle classes have purchased it for their parlors. "Yankee clocks" are frequently mentioned in inventories of the late 1820s and early 1830s. Venetian blinds are found in at least one 1833 list. By combining these inventories with newspaper advertisements, fashion becomes measurable, to an extent. One particularly interesting inventory comes from the estate of Andrew Veitch, local merchant, who died in the 1820s. Page after page notes the latest material or gimmick which found its way to the counters of a Huntsville store. The information found in local inventories is just barely touched. As Nina Fletcher Little wrote, "One is constantly amazed at the evidence which early inventories present."⁵

PERIOD PICTURES. Even if we found a totally accurate list of the furnishings of the buildings in Constitution Hall Park,

⁵Ibid., p. 1.

Names:

Allen, John
Allen, Walker
Clay, Clement Comer
Cruse, W. & S.

Harris, Toney
Henderson, Arthur
Little, Nina Fletcher
McClung, James

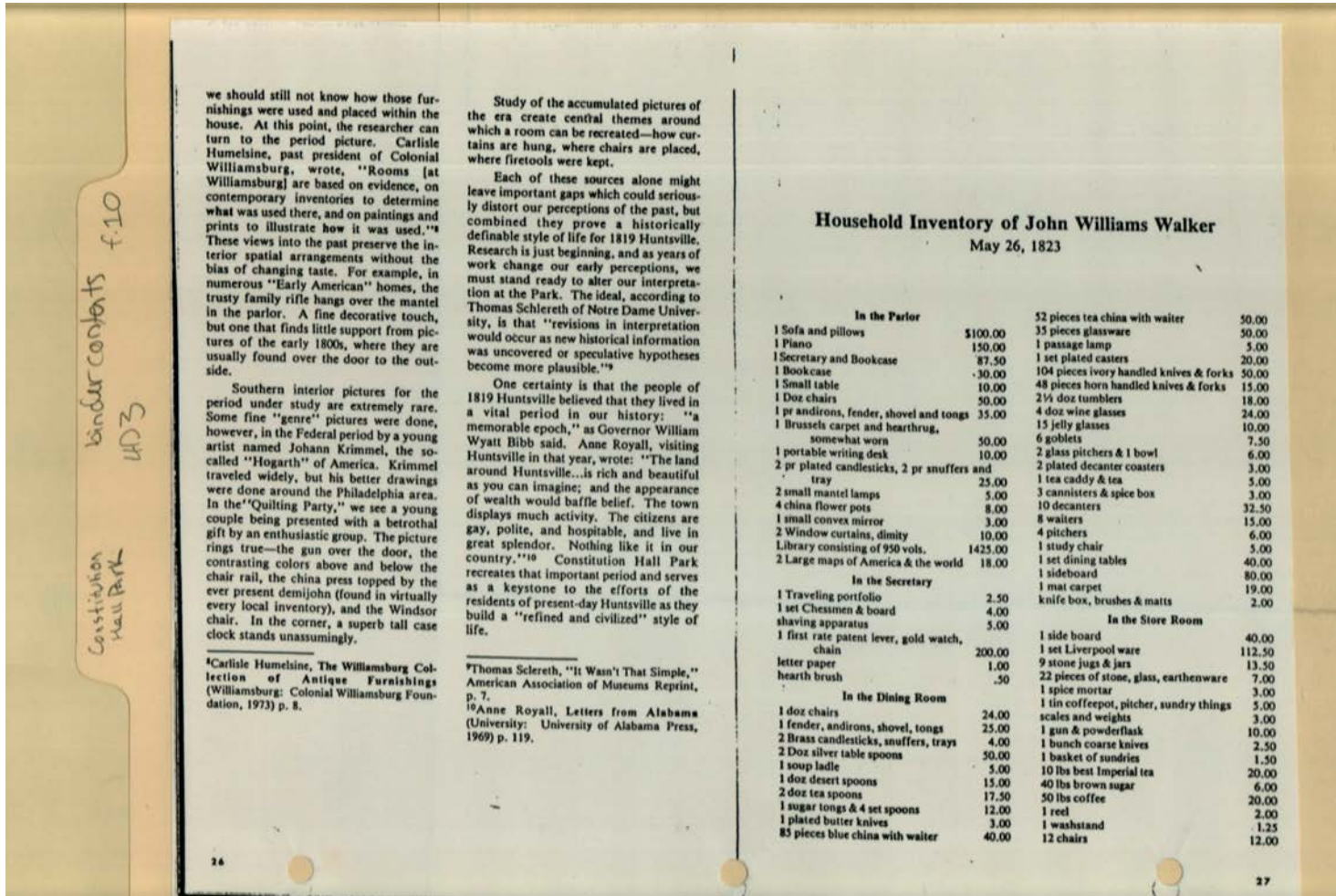
Pope, LeRoy
Veitch, Andrew
Walker, John
Williams

The Quilting Party

Types:

article

painting



we should still not know how those furnishings were used and placed within the house. At this point, the researcher can turn to the period picture. Carlisle Humelsine, past president of Colonial Williamsburg, wrote, "Rooms [at Williamsburg] are based on evidence, on contemporary inventories to determine what was used there, and on paintings and prints to illustrate how it was used."⁸ These views into the past preserve the interior spatial arrangements without the bias of changing taste. For example, in numerous "Early American" homes, the trusty family rifle hangs over the mantel in the parlor. A fine decorative touch, but one that finds little support from pictures of the early 1800s, where they are usually found over the door to the outside.

Southern interior pictures for the period under study are extremely rare. Some fine "genre" pictures were done, however, in the Federal period by a young artist named Johann Krimmel, the so-called "Hogarth" of America. Krimmel traveled widely, but his better drawings were done around the Philadelphia area. In the "Quilting Party," we see a young couple being presented with a betrothal gift by an enthusiastic group. The picture rings true—the gun over the door, the contrasting colors above and below the chair rail, the china press topped by the ever present demijohn (found in virtually every local inventory), and the Windsor chair. In the corner, a superb tall case clock stands unassumingly.

⁸Carlisle Humelsine, *The Williamsburg Collection of Antique Furnishings* (Williamsburg: Colonial Williamsburg Foundation, 1973) p. 8.

Study of the accumulated pictures of the era create central themes around which a room can be recreated—how curtains are hung, where chairs are placed, where firetools were kept.

Each of these sources alone might leave important gaps which could seriously distort our perceptions of the past, but combined they prove a historically definable style of life for 1819 Huntsville. Research is just beginning, and as years of work change our early perceptions, we must stand ready to alter our interpretation at the Park. The ideal, according to Thomas Schlereth of Notre Dame University, is that "revisions in interpretation would occur as new historical information was uncovered or speculative hypotheses become more plausible."⁹

One certainty is that the people of 1819 Huntsville believed that they lived in a vital period in our history: "a memorable epoch," as Governor William Wyatt Bibb said. Anne Royall, visiting Huntsville in that year, wrote: "The land around Huntsville...is rich and beautiful as you can imagine; and the appearance of wealth would baffle belief. The town displays much activity. The citizens are gay, polite, and hospitable, and live in great splendor. Nothing like it in our country."¹⁰ Constitution Hall Park recreates that important period and serves as a keystone to the efforts of the residents of present-day Huntsville as they build a "refined and civilized" style of life.

⁹Thomas Schlereth, "It Wasn't That Simple," *American Association of Museums Reprint*, p. 7.

¹⁰Anne Royall, *Letters from Alabama* (University: University of Alabama Press, 1969) p. 119.

Household Inventory of John Williams Walker
May 26, 1823

In the Parlor		52 pieces tea china with waiter	50.00
1 Sofa and pillows	\$100.00	35 pieces glassware	50.00
1 Piano	150.00	1 passage lamp	5.00
1 Secretary and Bookcase	87.50	1 set plated casters	20.00
1 Bookcase	30.00	104 pieces ivory handled knives & forks	50.00
1 Small table	10.00	48 pieces horn handled knives & forks	15.00
1 Doz chairs	50.00	2 1/2 doz tumblers	18.00
1 pr andirons, fender, shovel and tongs	35.00	4 doz wine glasses	24.00
1 Brussels carpet and hearthrug, somewhat worn	50.00	15 jolly glasses	10.00
1 portable writing desk	10.00	6 goblets	7.50
2 pr plated candlesticks, 2 pr snuffers and tray	25.00	2 glass pitchers & 1 bowl	6.00
2 small mantel lamps	5.00	2 plated decanter coasters	3.00
4 china flower pots	8.00	1 tea caddy & tea	5.00
1 small convex mirror	3.00	3 canisters & spice box	3.00
2 Window curtains, dimity	10.00	10 decanters	32.50
Library consisting of 950 vols.	1425.00	8 waiters	15.00
2 Large maps of America & the world	18.00	4 pitchers	6.00
In the Secretary		1 study chair	5.00
1 Traveling portfolio	2.50	1 set dining tables	40.00
1 set Cheshmen & board	4.00	1 sideboard	80.00
shaving apparatus	5.00	1 mat carpet	19.00
1 first rate patent lever, gold watch, chain	200.00	knife box, brushes & mats	2.00
letter paper	1.00	In the Store Room	
hearth brush	.50	1 side board	40.00
In the Dining Room		1 set Liverpool ware	112.50
1 doz chairs	24.00	9 stone jugs & jars	13.50
1 fender, andirons, shovel, tongs	25.00	22 pieces of stone, glass, earthenware	7.00
2 Brass candlesticks, snuffers, trays	4.00	1 spice mortar	3.00
2 Doz silver table spoons	50.00	1 tin coffeepot, pitcher, sundry things	5.00
1 soup ladle	5.00	scales and weights	3.00
1 doz desert spoons	15.00	1 gun & powderflask	10.00
2 doz tea spoons	17.50	1 bunch coarse knives	2.50
1 sugar tongs & 4 set spoons	12.00	1 basket of sundries	1.50
1 plated butter knives	3.00	10 lbs best Imperial tea	20.00
85 pieces blue china with waiter	40.00	40 lbs brown sugar	6.00
		50 lbs coffee	20.00
		1 reel	2.00
		1 washstand	1.25
		12 chairs	12.00

Names:

Bibb, William Wyatt,
Governor

Humelsine, Carlisle
Krimmel, Johann

Royall, Anne
Schlereth, Thomas

Types:

article

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
 Constitution Hall Park Materials (10 of 10)

Image 26 r04d03-10-000-0405 [Contents](#) [Index](#) [About](#)

Constitution Hall Park binder contents f.10
 4D3

In the Children's Room			
1 Press	20.00	1 Bedstead, bolster, & pillow	55.00
1 bedstead	10.00	Haize carpeting	6.00
1 ditto	4.00	Washbowl & pitcher	3.00
16 pr linen sheets	80.00	2 Small tables	6.00
7 pr cotton sheets	21.00	1 Dressing glass	3.00
10 pr linen pillow cases	10.00	1 Bed, bedstead, bolster & pillow	60.00
9 pr cambric	6.75	1 Carpet	
3 Marsailles counterpanes	36.00	2 Sets curtains & pins	50.00
3 Dimity counterpanes	26.00	1 Washbowl & pitcher	3.00
6 Homespun counterpanes	48.00	1 Dressing case	1.50
1 calico counterpane	8.00	1 set of fireirons	12.00
12 pr blankets	72.00		
5 damask table cloths	30.00	Bedroom No. 3	
5 ditto	25.00	Two small tables	3.00
3 doz diaper towels	18.00	1 Drvcing glass	2.00
21 flower linen towels	5.25	1 Washbowl & pitcher	3.00
pillow cover	2.00	2 Beds, 1 Bolster, pillow, 1 Bedstead	90.00
1 hair mattress, bolster & pillows	37.00	5 Window curtains	10.00
1 feather bed, bolster, & pillow	25.00	1 Small Haize carpet	2.00
2 trunks	3.50		
		Garret	
Mrs. Walker's Chamber		1 half side leather	1.50
1 Bureau	35.00	3 skins morocco	4.00
1 Settee	15.00	10 Trunks portmanteau	35.00
1 Small table	1.50	a quantity of soap	13.00
1 Press	47.50		
1 Child's crib & bedding	10.00	School Room	
1 Bedstead	25.00	1 Bed & Bedstead	35.00
1 Mattress, bolster, pillow	37.50	1 pr. fireirons & candlestick	2.50
1 trundle bedstead	4.00		
1 Candlestand	3.00	Gin House	
1 Pr. Andriroms, shovel, tongs	15.00	1 Gin	100.00
1 Dressing glass	5.00	1 old gin	50.00
1 Trunk	3.00		
1 Washbowl & pitcher	1.50	Dairy	
3 Window curtains	8.00	Wooden ware	4.00
1 pr. Snuffers & candlesticks	1.50	6 pewter pans	9.00
1 Carpet and rug	25.00	7 pieces stoneware	7.00
2 Chairs	.75	Earthen & tin ware	1.00
		4 Spinning wheels	10.00
Staircase			
Stair and passage carpet	10.00	Meathouse	
		Sundry barrels	3.00
Bedrooms Upstairs		A parcel of wool	20.00
2 small tables	6.00	Steelyards	2.00
1 Dressing glass	3.00	Cask of fat	10.00
		2 Casks	2.00
		Bacon 250lbs.	250.00

Drawings by Harvie Jones
 Photography by Linda Bayer and Dan Hoisington

28

Names:

Bayer, Linda

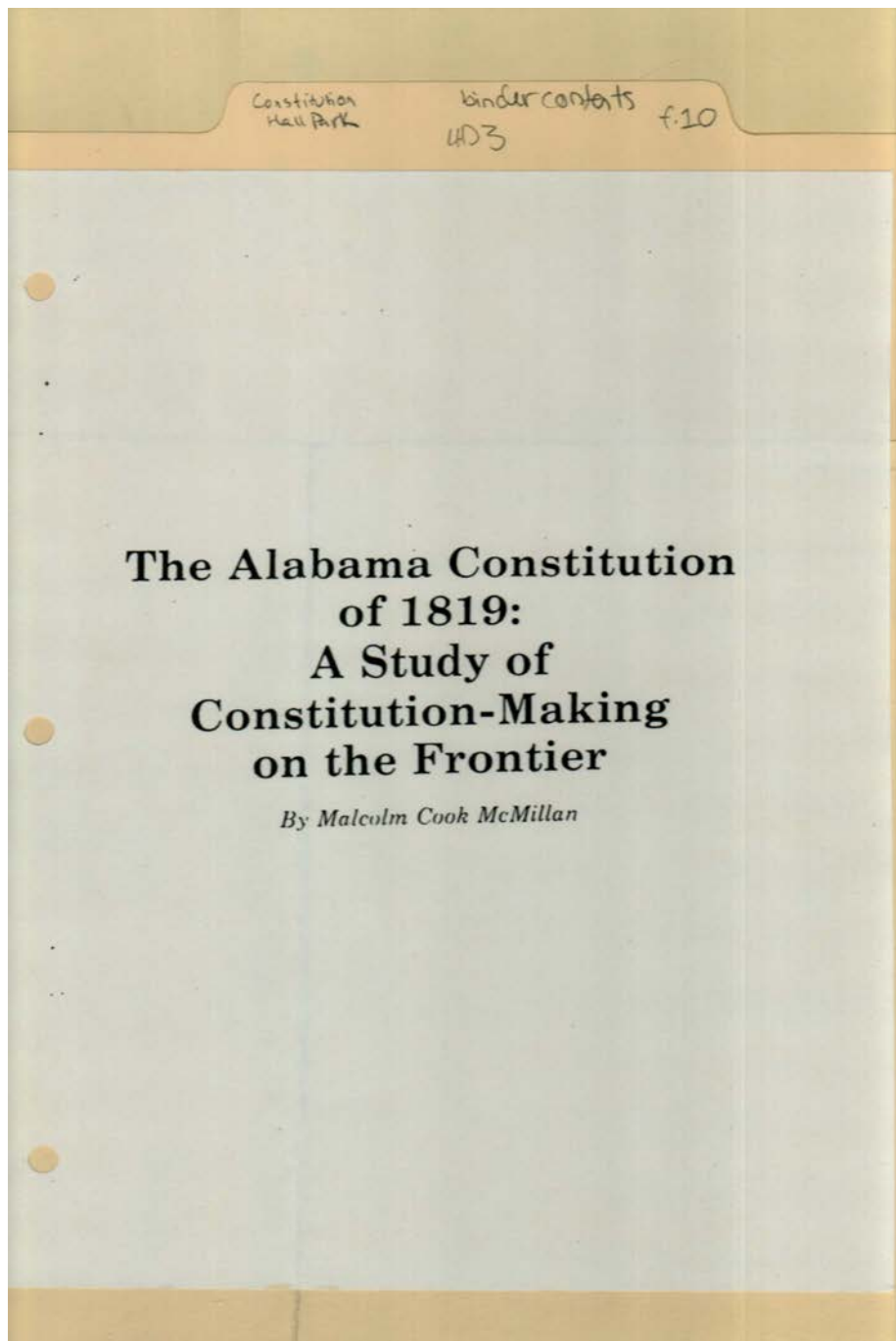
Hoisington, Dan

Jones, Harvie

Walker, Mrs.

Types:

article



Names:

McMillan, Malcolm
Cook

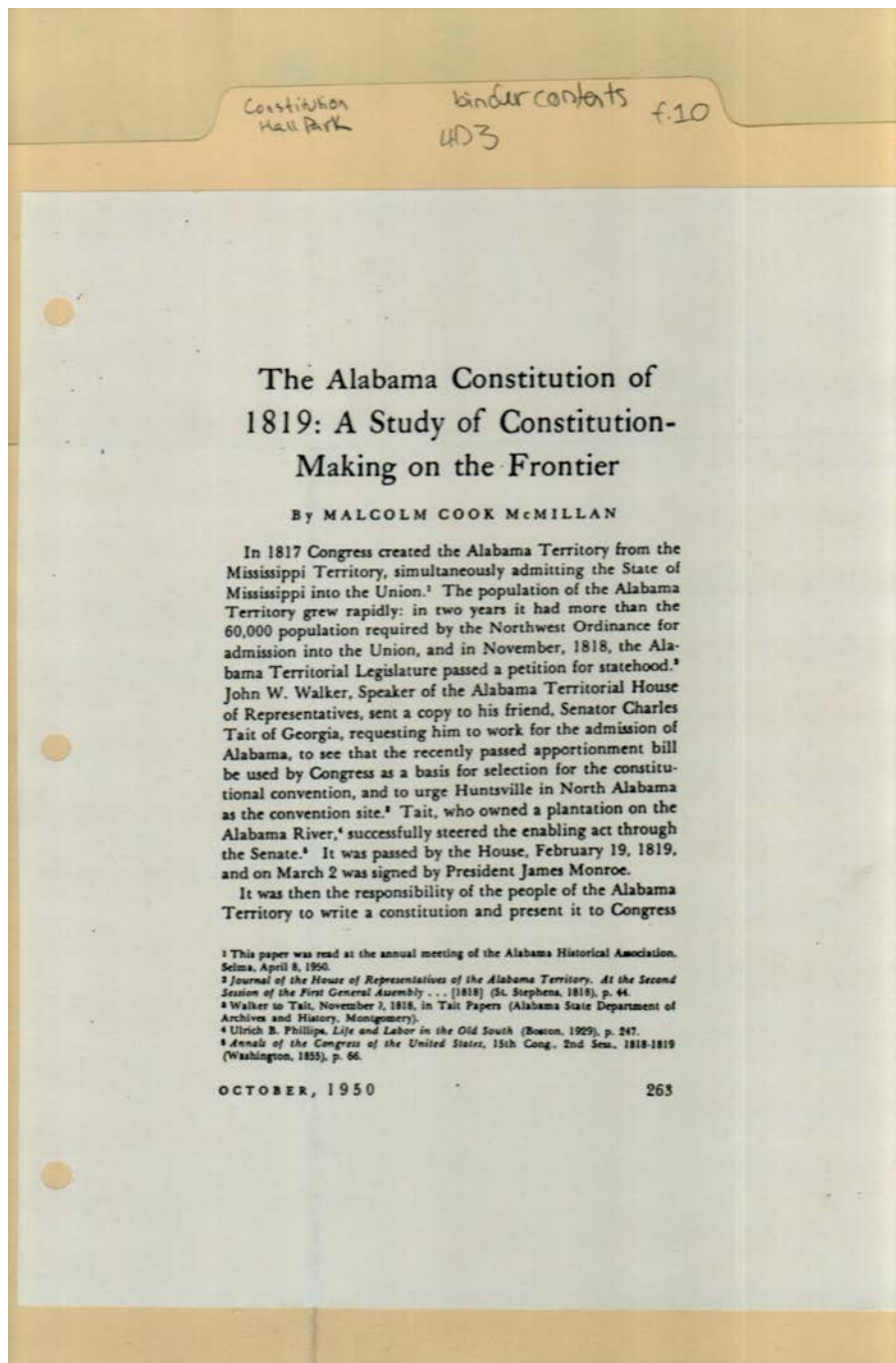
Making the Alabama
Constitution

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 28 r04d03-10-000-0407 [Contents](#) [Index](#) [About](#)



Names:

McMillan, Malcolm
Cook

Monroe, James,
President
Phillips, Ulrich B.

Tait, Charles
Walker, John W.

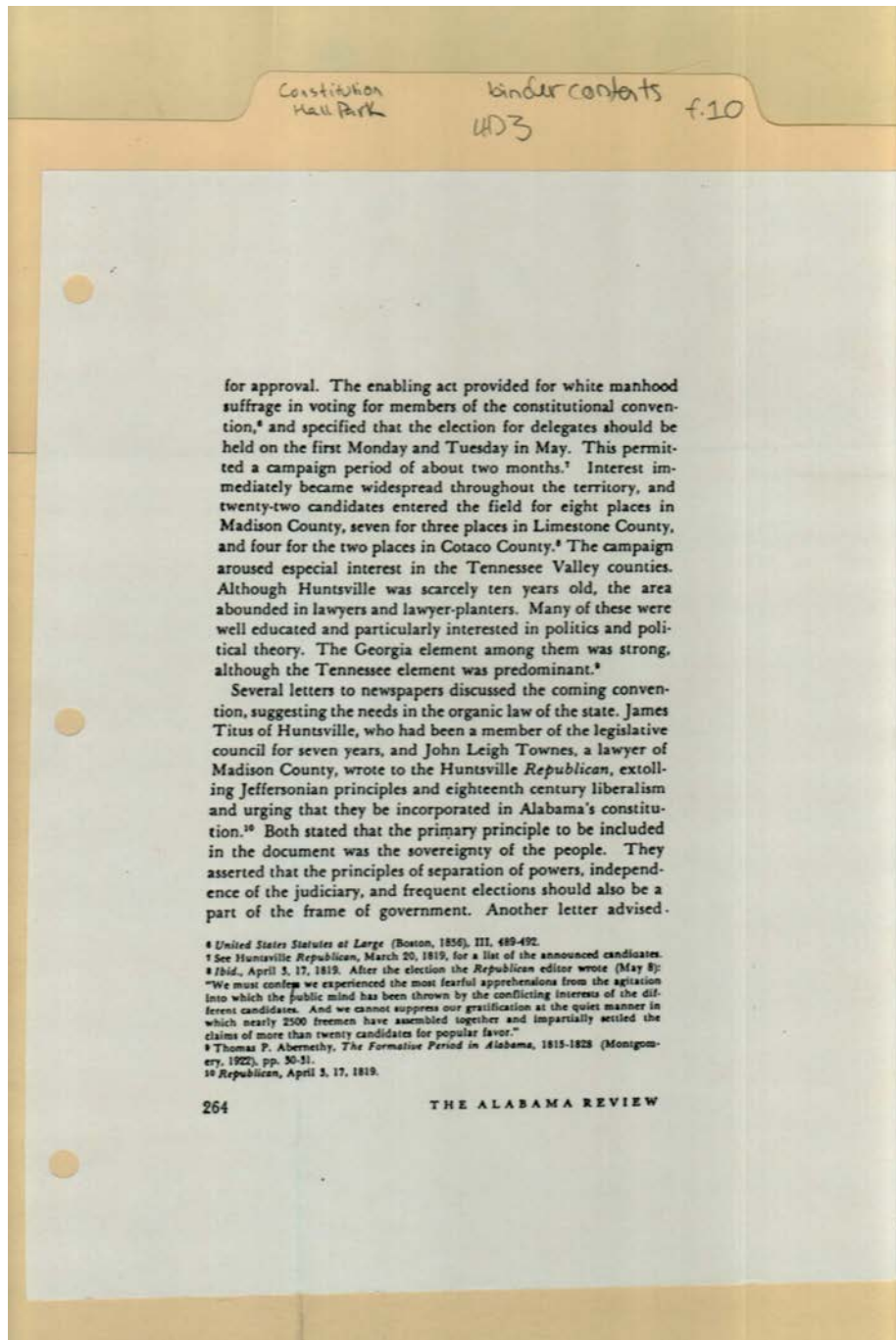
Alabama Constitution
of 1819

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 29 r04d03-10-000-0408 [Contents](#) [Index](#) [About](#)



Names:

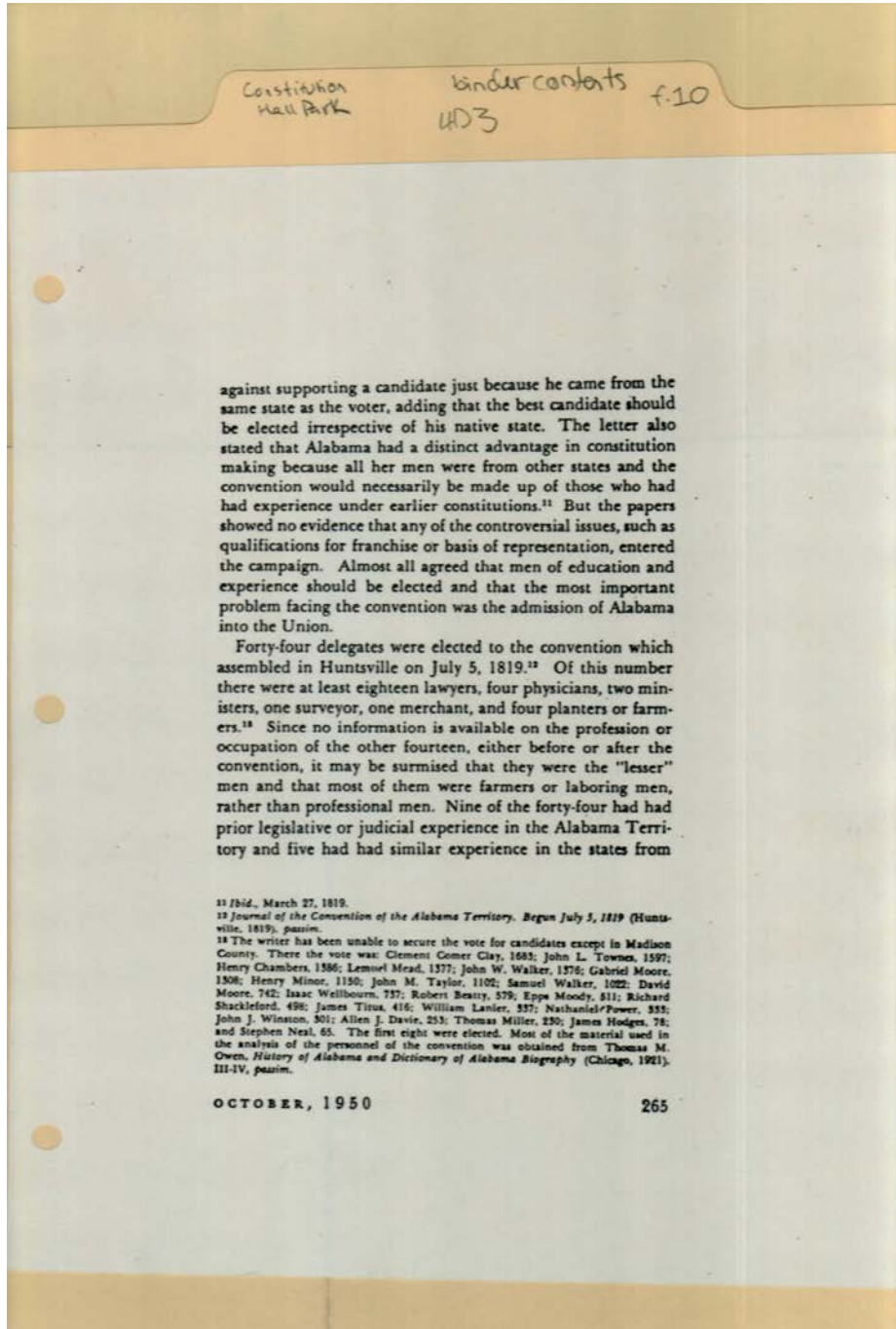
Abernethy, Thomas P.

Titus, James

Townes, John Leigh

Types:

book



Names:

Beatty, Robert
Chambers, Henry
Clay, Clement Comer
Davie, Allen J.
Hodges, James
Lanier, William

Mead, Lemuel
Miller, Thomas
Minor, Henry
Moody, Epps
Moore, David
Moore, Gabriel

Neal, Stephen
Owen, Thomas M.
Power, Nathaniel
Shackelford, Richard
Taylor, John M.
Titus, James

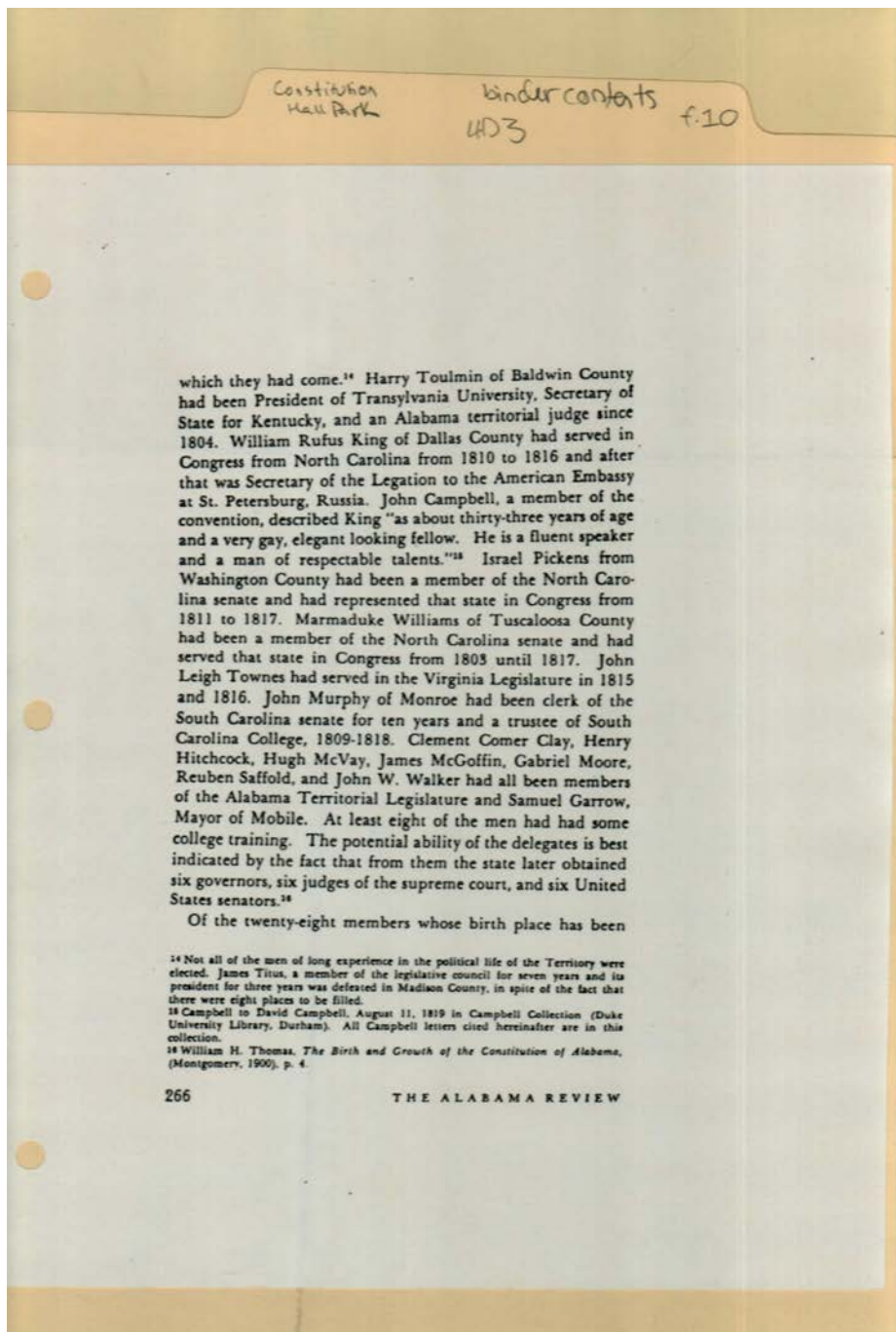
Townes, John L.
Walker, John W.
Walker, Samuel
Wellbourn, Isaac
Winston, John J.

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 31 r04d03-10-000-0410 [Contents](#) [Index](#) [About](#)



Names:

Campbell, David
Campbell, John
Clay, Clement Comer
Hitchcock, Henry
King, William Rufus

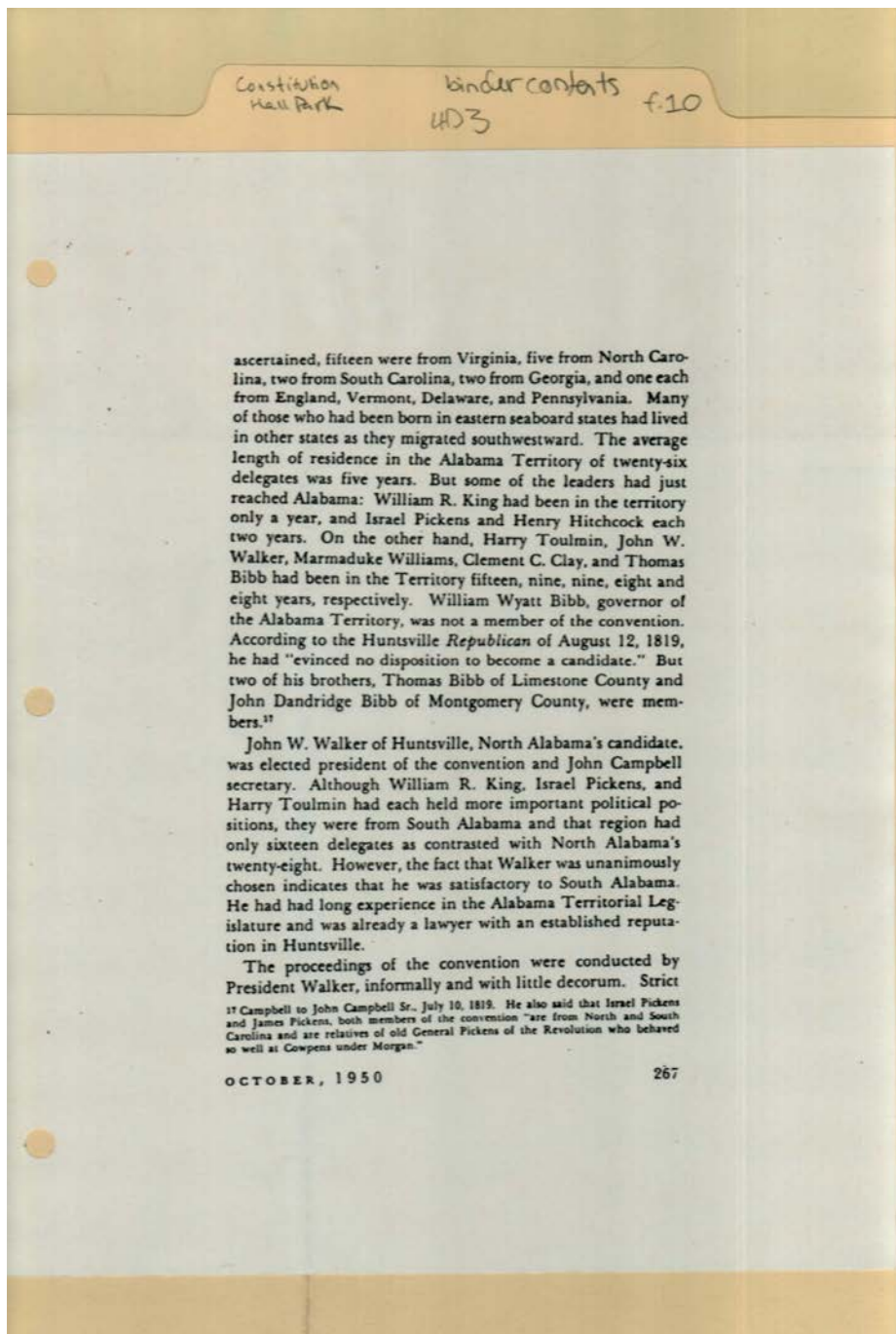
McGoffin, James
McVay, Hugh
Moore, Gabriel
Murphy, John
Pickens, Israel

Saffold, Reuben
Thomas, William H.
Titus, James
Toulmin, Harry
Townes, John Leigh

Walker, John W.
Williams,
Marmaduke

Types:

book



Names:

Bibb, John Dandridge
Bibb, Thomas
Bibb, William Wyatt,
Governor

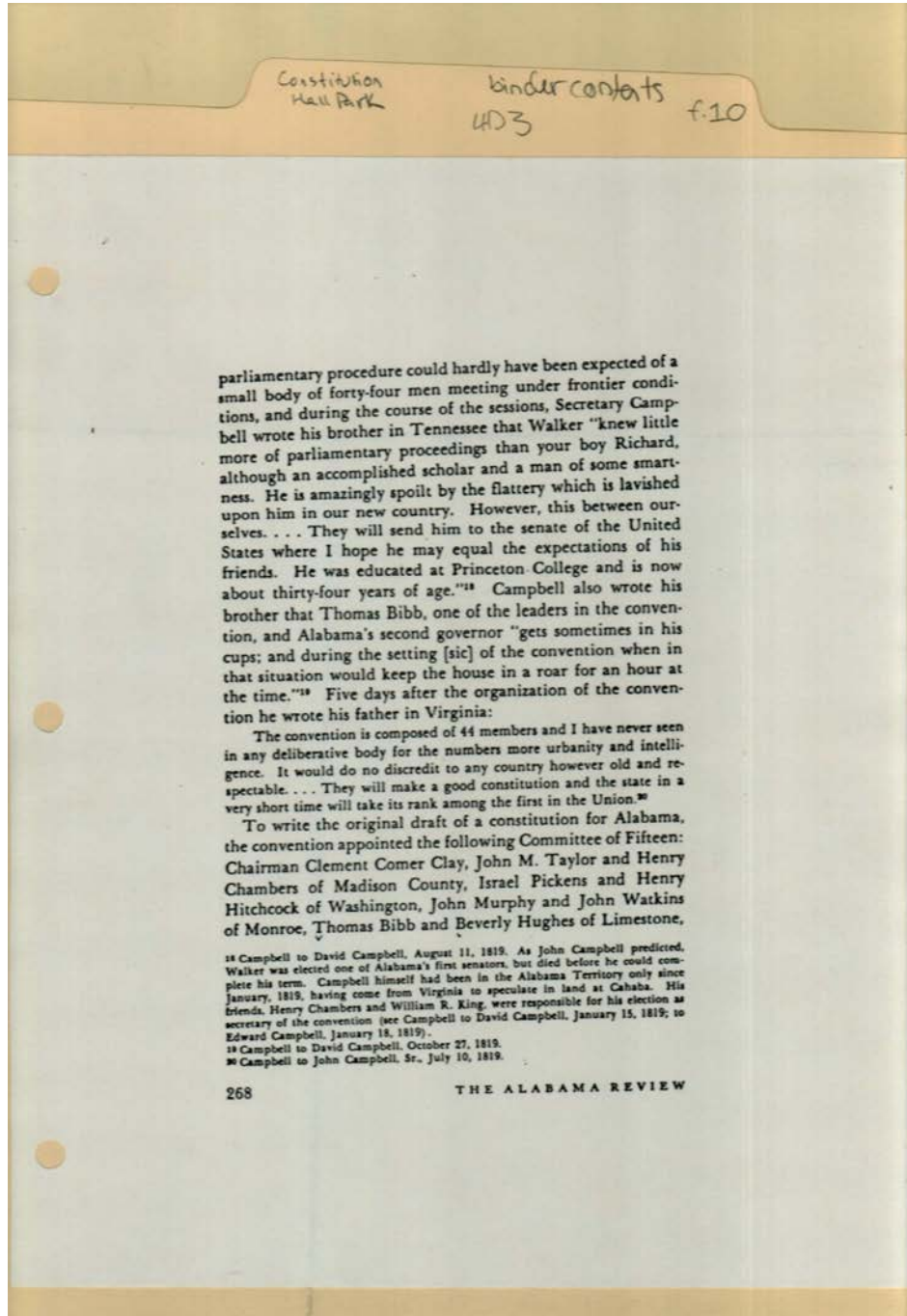
Campbell, John
Campbell, John, Sr.
Clay, Clement C.
Hitchcock, Henry

King, William R.
Pickens, General
Pickens, Israel
Pickens, James

Toulmin, Harry
Walker, John W.
Williams,
Marmaduke

Types:

book



Names:

Bibb, Thomas
Campbell, David
Campbell, John, Sr.
Campbell, Richard

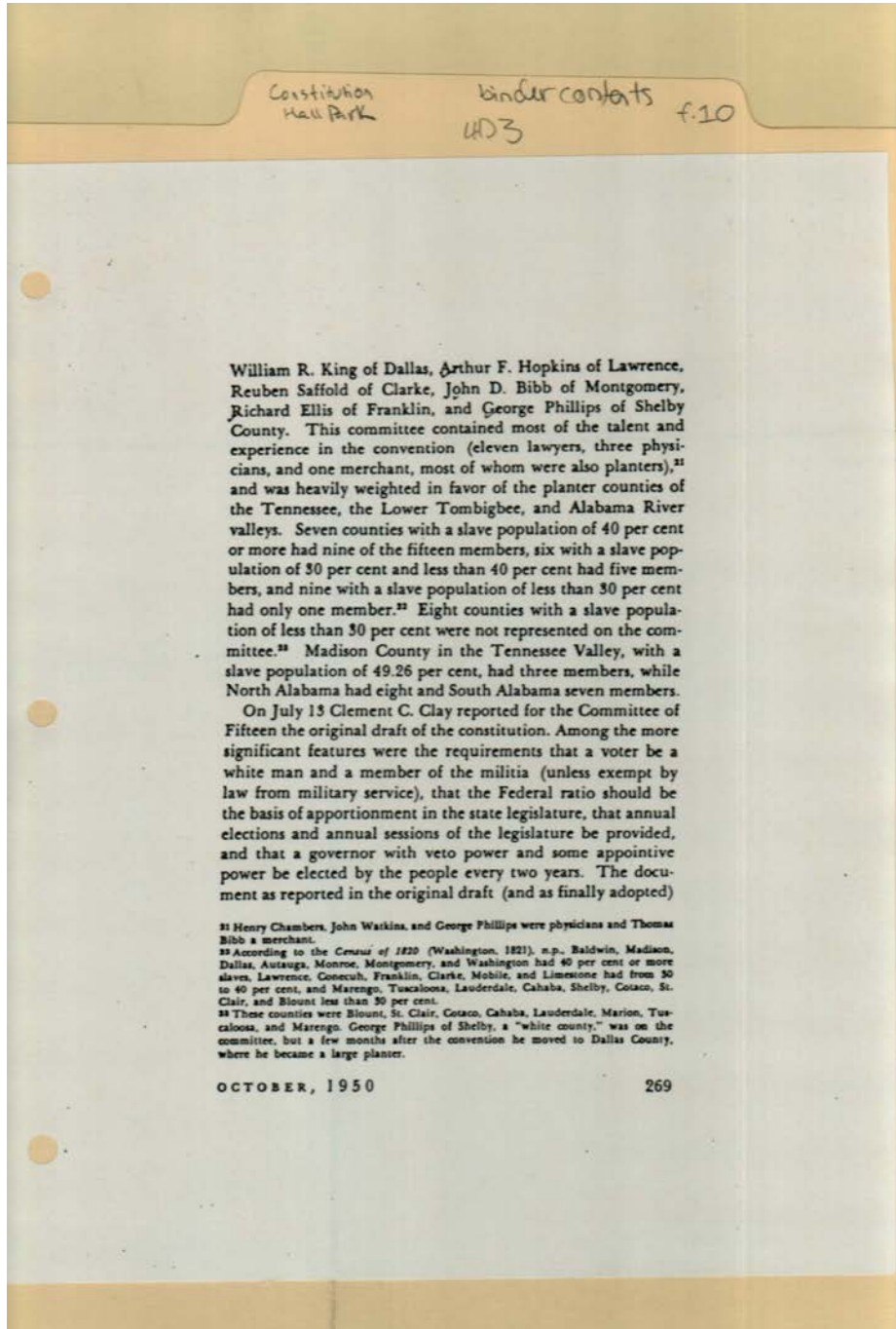
Campbell, Secretary
Chambers, Henry
Clay, Clement Comer
Hitchcock, Henry

Hughes, Beverly
King, William R.
Murphy, John
Pickens, Israel

Taylor, John M.
Watkins, John

Types:

book



Names:

Bibb, John D.
Bibb, Thomas
Chambers, Henry

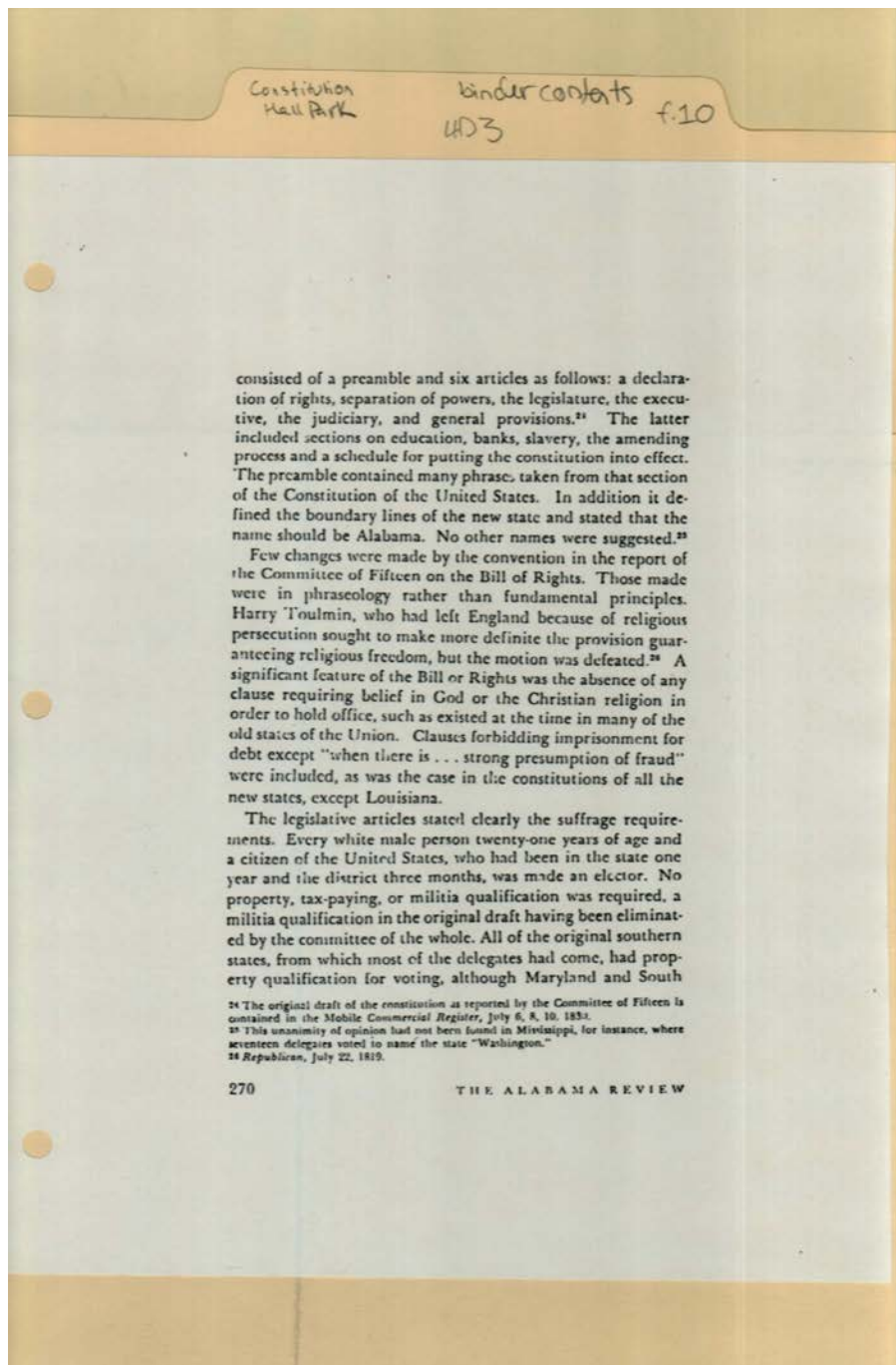
Clay, Clement C.
Ellis, Richard
Hopkins, Arthur F.

King, William R.
Phillips, George
Saffold, Reuben

Watkins, John

Types:

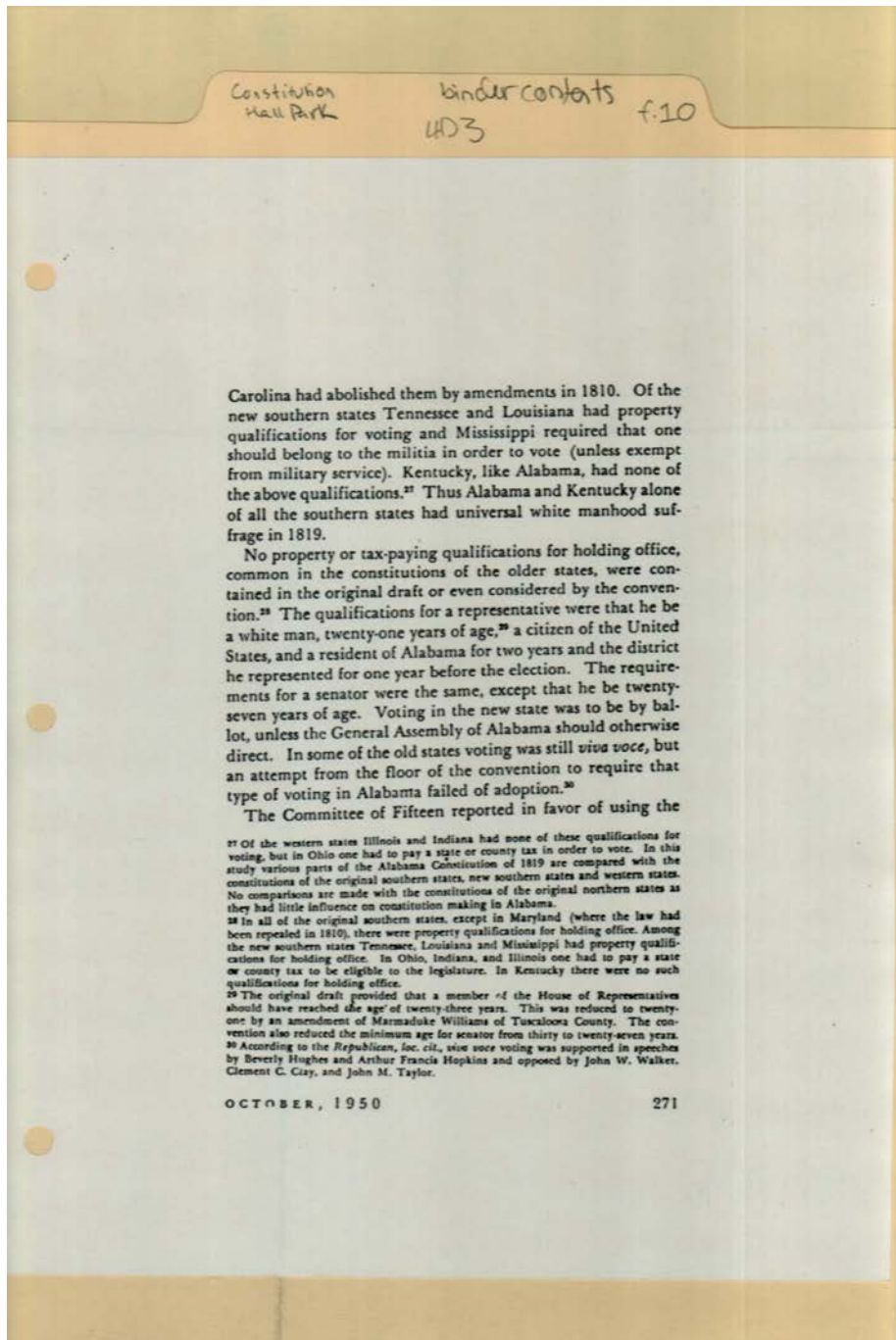
book



Types:
book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 36 r04d03-10-000-0415 [Contents](#) [Index](#) [About](#)



Names:

Clay, Clement C.
Hopkins, Arthur
Francis

Hughes, Beverly
Taylor, John M.
Walker, John W.

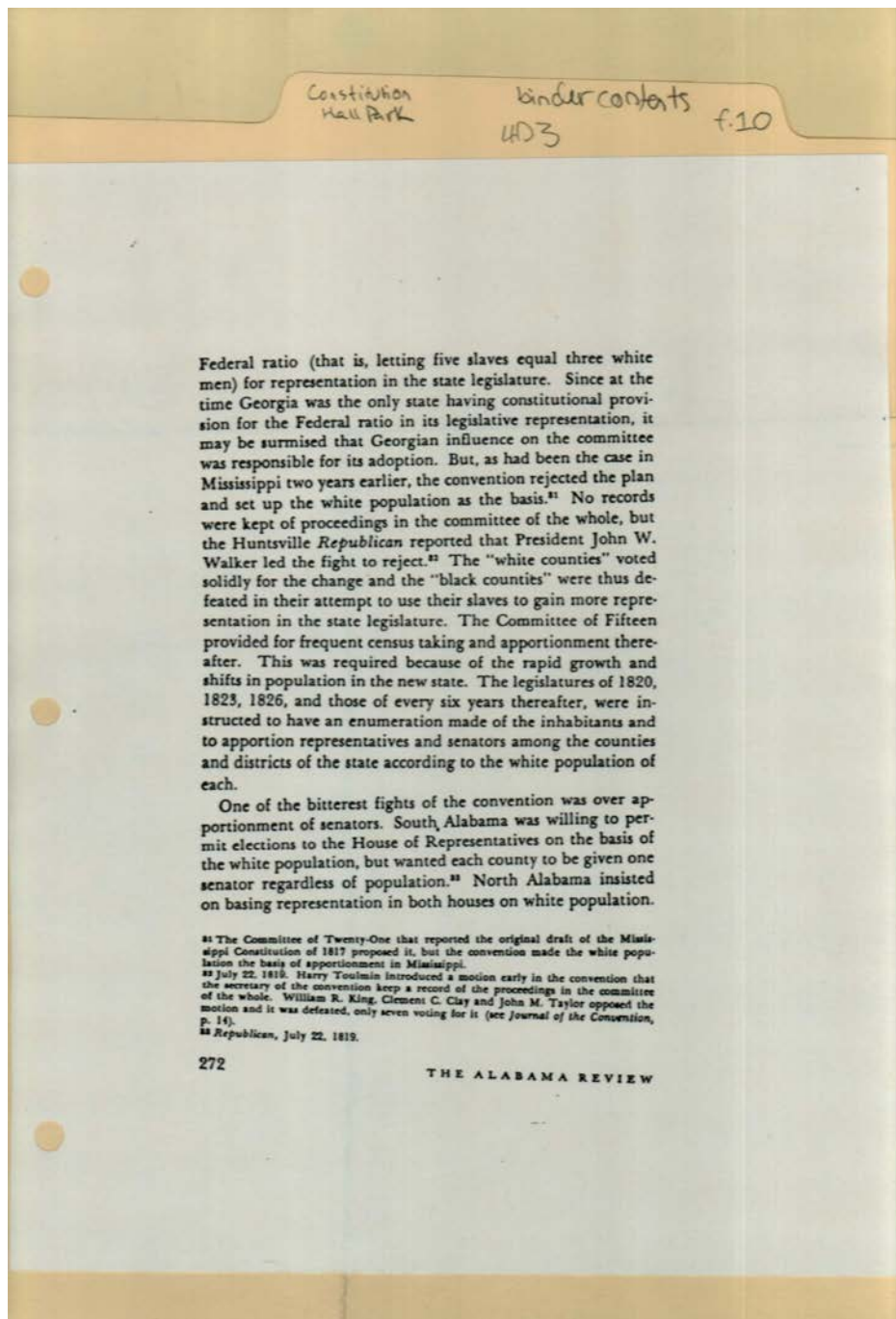
Williams,
Marmaduke

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 37 r04d03-10-000-0416 [Contents](#) [Index](#) [About](#)



Names:

Clay, Clement C.
King, William R.

Taylor, John M.
Toulmin, Harry

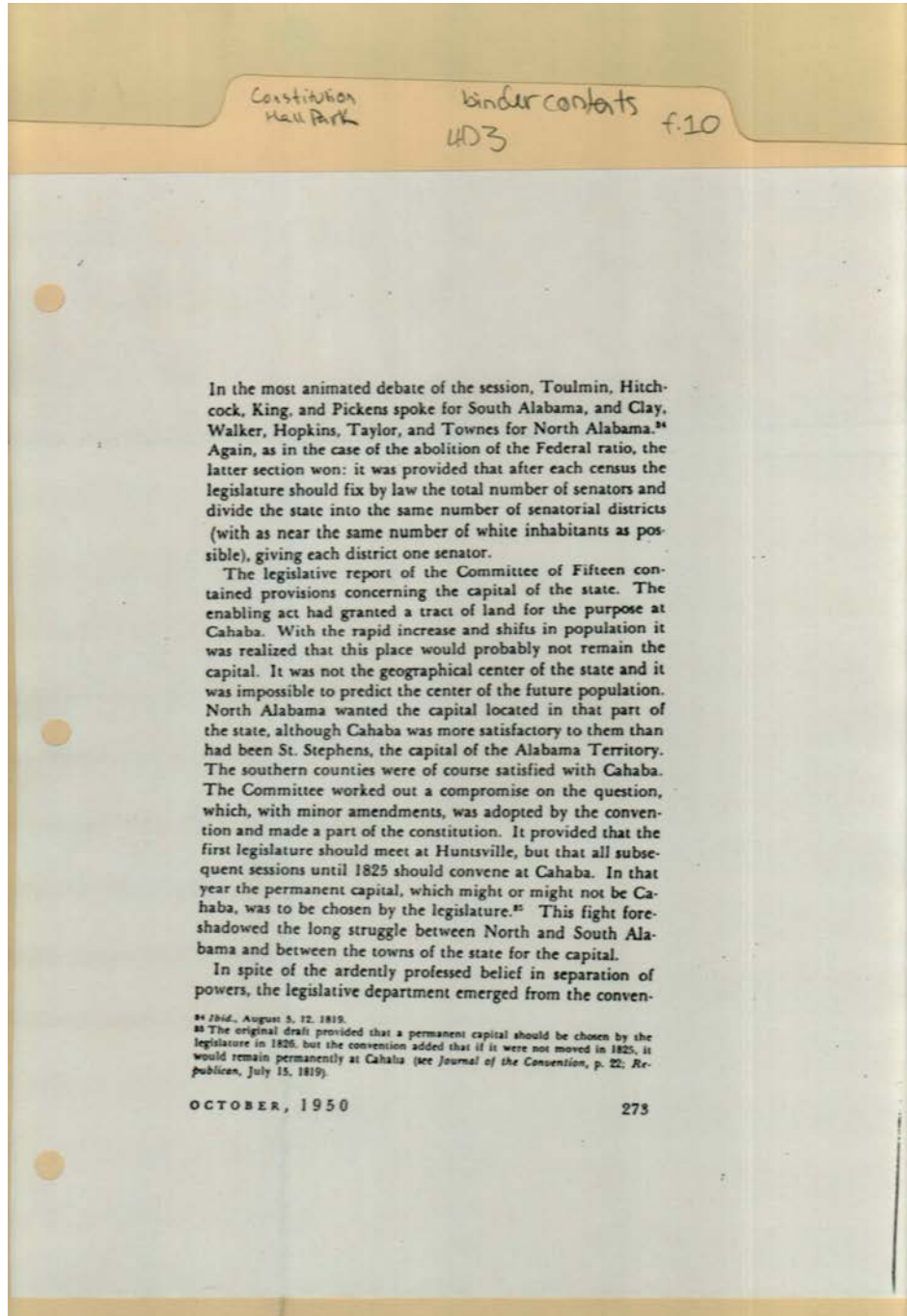
Walker, John W.

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 38 r04d03-10-000-0417 [Contents](#) [Index](#) [About](#)



Names:

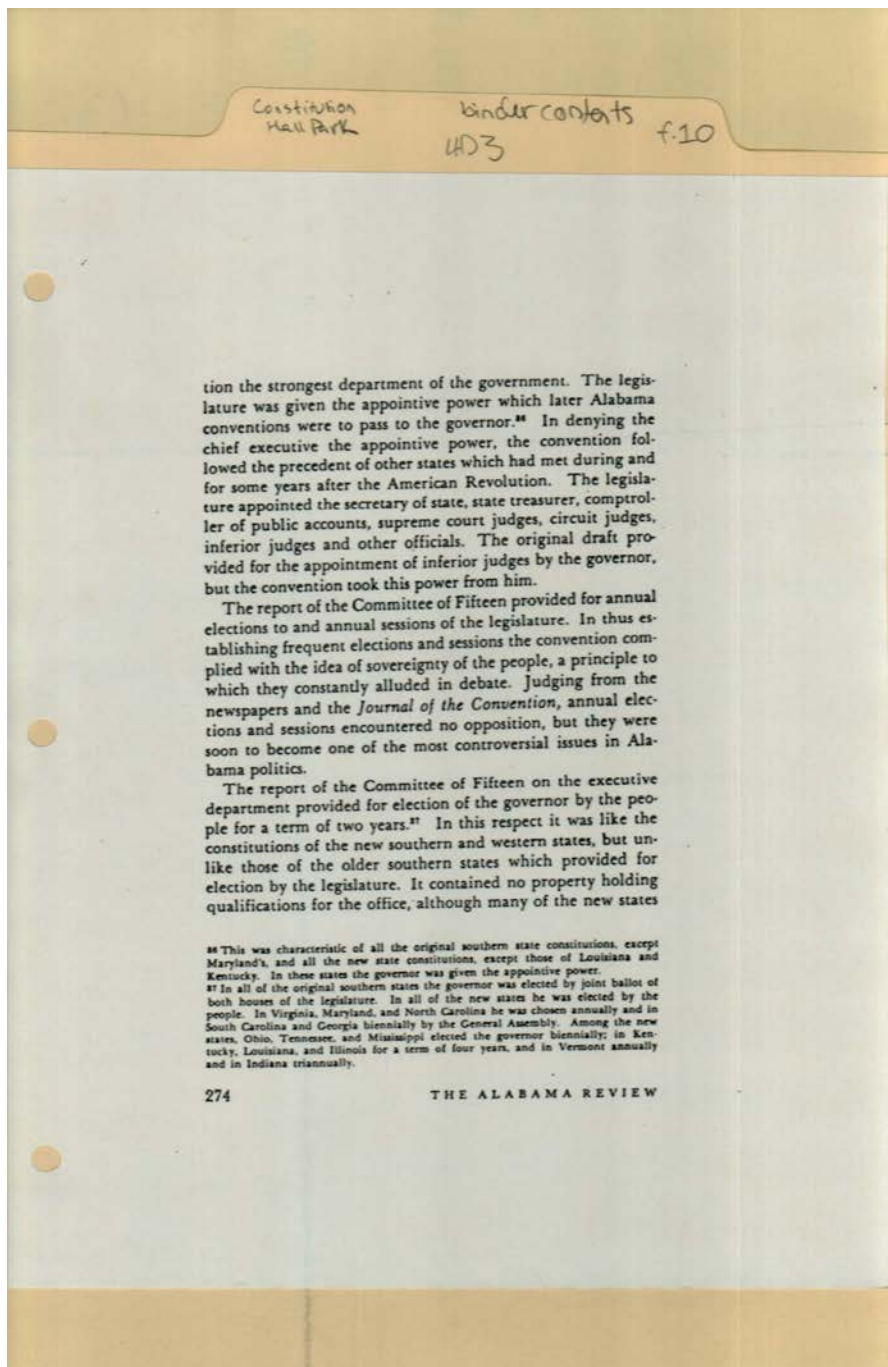
Clay,
Hitchcock,
Hopkins,

King,
Pickens,
Taylor,

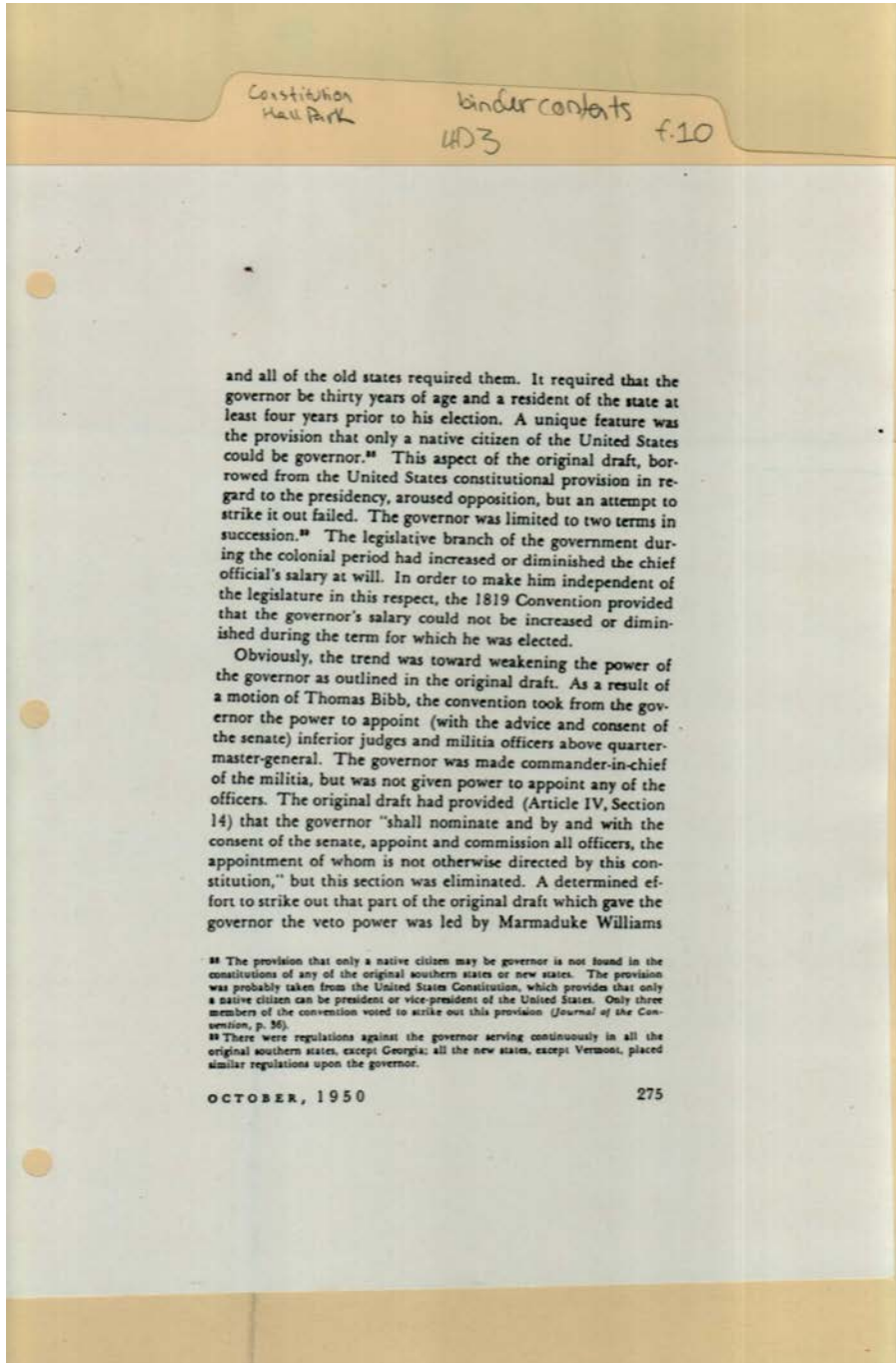
Toulmin,
Townes,
Walker,

Types:

book



Types:
book



Names:

Bibb, Thomas

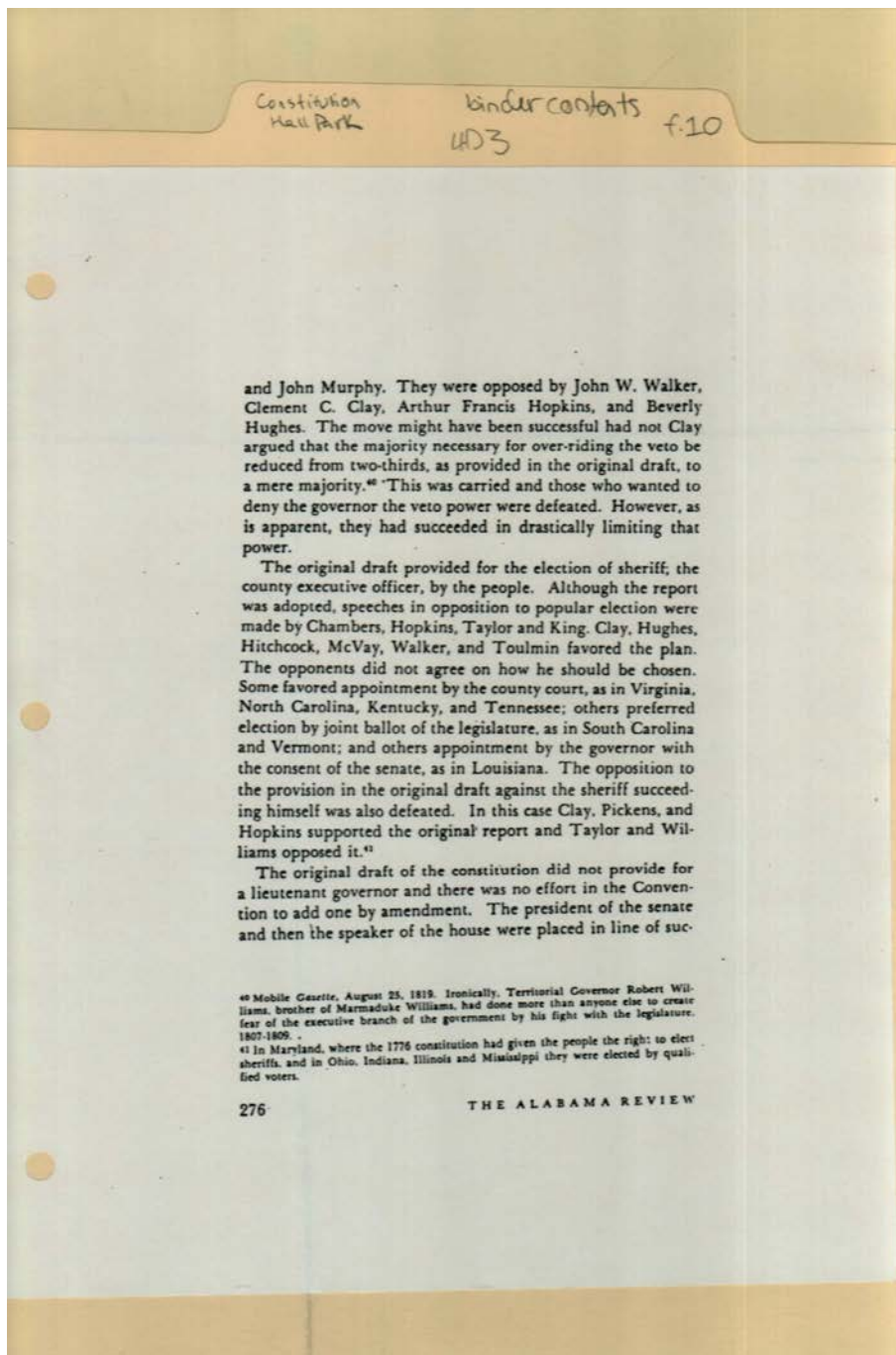
Williams,
Marmaduke

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 41 r04d03-10-000-0420 [Contents](#) [Index](#) [About](#)



Names:

Chambers,
Clay, Clement C.
Hitchcock,
Hopkins,

Hopkins, Arthur
Francis
Hughes, Beverly
King,

McVay,
Murphy, John
Taylor,
Toulmin,

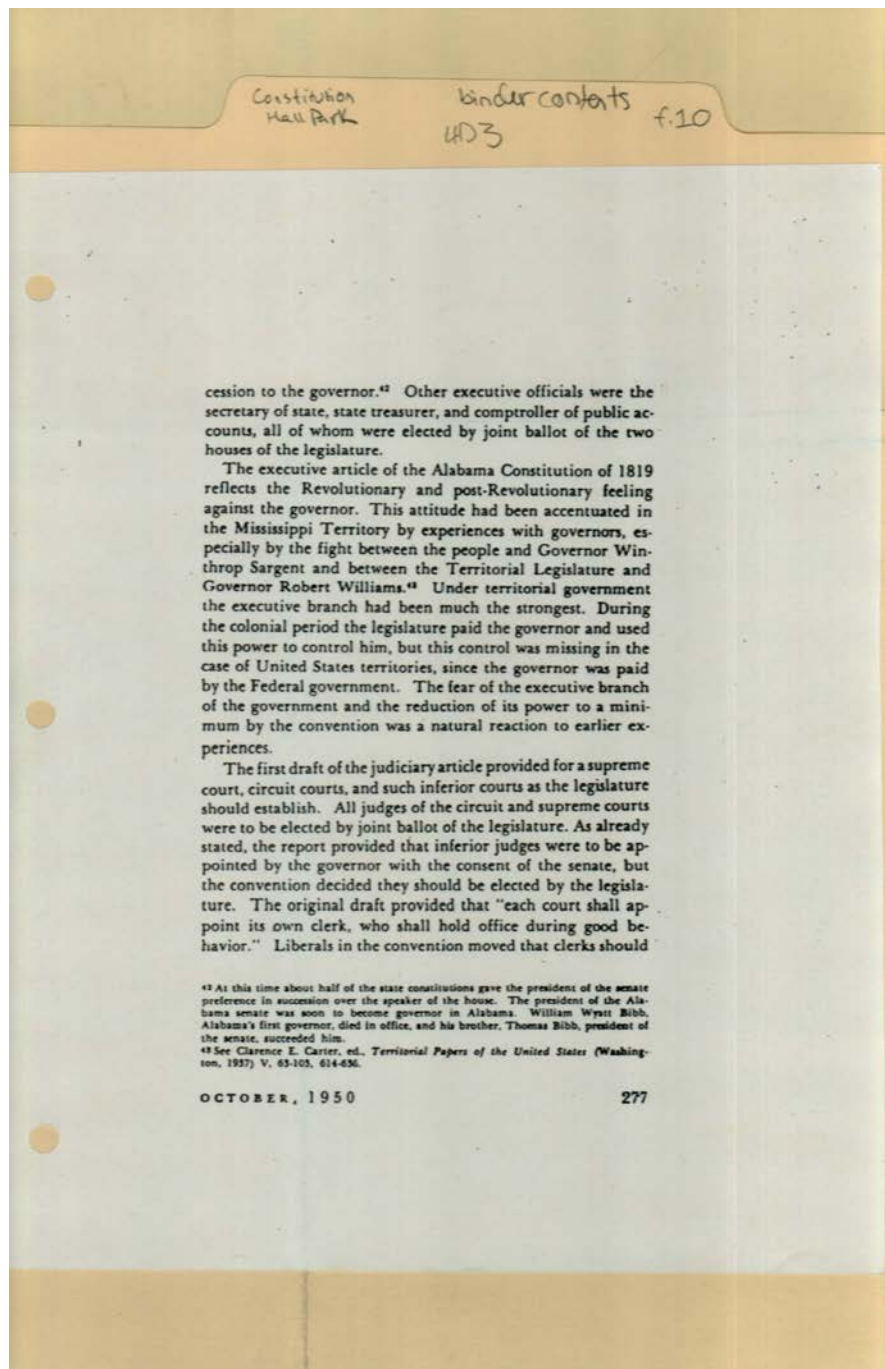
Walker, John W.
Williams,
Marmaduke
Williams, Robert

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 42 r04d03-10-000-0421 [Contents](#) [Index](#) [About](#)



Names:

Bibb, Thomas
Bibb, William Wyatt

Carter, Clarence E.
Sargent, Winthrop

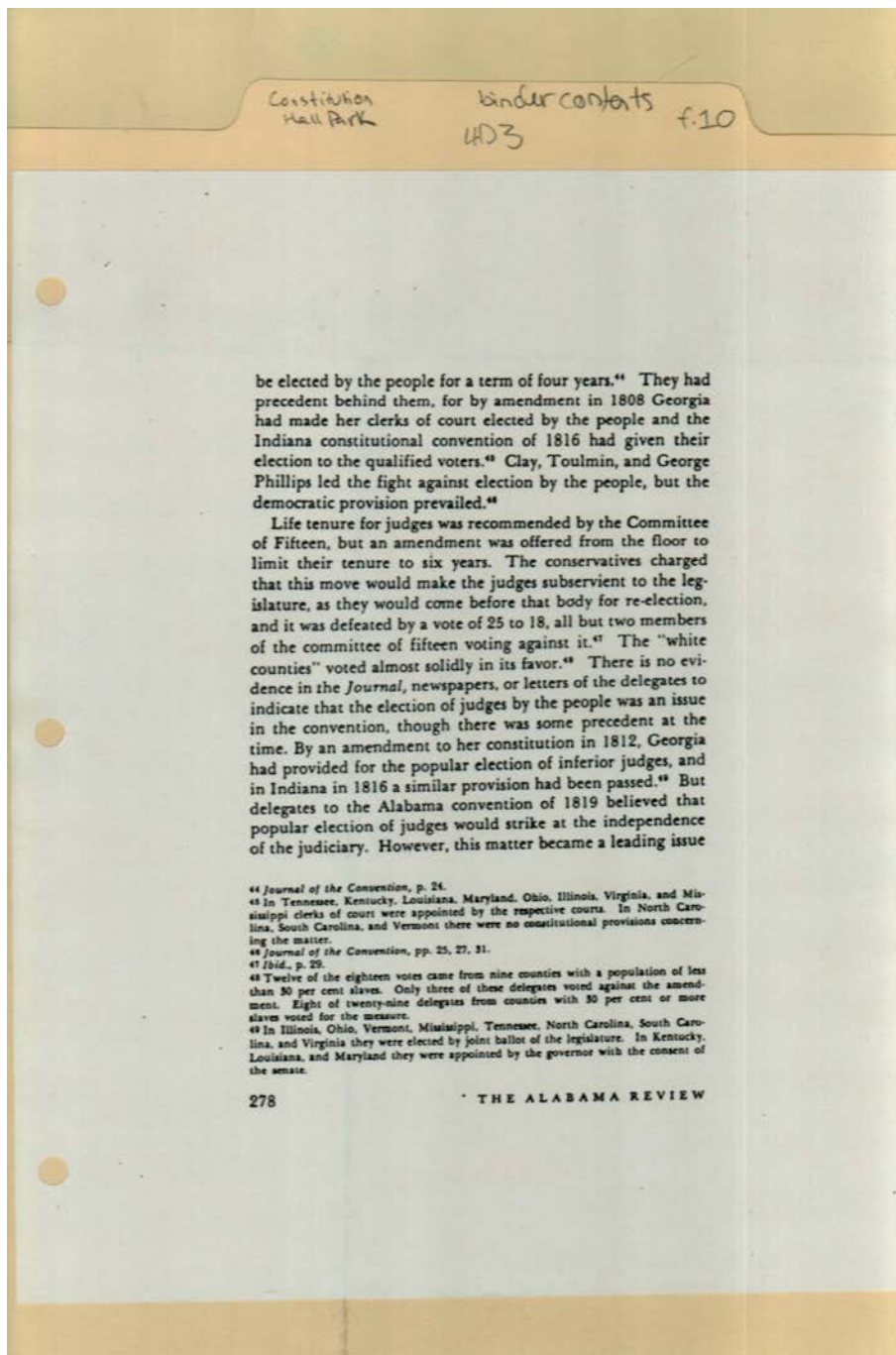
Williams, Robert

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 43 r04d03-10-000-0422 [Contents](#) [Index](#) [About](#)



Names:

Clay,

Phillips, George

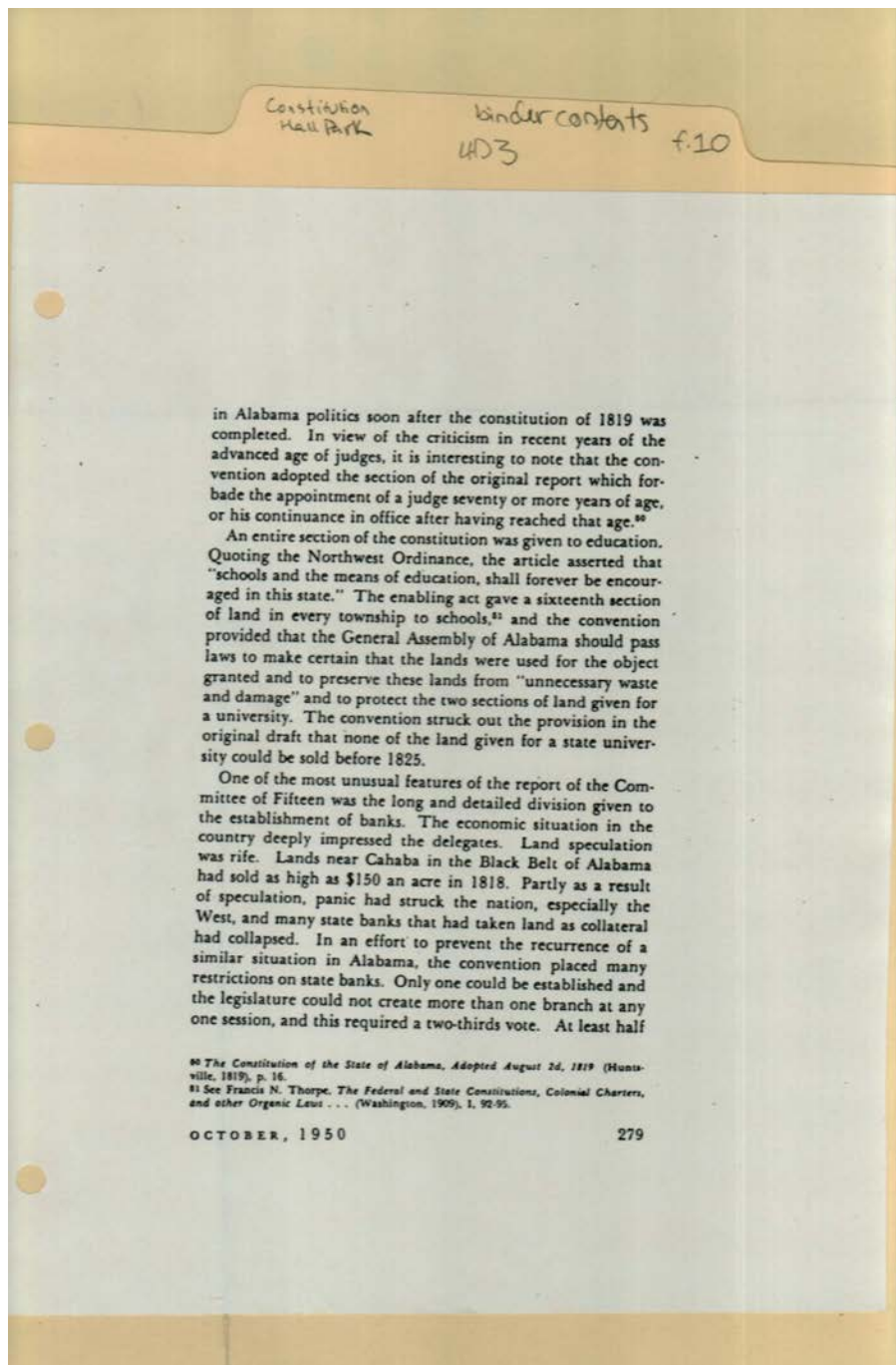
Toulmin,

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 44 r04d03-10-000-0423 [Contents](#) [Index](#) [About](#)

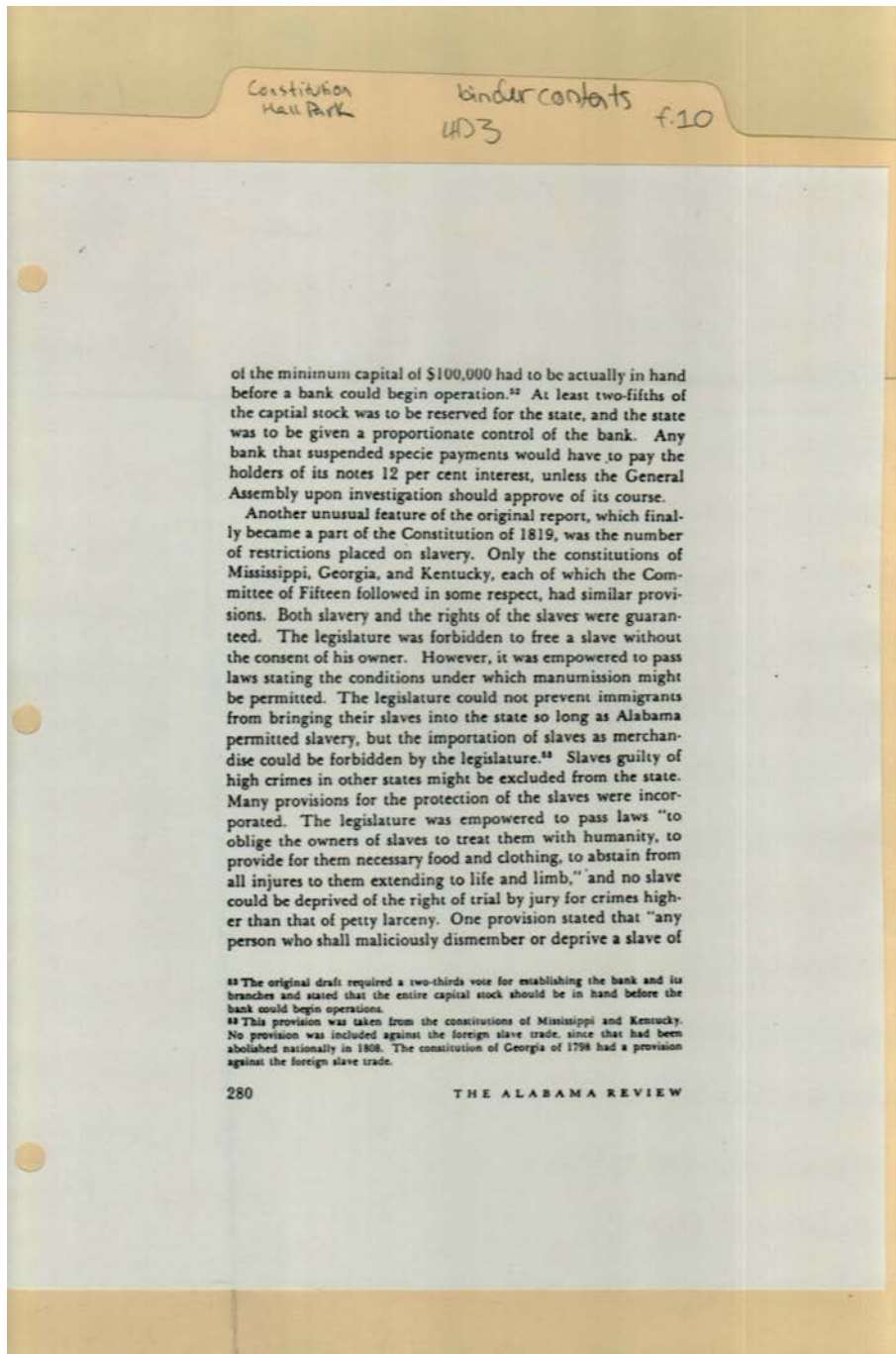


Names:

Thorpe, Francis N.

Types:

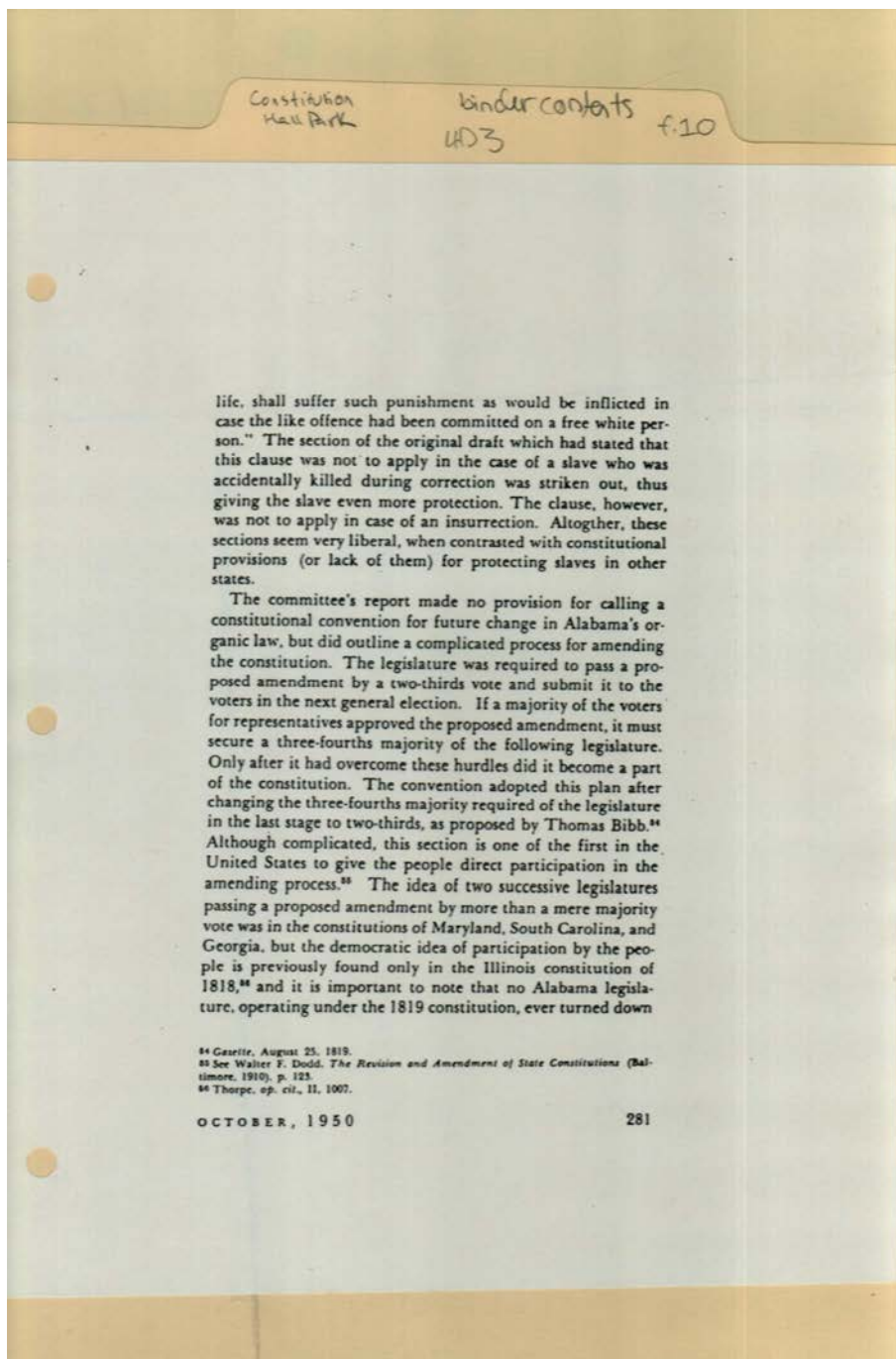
book



Types:
book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 46 r04d03-10-000-0425 [Contents](#) [Index](#) [About](#)



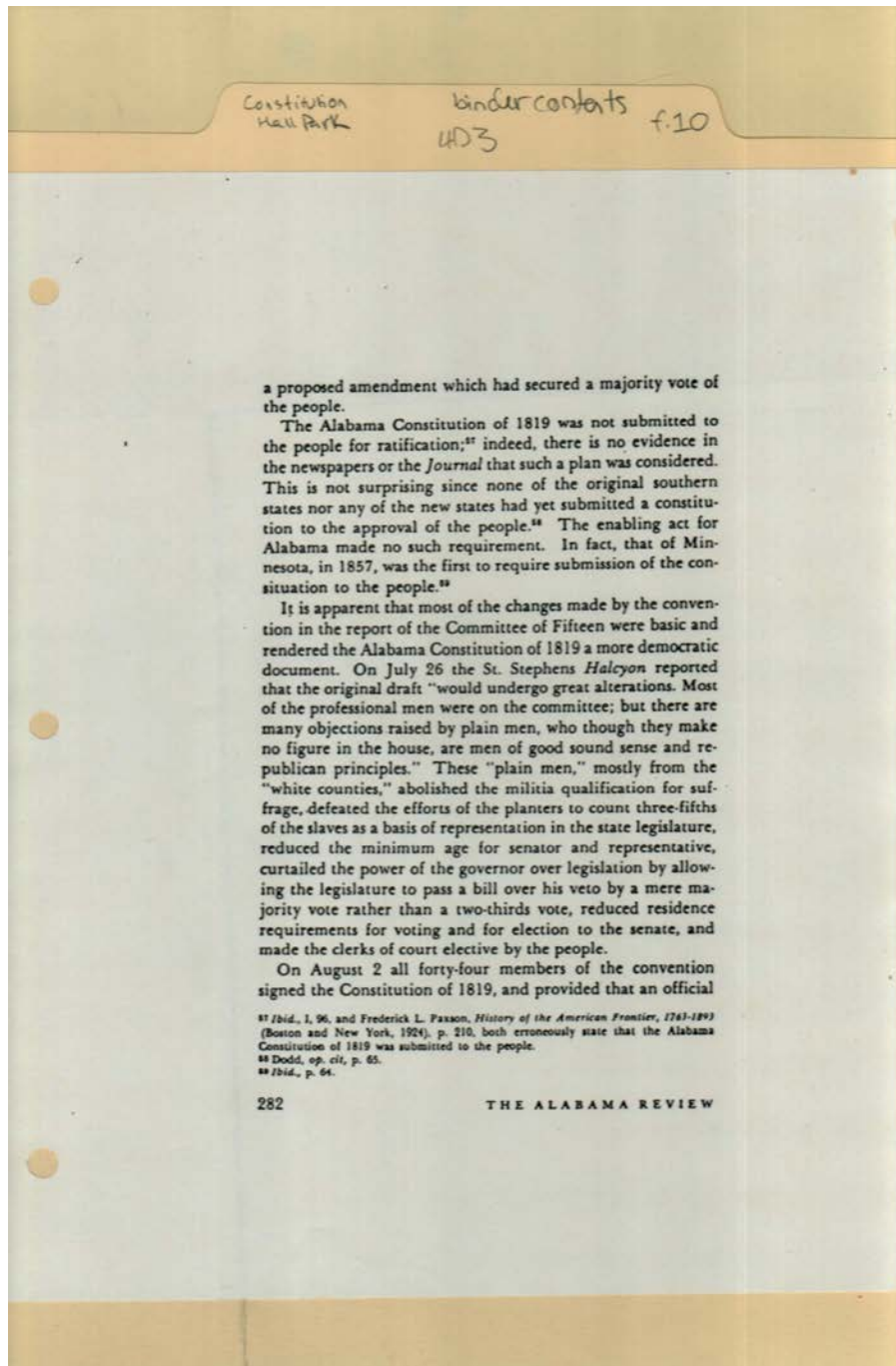
Names:

Dodd, Walter F.

Thorpe,

Types:

book



Names:

Dodd,

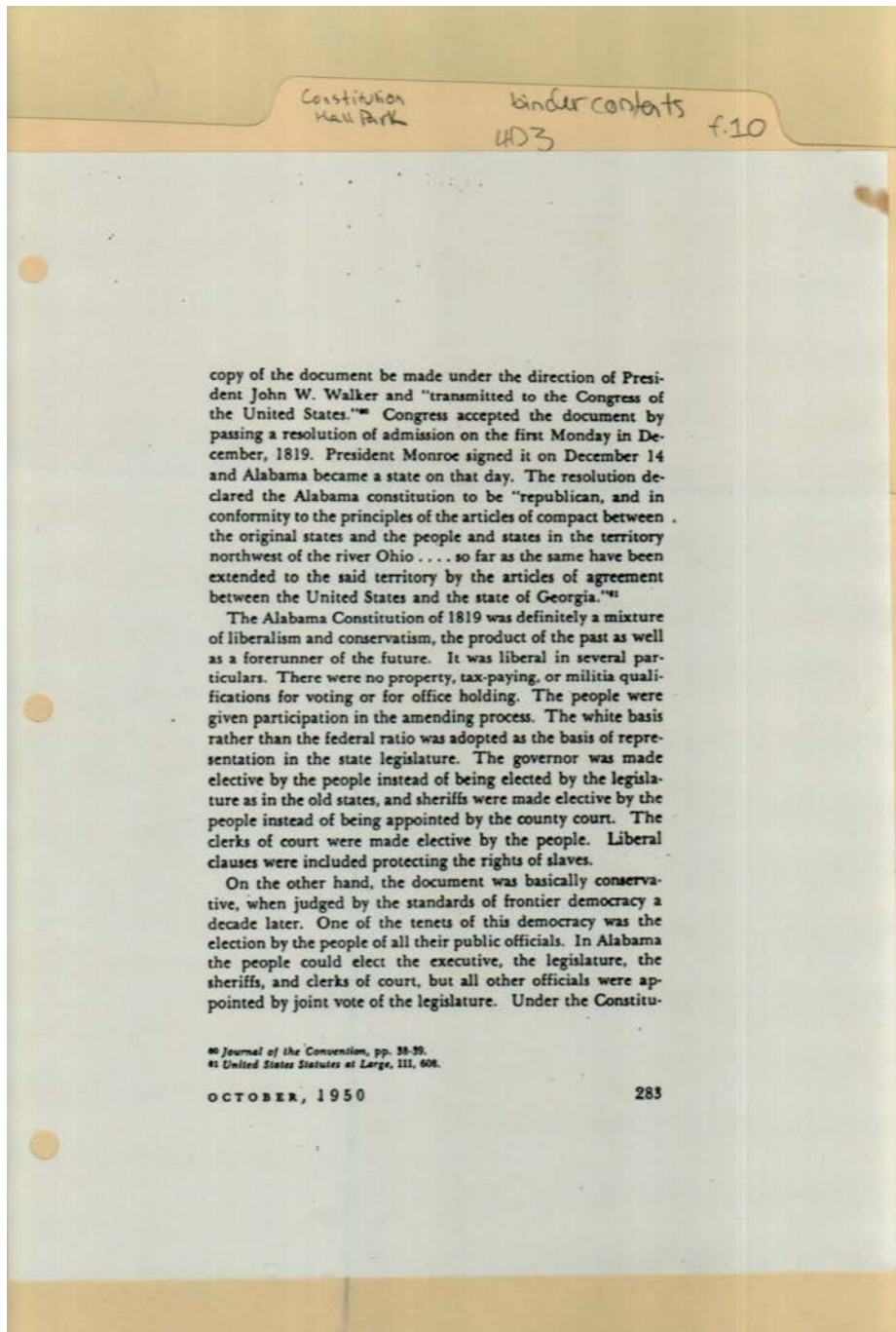
Paxson, Frederick L.

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 48 r04d03-10-000-0427 [Contents](#) [Index](#) [About](#)



Names:

Monroe, James,
President

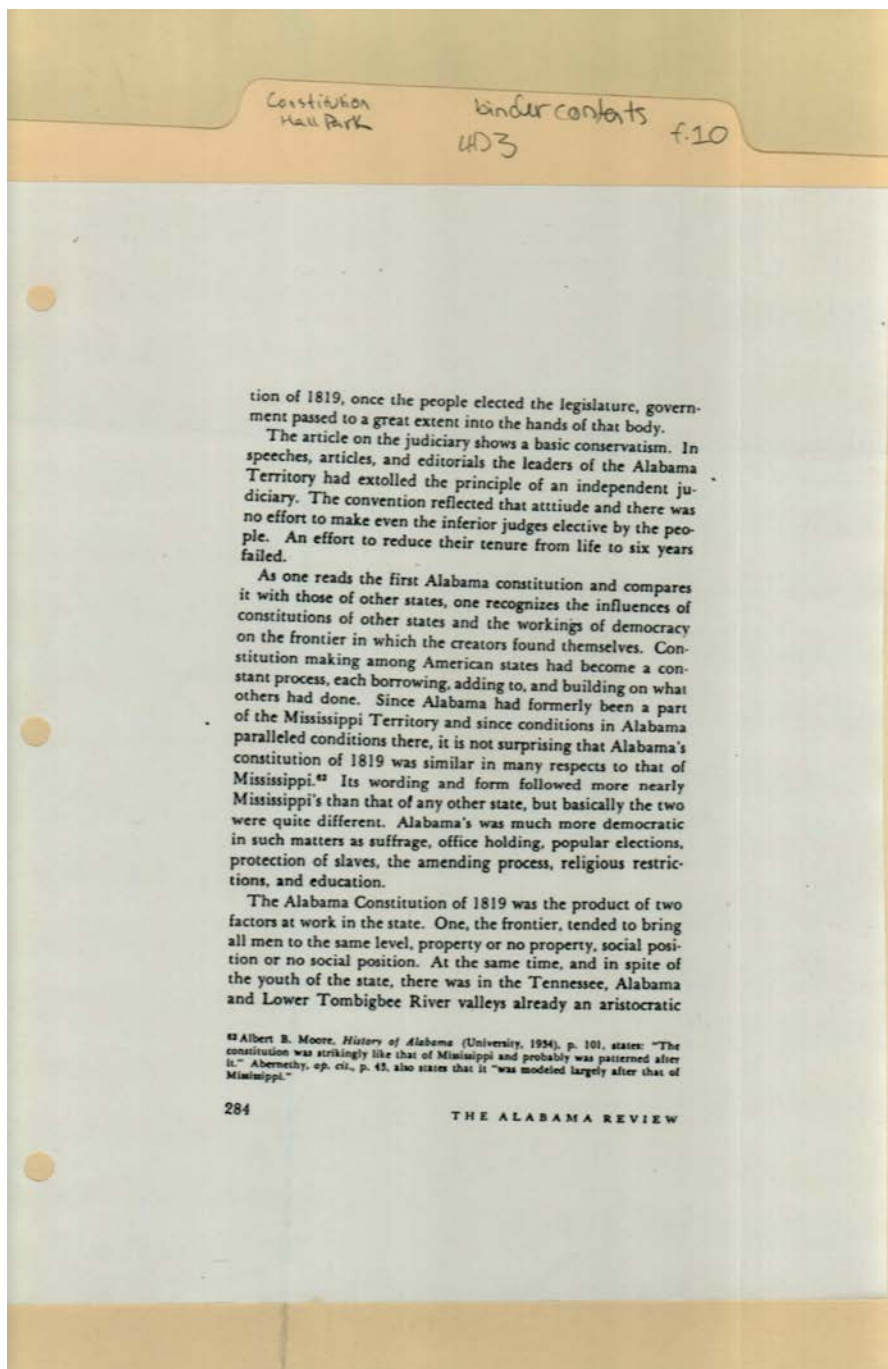
Walker, John W.

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 49 r04d03-10-000-0428 [Contents](#) [Index](#) [About](#)



Names:

Abernethy,

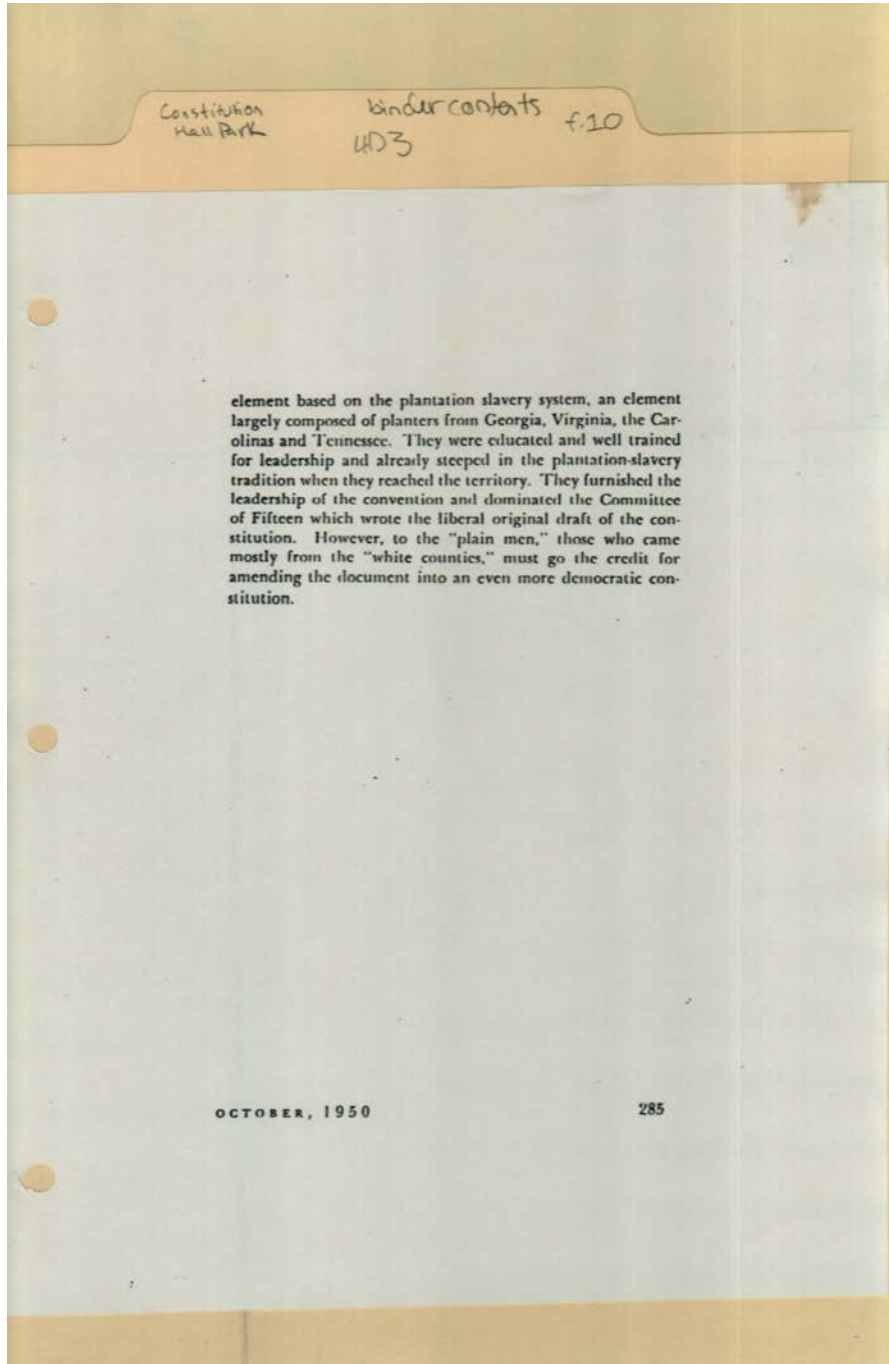
Moore, Albert B.

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

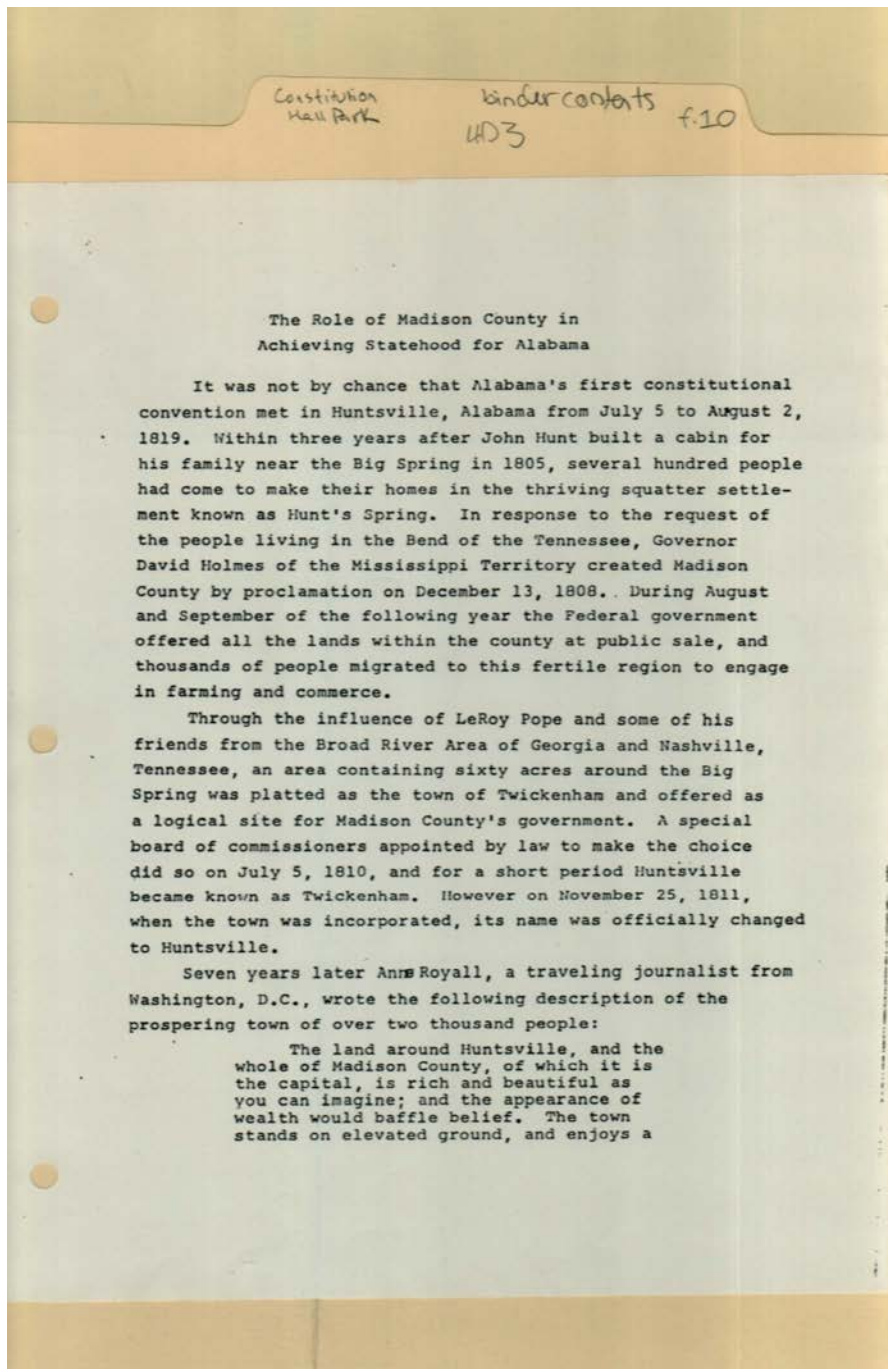
Image 50 r04d03-10-000-0429 [Contents](#) [Index](#) [About](#)



Types:
book

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 51 r04d03-10-000-0430 [Contents](#) [Index](#) [About](#)



Names:

Holmes, David,
Governor

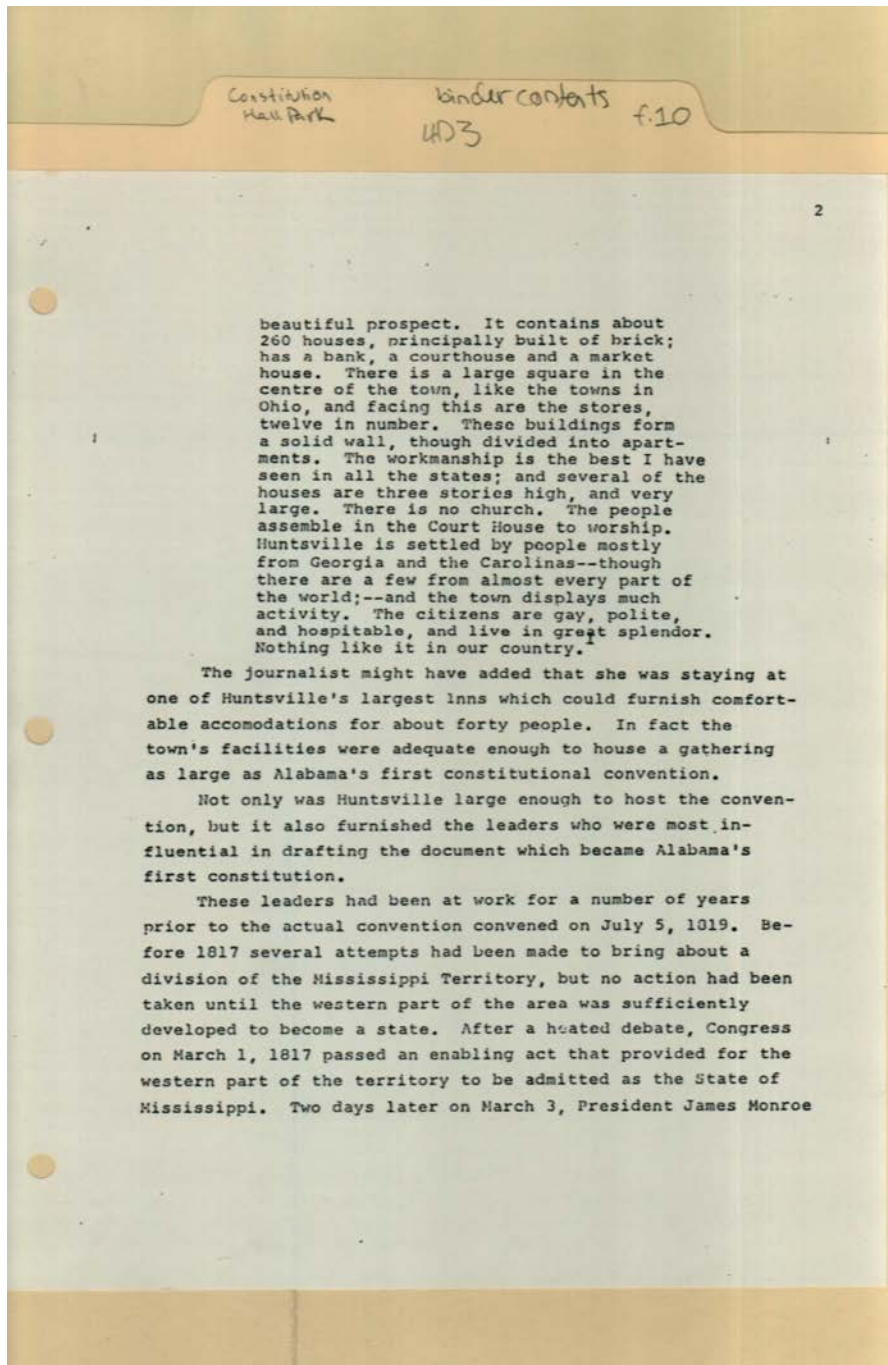
Hunt, John

Madison County Role
in Statehood

Pope, LeRoy
Royall, Anne

Types:

essay



Names:

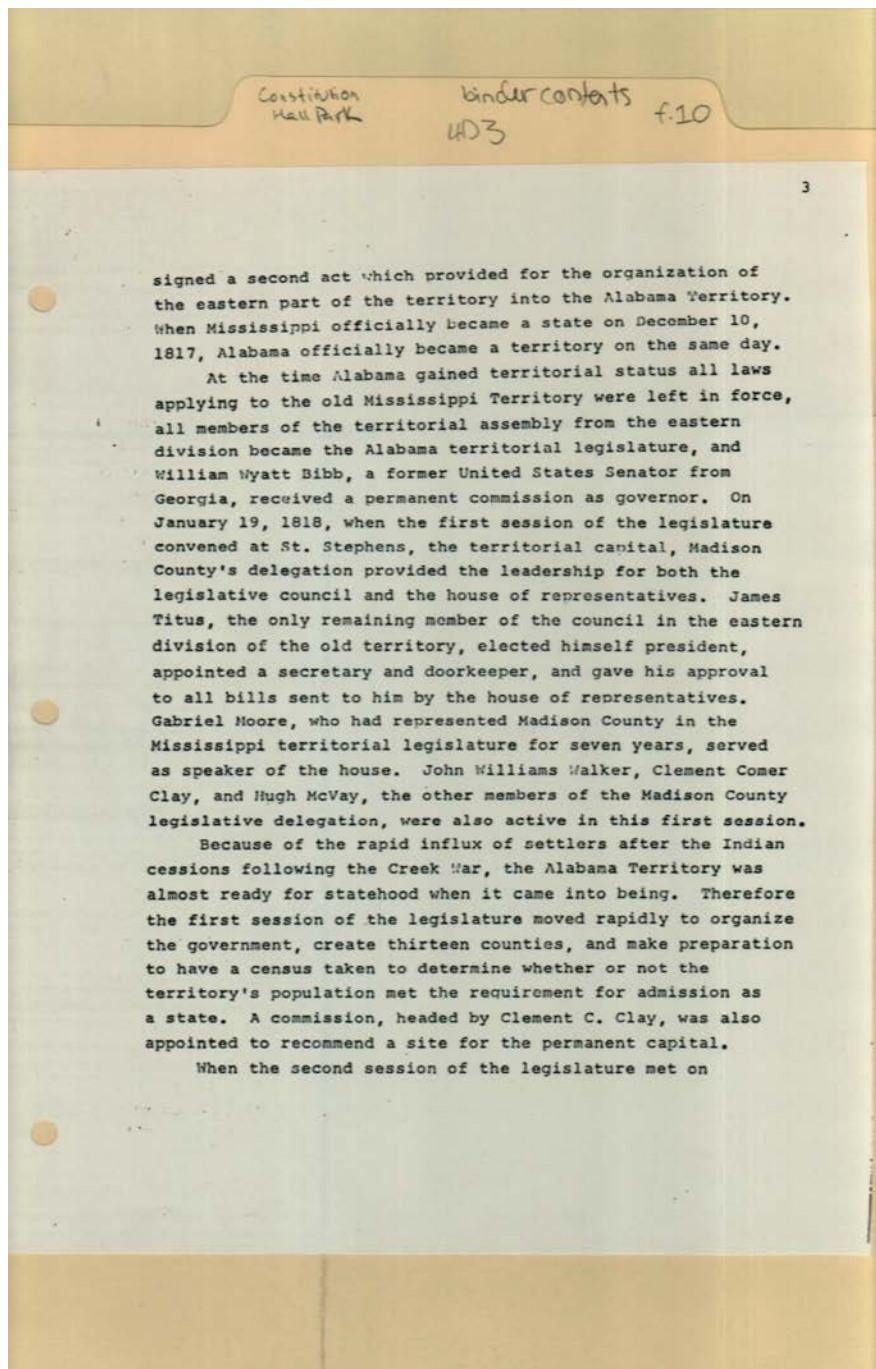
Monroe, James,
President

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 53 r04d03-10-000-0432 [Contents](#) [Index](#) [About](#)



Names:

Bibb, William Wyatt
Clay, Clement Comer

McVay, Hugh
Moore, Gabriel

Titus, James

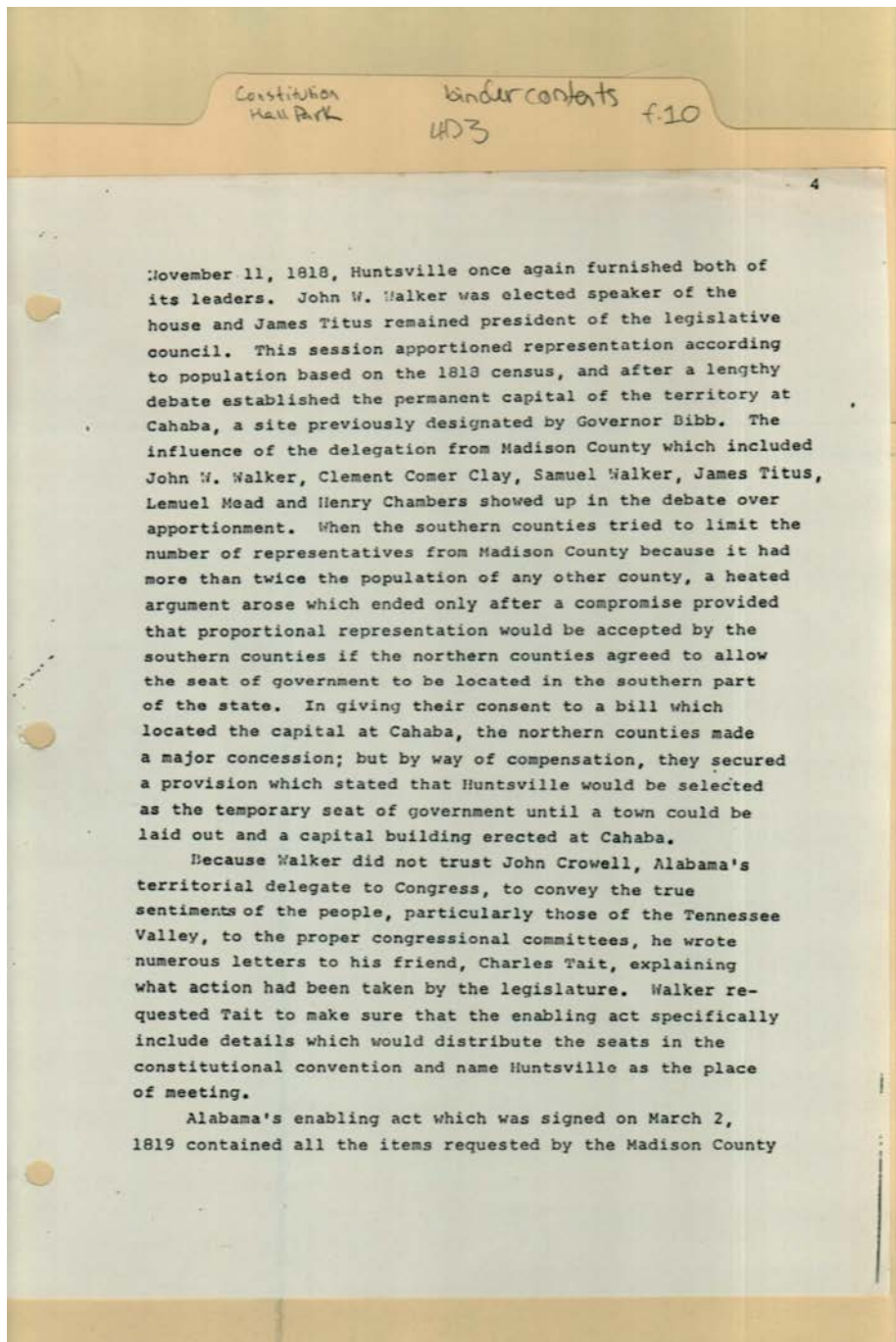
Walker, John
Williams

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 54 r04d03-10-000-0433 [Contents](#) [Index](#) [About](#)



Names:

Bibb, Governor
Chambers, Henry
Clay, Clement Comer

Crowell, John
Mead, Lemuel
Tait, Charles

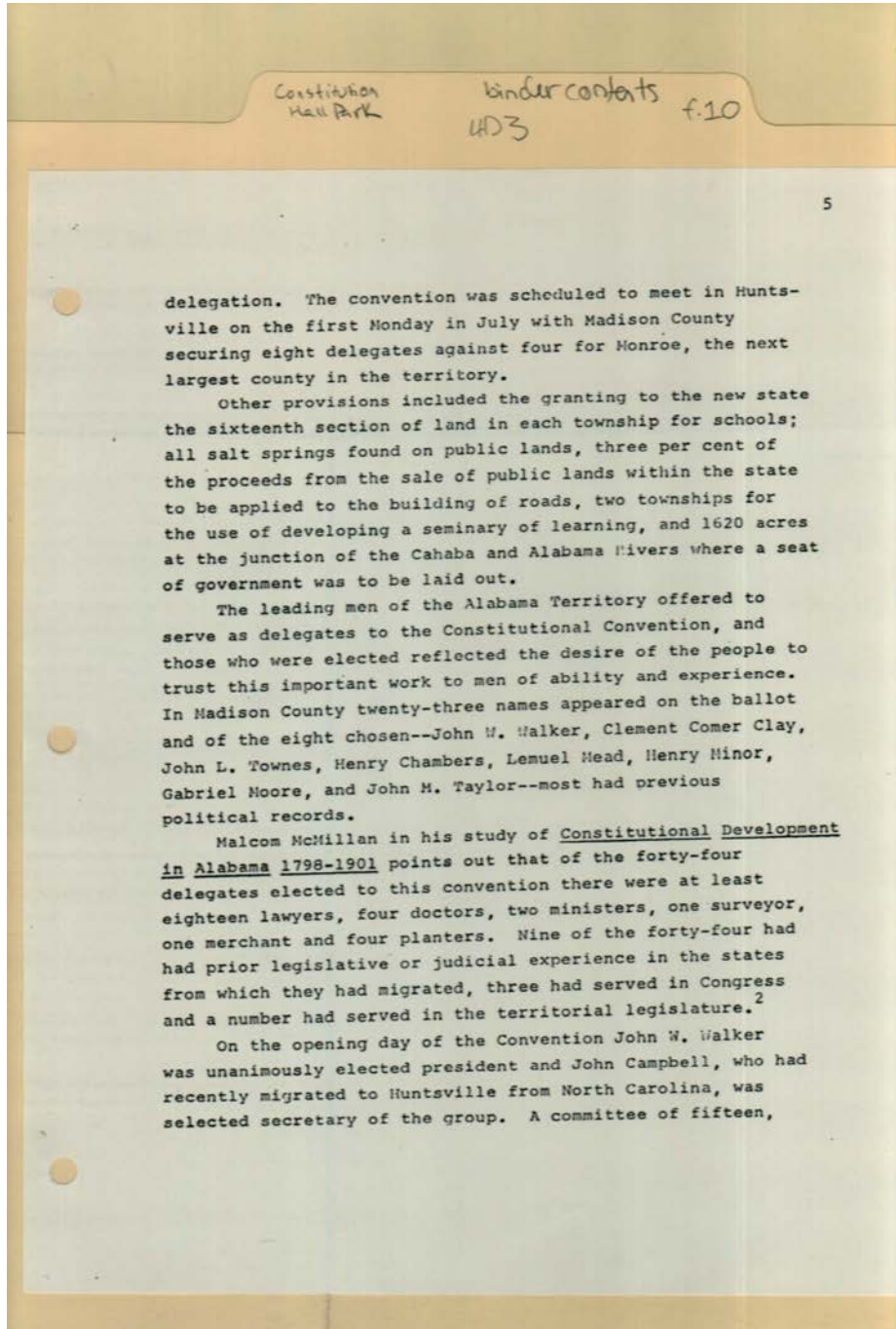
Titus, James
Walker, John W.
Walker, Samuel

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 55 r04d03-10-000-0434 [Contents](#) [Index](#) [About](#)



Names:

Campbell, John
Chambers, Henry
Clay, Clement Comer

McMillan, Malcolm
Mead, Lemuel
Minor, Henry

Monroe,
Moore, Gabriel
Taylor, John M.

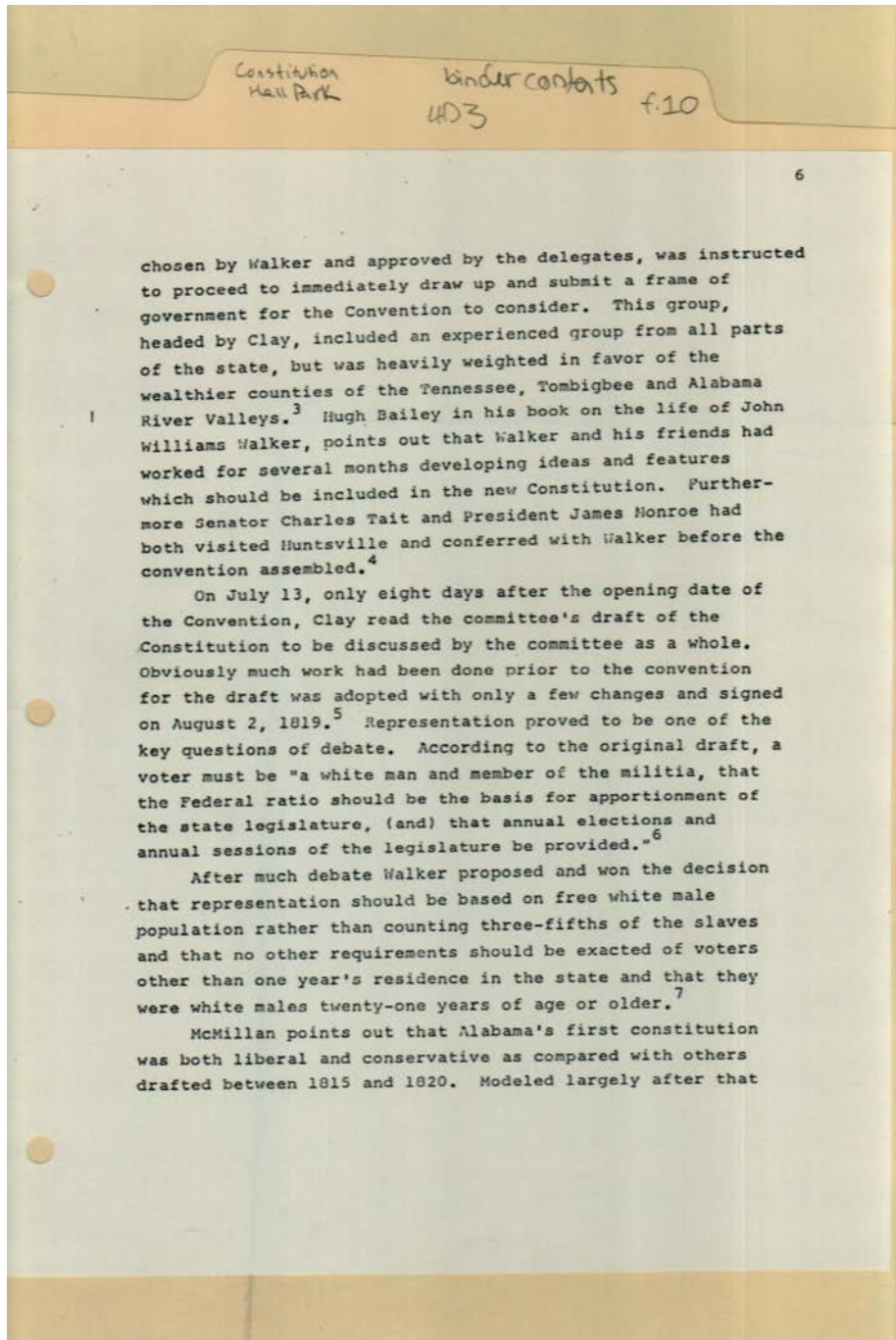
Townes, John L.
Walker, John W.

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 56 r04d03-10-000-0435 [Contents](#) [Index](#) [About](#)



Names:

Bailey, Hugh
Clay,
McMillan,

Monroe, James,
President
Tait, Charles

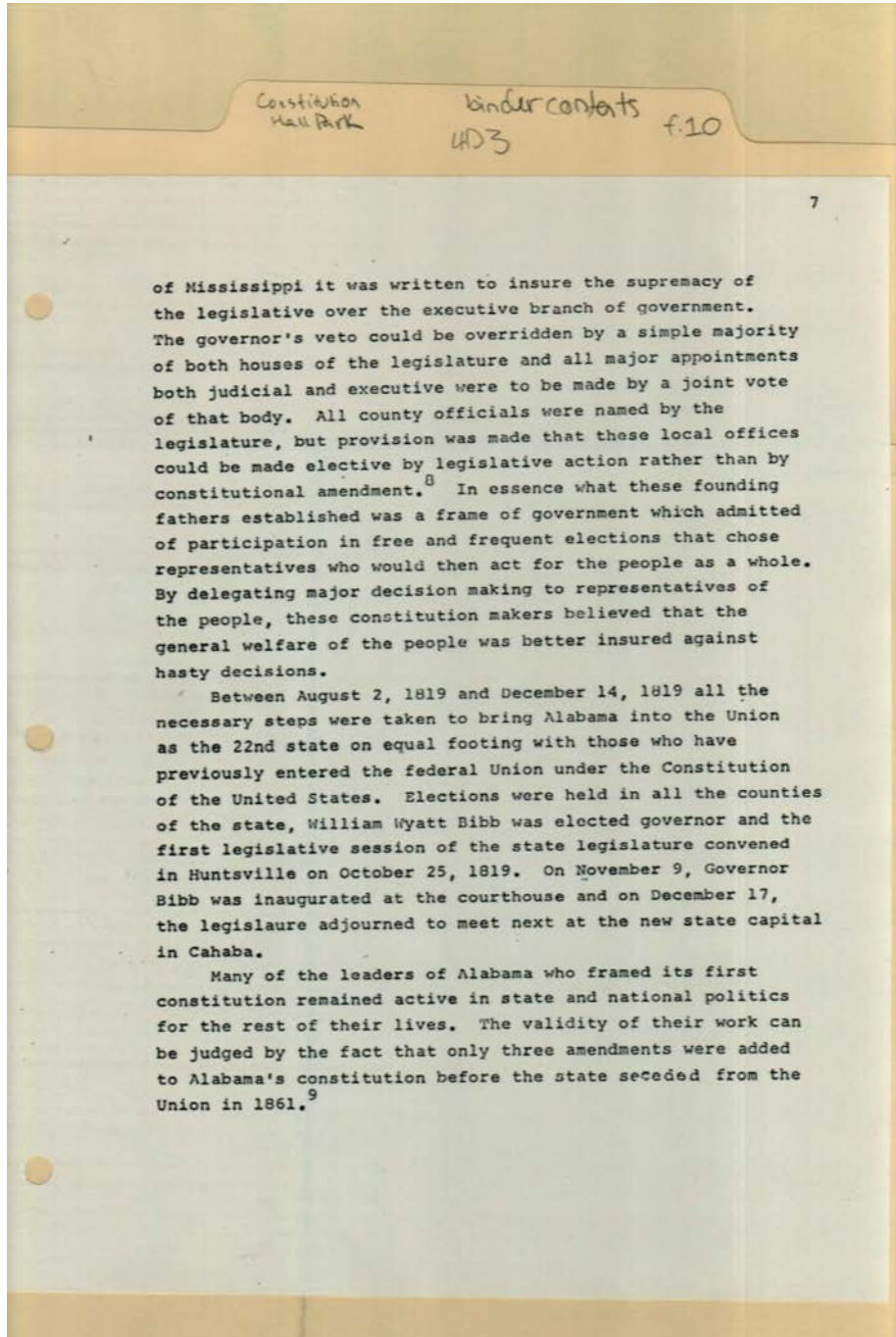
Walker,
Walker, John
Williams

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 57 r04d03-10-000-0436 [Contents](#) [Index](#) [About](#)



Names:

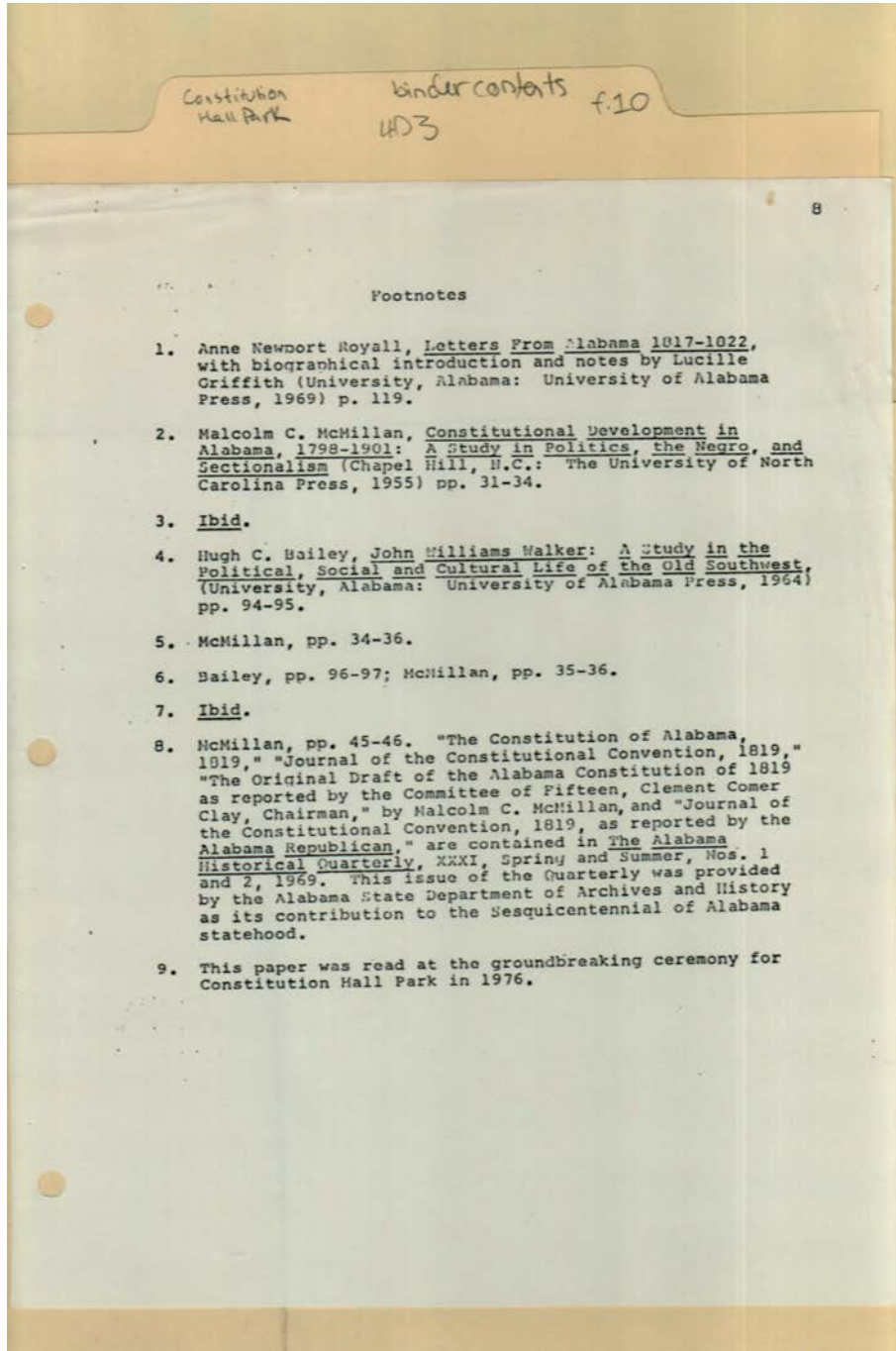
Bibb, William Wyatt

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 58 r04d03-10-000-0437 [Contents](#) [Index](#) [About](#)



Names:

Bailey, Hugh C.
Clay, Clement Comer
Griffith, Lucille

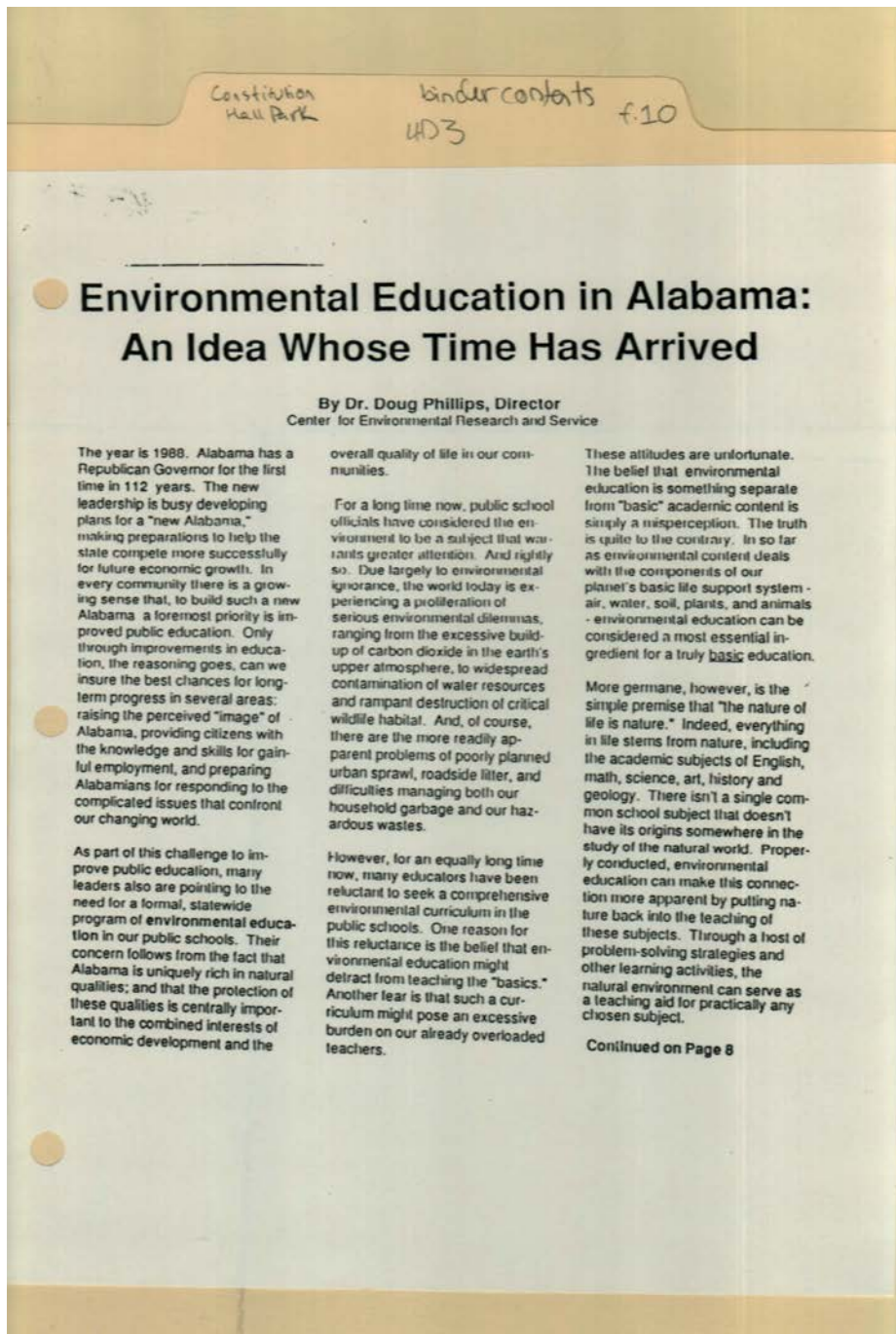
McMillan, Malcolm
C.

Royall, Anne
Newport

Walker, John
Williams

Types:

essay



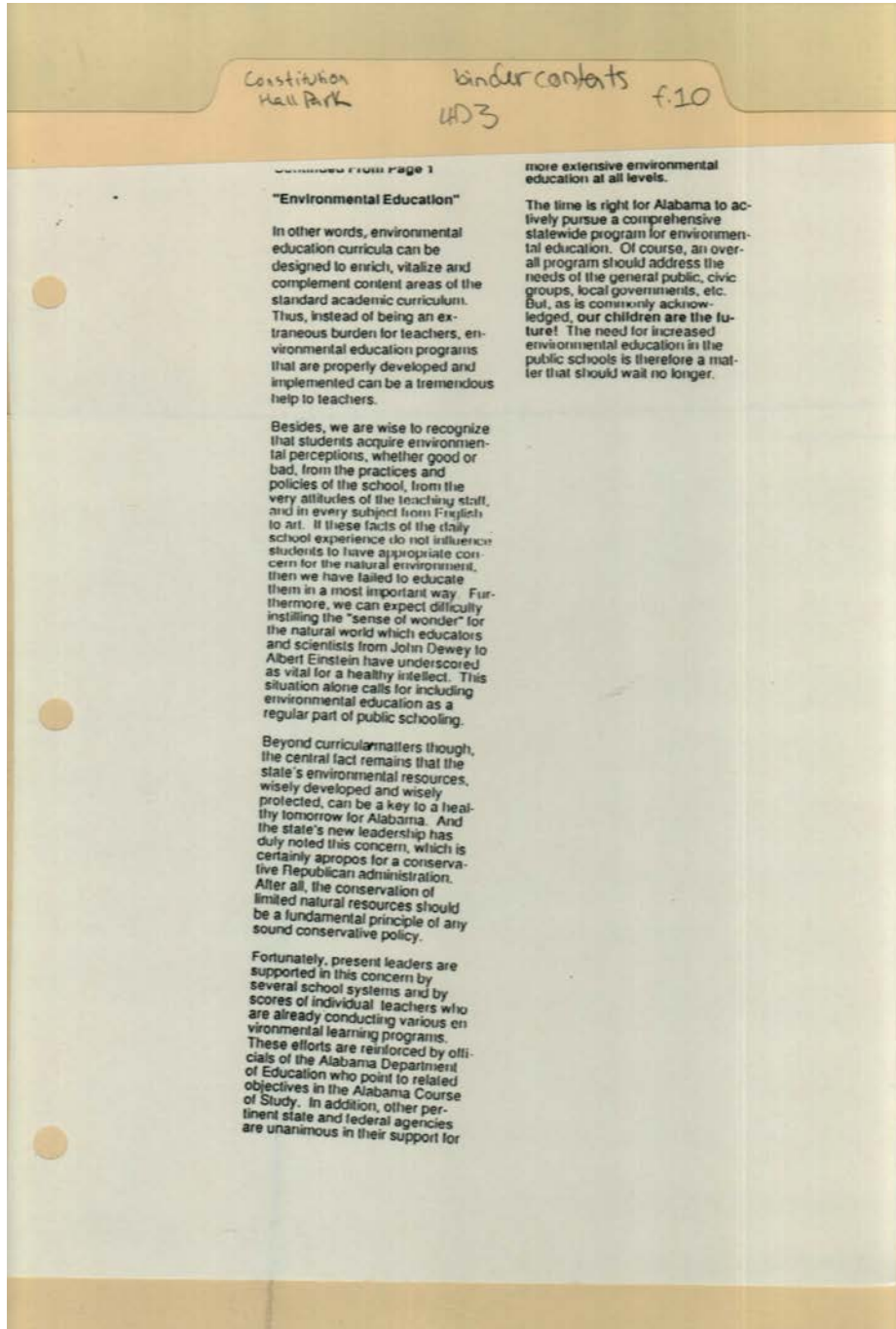
Names:

Alabama's
Environmental

Education
Phillips, Doug, Dr.

Types:

article



Names:

Dewey, John

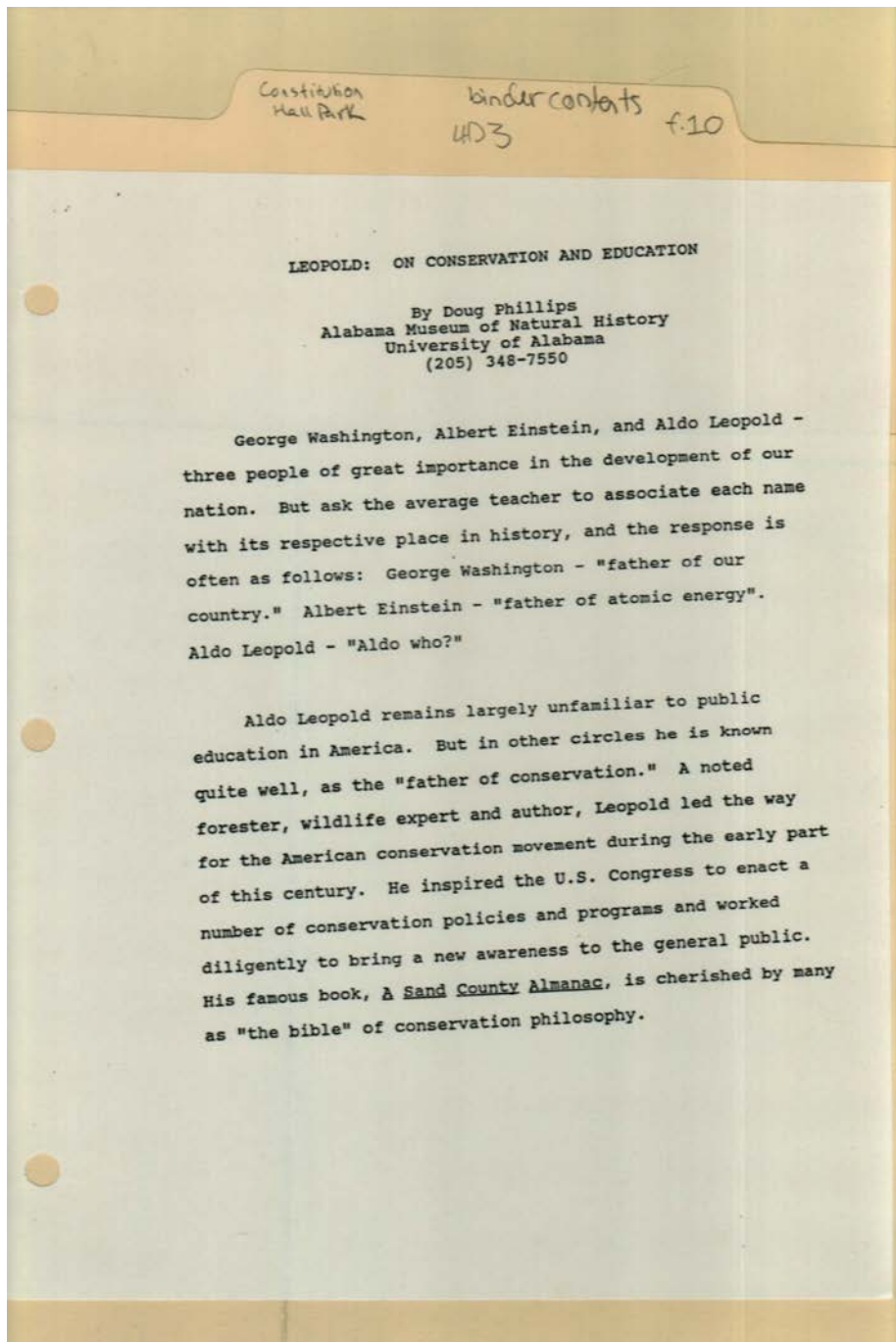
Einstein, Albert

Types:

article

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 61 r04d03-10-000-0440 [Contents](#) [Index](#) [About](#)



Names:

Einstein, Albert
Leopold, Aldo

Phillips, Doug
Washington, George

Leopold: On
Conversation &

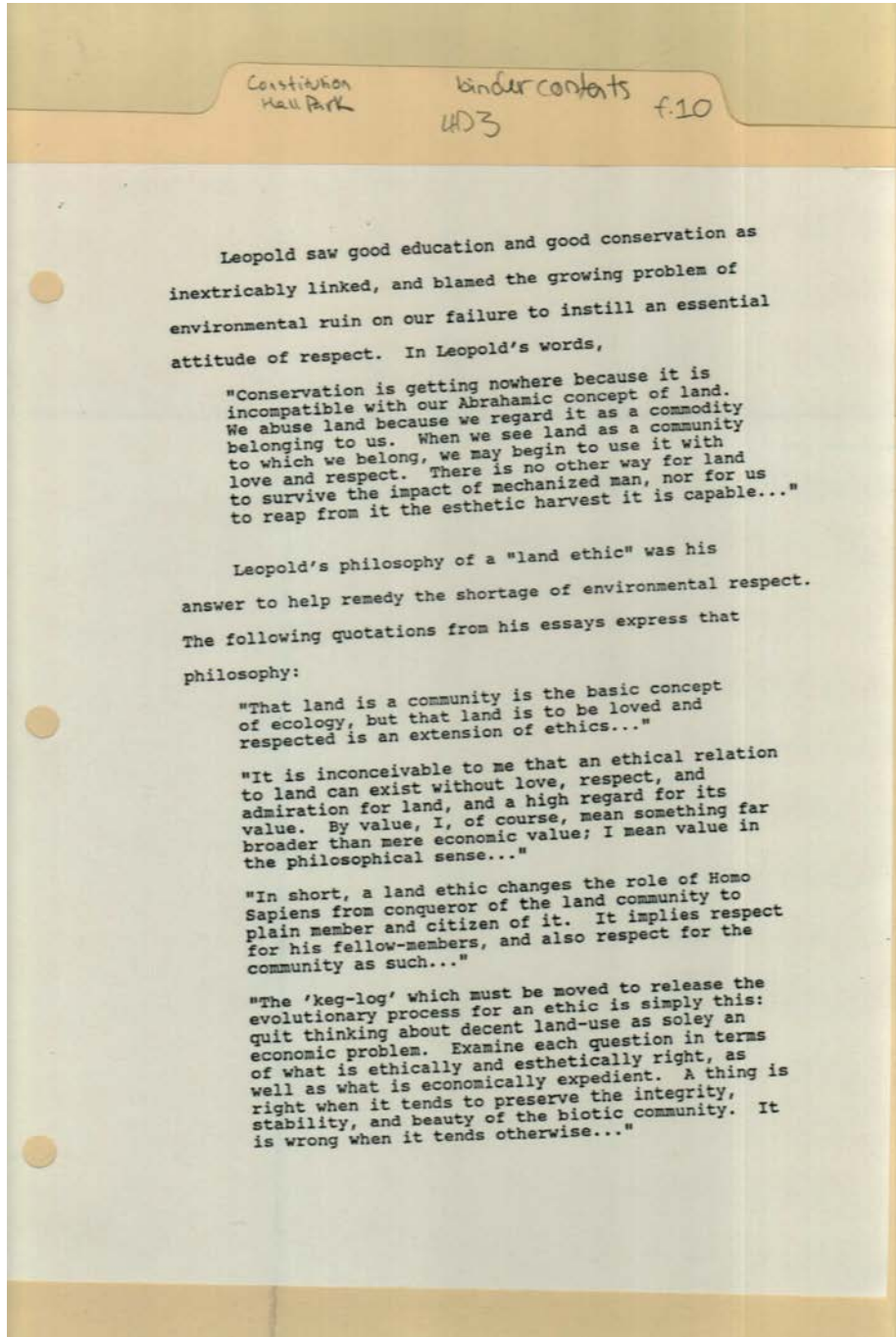
Education

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 62 r04d03-10-000-0441 [Contents](#) [Index](#) [About](#)



Names:

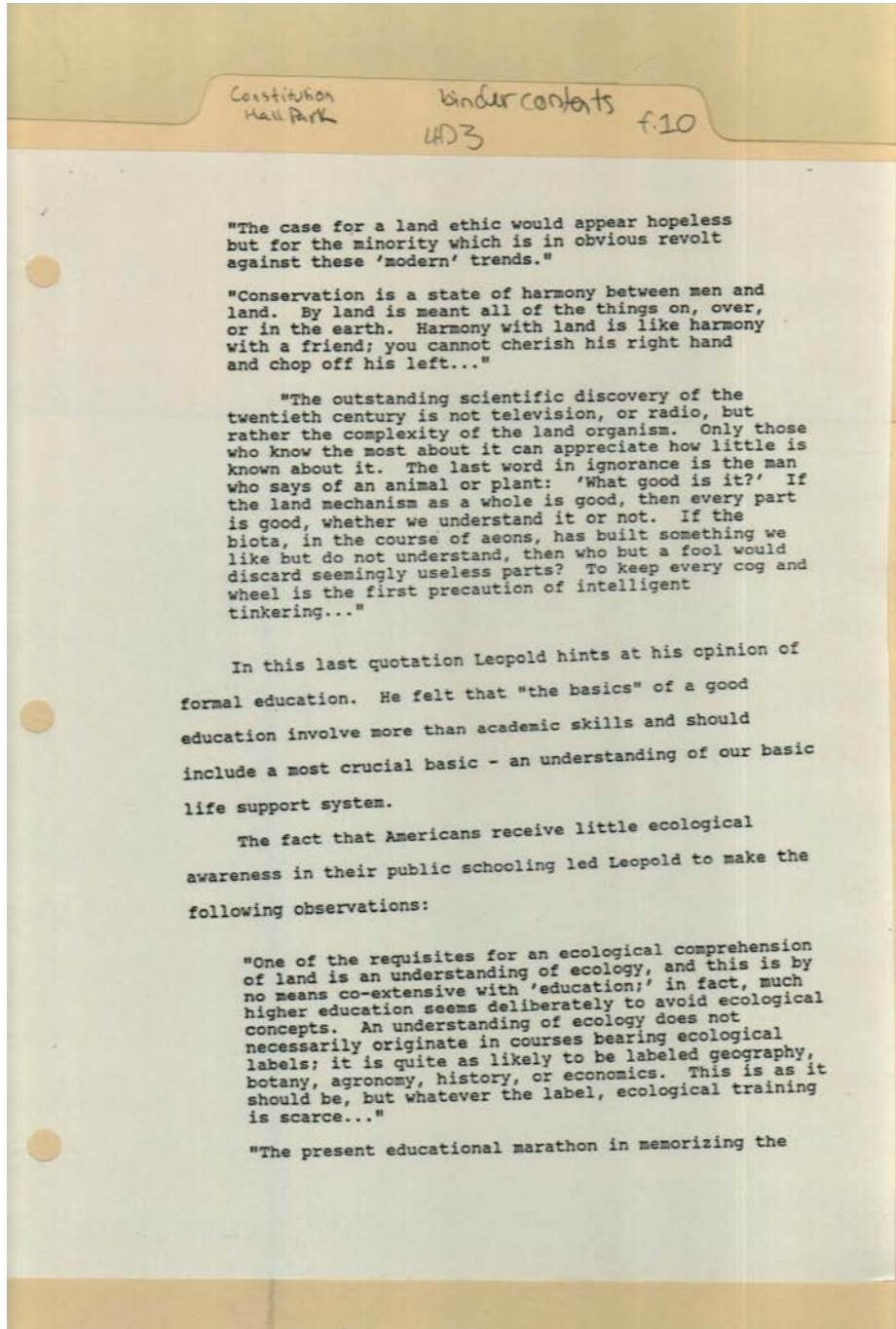
Leopold,

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 63 r04d03-10-000-0442 [Contents](#) [Index](#) [About](#)

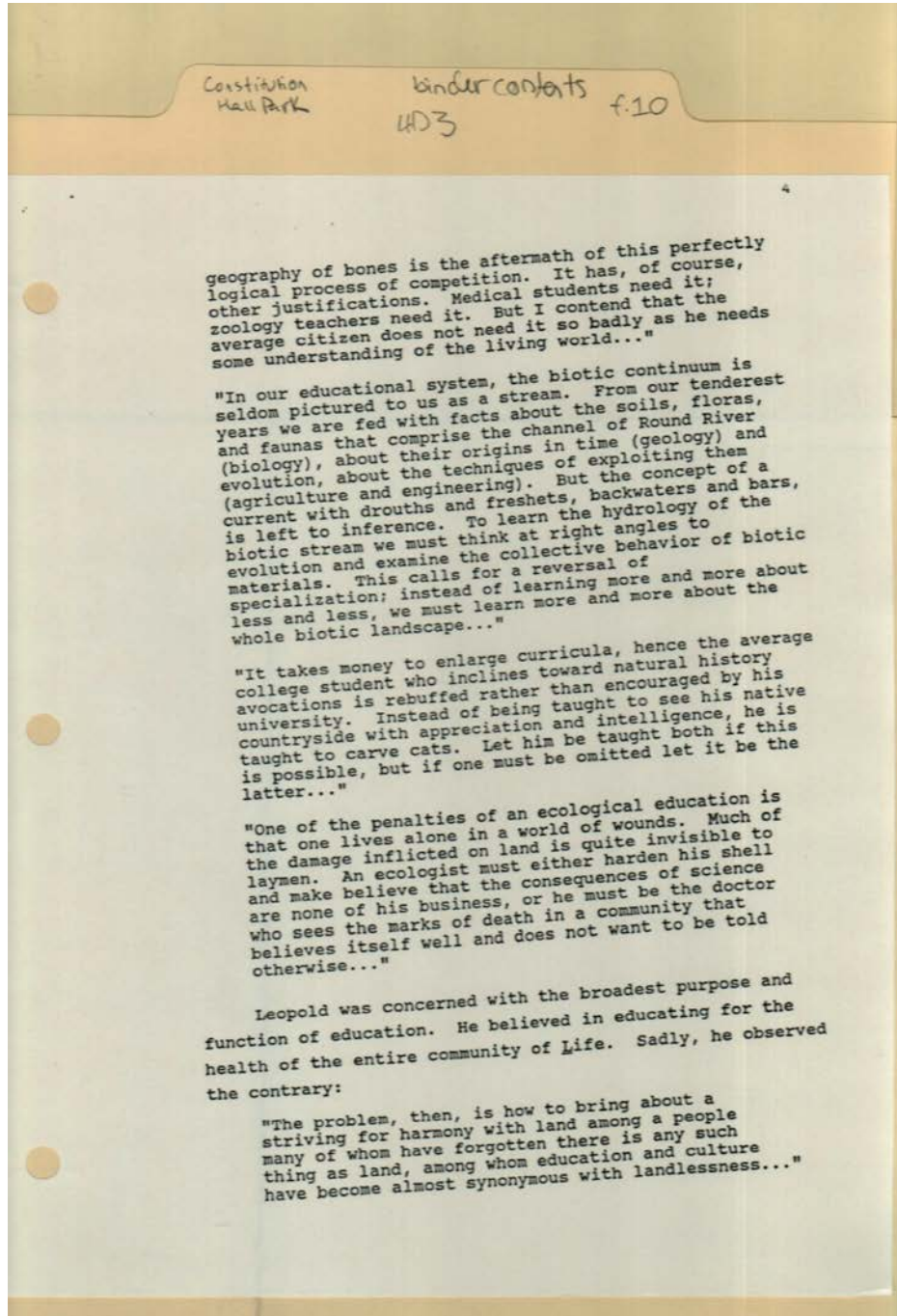


Names:
Leopold,

Types:
essay

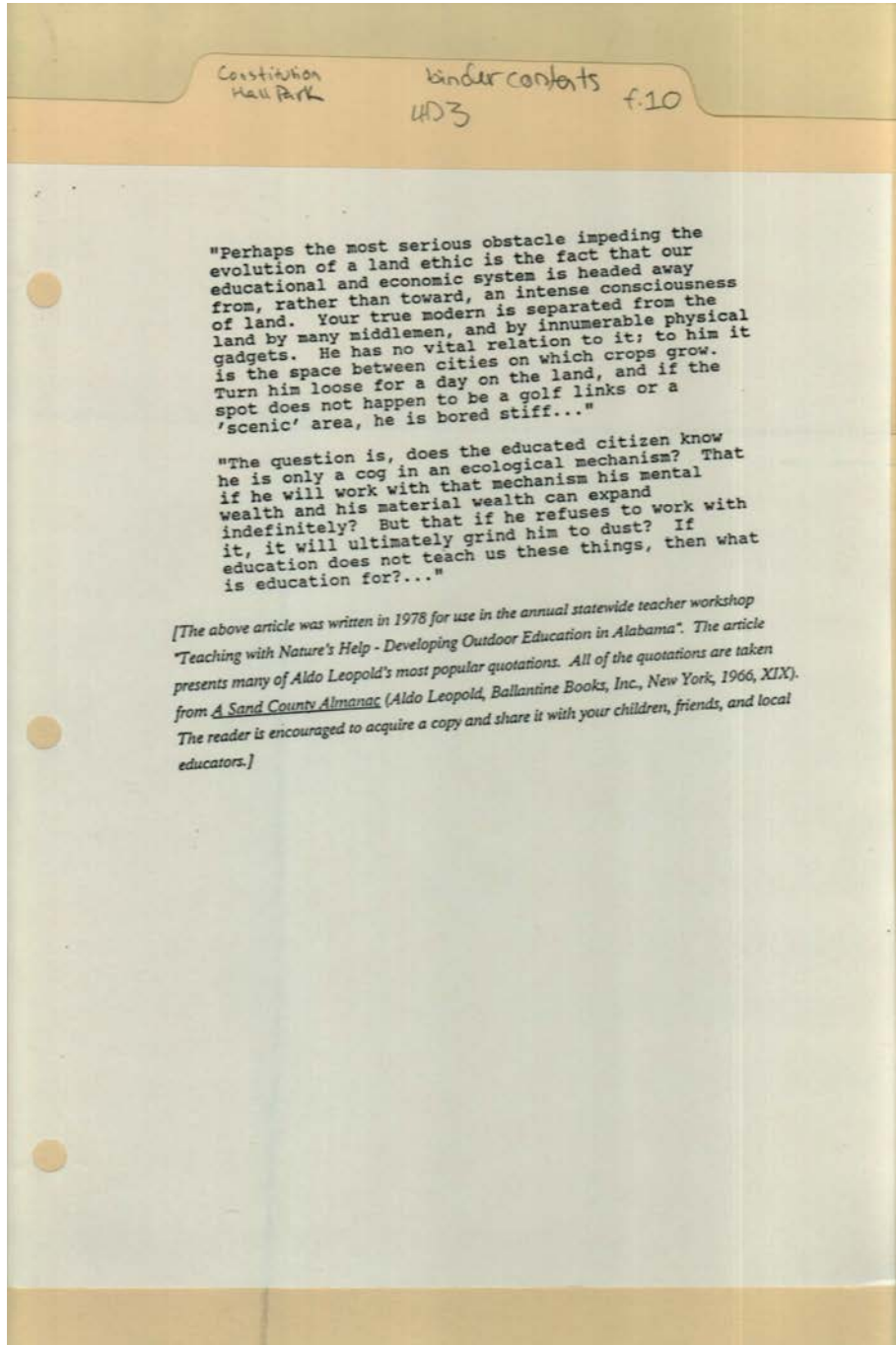
Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 64 r04d03-10-000-0443 [Contents](#) [Index](#) [About](#)



Names:
Leopold,

Types:
essay



Names:

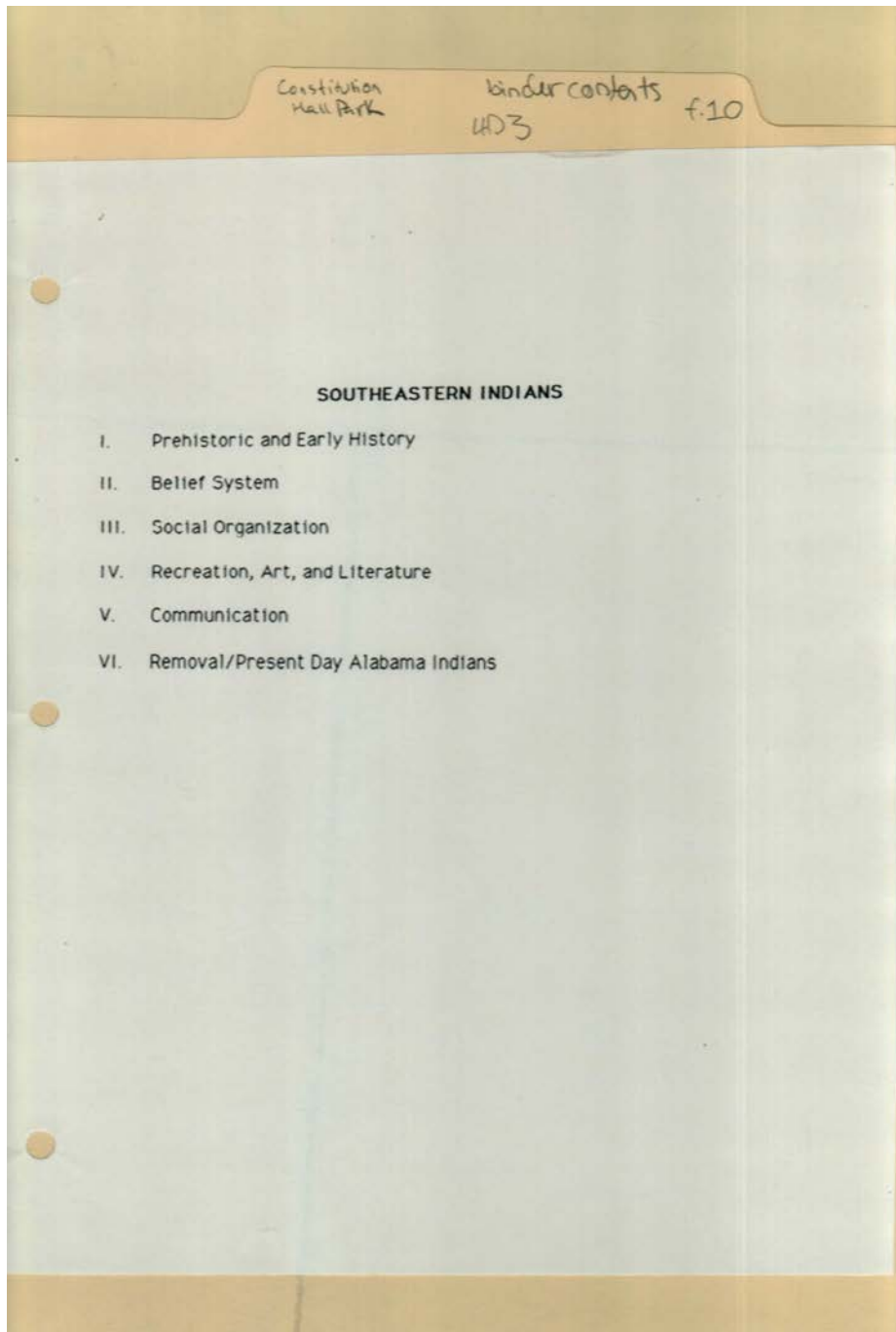
Leopold, Aldo

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 66 r04d03-10-000-0445 [Contents](#) [Index](#) [About](#)



Names:

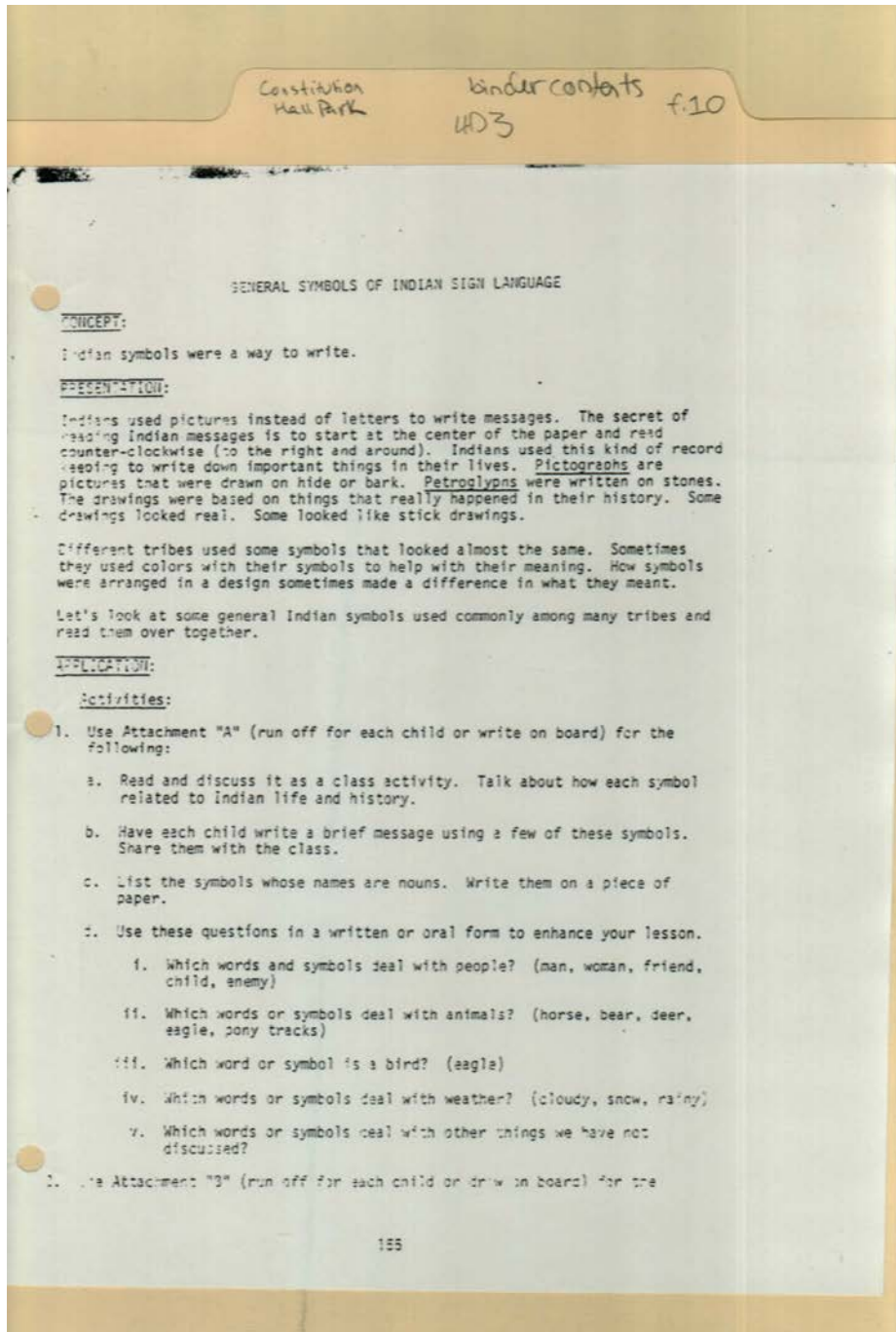
Southeastern Indians

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 67 r04d03-10-000-0446 [Contents](#) [Index](#) [About](#)

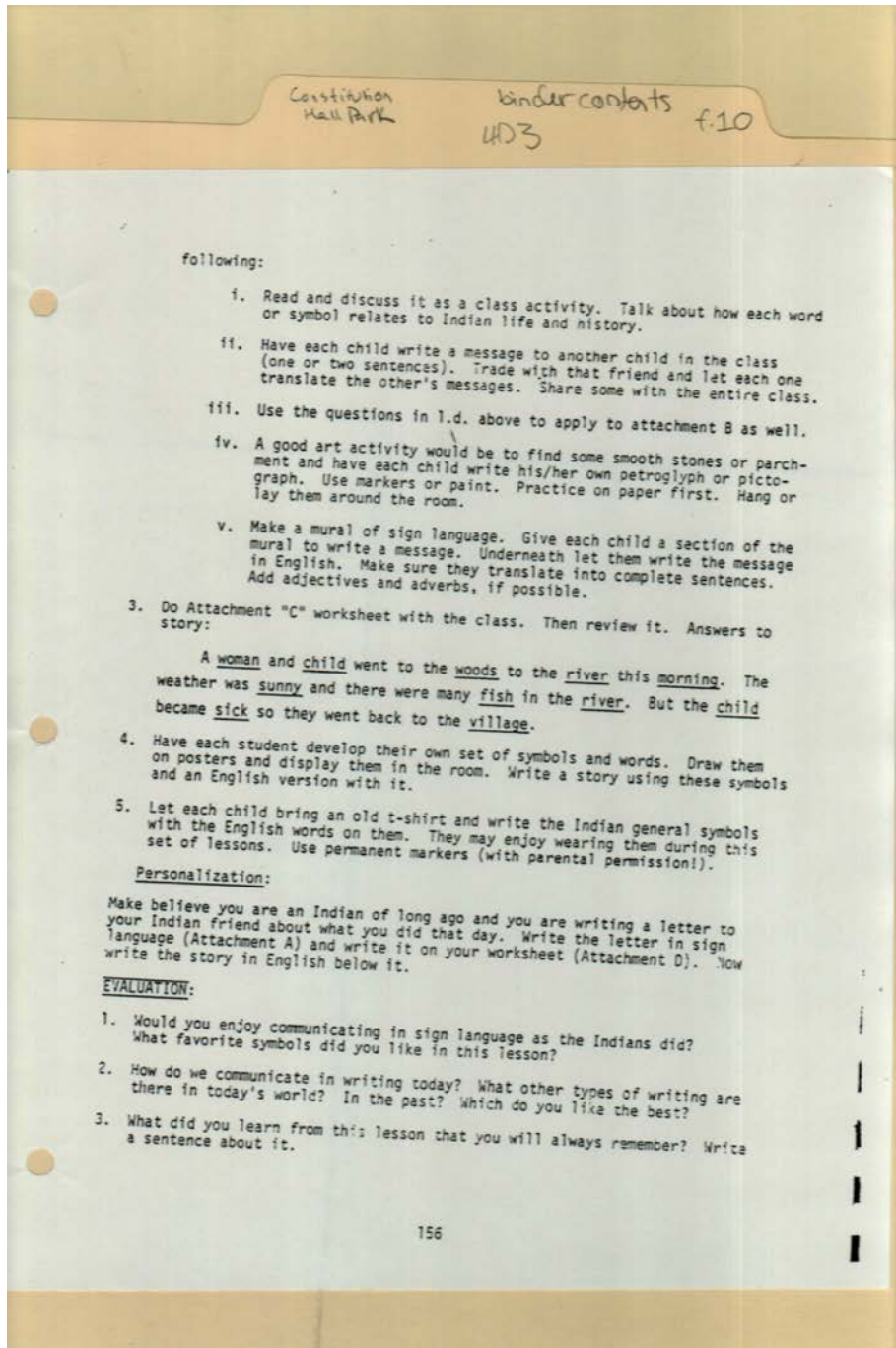


Names:
Indian Sign Language

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 68 r04d03-10-000-0447 [Contents](#) [Index](#) [About](#)

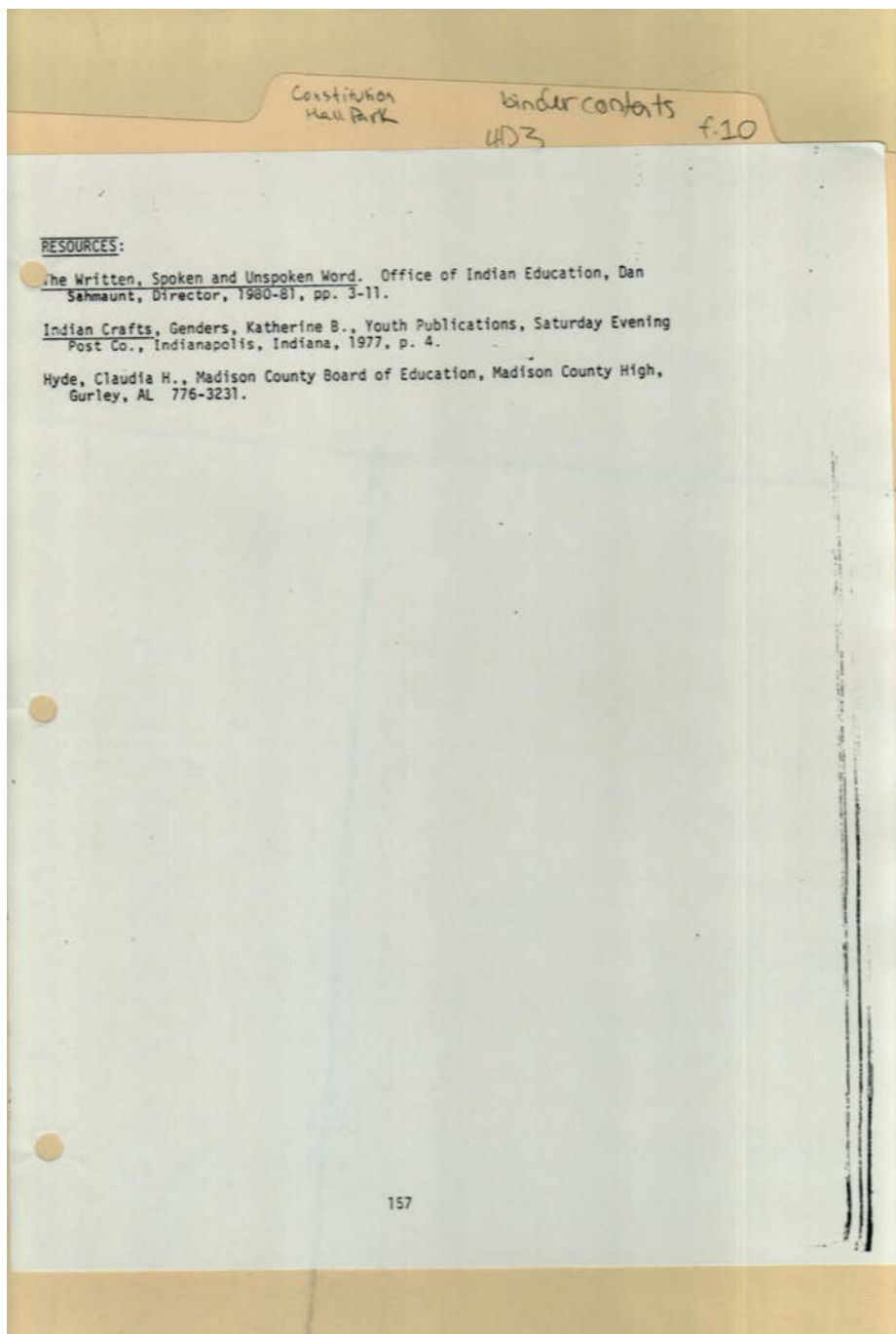


Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10

Constitution Hall Park Materials (10 of 10)

Image 69 r04d03-10-000-0448 [Contents](#) [Index](#) [About](#)



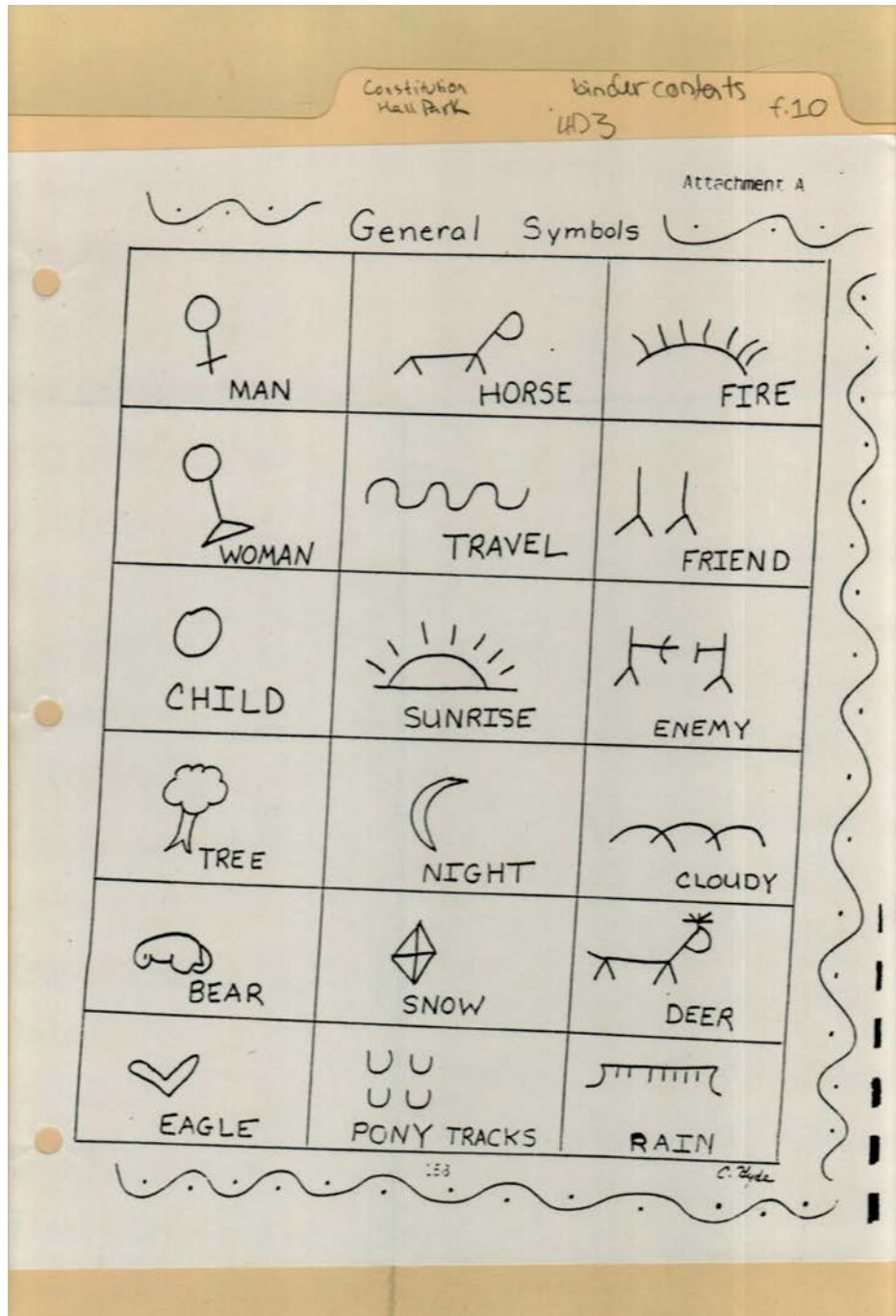
Names:

Genders, Katherine
B.

Hyde, Claudia H.
Sahmaunt, Dan

Types:

essay

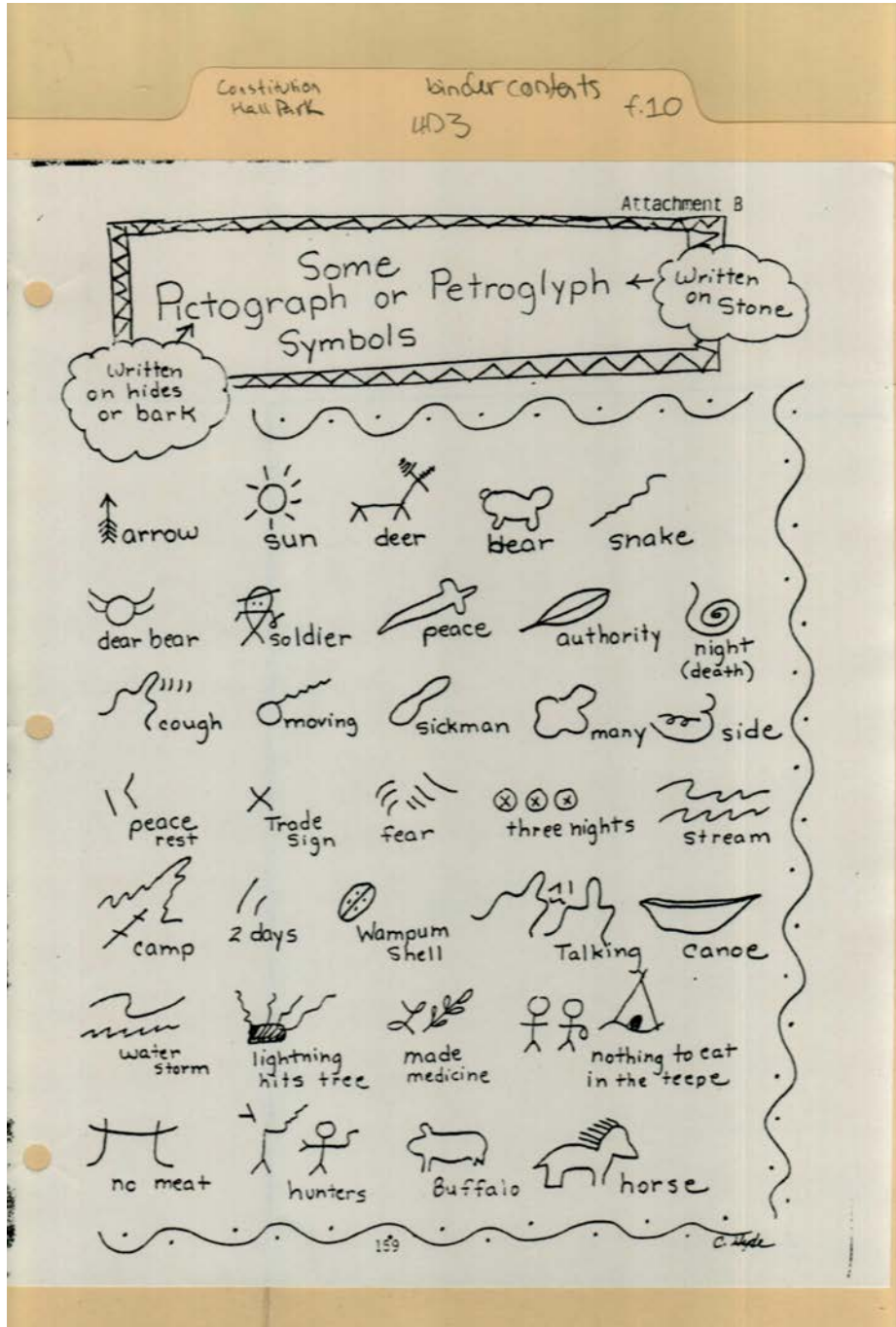


Names:

General Symbols

Types:

essay



Names:

Pictograph Symbols

Types:

essay

Constitution Hall Park binder contents f.10
403

Attachment C

Pictograph / Petroglyph Worksheet

Start

Finish

Directions: Fill in the blanks using the Symbols above and your Pictograph-Petroglyph Chart.

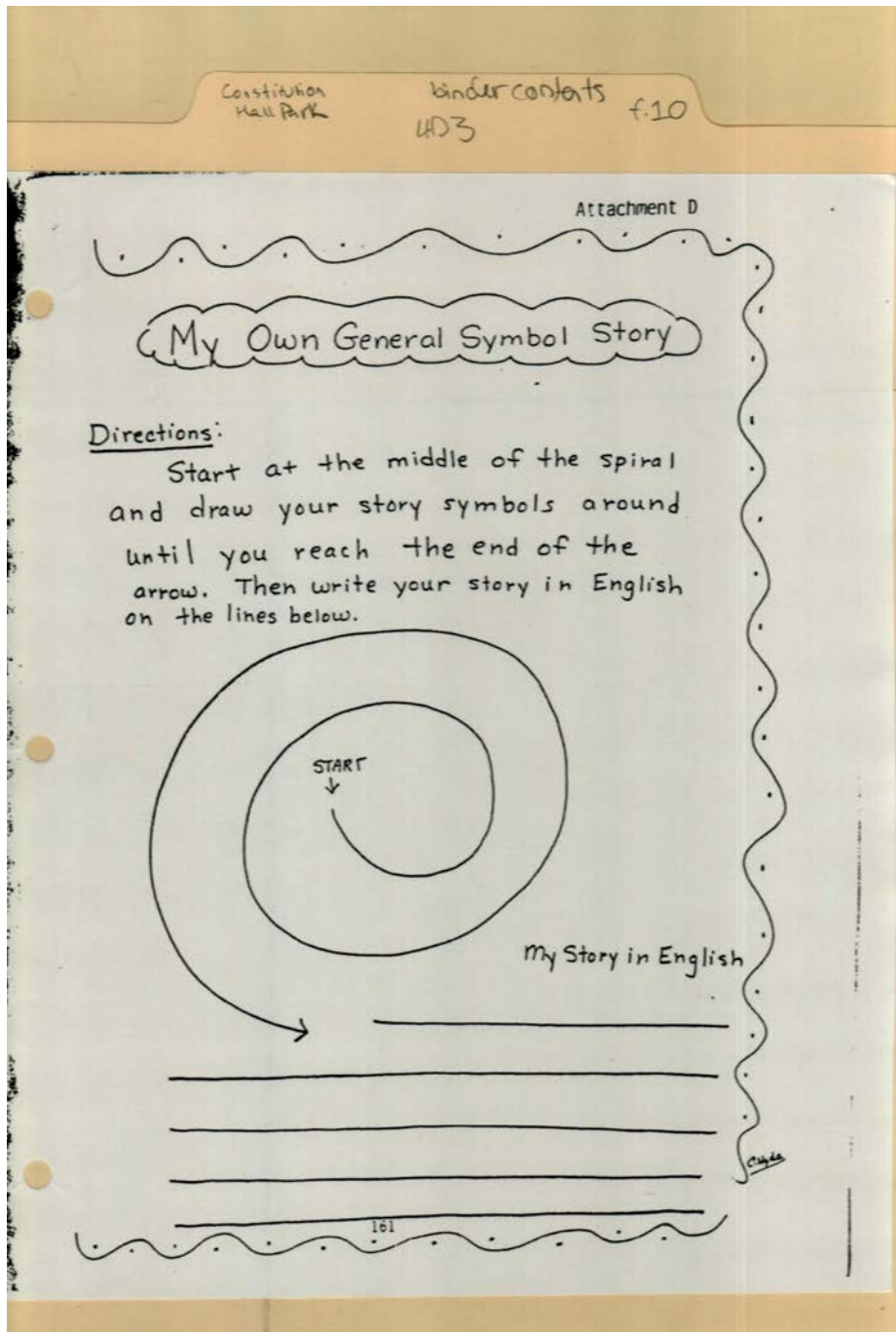
A _____ and _____ went through the _____ to the _____ this _____. The weather was _____ and there were many _____ in the _____. But the _____ became _____, so they₁₆₀ went back to the _____.

Names:

Pictograph Symbols

Types:

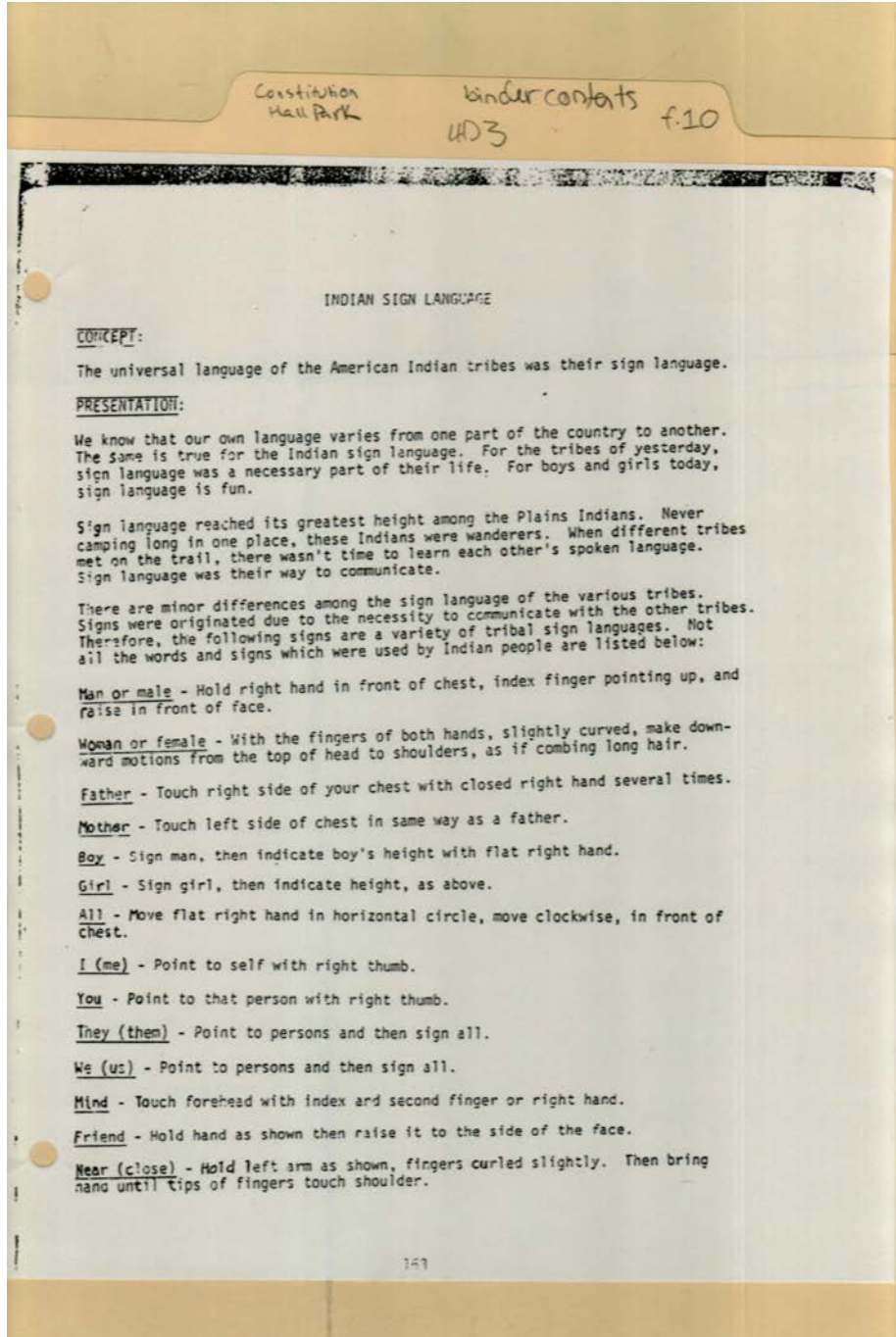
essay



Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 74 r04d03-10-000-0453 [Contents](#) [Index](#) [About](#)

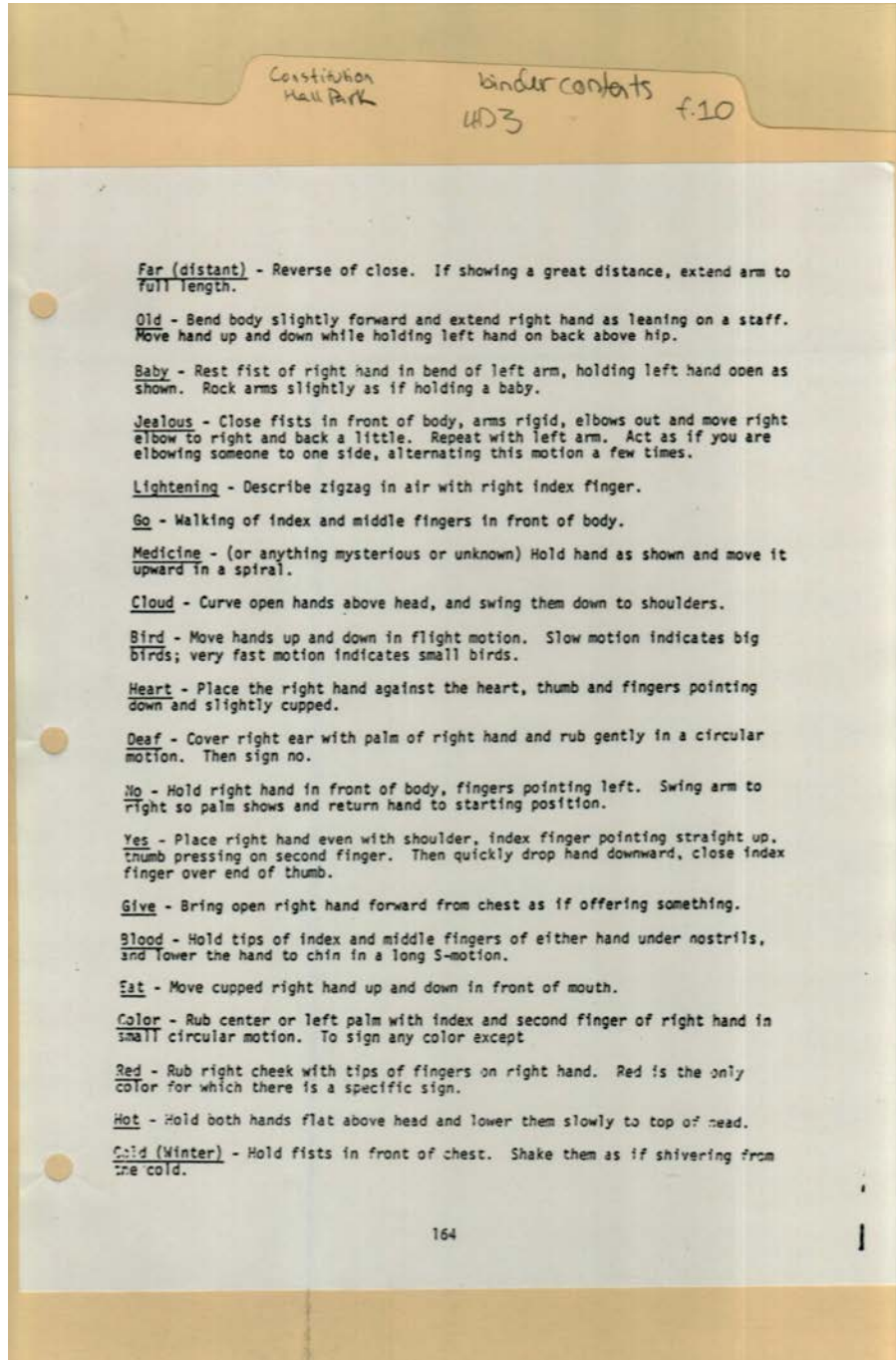


Names:
Indian Sign Language

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

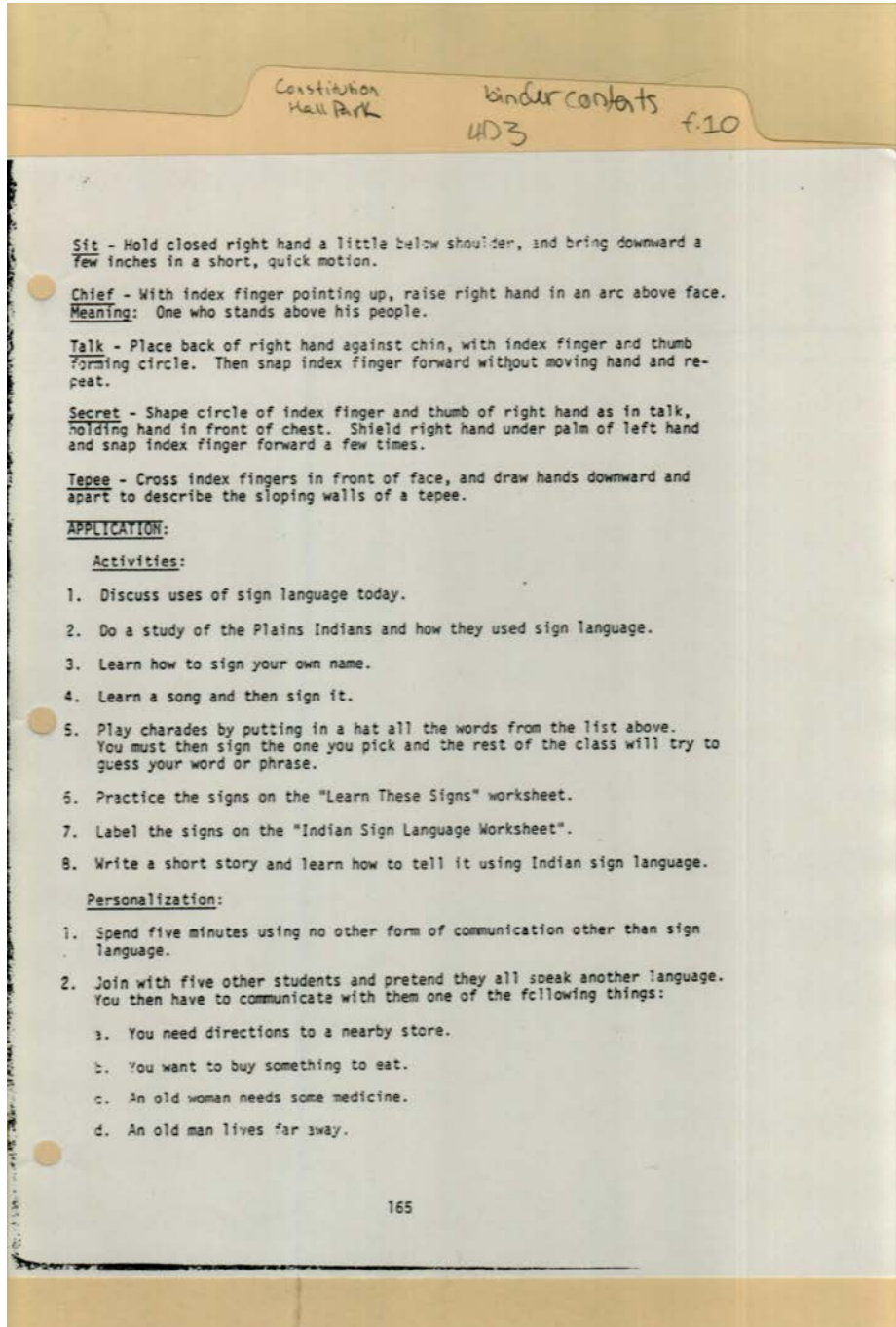
Image 75 r04d03-10-000-0454 [Contents](#) [Index](#) [About](#)



Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

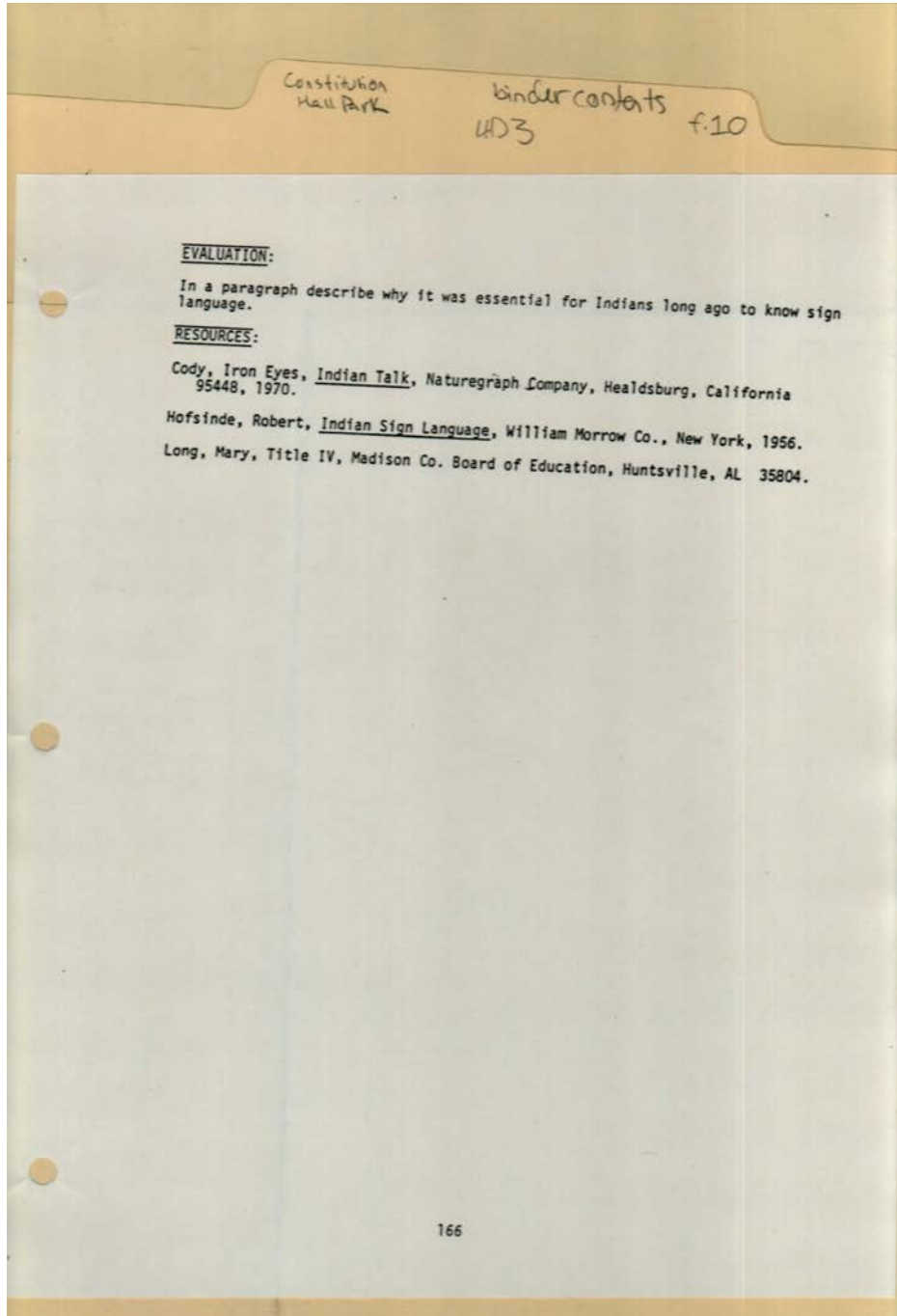
Image 76 r04d03-10-000-0455 [Contents](#) [Index](#) [About](#)



Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 77 r04d03-10-000-0456 [Contents](#) [Index](#) [About](#)



Names:

Cody, Iron Eyes

Hofsinde, Robert

Long, Mary

Types:

essay

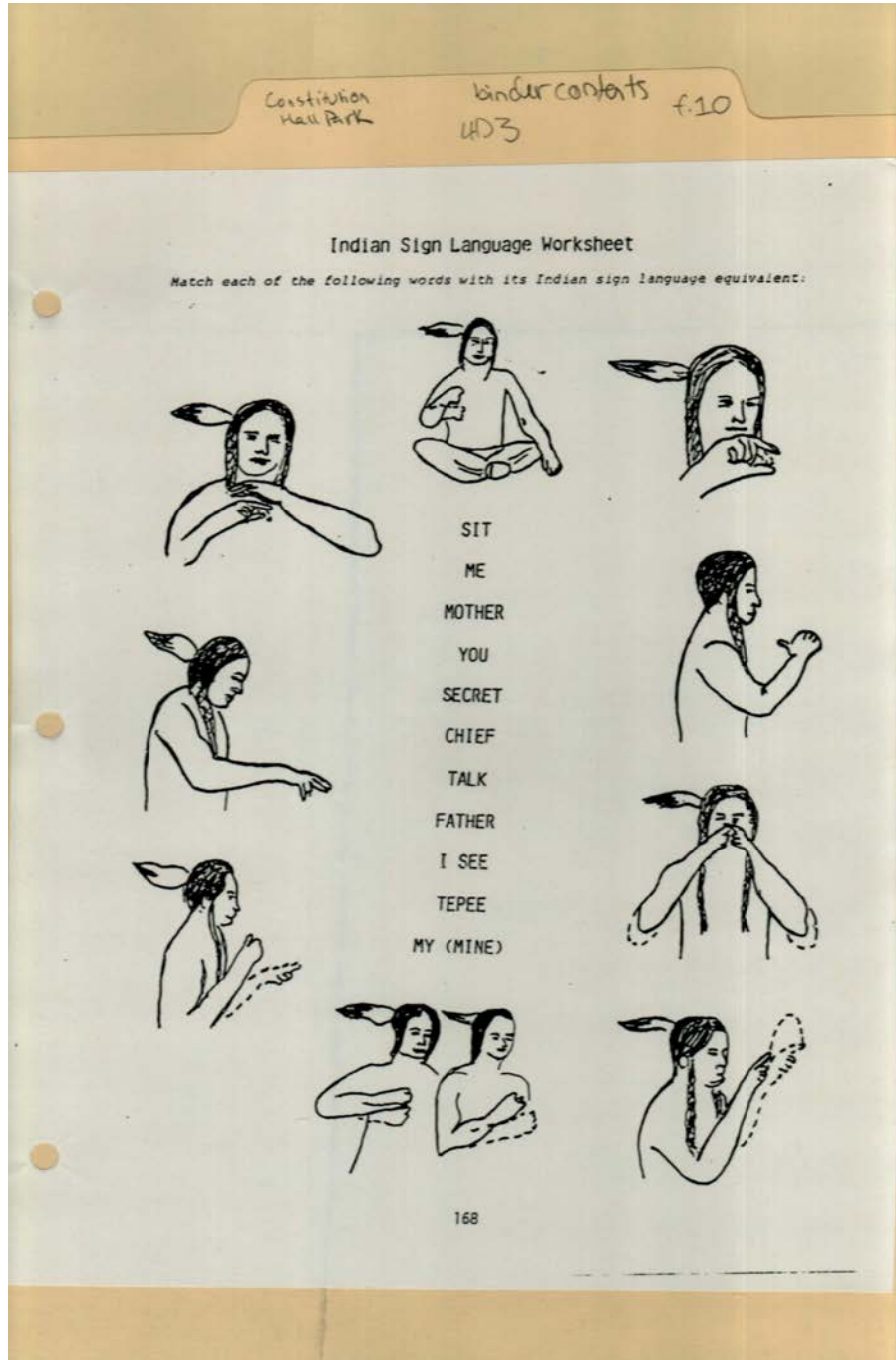


Names:

Indian Sign Language

Types:

essay

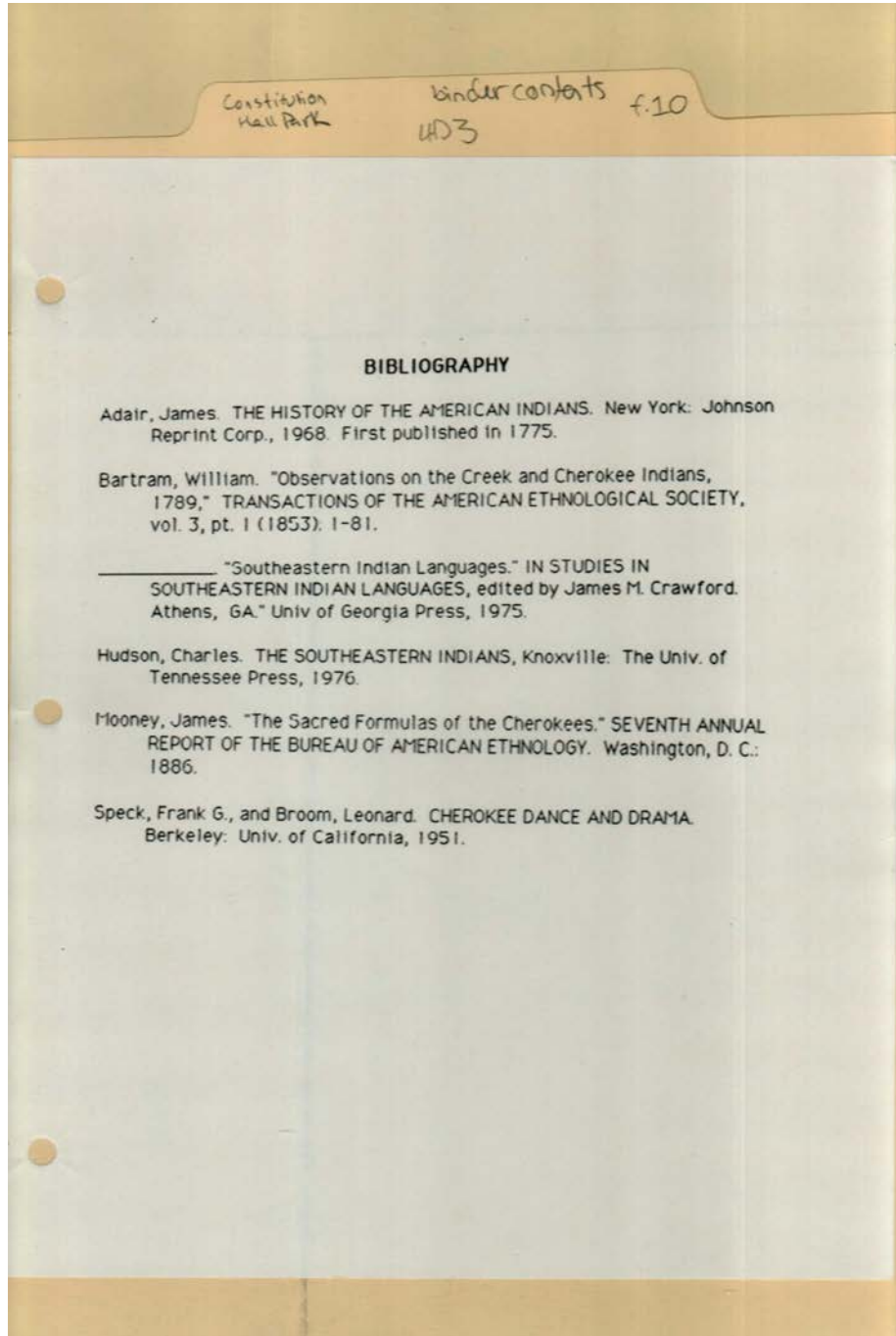


Names:

Indian Sign Language

Types:

essay



Names:

Adair, James
Bartram, William

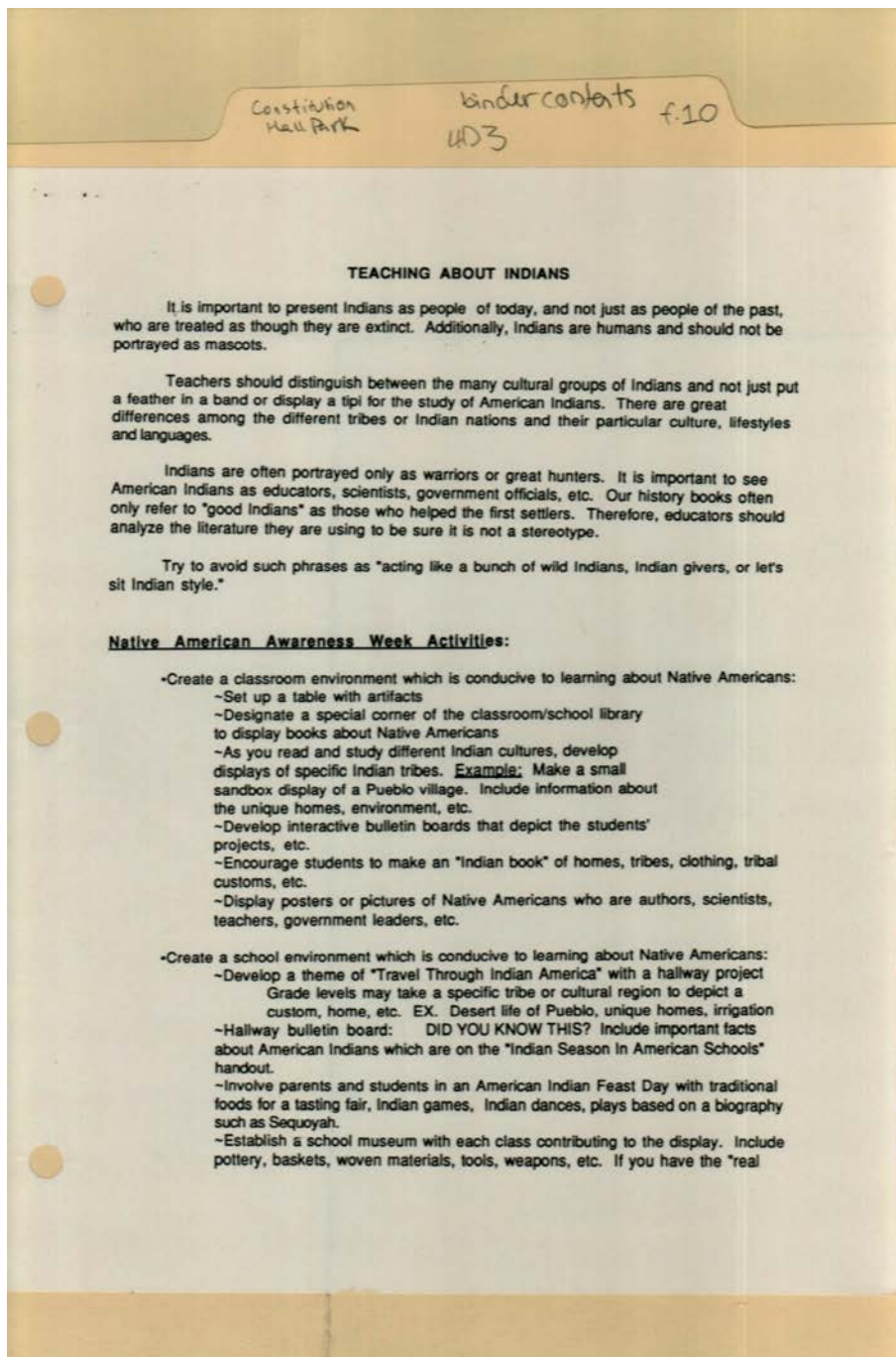
Broom, Leonard
Crawford, James M.

Hudson, Charles
Mooney, James

Speck, Frank G.

Types:

essay



Names:

Teaching About
Indians

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 82 r04d03-10-000-0461 [Contents](#) [Index](#) [About](#)

Constitution
Hall Park

binder contents
403

f.10

thing* and the students' art reproductions, you can create your museum. Older students can become the museum docents and share information as each of the class groups tour the museum.

Primary Grade Activities:

Reading Activities:

-Share Native American stories, legends and poetry with students. Help them to jot down words which help them to remember certain facts they have learned. You may want to use a chart like the one below:

HOMES	FOOD
CLOTHING	BELIEFS
CUSTOMS	ENVIRONMENT

Language Activities:

- Develop a flannel board, stick puppet presentation, etc. to share a traditional legend with the class. Encourage students to develop their creative abilities to learn storytelling skills using legends.
- Using Native American words, encourage students to develop word search activities for the class.

Writing Activities:

-Write a story that can be developed into a pictograph which will use only Indian symbols for the story.

Materials: brown grocery bag water
brown/black tempera paint fine felt pen
picture language dictionary (found in packet)

Directions:

1. Cut away bottom and seam of bag, then cut in half so that you have a square.
2. Crumple bag. Dip into water, squeeze, remove from water; uncrumple.
3. Fold paper in half, carefully rip an animal shape.
4. Unfold and lay on newspaper. While it is still wet, mix black paint with brown paint and paint one side of the "skin."

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 83 r04d03-10-000-0462 [Contents](#) [Index](#) [About](#)

Constitution
Hall Park

binder contents
403 f.10

5. When "skin" is dry, write picture story using picture language dictionary.

*The story should follow a circular pattern. Start at the center and work outward.

- Have students write about the lives of Indians who lived long ago, include where they lived, what they ate, customs, etc. Collect the stories and make a class book.
- Write sentences about Native Americans beginning each line with one of the letters in the word **INDIAN**.

Science Activities:

- Schoolyard Nature Walk: Nature has always been a vital force in the Native Americans' world. There is a deep respect and appreciation for nature and our environment. As students walk around the schoolyard, help them to observe and record nature: (ex. sun, trees, insects, clouds, wind, grass, etc.) After returning to class, complete a class activity chart. List the feature and explain why it is important to people.
- An extension of the nature walk could include sensory awareness activities. Make a chart and record what you see, hear, smell, and touch.
Write an experience story about what the students saw, heard, smelled or touched.

Social Studies Activities:

- Interactive Bulletin Board: Using an opaque projector, draw a large map of U.S. Designate each Indian culture region of the U.S. Use a legend to indicate: Eastern and Southeastern Woodland, Plains, Southwest, Northwest.

With encyclopedias and other resource books, help students to complete the Native Information Chart:

	Woodlands	Plains	Southwest	Northwest
Homes				
Customs				
Foods				
Other				

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 84 r04d03-10-000-0463 [Contents](#) [Index](#) [About](#)

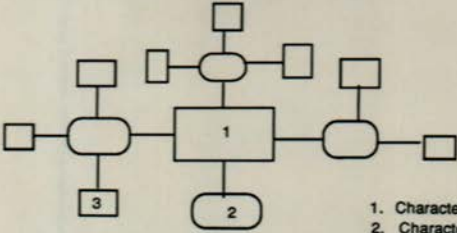
Constitution Hall Park binder contents f.10
403

-Attach an important facts box, using the attached activity sheets to identify important information about each of the regions. Students are to place facts on bulletin board in the correct region. End of the day review activity will verify correctness of student's choice.

Art Activities:
Basket weaving - use construction paper for weaving materials
Musical Instrument - Turtle shell rattle
Sand Painting
Weaving
Masks
Clay pots
Dream Catcher

INTERMEDIATE GRADE ACTIVITIES:

1. Choose a book such as Annie and the Old One, by Miska Miles and develop whole language activities, after oral reading of the book to the class. Such activities may include:

- Research the Navajo to find out more about their customs, traditions, homes, leaders, etc. Divide class into cooperative groups to develop reports and projects about the Navajo, Dine.
- Develop a character web to analyze the traits of the main characters in the book. The web will include:


```
graph TD; C1[1] --- C2[2]; C1 --- C3[3]; C1 --- C4[ ]; C1 --- C5[ ]; C1 --- C6[ ]; C1 --- C7[ ]; C1 --- C8[ ]; C1 --- C9[ ]; C1 --- C10[ ];
```

1. Character
2. Character Traits
3. Specific Examples

- Develop a story pyramid to look at the main character, story setting, and plot development. Use a dictionary an thesaurus with this activity. Students may work in pairs.

Names:
Miles, Miska

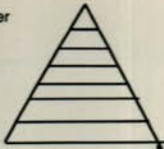
Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 85 r04d03-10-000-0464 [Contents](#) [Index](#) [About](#)

Constitution Hall Park binder contents f.10
403

Line 1 - One word - main character
Line 2 - Two words - describe the main character
Line 3 - Three words - setting
Line 4 - Four words - state the problem
Line 5 - Five words - an event
Line 6 - Six words - an event
Line 7 - Seven words - an event
Line 8 - Eight words - solution



- Complete journal writing activities which may include:
 - Students feelings about the main characters
 - Write a favorite quote from the book. Why is it your favorite?
 - Write a letter to the author. Tell what you liked or did not like about the book.
 - Write a review of the book for the newspaper.

Extending Book Activities:

- Ask students to write original legends to explain a phenomenon of nature.
- Using puppets, creative dramatics, other props, tell a traditional legend.
- Make a musical instrument using a gourd, etc.
- Tribal tribute-Students research a tribe of their choice to find out more about homes, clothing, food items, customs, legends, etc. Develop oral presentation and visuals for a class presentation.
- Develop an interactive bulletin board to display student's work which may include book covers, etc.
- Develop bulletin board with Indian home shapes such as long house, tepee, wigwam, pueblo, chickee, etc. to use as background for students' creative writing activities.

INTERDISCIPLINARY ACTIVITIES

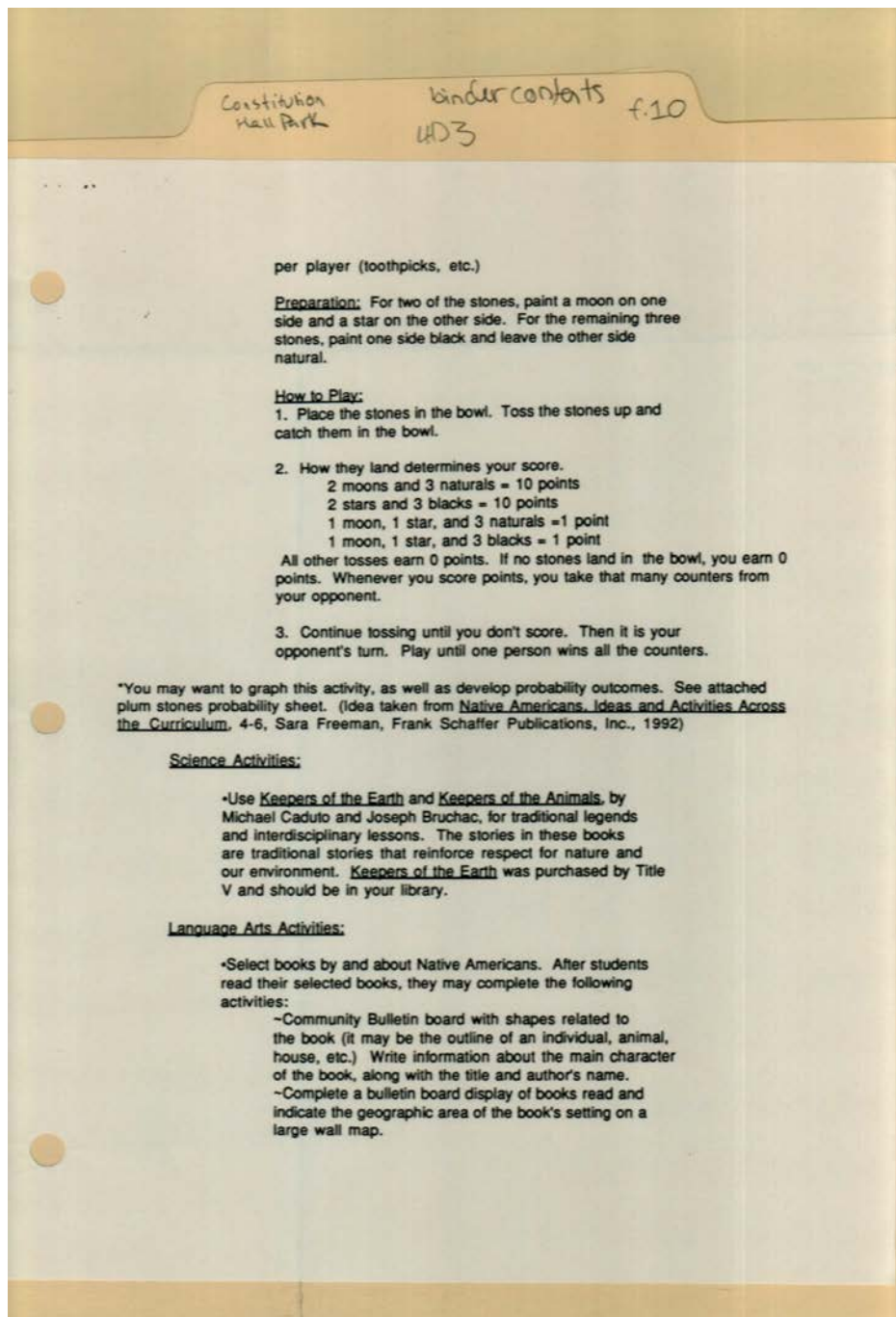
Math Activities:

- Fraction Posters - After researching an American Indian tribe use an informational item to develop a fraction poster. For instance, if you are studying a Plains tribe, you may develop a picture story about a buffalo hunt and ask the question, What fraction of the animals on the pictograph are buffalo? What fraction are horses? You may even work with percentages.
- Play the following Omaha version of a Native American game of chance.
Materials Needed: Five plum stones or fruit pits, or flat nuts in their shells; shallow bowl or basket; 12 counters

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 86 r04d03-10-000-0465 [Contents](#) [Index](#) [About](#)



Names:

Bruchac, Joseph

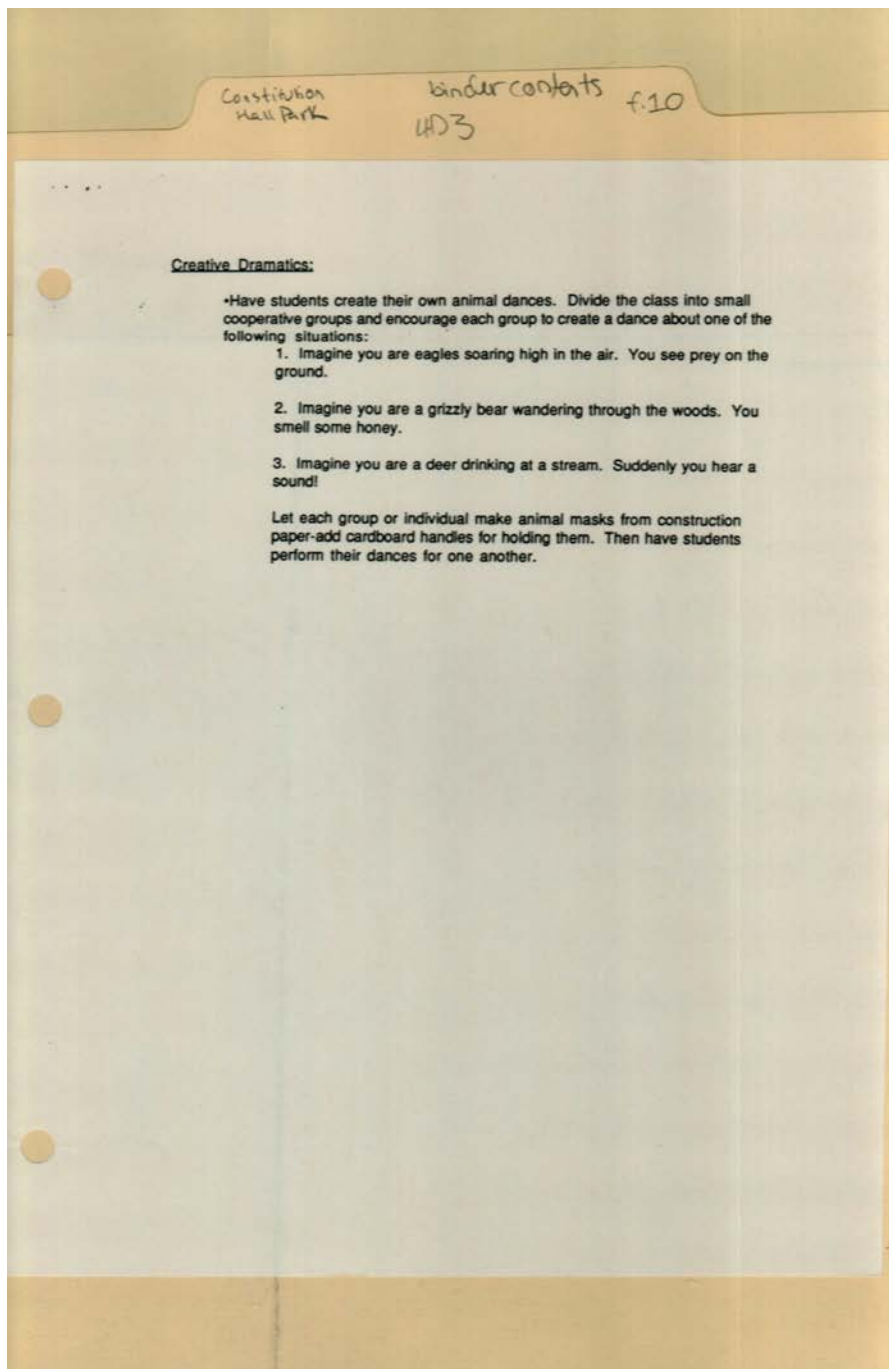
Caduto, Michael

Freeman, Sara

Schaffer, Frank

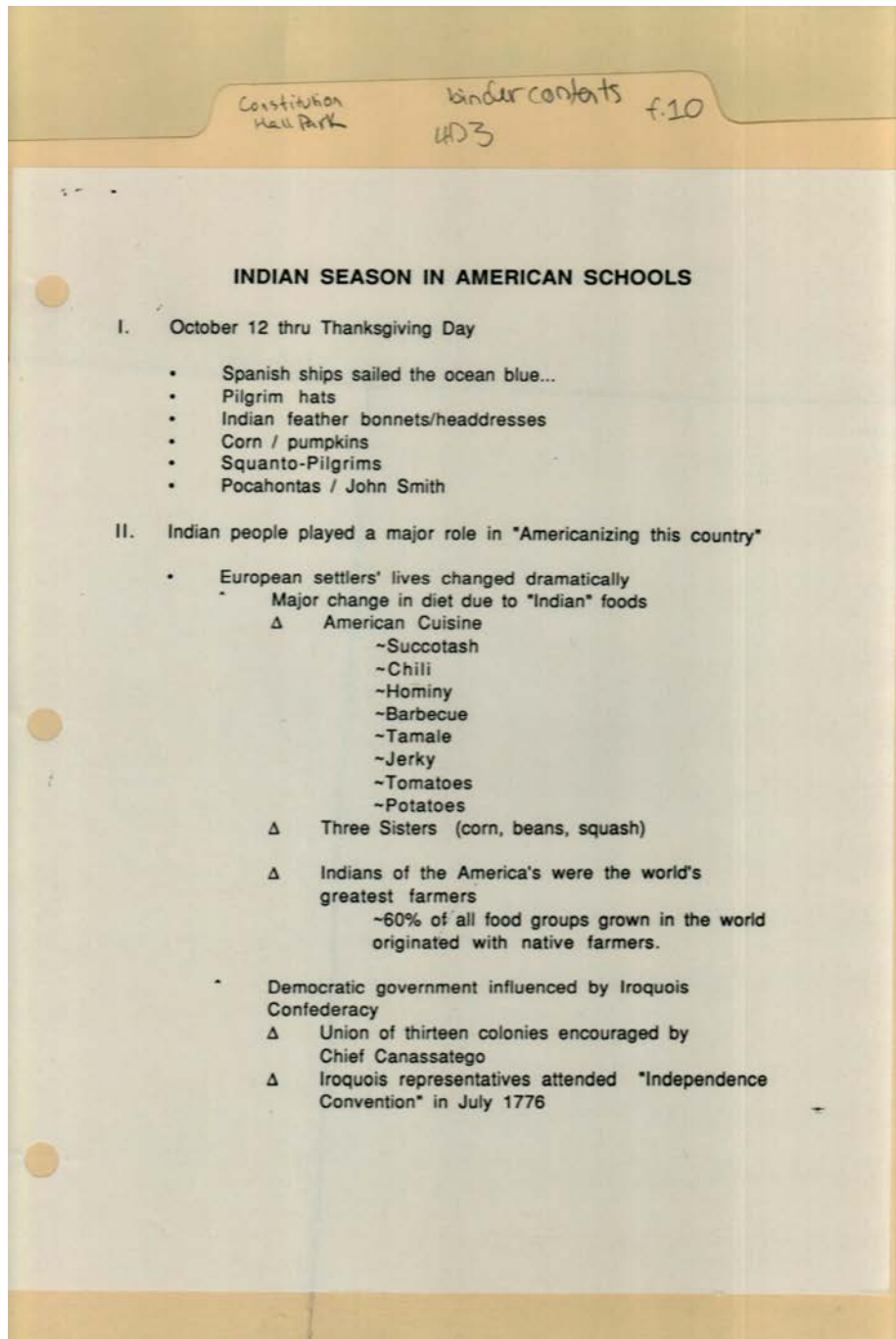
Types:

essay



Types:

essay



Names:

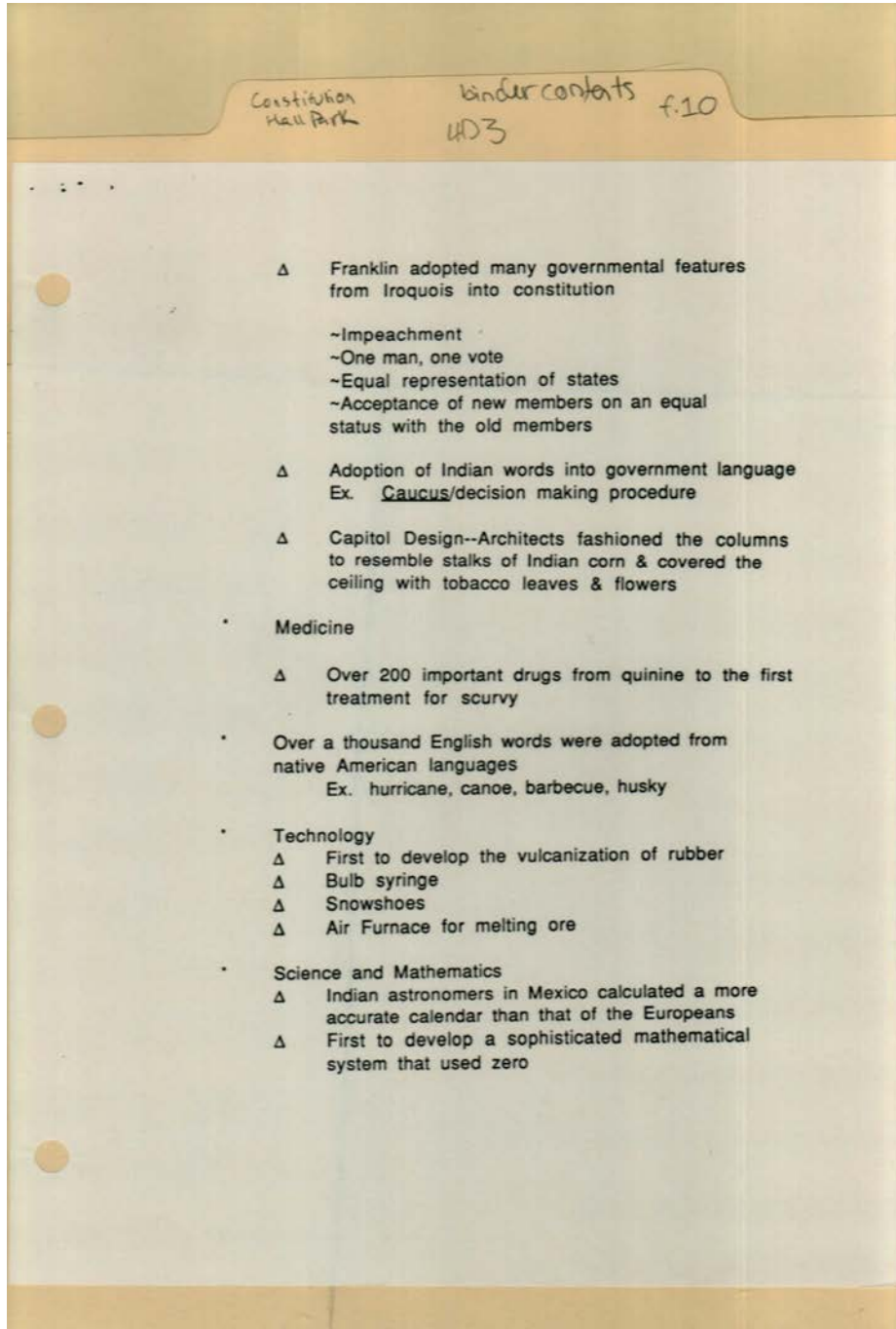
Cannassatego

Indian Season in
American Schools

Pocahontas
Smith, John

Types:

essay




Names:

Franklin,

Types:

essay

Constitution Hall Park binder contents f.10
403



MUSIC AND DANCE IN EARLY ALABAMA
State History Teachers Conference
July 26, 1991
Instructor: Joyce Cauthen

Objective: To show 4th grade teachers two types of dances historically done in Alabama that may be used to enrich Alabama history studies.

Content: Two types of dancing have long histories in Alabama:

1. Old-style square dancing--commonly called "Appalachian Circle Dances" by scholars--came to Alabama in the late 1700s-early 1800s with settlers of Scotch-Irish descent and were transmitted through the folk process.
2. "Ballroom" dancing was brought to established communities at least as early as the 1840s--probably earlier--by itinerant dance masters, bringing the latest dance fads from the Continent.

I. Old-style square dancing
(No one actually calls it this or ever has, but I use it to differentiate it from modern square dancing, which is descended from the older style but greatly changed.)

General Description: An even number of couples join hands in a large circle. The couples are numbered off--one, two, one, two, etc. The gentleman always makes sure that his partner is on his right.

At the caller's direction they circle right, circle left, and then break the large circle into small circles of four which do a series of figures at the caller's direction. When the caller says "On to the next," the #2 couples stay where they are and the #1's move out the the right to dance with the next #2 couple. The gentleman always makes sure that he begins and ends each figure with his partner on his right.

After they've danced as long as the caller wishes, they can get into a large circle to end, or end with a promenade right off the floor, or "wind up the little ball of yarn."

Beginning calls: "All join hands and circle to the left. . . (about 16 steps). . . Now the other way back. . . (16 beats) And circle-up four."

Specific figures--There are many different figures. The following ones are selected, with the fourth grader in mind, from Kentucky Mountain Square Dancing, a very clearly written and inexpensive manual by Patrick E. Napier:

1. Cage the Bird
2. Four-Leaf Clover
3. Right-Hands' Cross
4. Take a Little Peek

To learn more old-style square dance figures, order Kentucky Mountain Square Dancing (\$4.95) from The Country Dance and Song Society, 17 New South Street, Northampton, MA 01060 (413-584-9913).

Names:

Cauthen, Joyce

Music & Dance in
Early America

Napier, Patrick E.

Types:

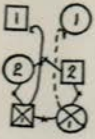
essay

Constitution Hall Park binder contents f.10
4D3


FOUR-LEAF CLOVER

ODD COUPLE MAKE A FOUR-LEAF CLOVER
BREAK IT EVEN --

ODD COUPLE MAKE A FOUR-LEAF CLOVER
(The two couples circle to the left and, if directed, back to the right).
The second couple makes an arch. The first couple, still holding hands with the second couple passes under the arch. The first gent turns counter-clockwise while the first lady turns clockwise (all still holding hands).
This makes the four-leaf clover.



BREAK IT EVEN
The odd (first) couple makes an arch for the even (second) couple to pass through. The second gent and the second lady turn away from each other and all are back in a circle of four.
(The entire figure is done without breaking the ring).

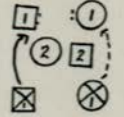


Note: This figure may be doubled by having the even couple make the Four-Leaf Clover and letting the odd couple break it.

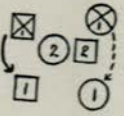
TAKE A LITTLE PEEK (PEEP)

AROUND THIS COUPLE TAKE A LITTLE PEEK
BACK TO THE CENTER AND SWING YOUR SWEET
AROUND THIS COUPLE PEEK ONCE MORE
BACK TO THE CENTER AND SWING ALL FOUR
COUPLE FOUR --

AROUND THIS COUPLE TAKE A LITTLE PEEK
The second couple stand still while the first couple, (first gent moving to the left, first lady to the right), advance forward to where they can see each other behind the second couple. TAKE A LITTLE PEEK.

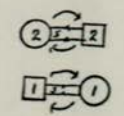


BACK TO THE CENTER AND SWING YOUR SWEET
The first couple moves back to their places and swing once around using a two-hand swing. Second couple does not swing.



AROUND THIS COUPLE AND PEEK ONCE MORE
(As in first call-line.)

BACK TO THE CENTER AND SWING ALL FOUR
The first couple moves back to their places and both couples swing in place -- gents, leave your partner on your right.



COUPLE FOUR --

To learn more old-style square dance figures, order Kentucky Mountain Square Dancing (\$4.95) from The Country Dance and Song Society, 17 New South Street, Northampton MA 01060 (413-584-9913).

2

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
 Constitution Hall Park Materials (10 of 10)

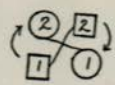
Image 92 r04d03-10-000-0471 [Contents](#) [Index](#) [About](#)

Constitution Hall Park binder contents f.10
 4D3

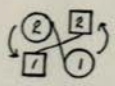
RIGHT HANDS 'CROSS

RIGHT HANDS 'CROSS (AND HOW ARE YOU)
 LEFT HANDS BACK (I'M FINE, THANK YOU)
 LADIES CHANGE
 GENTS THE SAME
 CIRCLE FOUR

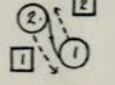
RIGHT HANDS 'CROSS (AND HOW ARE YOU)
 The first and second couples take right hands across and move around to the left.



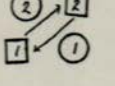
LEFT HANDS BACK (I'M FINE, THANK YOU)
 Take left hands across and move around to the right.



LADIES CHANGE*
 The two gents drop left hands. The two ladies still holding left hands, exchange places and then drop hands. The ladies pass left shoulders.



GENTS THE SAME
 Without taking hands, the two gents exchange places passing by the right shoulder.

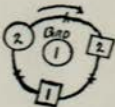


CIRCLE FOUR --

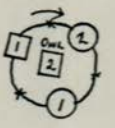
CAGE THE BIRD (1)

CAGE THE BIRD, PRETTY LITTLE BIRD
 BIRD HOP OUT AND THE OWL HOP IN
 FOUR HANDS UP AND GONE AGAIN.

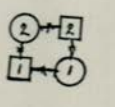
CAGE THE BIRD, PRETTY LITTLE BIRD
 The first gent and second couple make a ring with the first lady inside. The ring moves to the left. The "bird" should turn 'round and 'round acting like a "live bird" and not a "dead duck."



BIRD HOP OUT AND OWL HOP IN
 The first lady goes out of the ring and joins hands with the second couple while the first gent gets into the ring. The ring still moves to the left. (The remark about the "live bird" and "dead duck" holds for him also.)



FOUR HANDS UP AND GONE AGAIN
 The first gent goes out of the ring and joins hands with the other dancers between the first and second ladies. His partner is on his right. All circle four to the left.



To learn more old-style square dance figures, order Kentucky Mountain Square Dancing (\$4.95) from The Country Dance and Song Society, 17 New South Street, Northampton, MA 01060 (413-584-9913).

Note: "Owl" is sometimes called "Crow" -- if so, Caw! Caw!
 If "Owl" is Scottish he may "Hoot!"


3

Types:
 essay

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Constitution Hall Park Materials (10 of 10)

Image 93 r04d03-10-000-0472 [Contents](#) [Index](#) [About](#)

Constitution Hall Park
binder contents
403 f.10



II. Ball-room Dancing: Dancemasters, bringing the latest dance fads from Europe, would set up a series of dance classes and soirees in communities that had large enough populations to support them. The Virginia Reel is one of the ballroom dances that has endured and has become a folk dance, done by all segments of society.

General Directions: The Virginia Reel is a "longways" dance, in which partners face each other in long lines. The caller stands at the "top" of the set. Boys line up at the caller's right hand and girls face them, at the caller's left hand.

Calls:

Lines go forward and back (Allow 8 beats for each call until "Reel the Line," then allow as much time as needed for rest of the figures)

Do that again (Repeat Fwd and Back)

Right-hand swing (Dancers hook right elbows, walk around one time and then go back to place)

Left-hand swing (Same as above, different direction)

Two-hand swing (Join two hands in a small circle, once around to the left, then back to place)

Do-Si-Do (Walk around partner, passing right shoulders, then back to home)

Head Couple Sashay to the Bottom and Back (They hold two hands and do a sideways gallop down the center of the lines while others clap; then come back to the top).

Reel the Line (Optional): Head Couple joins right elbows and turns one and a half times; then joins left elbow with next person of opposite sex and turns once around; then joins right elbow with partner and turns once around; then joins left elbow with next person of opposite sex down the line, etc., working their way to the bottom of the set.
Call: "Right to your partner and left on the side. Right to your partner and left on the side."

Sashay back (Couple gallops to top, boy on boy's side, girl on girl's side)

Cast Off, Follow the Leader: Head girl turns back to her right; Head boy turns back to his left to walk to the bottom of the set. All others proceed up to the leaders' places then turn back and follow them to bottom of the set. Leader's form an arch. Couple #2 and all others pass through the arch. Couple #2 comes up the hall and stops in the leader's place, and all follow them, stopping one place higher in the set than they were. The first leaders are now at the bottom of the set. The dance begins with new head dancers.


4

Types:
essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 94 r04d03-10-000-0473 [Contents](#) [Index](#) [About](#)


Constitution Hall Park binder contents f.10
4D3



Problems To Anticipate in Teaching Dancing to Fourth Graders
(These are normal. Figure out how you will handle them before you begin and be astounded if these problems don't present themselves.)

1. Refusing to have a partner of the opposite sex; hurting the feelings of the partners they are given; refusing to hold hands with the opposite sex.
2. Problems making and keeping a nice, even circle.
3. Rough-housing, tripping, swinging partners off their feet.
4. Excitement, talking, laughing during instruction.

It is worth the effort. Children really like to dance once they've gotten over the initial shock.



Music

Records and cassette of old-time (not bluegrass) Southern-style string-band music, without pre-recorded calls, are best. Two highly recommended albums/cassettes on which the musicians play tunes of the right length and tempo for dancing are the following:

Dances from Appalachia I cassette only, \$8.50
Dances from Appalachia II, lp only, \$8.50

They are available from The Country Dance and Song Society of America, 17 New South Street, Northampton, MA 01060, 413-584-9913.

Other Resources

For more information on the role of traditional music and dance in Alabama history see With Fiddle and Well-Rosined Bow: Old-time Fiddling in Alabama by Joyce Cauthen, University of Alabama Press, 1989. Also see the record album and booklet Possum Up a Gum Stump: Home, Field, and Commercial Recordings of Alabama Fiddlers. The latter may be ordered from Brierfield Ironworks Park, Rt. 1, Box 147, Brierfield, Al. 35035.

5

Names:

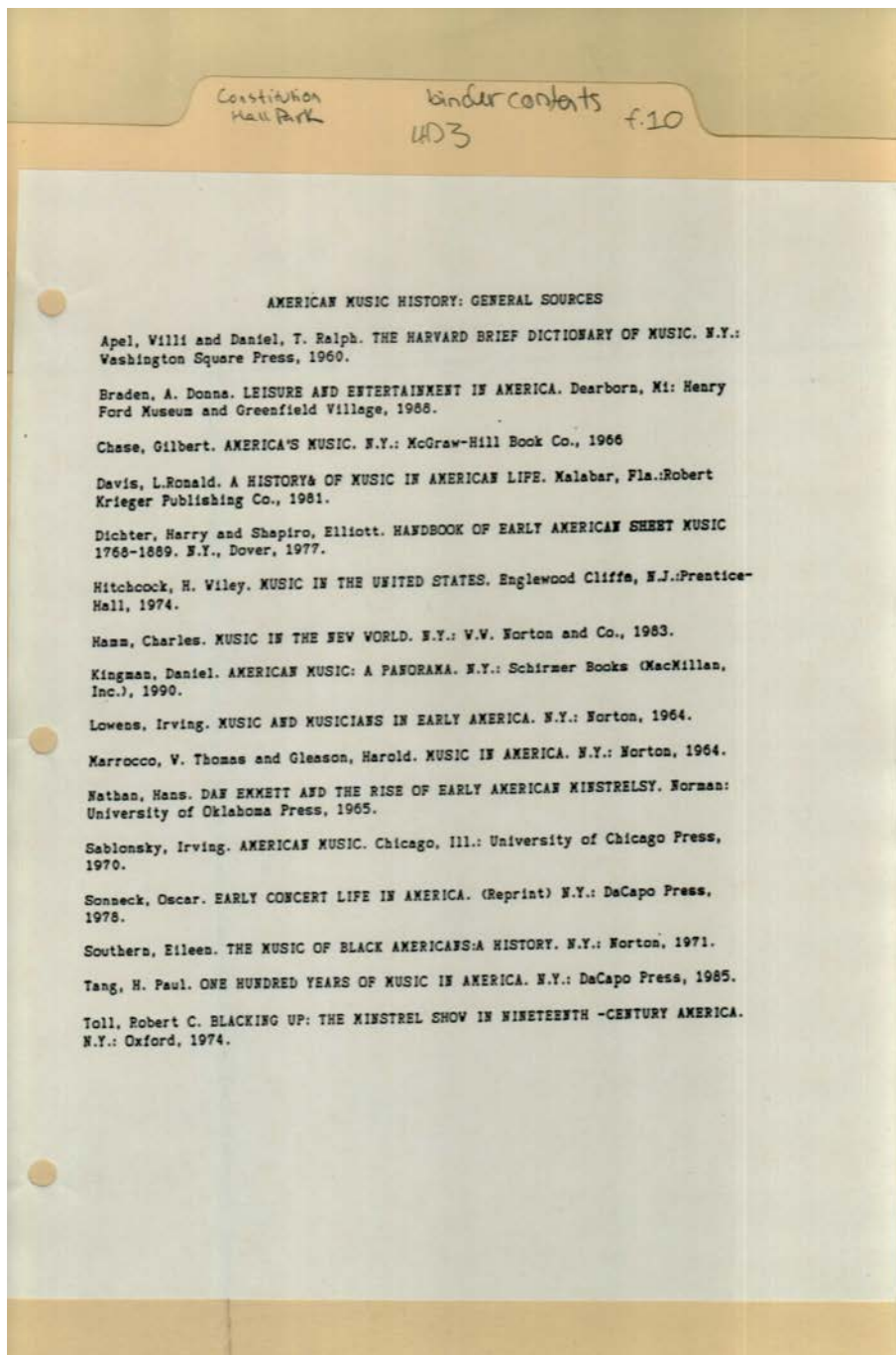
Cauthen, Joyce

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 95 r04d03-10-000-0474 [Contents](#) [Index](#) [About](#)



Names:

Apel, Villi
Braden, A. Donna
Chase, Gilbert
Daniel, T. Ralph
Davis, L. Ronald
Dichter, Harry

Emmett, Dan
Gleason, Harold
Hamm, Charles
Hitchcock, H. Wiley
Kingman, Daniel
Krieger, Robert

Lowens, Irving
Marrocco, V. Thomas
Nathan, Hans
Sablonsky, Irving
Shapiro, Elliott
Sonneck, Oscar

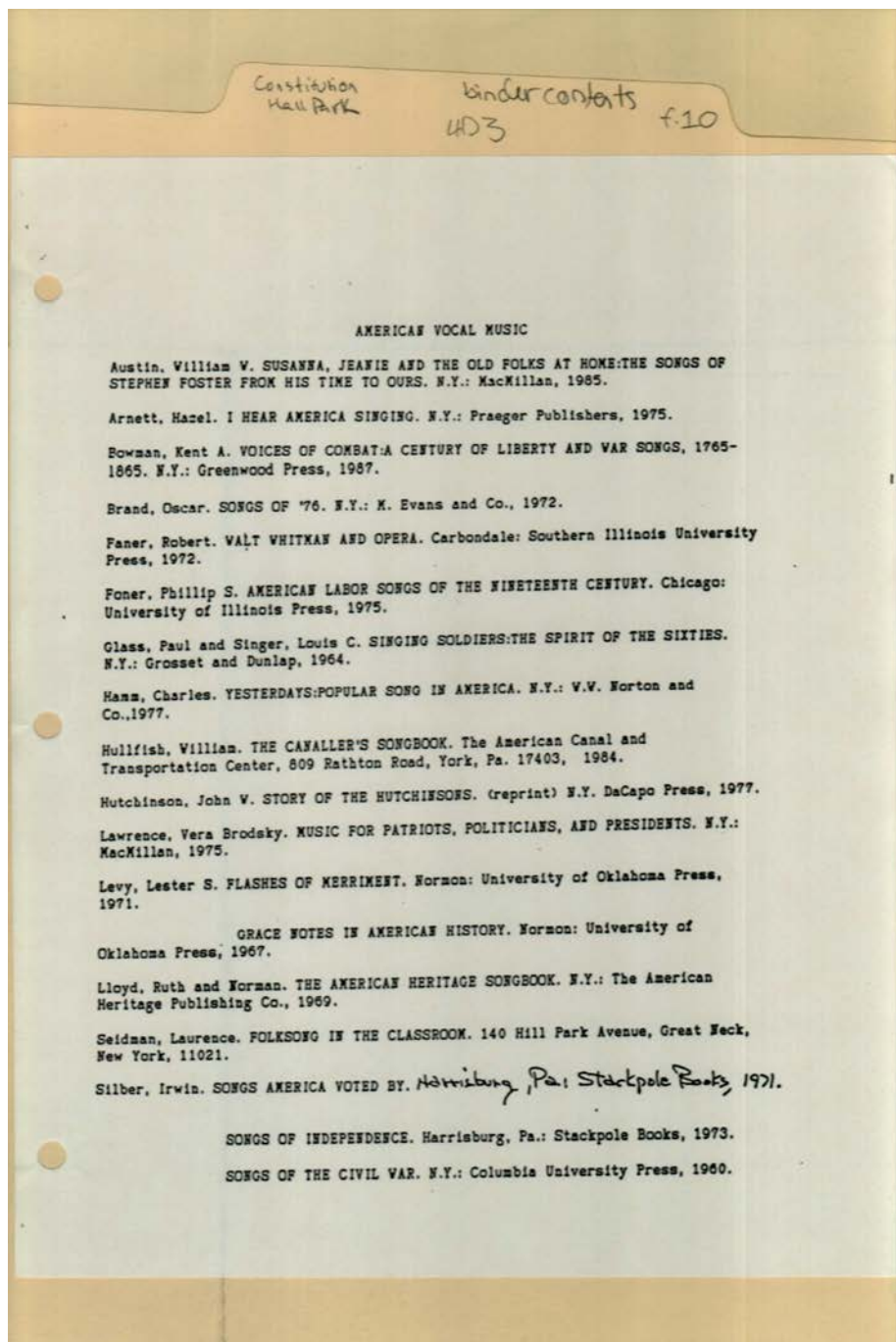
Southern, Eileen
Tang, H. Paul
Toll, Robert C.

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 96 r04d03-10-000-0475 [Contents](#) [Index](#) [About](#)



Names:

Arnett, Hazel
Austin, William V.
Bowman, Kent A.
Brand, Oscar
Faner, Robert

Foner, Phillip S.
Glass, Pauyl
Hamm, Charles
Hutchinson, John W.

Lawrence, Vera
Brodsky
Levy, Lester S.
Lloyd, Norman
Lloyd, Ruth

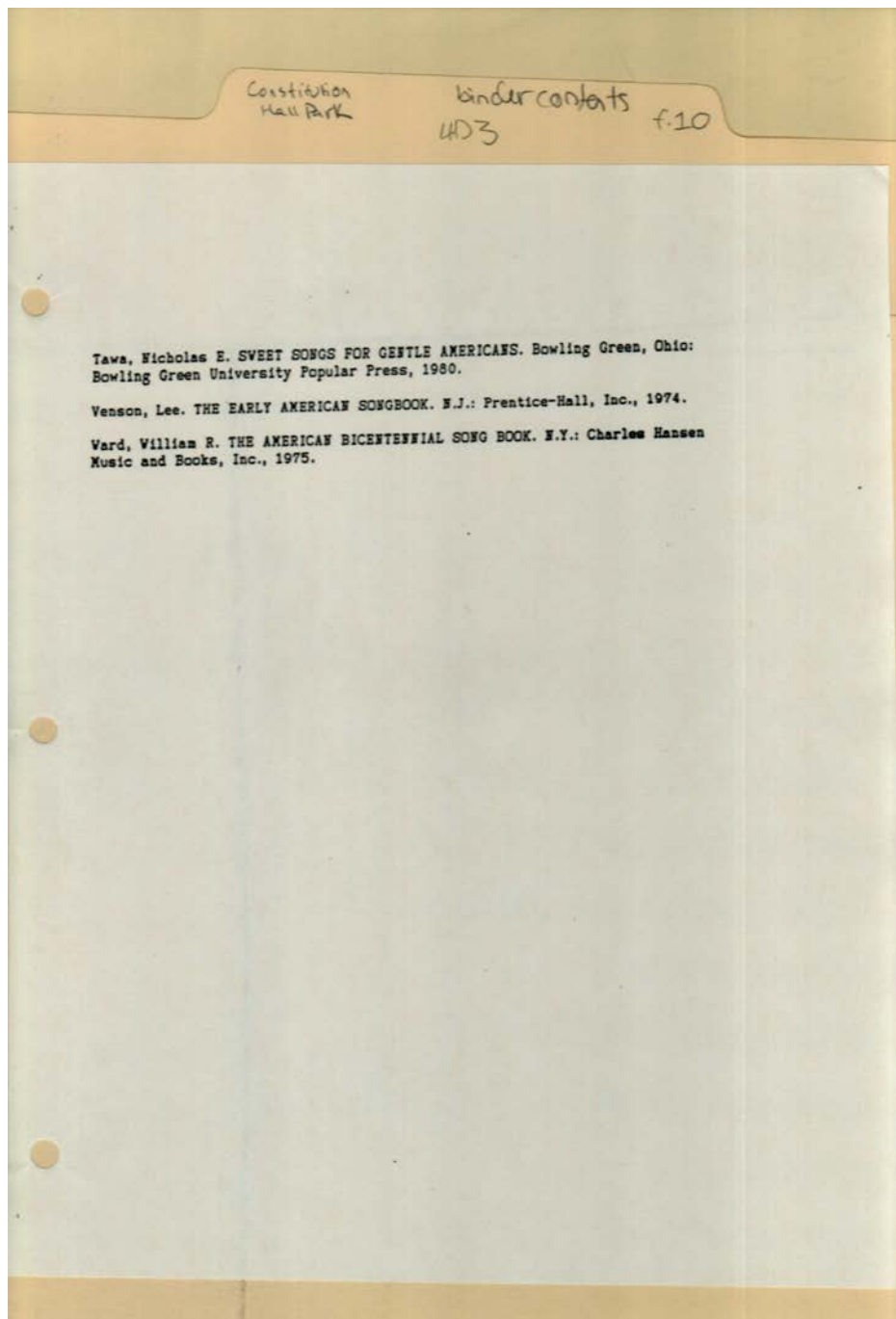
Seidman, Laurence
Silber, Irwin
Singer, Louis C.
Whitman, Walt

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 97 r04d03-10-000-0476 [Contents](#) [Index](#) [About](#)



Names:

Hansen, Charles

Tawa, Nicholas E.

Venson, Lee

Ward, William R.

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 98 r04d03-10-000-0477 [Contents](#) [Index](#) [About](#)

Constitution Hall Park binder contents 403 f.10

122. HOME! SWEET HOME!
Aria from
Clari, or, The Maid of Milan
1813

George Nacon
(Philadelphia, 1822)

Henry R. Bishop
(1786-1855)

Andante

piece was the first - ever though we may never see it - yet we
know the there's no place like home! A charm from the skies seems to
lead us there - which sent through the world, is our met with the
where! Home! Home! sweet, sweet, Home! There's

Names:

Bishop, Henry R.


Nacon, George

Home, Sweet Home

Types:

music

Constitution Hall Park binder contents 403 f.10



PATTYCAKE POLKA

Another simple folk dance which had origins in the ballroom is the Patty Cake Polka. It is a lively, partner-changing dance. However, it may be best to allow the children to do the dance several times with the same partner before introducing them to the partner-changing movement.

Formation: A double circle of partners facing each other. Girls are on the outside, facing toward the center. Boys are on the inside, facing out. They may hold each other in traditional ballroom position; however, with children a two-hand hold is preferable.

Directions:

a) Starting with the girl's right foot and the boy's left, the couple does a heel and toe movement, then does four slides in that direction, in the rhythm of this call: "Heel and toe and heel and toe and slide, slide, slide, slide. (8 beats of the music)

b) Do the same in the other direction, beginning with girl's left and boy's right. (8 beats)

c) Clap right hands together 3 times. (1-2-3-Pause)
Clap left hands together 3 times.
Clap both hands together with each other 3 times.
Hit your knees with both hands three times.
(This series takes 8 beats of the music)

d) Right hand turn: All the dancers link right elbows with their partners and walk once around each other, in clockwise direction. (The following may be omitted the first few times young children do this dance): Leaving their partners, the boys now move one girl to the left and begins the dance with her. (Both the turn and the changing partners movement are completed in 8 beats of the music)

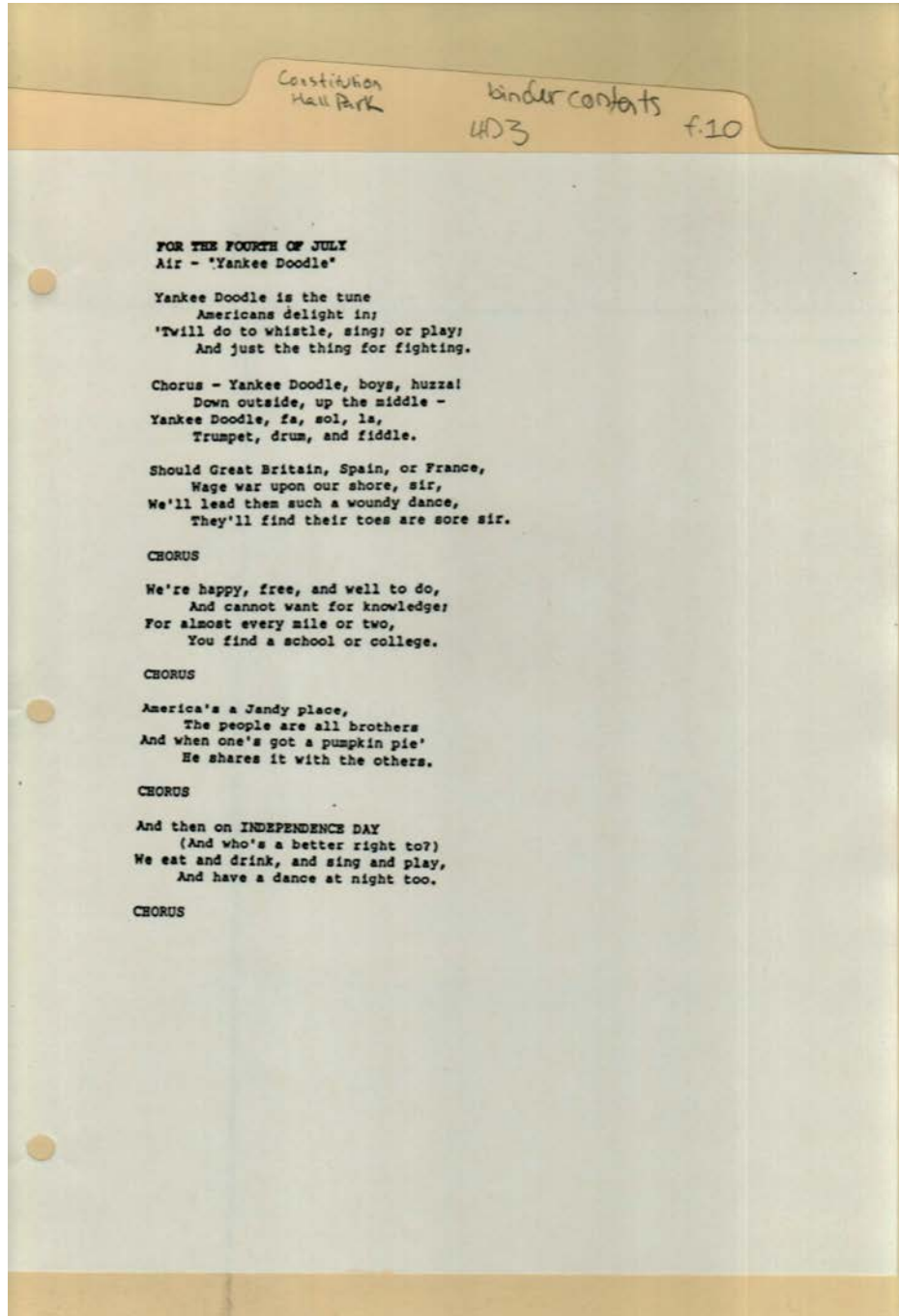
Prompting:

In teaching the "Pattycake Polka," it is helpful for the caller to call out the action the first few times the dancers do it:

Heel and Toe and Heel and Toe and slide slide slide slide.
(Repeat)
Right Right Right
Left Left Left
Both Both Both
Knees Knees Knees
Right hand turn and go on to the next.

(Once the dancers become familiar with it, they can do it without calls.)

Types:
essay

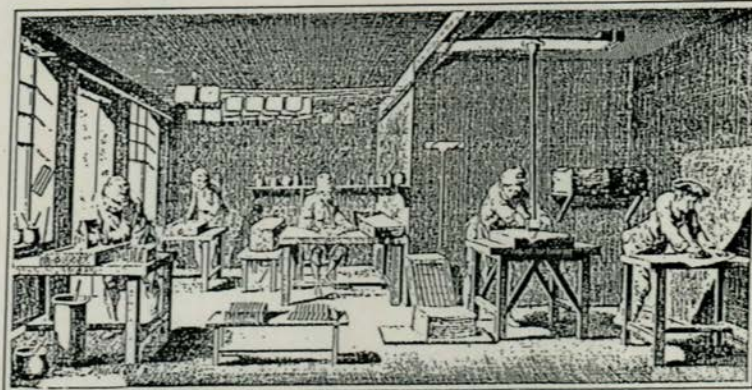
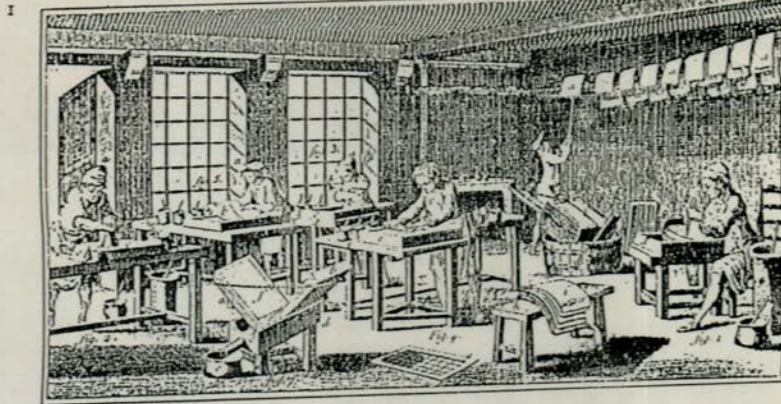


Types:
music

Constitution
Hall Park

Winder contents
403 f.10

Engravings I and II show the complete marbling process as it was conducted two centuries ago. As shown in Diderot and d.Alemaert's Encyclopedie (1765).



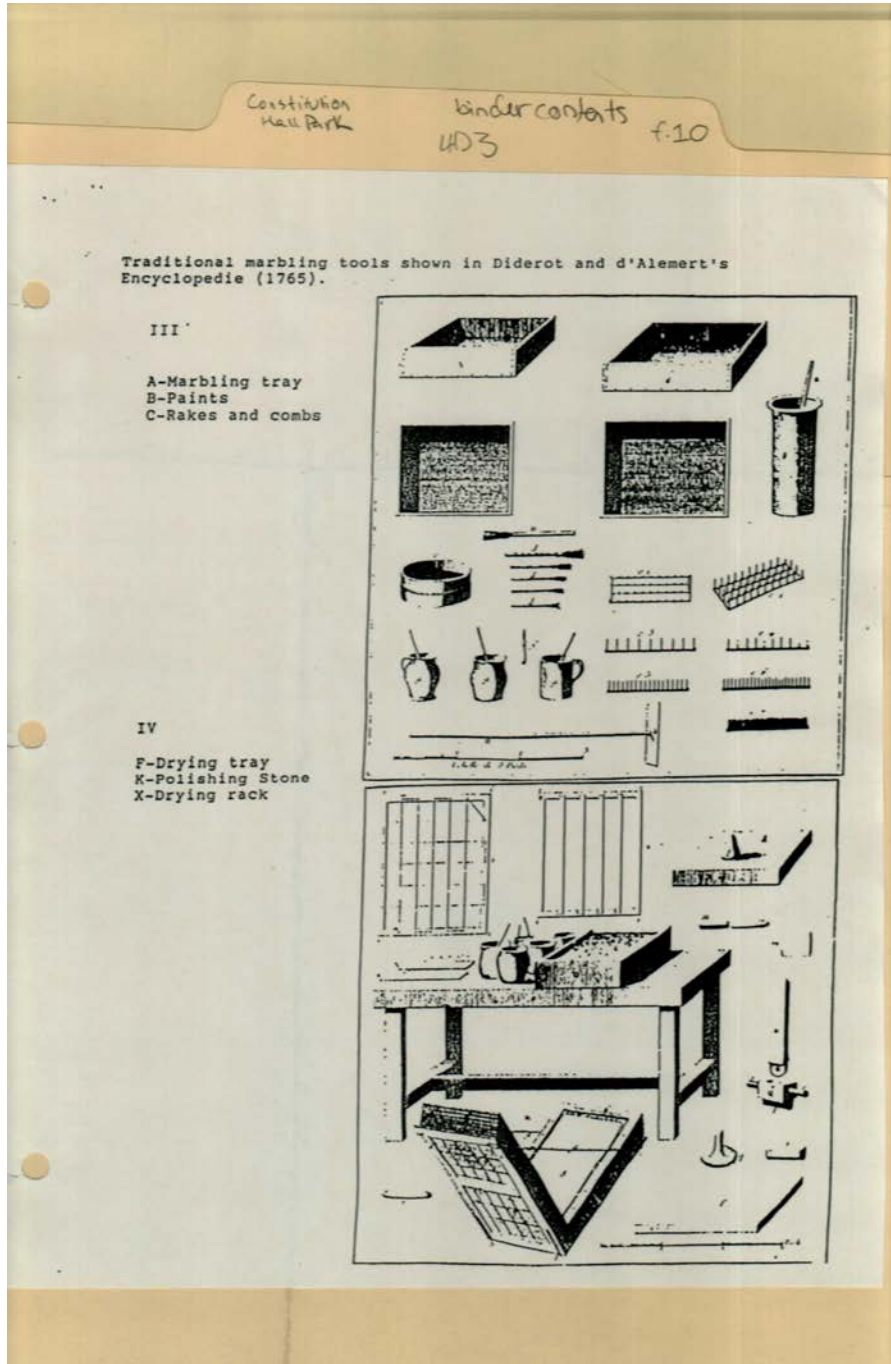
Names:

Diderot,

d.Alemaert,

Types:

engraving



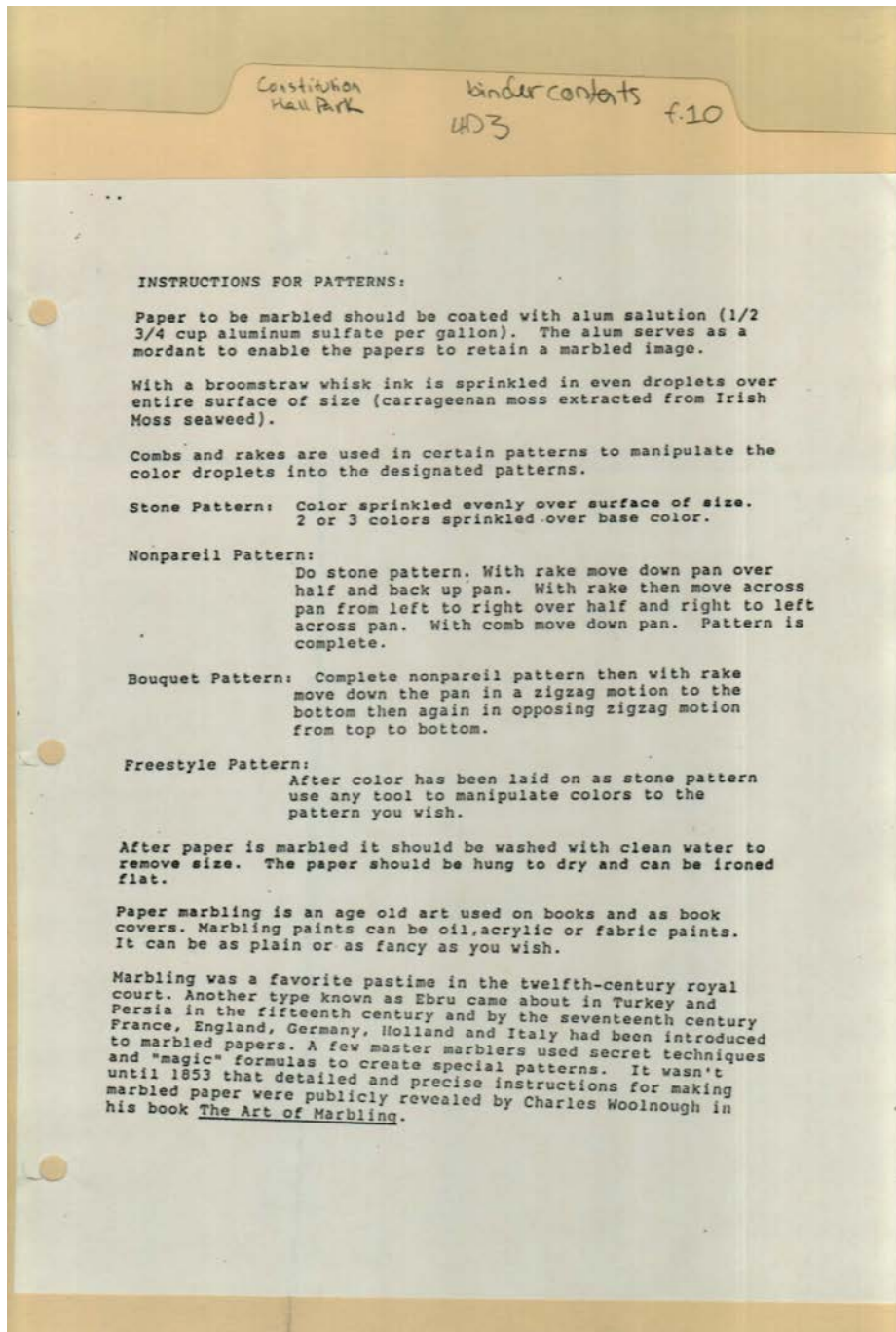
Names:

Diderot,

d.Alemaert,

Types:

diagrams

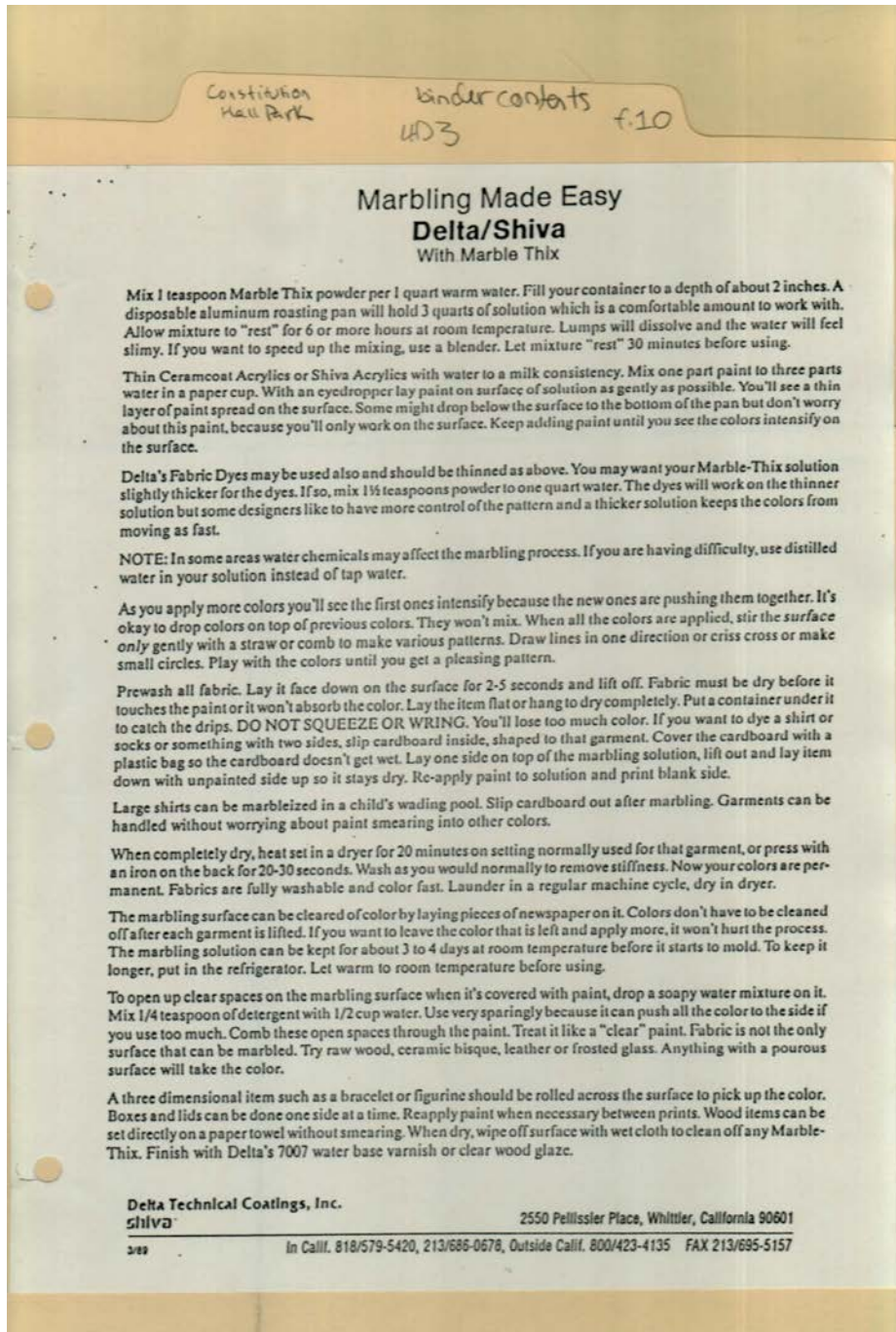


Names:

Woolnough, Charles

Types:

instructions

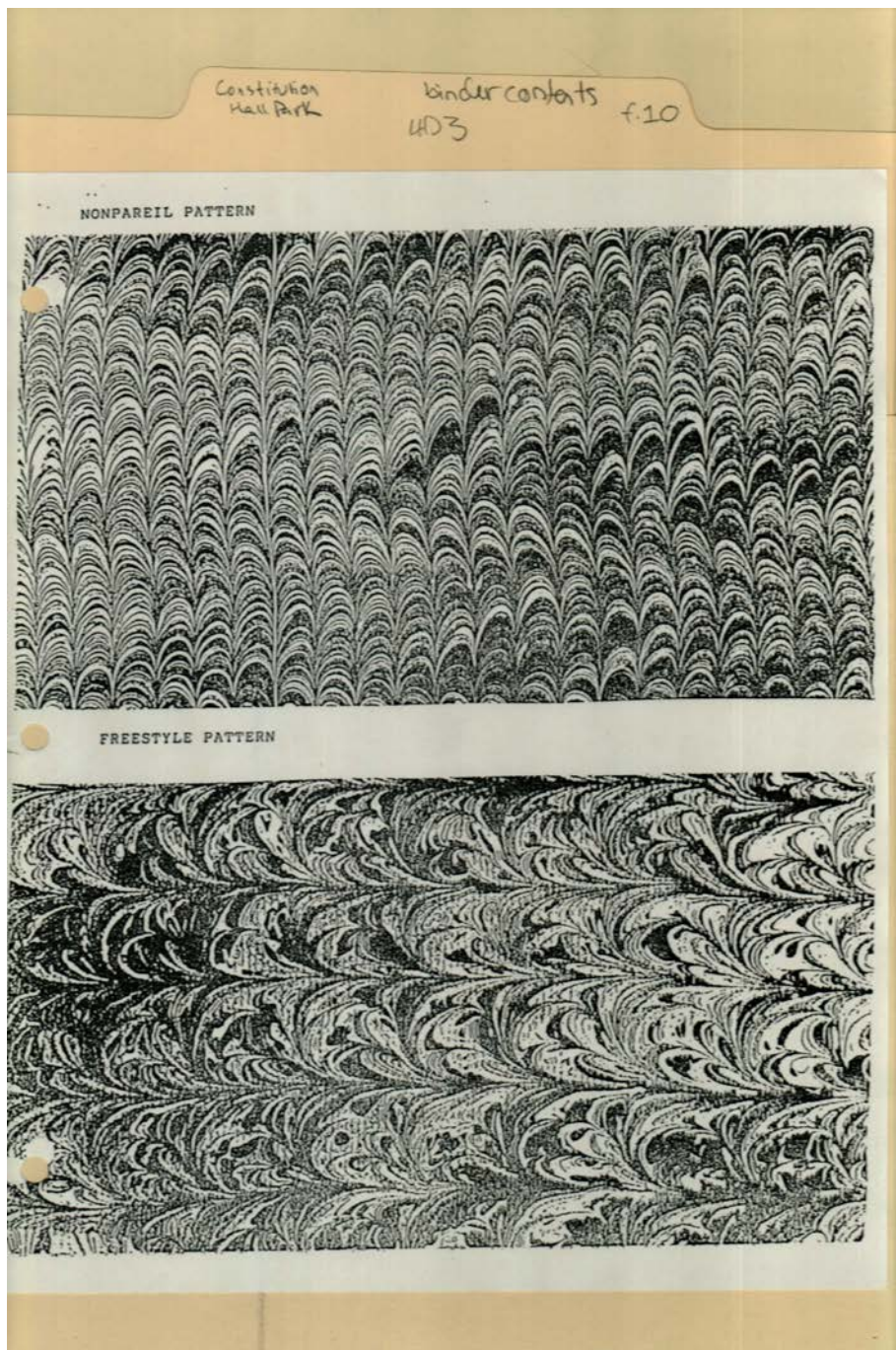


Names:

Marbling Instructions

Types:

instructions

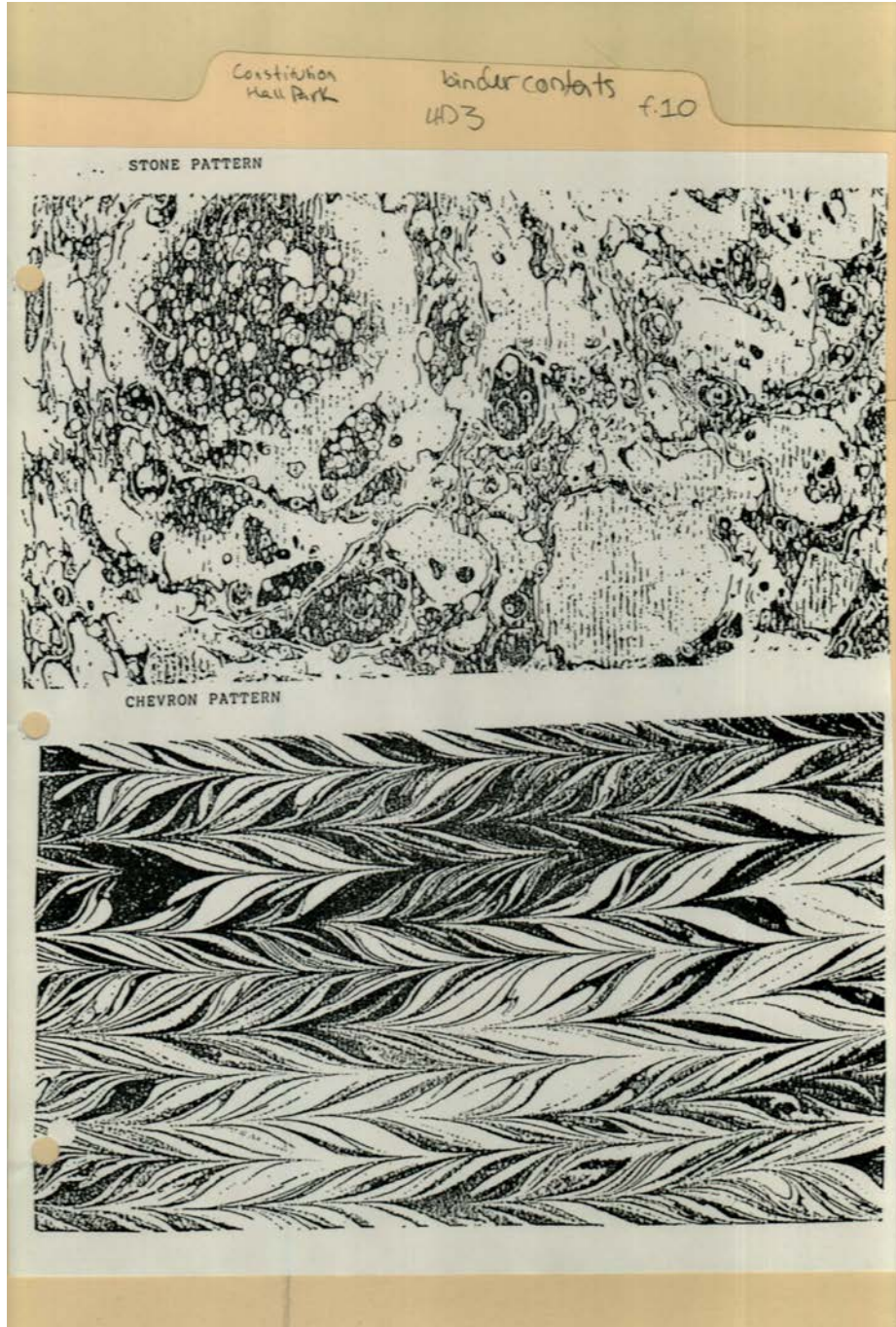


Names:

Marbling Patterns

Types:

diagrams

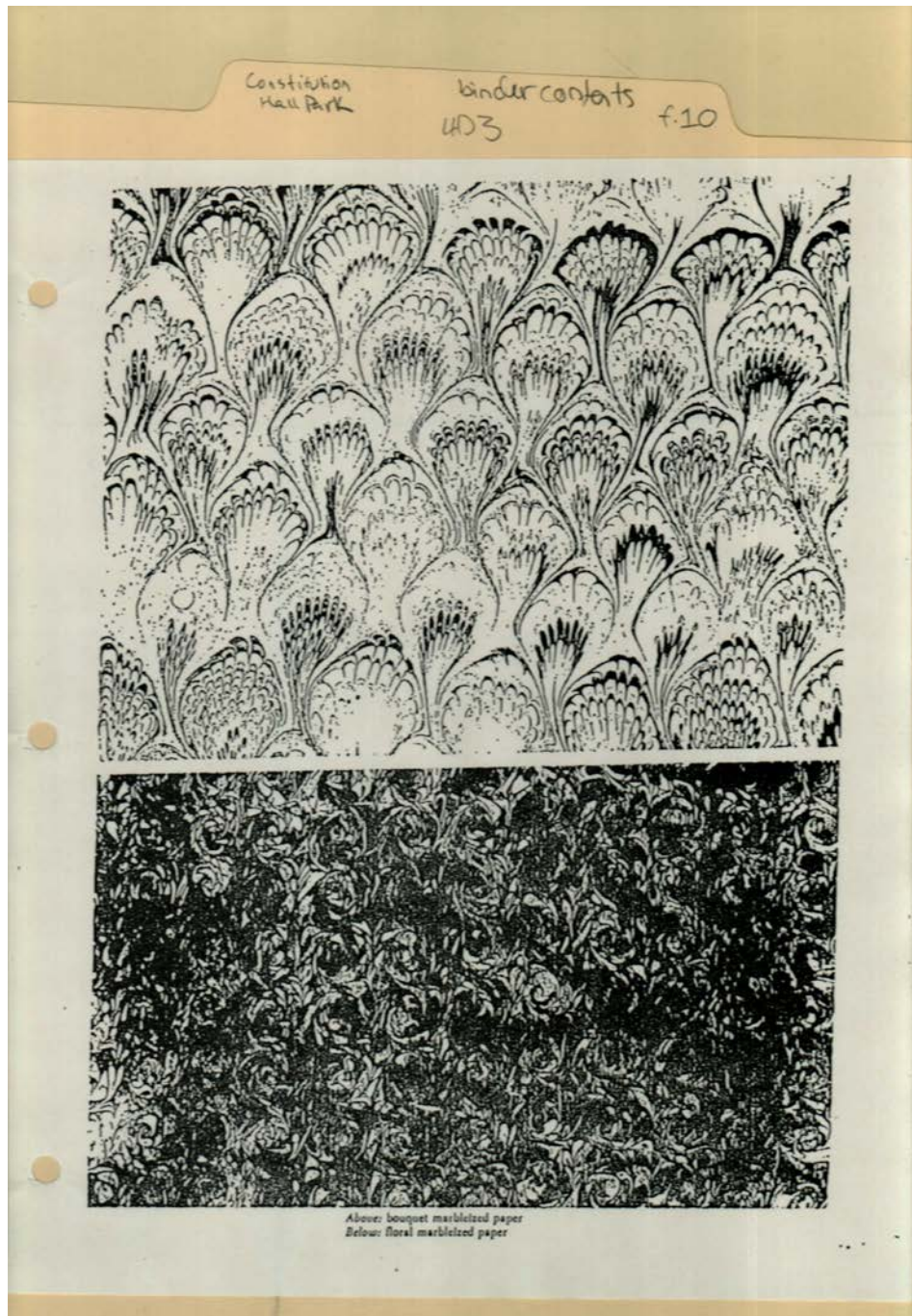


Names:

Marbling Patterns

Types:

diagrams

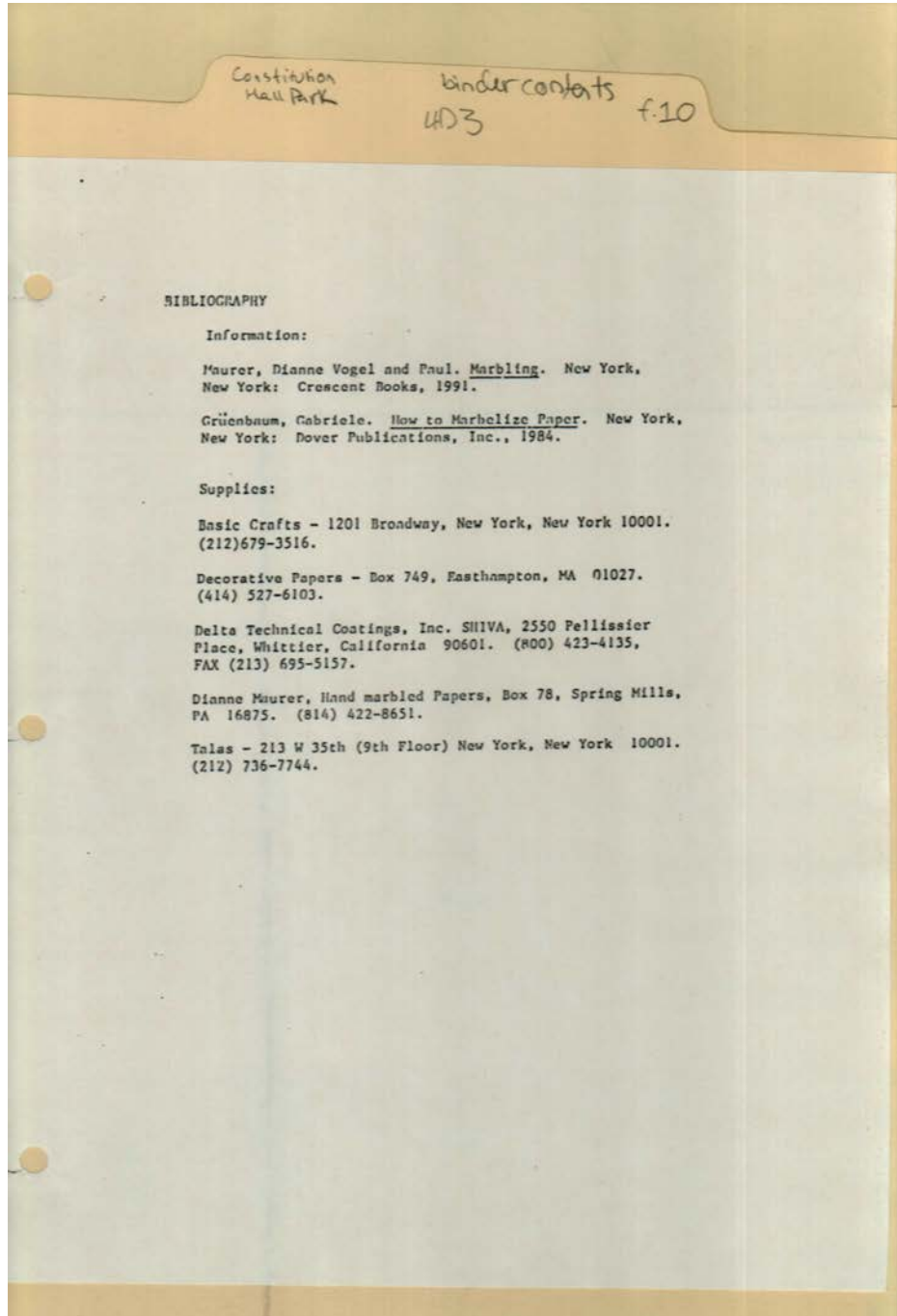


Names:

Marbling Patterns

Types:

diagrams



Names:

Gruenbaum, Gabriele

Maurer, Dianne Vogel

Maurer, Paul

Types:

bibliography

Constitution Hall Park binder contents 403 f.10

MAKING PAPER BY HAND

STEP 1 IS THE SHREDDING OF LINEN RAGS INTO SMALL PIECES. THE RAG CUTTINGS ARE THEN DAMPENED, ROLLED INTO A BALL AND ALLOWED TO ROT.


STEP 2 IS THE CONVERTING OF SHREDDED RAGS TO PULP. THE SMALL PIECES ARE PLACED IN A MORTAR WITH ADDITIONAL WATER (AS CLEAN AND CLEAR AS POSSIBLE SINCE IMPURITIES IMPART A TINT TO THE FINISHED PAPER) AND CONSTANT POUNDING WITH A WOODEN PESTLE CONVERT THEM INTO A PULPY MASS.

STEP 3 THIS PULPY MASS IS POURED INTO A LARGE VAT FILLED ALMOST TO THE TOP WITH PURE WATER. EXPERIENCE IS THE ONLY GUIDE TO TELL THE PAPERMAKER THE PROPER QUANTITY OF PULP TO ADD.


STEP 4 THIS STOCK MUST BE CONSTANTLY ADGITATED WITH A T-SHAPED RAKE WITH PLO# THROUGH HOLES IN THE CROSS PIECE. TO KEEP THE FIBERS FROM SETTLING TO THE BOTTOM AND TO RAISE THEM TO THE SURFACE.

STEP 5 CASTING OF PAPER, AS DONE IN THE 18th CENTURY, THE VAT MAN USES A FLAT MOLD SCREEN, A RECTANGLAR FRAME OF OAK (LESS SUBJECT TO WARP) WHICH HAS AN UPPER SURFACE OF BRASS WIRE SCREENING. (A DESIGN SIMILAR TO WINDOW SCREENING TODAY). NEXT, ANOTHER RECTANGULAR FRAME, KNOWN AS THE DECKLE (GERMAN WORD MEANDNG COVER) IS LOOSLY HELD OVER THE MOLD SCREEN. HOLDING THE FRAME AND DECKLE AT A PERPENDI-CULAR ANGLE, THE CRAFTSMEN PLUNGES IT INTO THE VAT. WHEN IMMersed, HE TURNS IT TO A HORIZONTAL POSITION AND LIFTS, RAISING THROUGH THE WATER. THE MOLD SCREEN COLLECTS A FILM OF FLOATING RAG FIBERS. AS IT CLEARS THE WATERS SURFACE THE VAT MAN SHAKES IT RIGHT AND LEFT AND BACK AND FRONT. SUCH CROSS MOTION ENTER-LOCKS THE FIBERS IN BOTH DIRECTIONS AND FORMS A STRONG PIECE OF MESH OF PAPER. EXCESS WATER DRAINS THROUGH THE MESH OF WIRES.

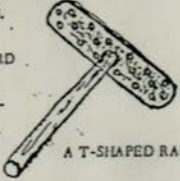
STEP 6 NEXT, THE CRAFTSMAN REMOVES THE DECKLE. HE TAKES THE MOLD SCREEN IN BOTH HANDS AND WITH A ROCKING MOTION COUCHES PAPER ONTO THE PIECE OF FELT BEFORE HIM. THE FELT REMOVES THE FILM OF PAPER FROM THE WIRE SCREEN.



MORTAR & PESTLE



The pulpy mass is poured into a large vat.



A T-SHAPED RAKE.

Names:

Paper Making

Types:

instructions

Constitution Hall Park binder contents f.10
403

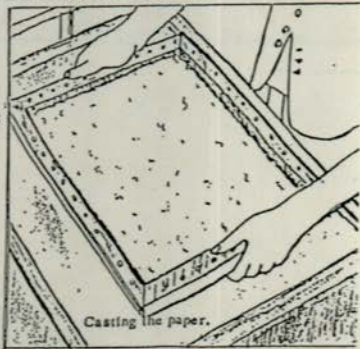
THIS MARK IS FORMED BY SEPARATE BRASS WIRES ATTACHED TO THE MOLD SCREEN TO SHAPE THE DESIGN. AS THE FLAT MOLD SCREEN IS RAISED FROM THE VAT, THE FIBERS SETTLE IN A THINNER CONCENTRATION ON WATER MARK WIRES AND FORM A TRANSLUCENT DESIGN IN THE FINISHED PAPER.

STEP 7 THE VAT MAN PLACES AN ADDITIONAL PIECE OF FELT ON THIS MOIST FILM OF PAPER AND THE BUILDING PROCESS IS REPEATED UNTIL A "POST" OF 144 SHEETS AND 145 FELTS IS FORMED.


STEP 8 THE "POST" IS THEN PLACED IN A SCREW PRESS. TREMENDOUS PRESSURE IS APPLIED TO THE STACK AND SUCH SQUEEZING REMOVES EXCESS MOISTURE. AFTER REPEATED PRESSINGS, THE "POST" IS TAKEN TO THE LAYBOY. FELTS ARE REMOVED AND "SPURS" (4 TO 5 SHEETS) ARE PLACED ON THE SLANTED PORTION OF THE LAYBOY. SINGLE SHEETS OF PAPER WILL CURL AND BUCKLE, BUT "SPURS" REMAIN FLAT.

STEP 9 EACH "SPUR" WHEN COMPLETED, IS DRAPED OVER DRYING ROOPS OVERHEAD, AND THE MOIST FILM IS PERMITTED TO AIR DRY. AIR DRYING MAY TAKE SEVERAL DAYS DEPENDING ON HUMIDITY AND TEMPERATURE CONDITIONS.


STEP 10 THE CRAFTSMAN THEN FINISHED THE ROUGH PAPER BY USING SOAP STONE.



Casting the paper.




THE LAYBOY



COUCHING THE PAPER ONTO FELT.

When shredded rags are not available shredded paper can be substituted. The paper can be boiled with water and 2 TBSP bleach for 3 hrs. The mixture must then be washed and drained and can be stored in freezer for some time. When ready to use place to 3 TBSP paper into blender with water then begin with step #3. A good mixture is 2 TBSP pulp to 2 cups water.



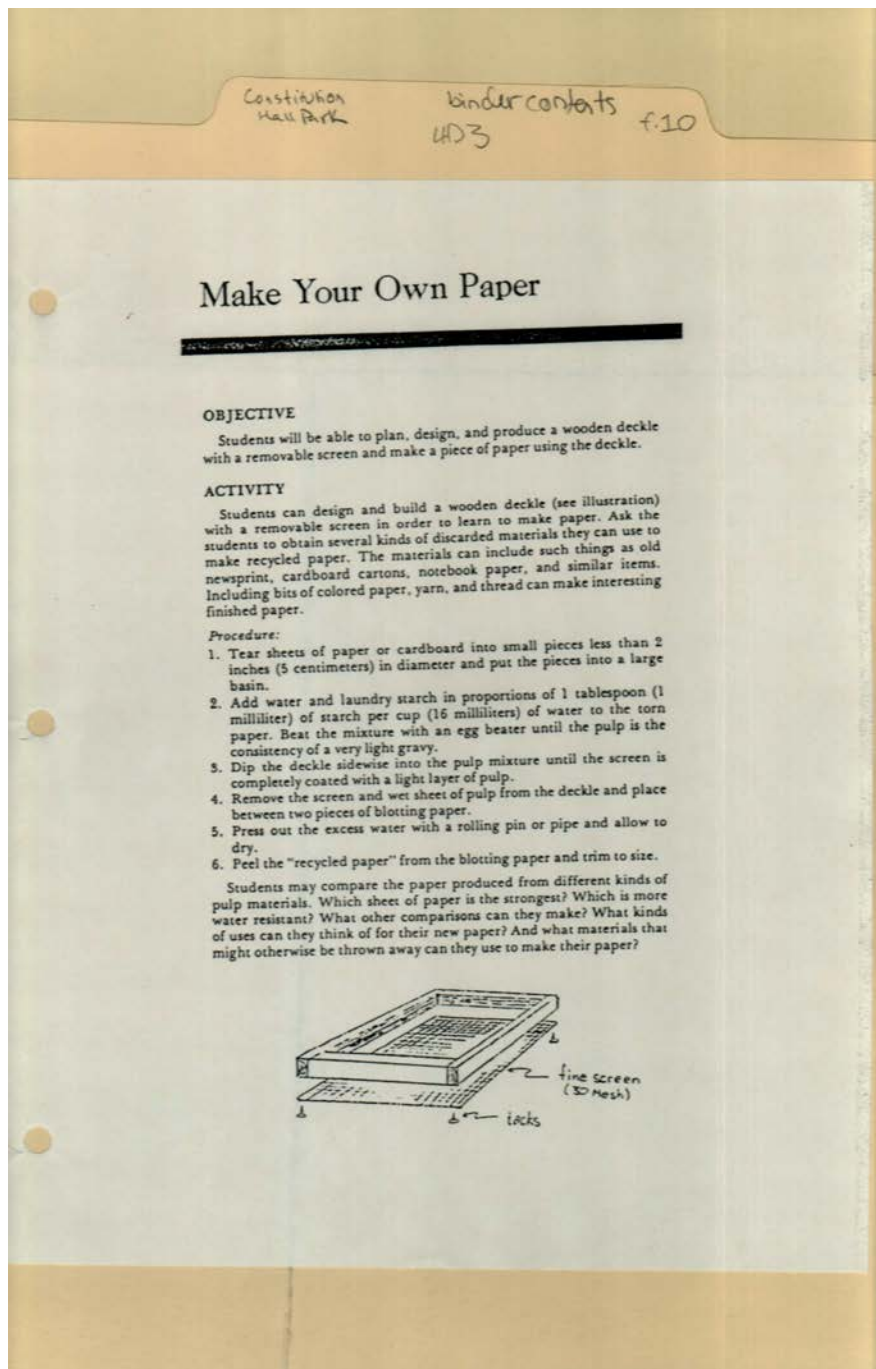
SMOOTHING THE FINISHED PAPER WITH SOAP STONE.

Names:

Paper Making

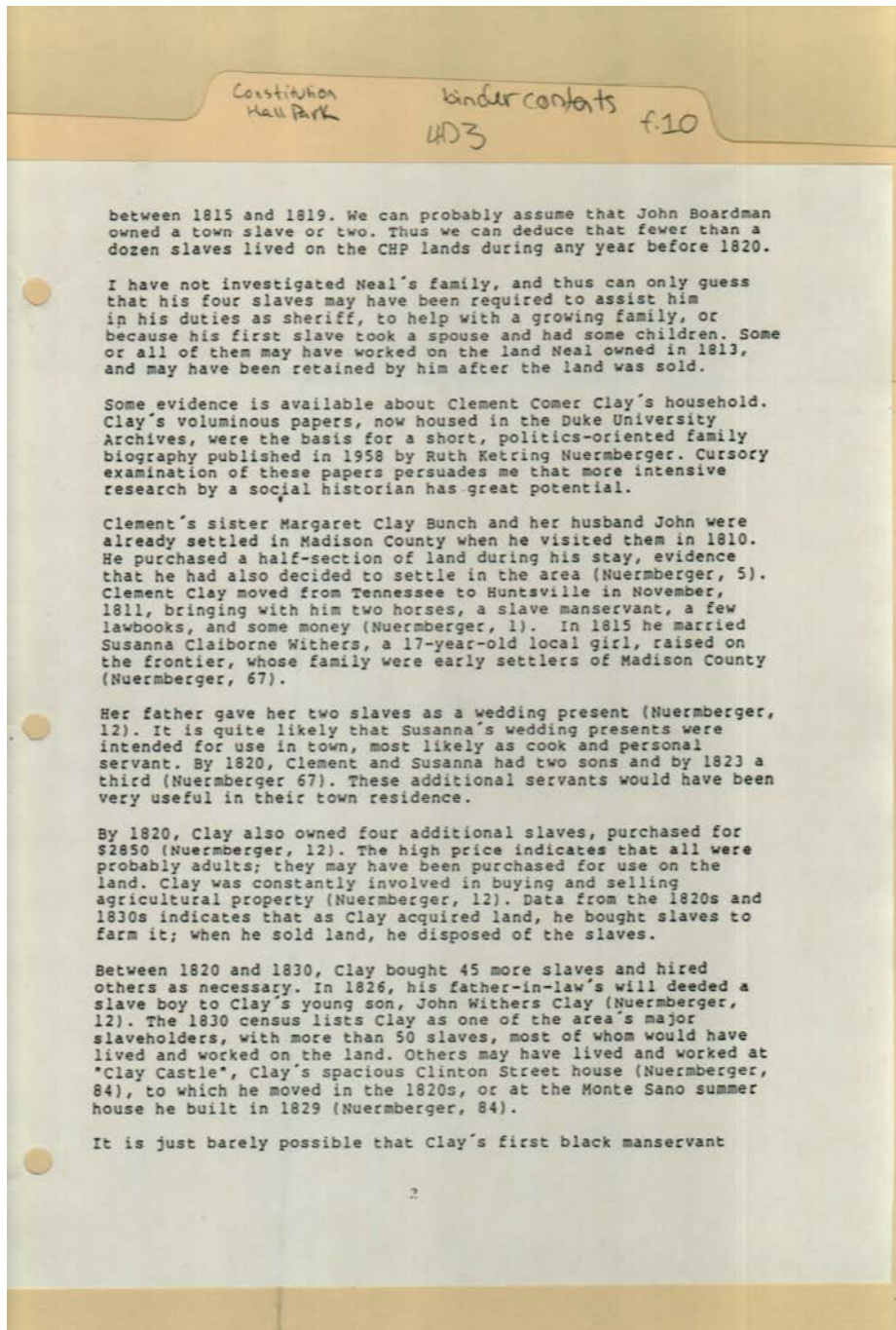
Types:

instructions



Names:
Paper Making

Types:
instructions



Names:

Boardman, John
Bunch, John
Bunch, Margaret Clay

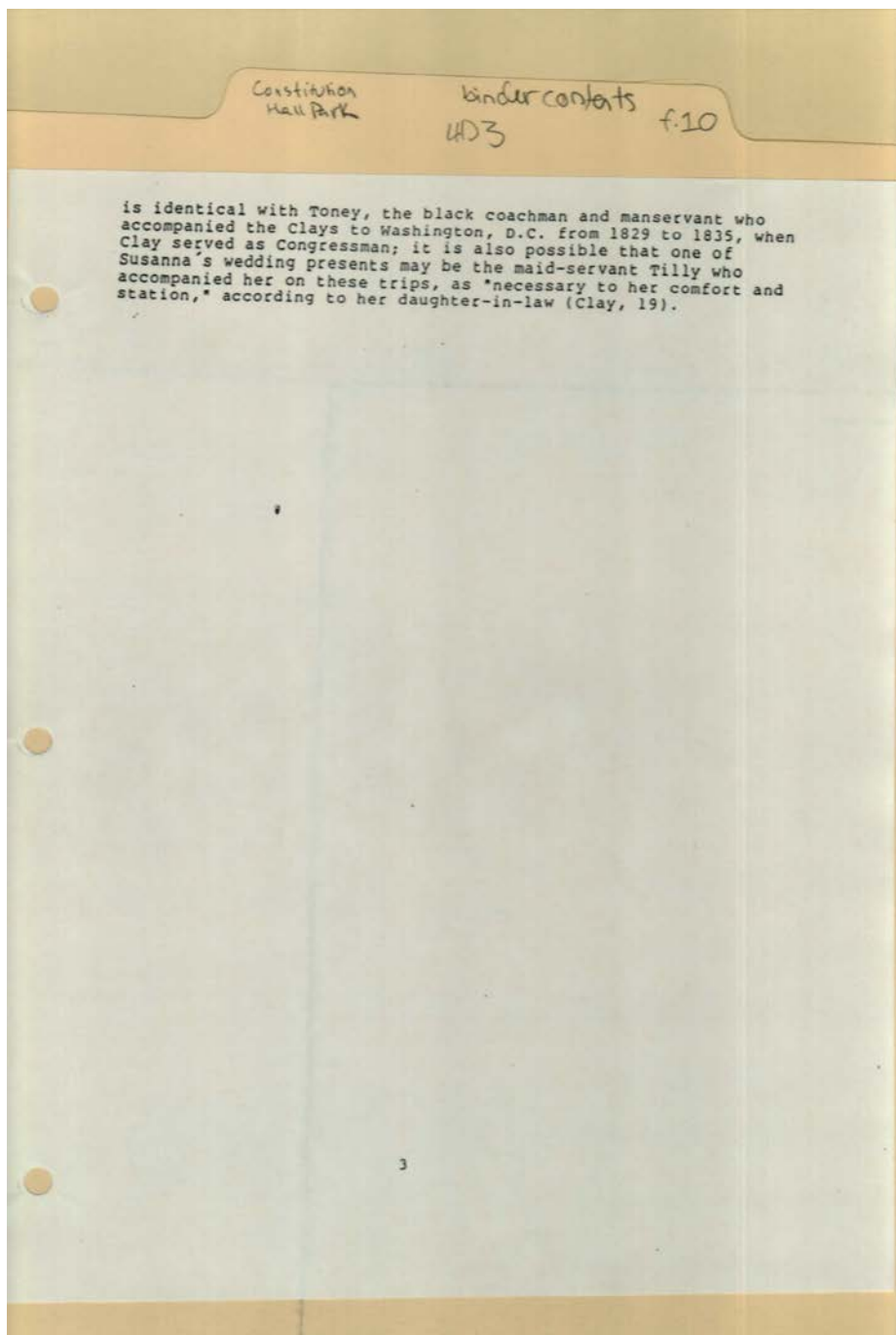
Clay, Clement Comer
Clay, John Withers
Neal,

Nuermberger, Ruth
Ketring

Withers, Susanna
Claiborne

Types:

essay



Names:

, Susanna

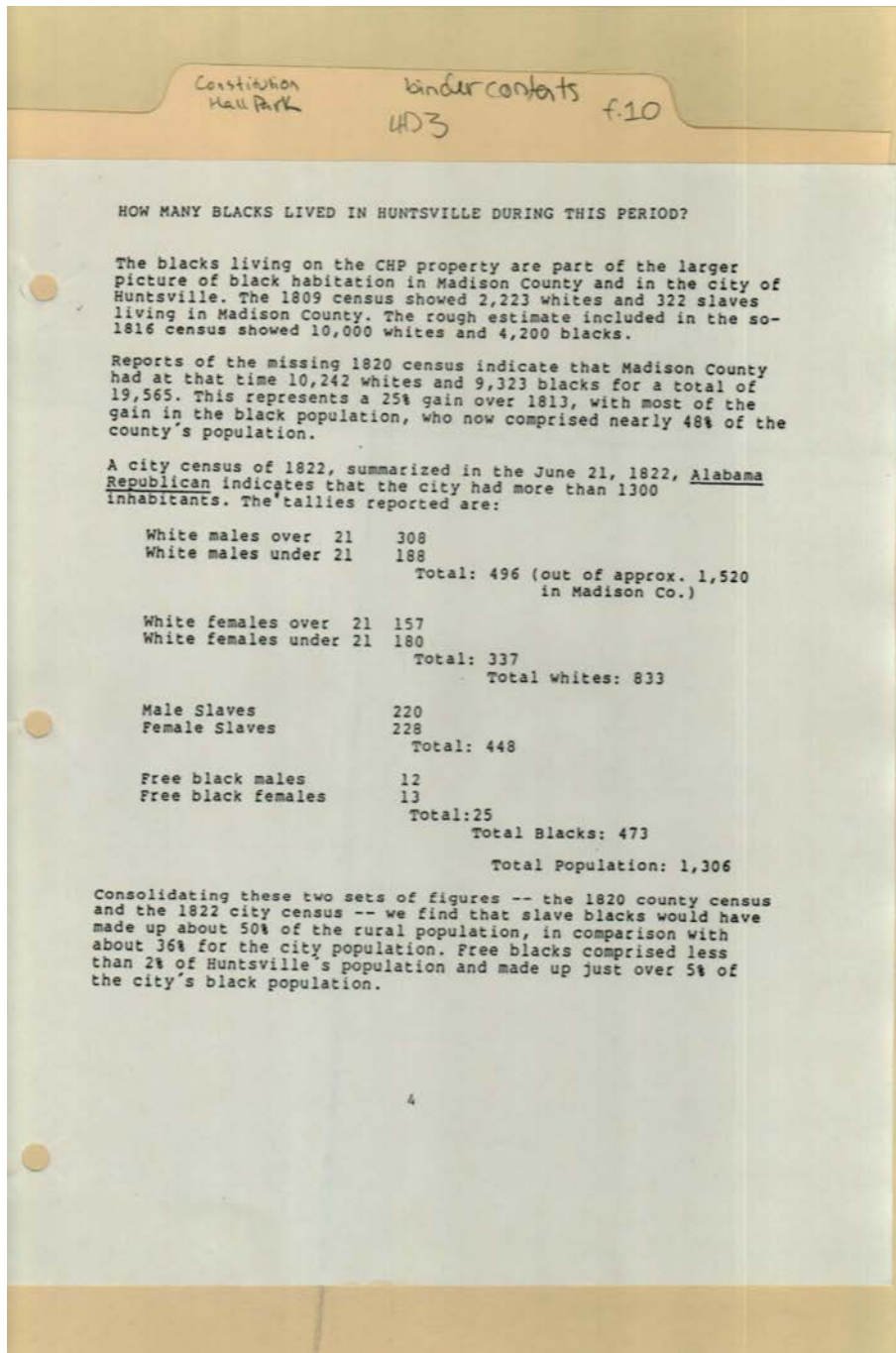
, Tilly (Slave)

, Toney (Slave)

Clay,

Types:

essay



Names:

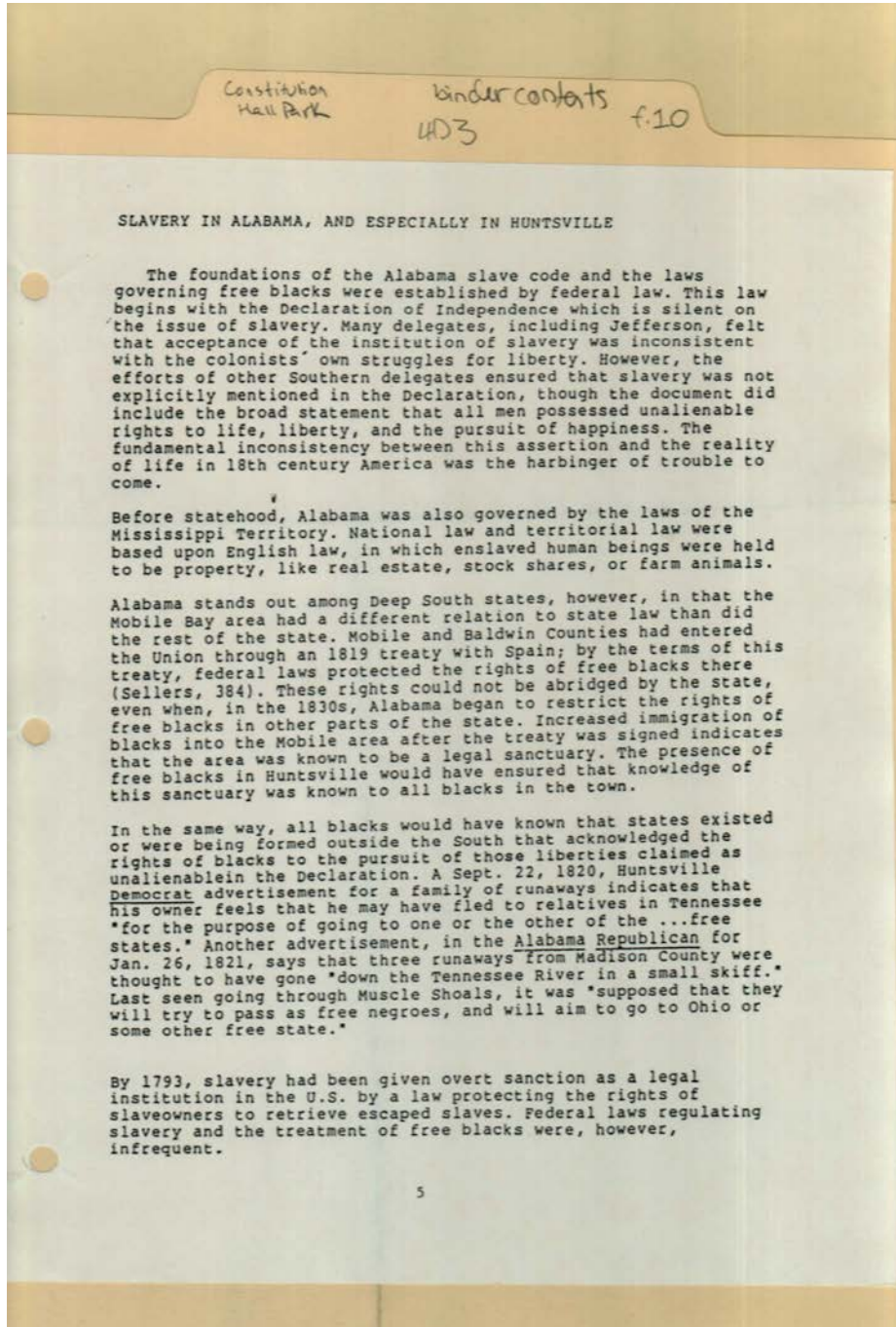
Blacks in Huntsville

Types:

essay

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 115 r04d03-10-000-0494 [Contents](#) [Index](#) [About](#)

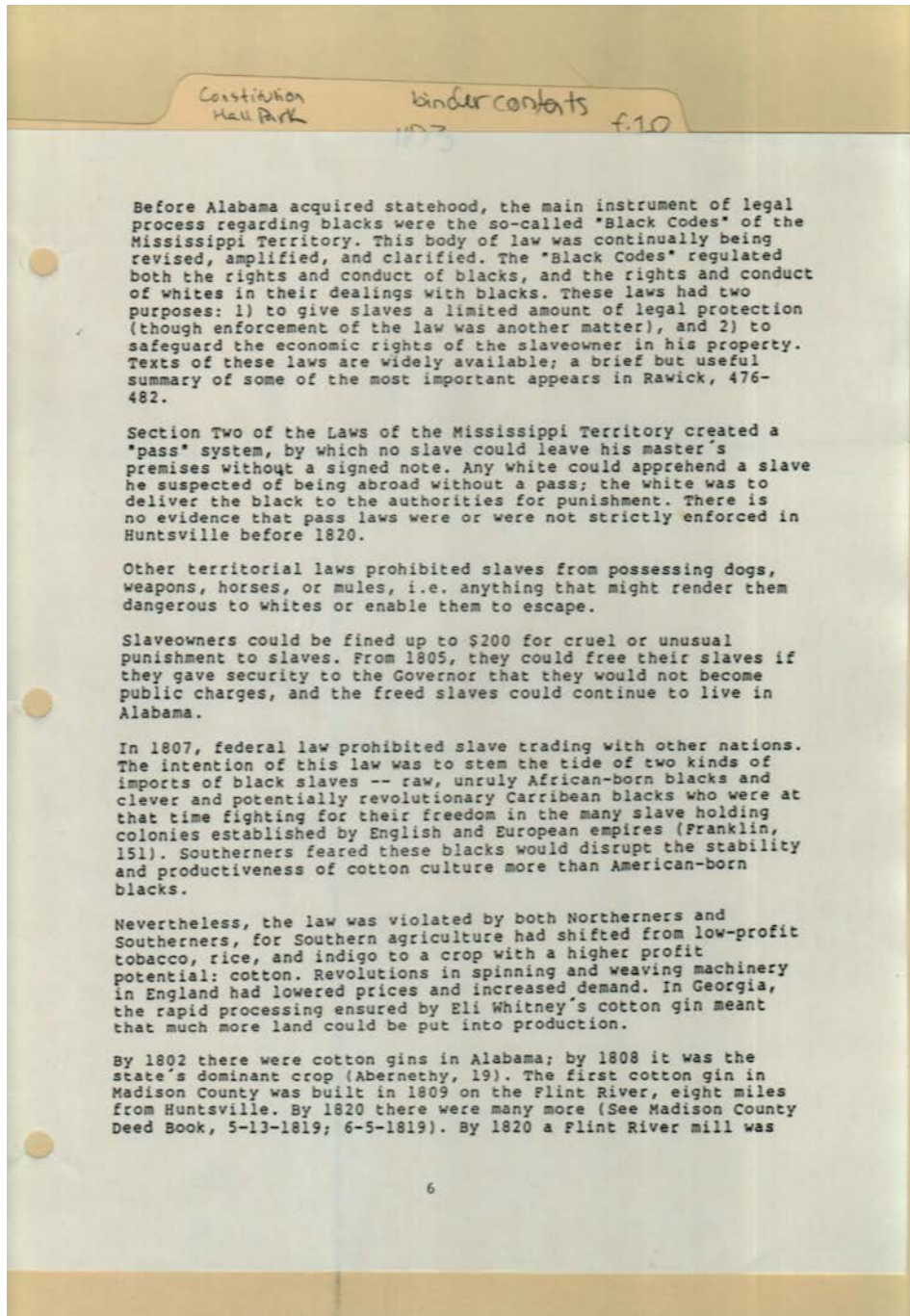


Names:

Slavery in Huntsville
& Alabama

Types:

essay



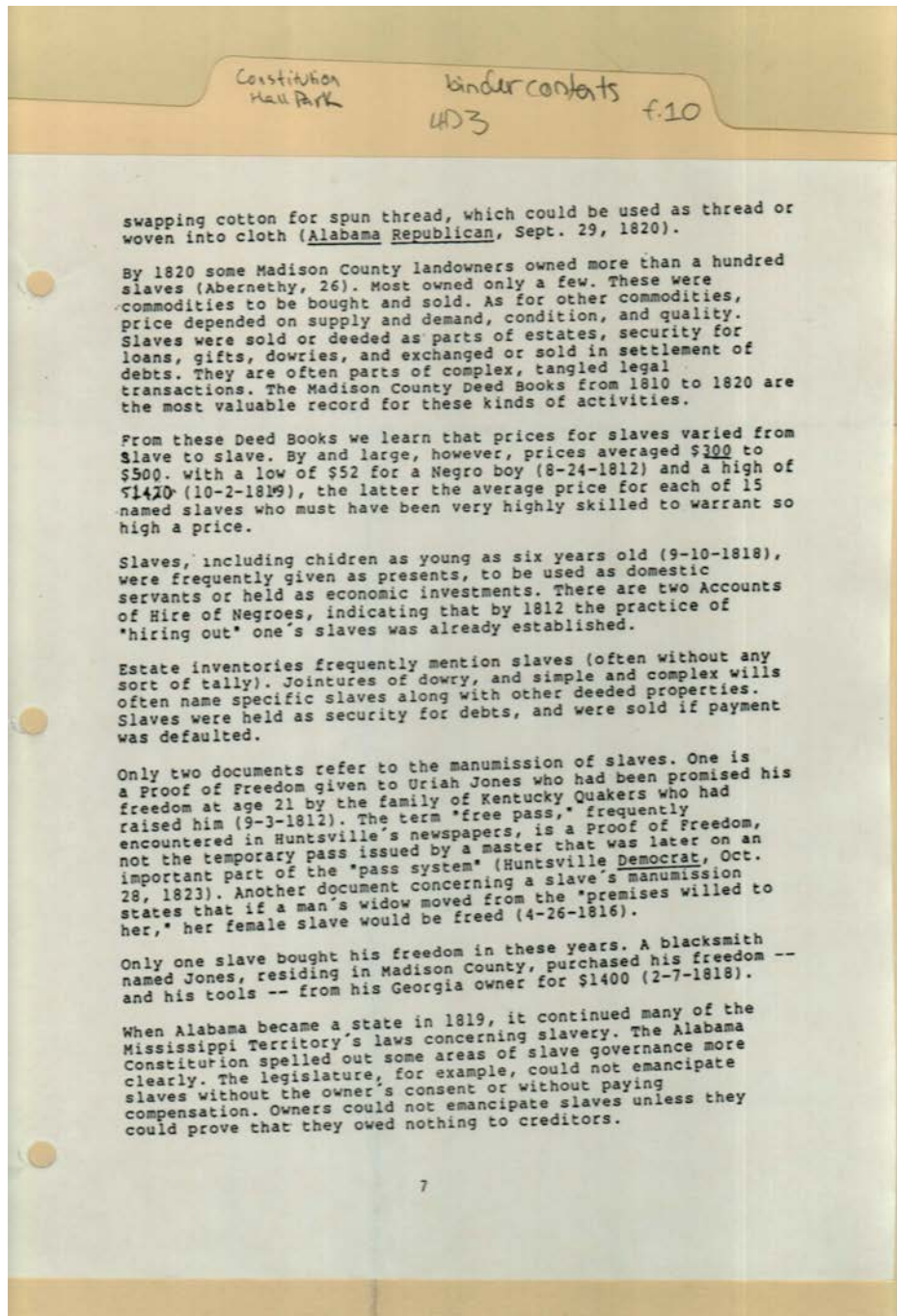
Names:

Abernethy,

Whitney, Eli

Types:

essay



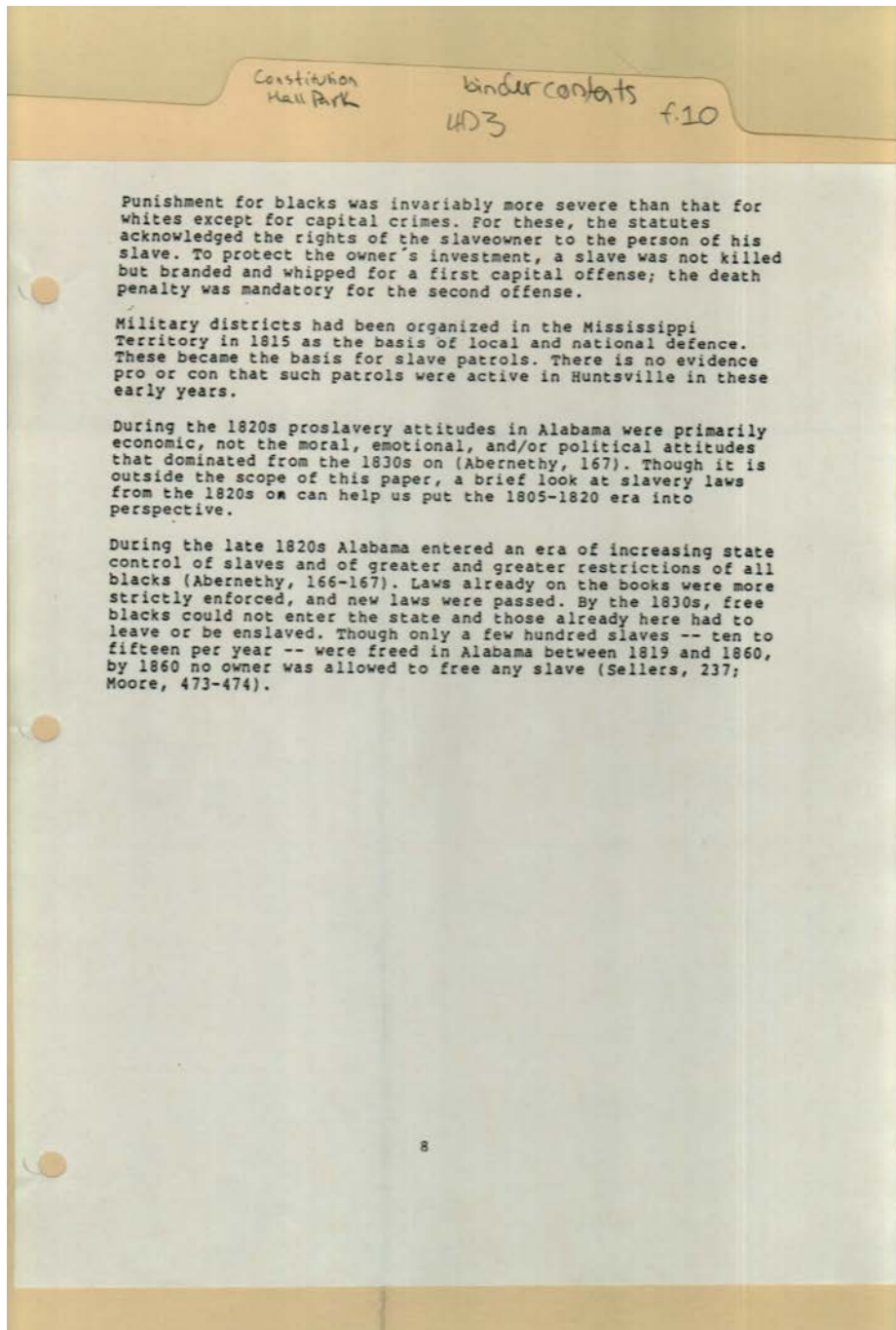
Names:

Jones, (Slave)

Jones, Uriah (Freed Slave)

Types:

essay

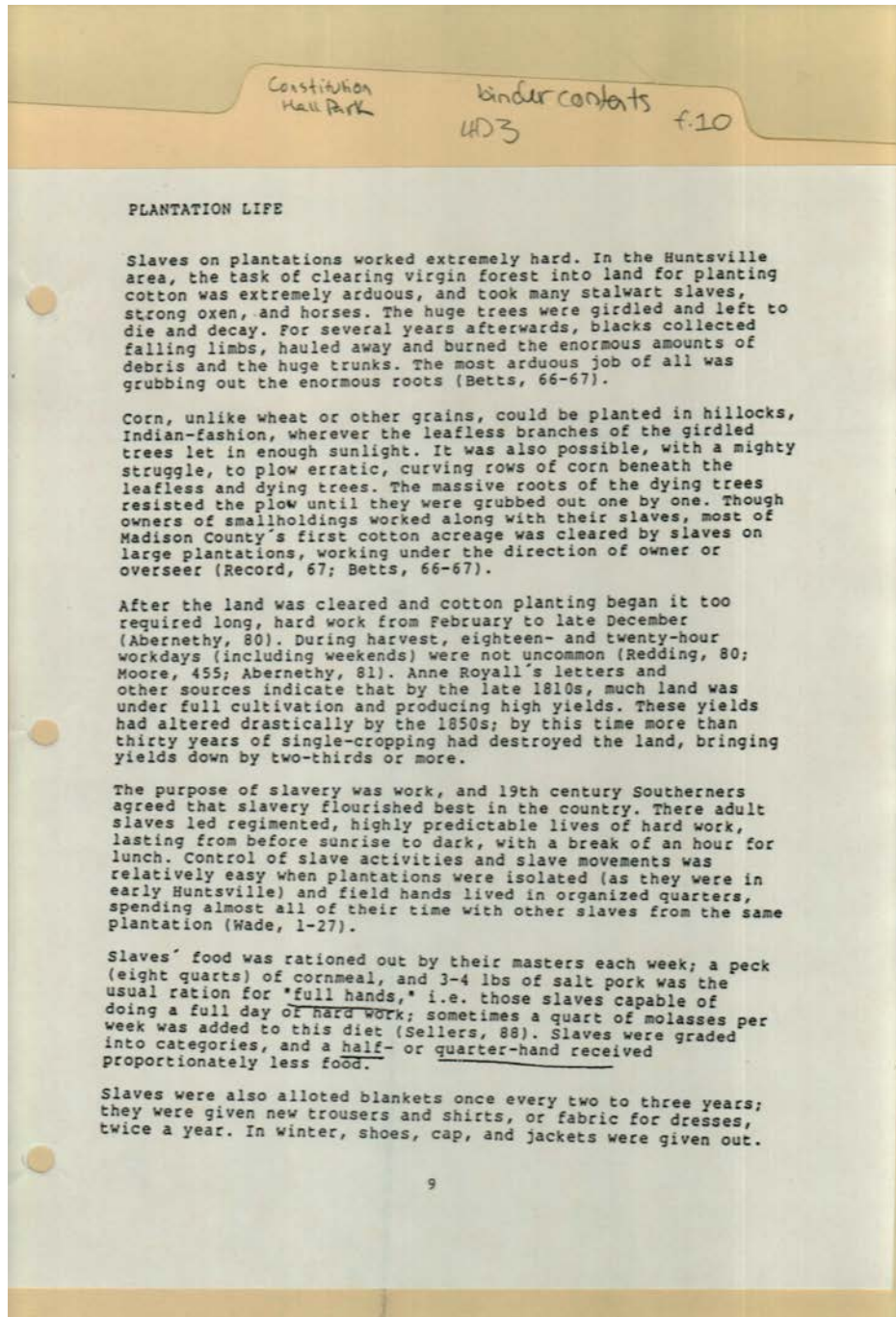


Names:

Abernethy,

Types:

essay



Names:

Abernethy,
Betts,

Moore,
Record,

Redding,
Royall, Anne

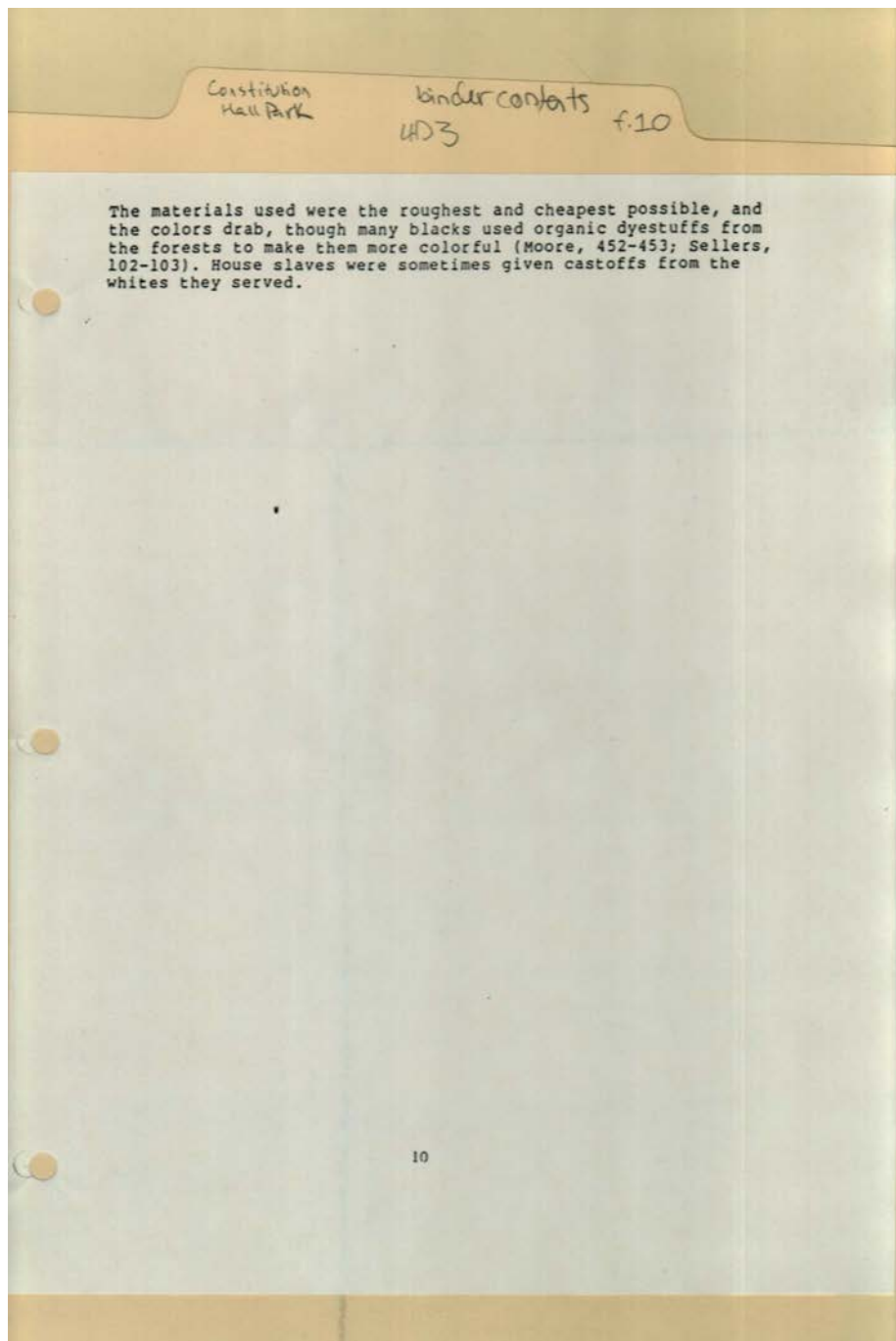
Wade,

Types:

essay

Constitution Hall Park Materials (10 of 10)

Image 120 r04d03-10-000-0499 [Contents](#) [Index](#) [About](#)



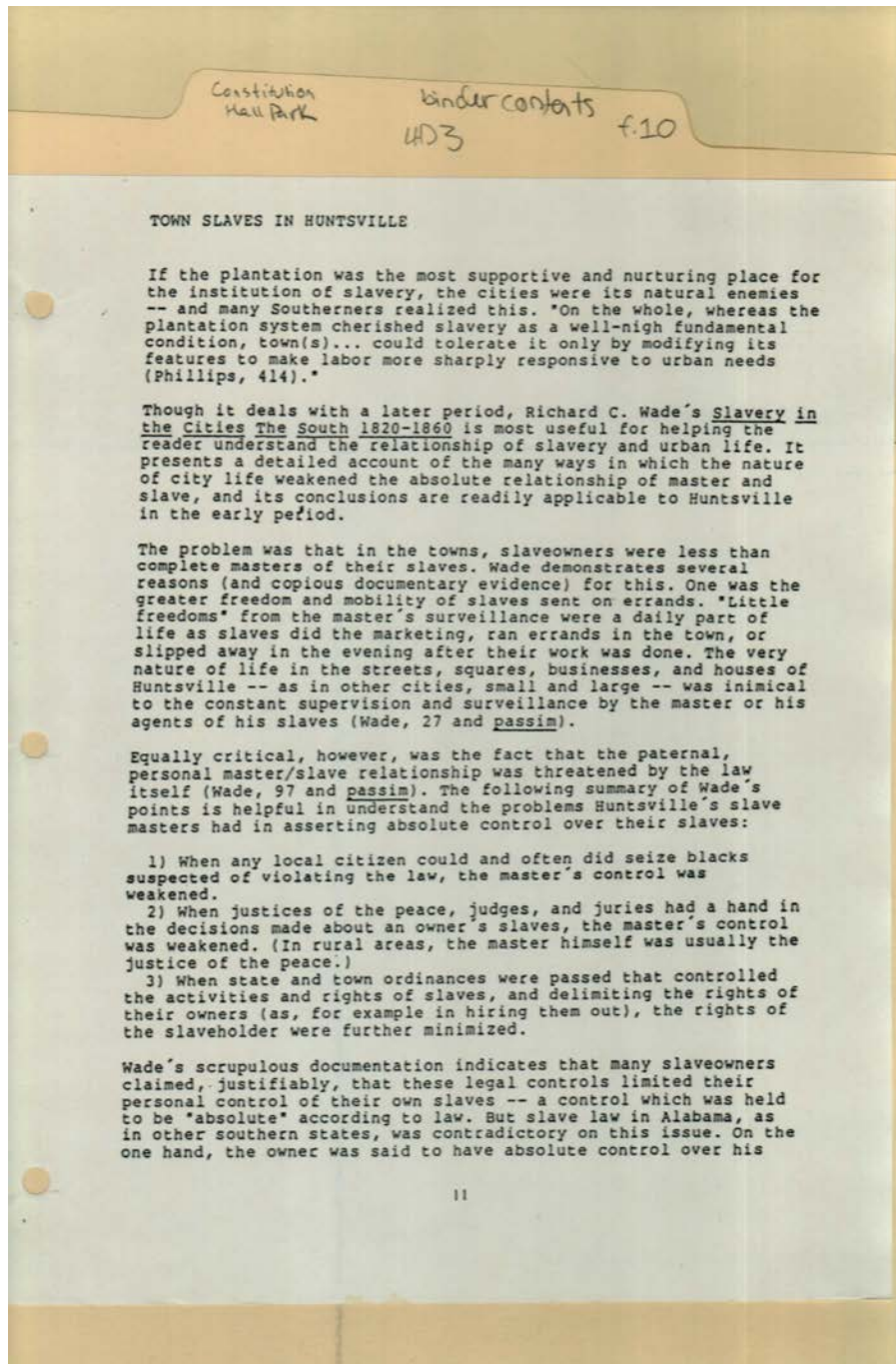
Names:

Moore,

Sellers,

Types:

essay



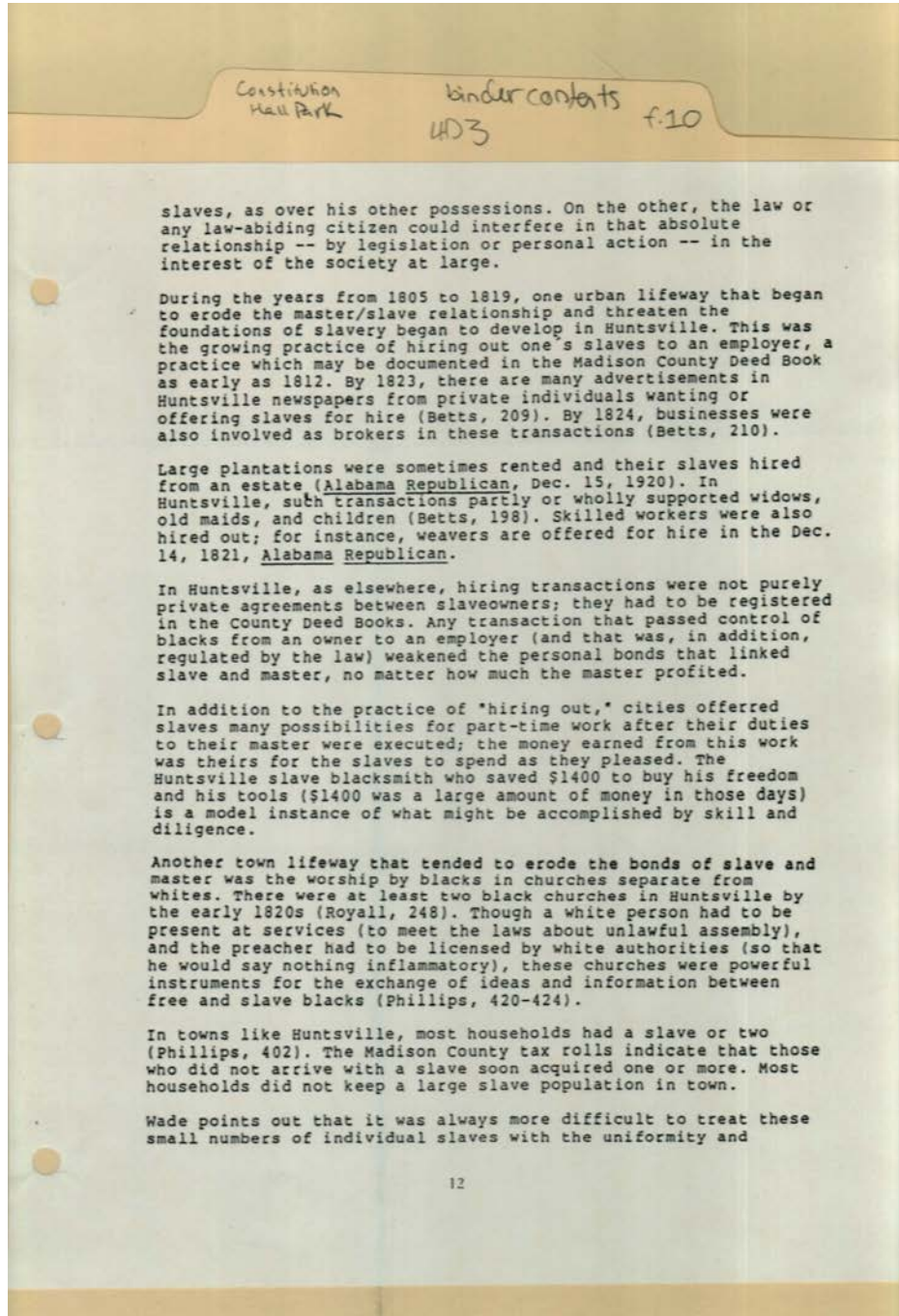
Names:

Town Slaves in
Huntsville

Wade, Richard C.

Types:

essay



Names:

Betts,

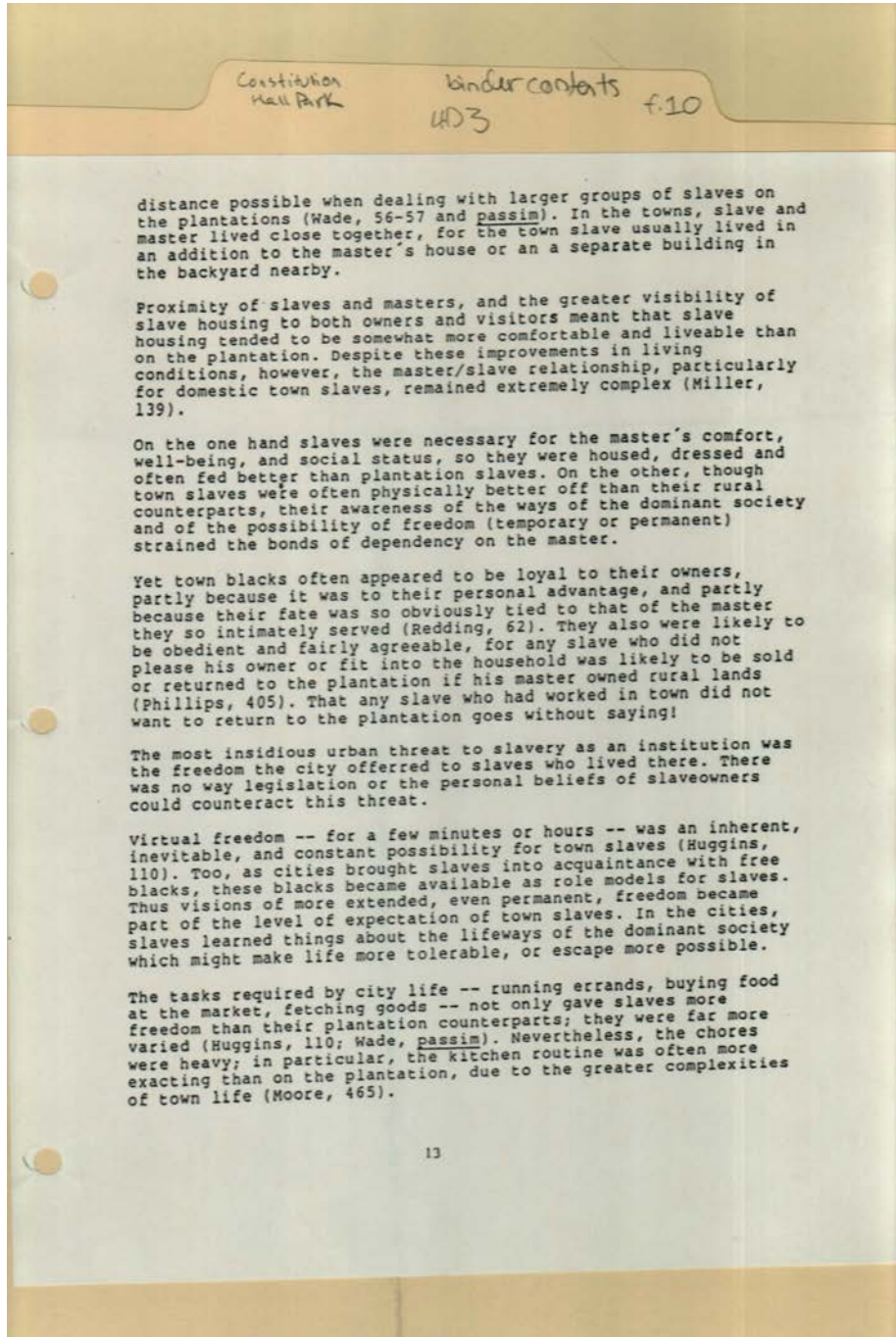
Phillips,

Royall,

Wade,

Types:

essay



Names:

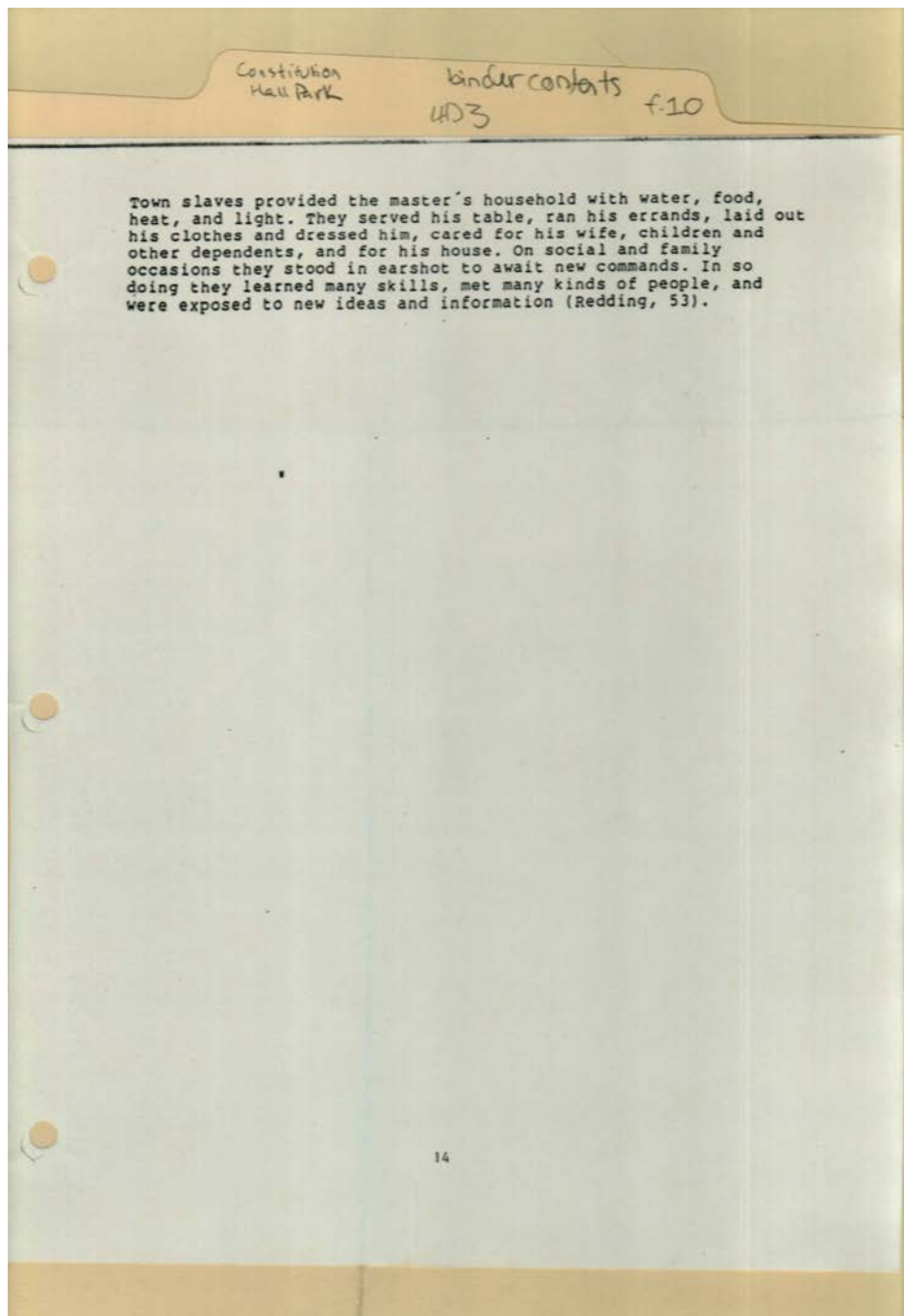
Huggins,
Miller,

Moore,
Phillips,

Redding,
Wade,

Types:

essay

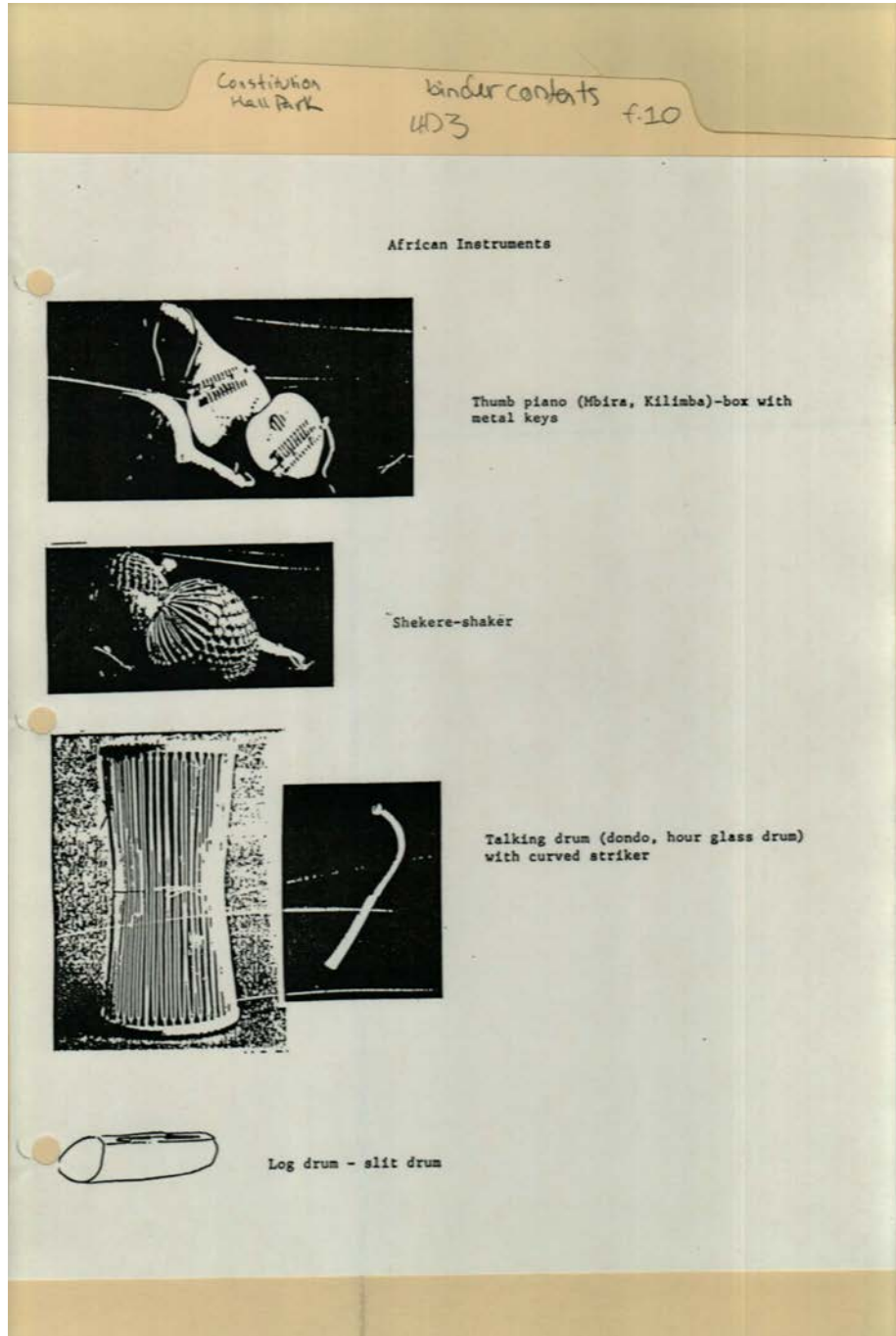


Names:

Redding,

Types:

essay

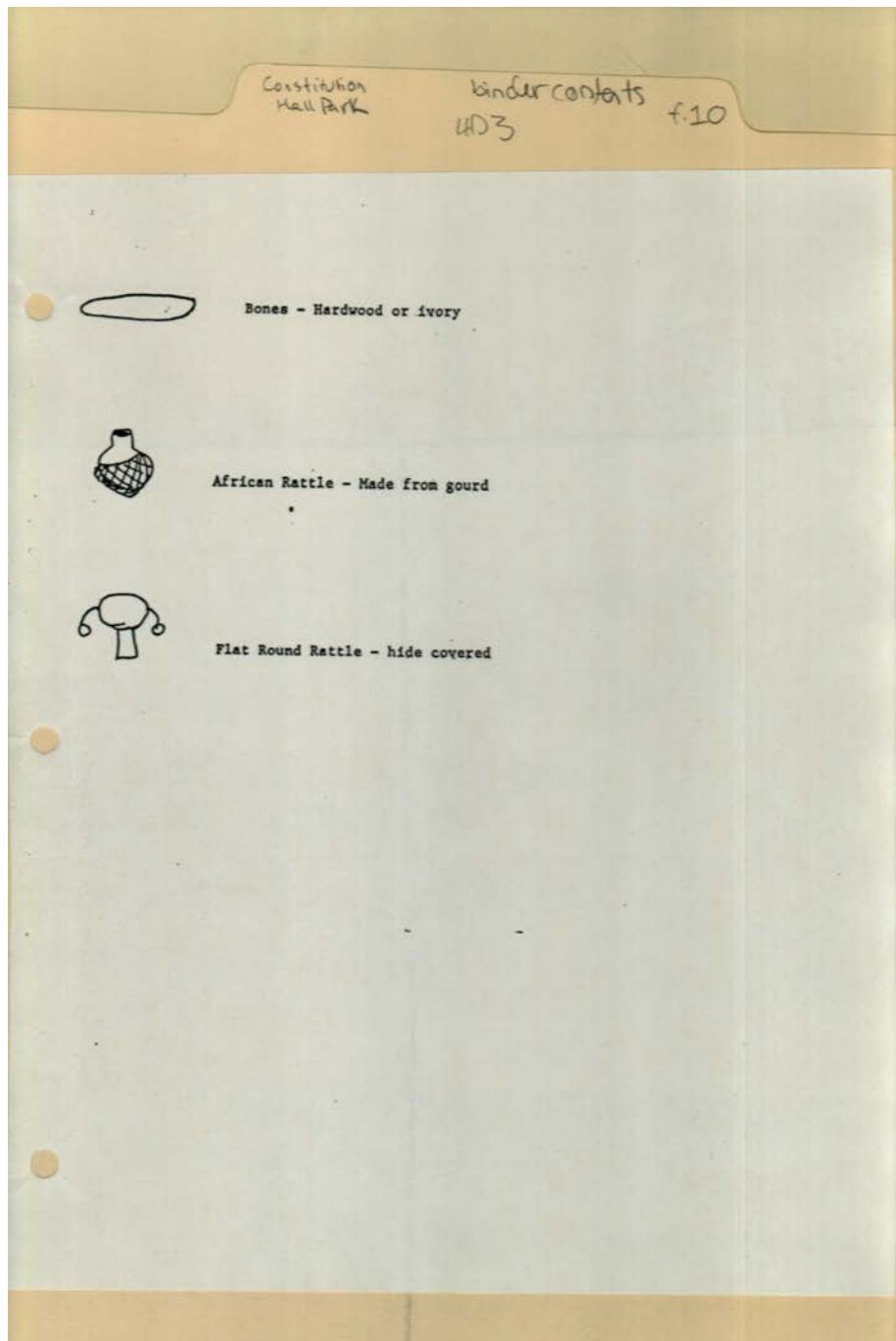


Names:

African Instruments

Types:

photograph



Names:

Rattles

Types:

drawing

Constitution Hall Park binder contents 4D3 f.10

DON'T JUST RATTLE DEM BONES—PLAY THEM!

Yes, the suggestion is that you *play* them, which means that the bones are used as an instrument that has musical possibilities far greater than has previously been recognized in the 5,000 years of bones history documentation.

The feel of *playing* the bones is a *dance* feeling with the music inviting the bones to participate in a variety of rhythm patterns, changes in dynamics, tempos, time signatures, colors of sound, mood, etc. For example, the response to "Turkey in the Straw" will be altogether different from that to "Rondo alla Turca" of Mozart, or Scott Joplin's "Solace." You would dance differently to each of these, and to reels, jigs, hornpipes etc.

The bones know an extensive vocabulary that enables them to speak fluently in these and almost any other types of music situations. But all of this broad potential is built on just two simple rudiments: the tap and the triplet. These two, however, can be positively controlled and varied only when the bones are held in a certain way.

The reason for workshops, then, is to show that the anvil bone is anchored to the hand, being rigidly held in place by the thumb and middle finger. The other bone, which is independently movable, is held in place by the ring finger so that it can whiplash against the anvil bone to tap from very loud to a whisper when a relaxed arm whips.

With this holding technique achieved we are ready to work down the list of elements shown at the right. On the average, within thirty minutes, the beginner will play taps and basic rolls with both hands together. It takes a while for the bones to become an extension of the physical being, but when that place is reached the fun can really begin; the mechanics of "holding" are incidental, and the dance feeling is there to be enjoyed.

So now you need bones, which you will select to suit those kinds of music situations you will be playing in. There is this assortment: white pine with hard annular rings running the right way for sound, maple, walnut, cherry, oak, and twenty-year seasoned hickory. Each kind has a characteristic sound that is best for a specific ensemble.

Ask for these, bone dope, and cassette with manual "How to Play the Bones" at your favorite music center, or Percy Danforth, 1411 Granger Avenue, Ann Arbor, MI 48104 (313) 662-3360. Also arrange for workshops and concerts; bones with modern dance, labor pipe, finger cymbals, poetry and song.




PHOTO BY SUE TUSSA

ELEMENTS FOR PLAYING

- Application of bone dope
- Holding the bones
- Adjust for alignment
- Adjust for separation
- Taps: right, left, combined
- Flam patterns
- Running alternate taps
- Running alternate two-tap
- Tap triplet-accentuated pattern
- Basic roll, one hand
- Basic roll, two hands
- Rolls with accents
- Rolls with syncopated accents
- Rolls with tap patterns
- Seven-tap roll and 13, 19, etc.
- Alternate triplet pattern
- Extended triplet pattern
- Roll with counter rhythms together
- Cross-bone for dynamic control
- Crescendoed rolls
- Change to low-tone register
- "Fret" to high pitches
- Tuning bones pairs for match
- Selecting bones for ensemble
- Adjusting for ensemble dynamics

Names:

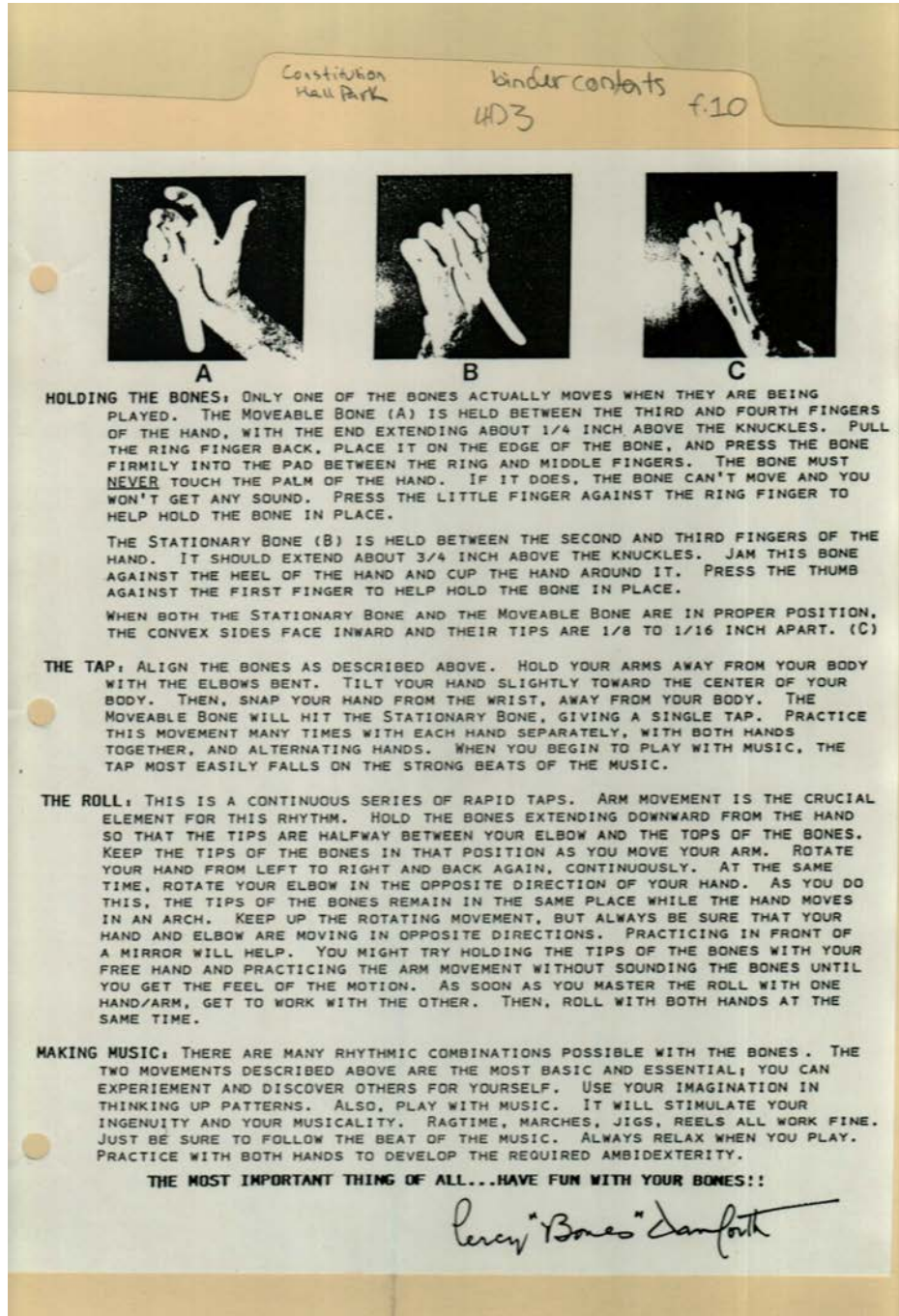
Danforth, Percy

Playing Dem Bones

Tussa, Sue

Types:

article

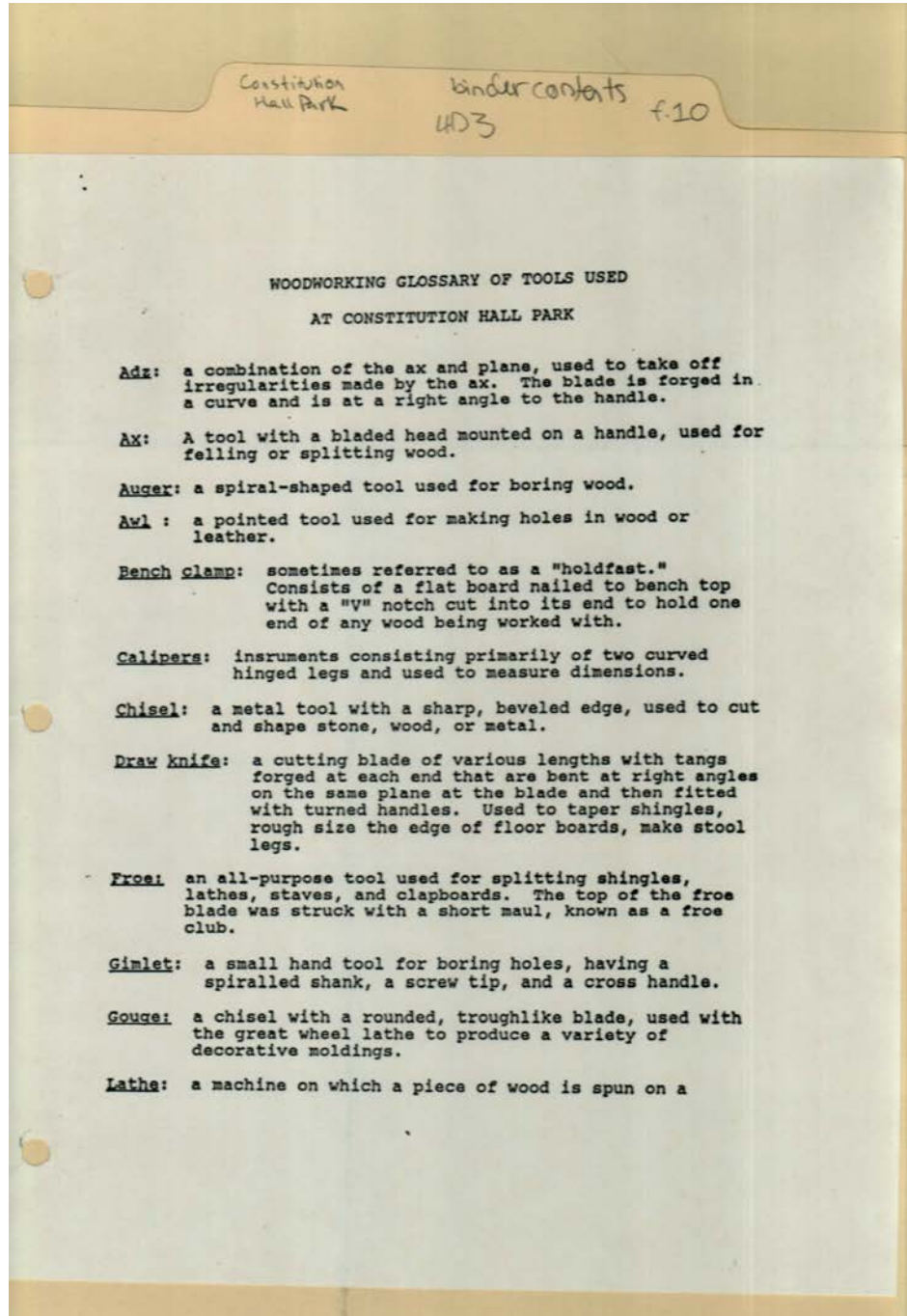


Names:

Danforth, Percy
Bones

Types:

photograph

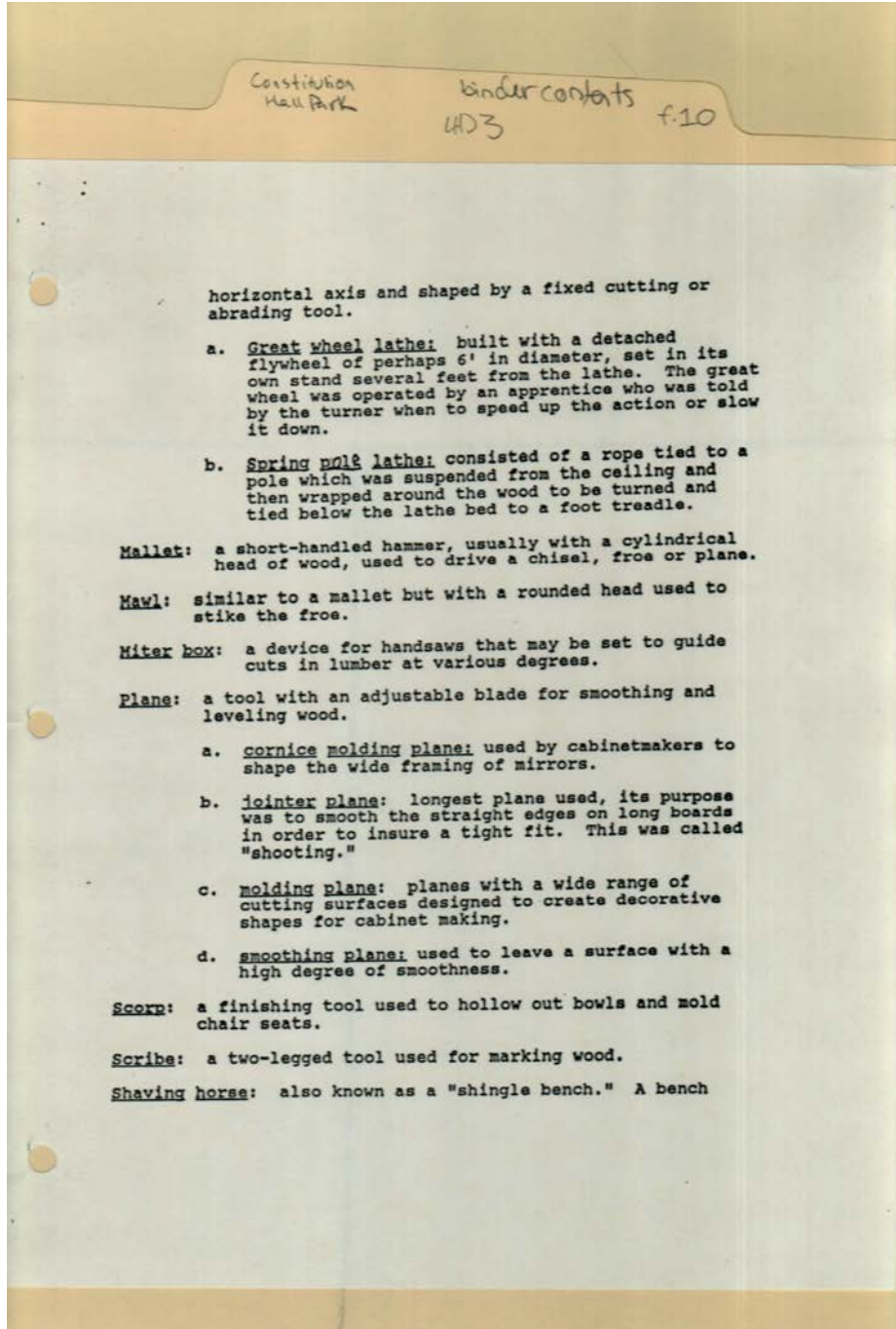


Names:

Woodworking Tools

Types:

glossary

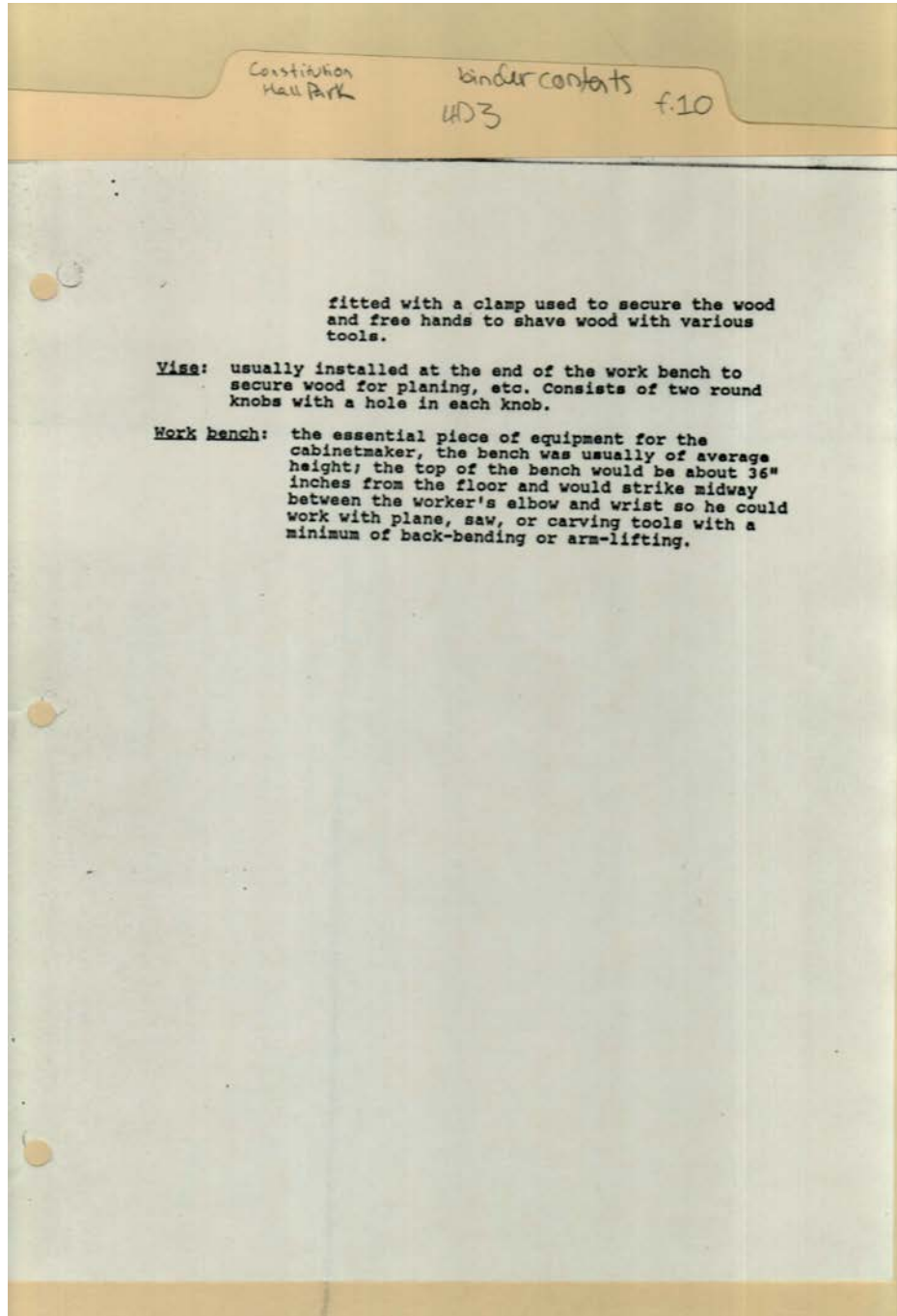


Names:

Woodworking Tools

Types:

glossary

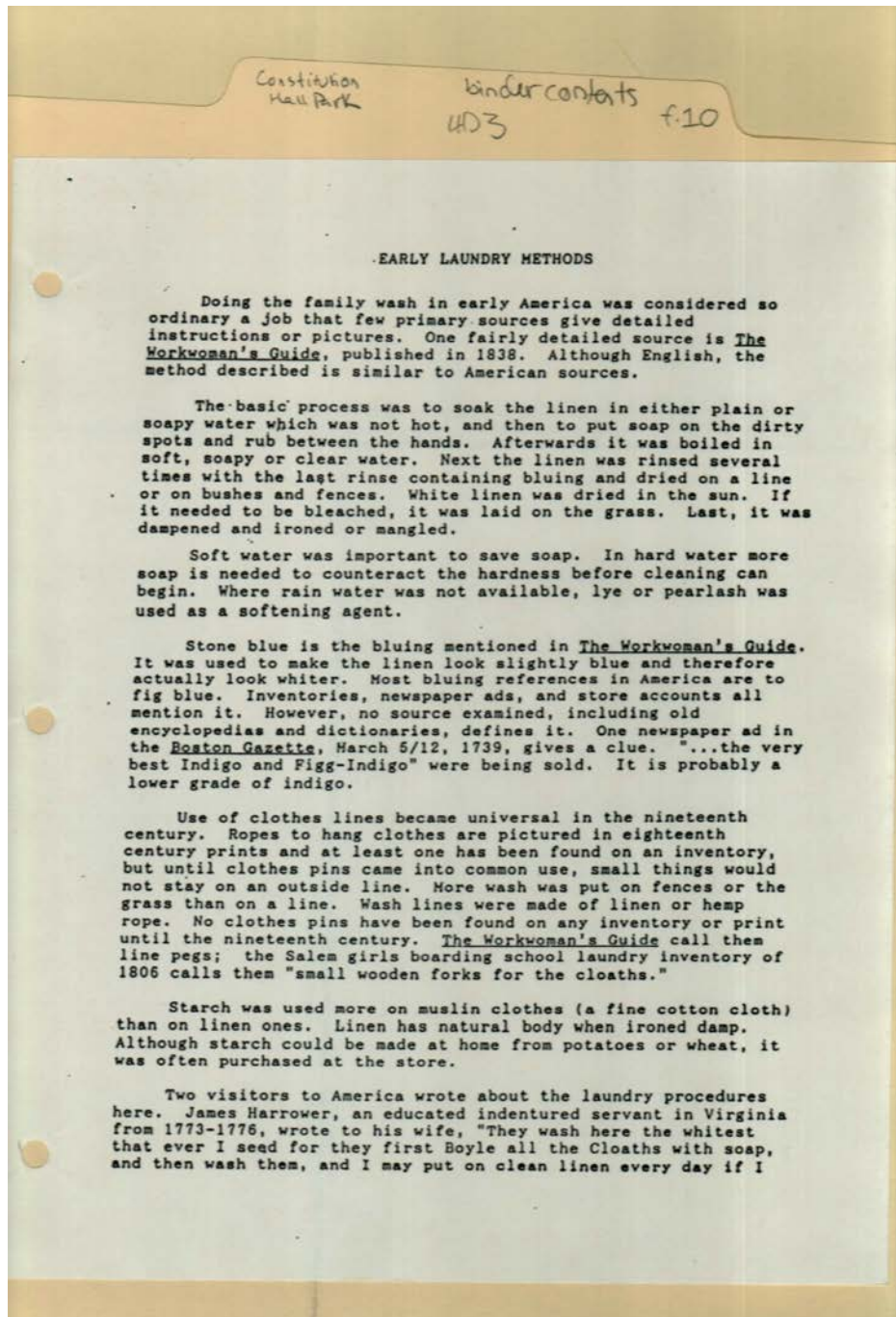


Names:

Woodworking Tools

Types:

glossary



Names:

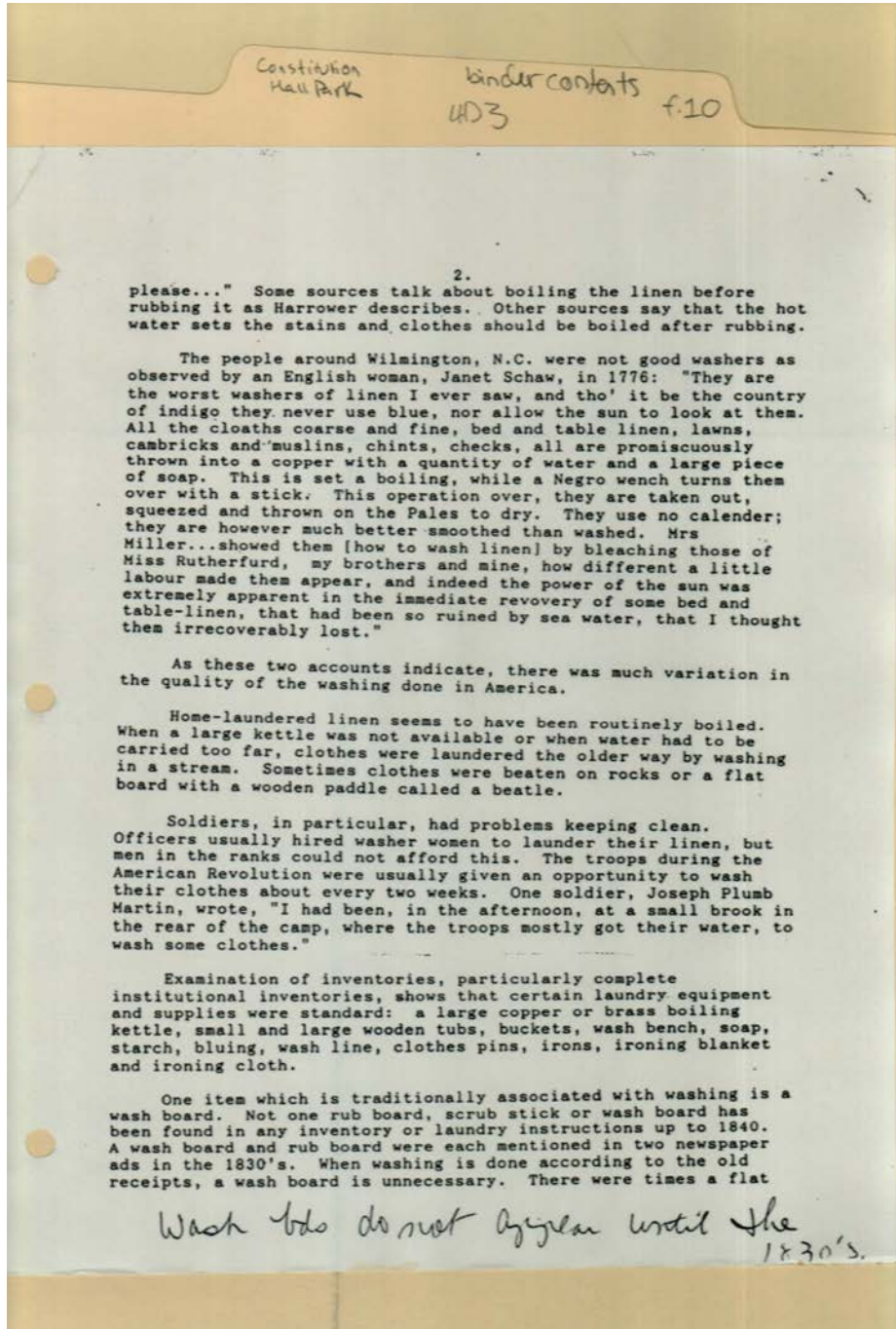
Harrower, James

Laundry Early

Methods

Types:

essay



Names:

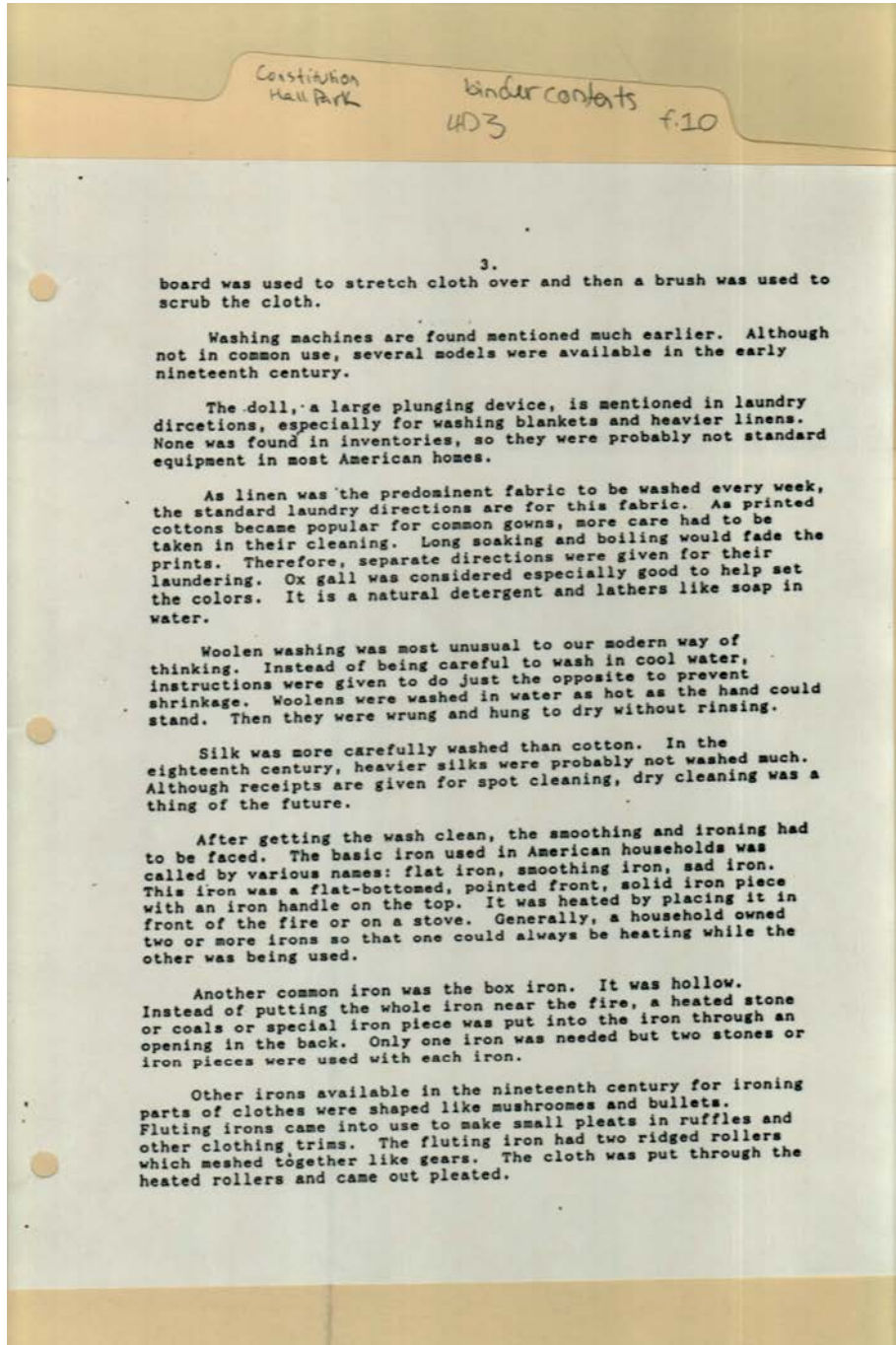
Harrower,
Martin, Joseph Plumb

Miller, Mrs.
Rutherford, Miss

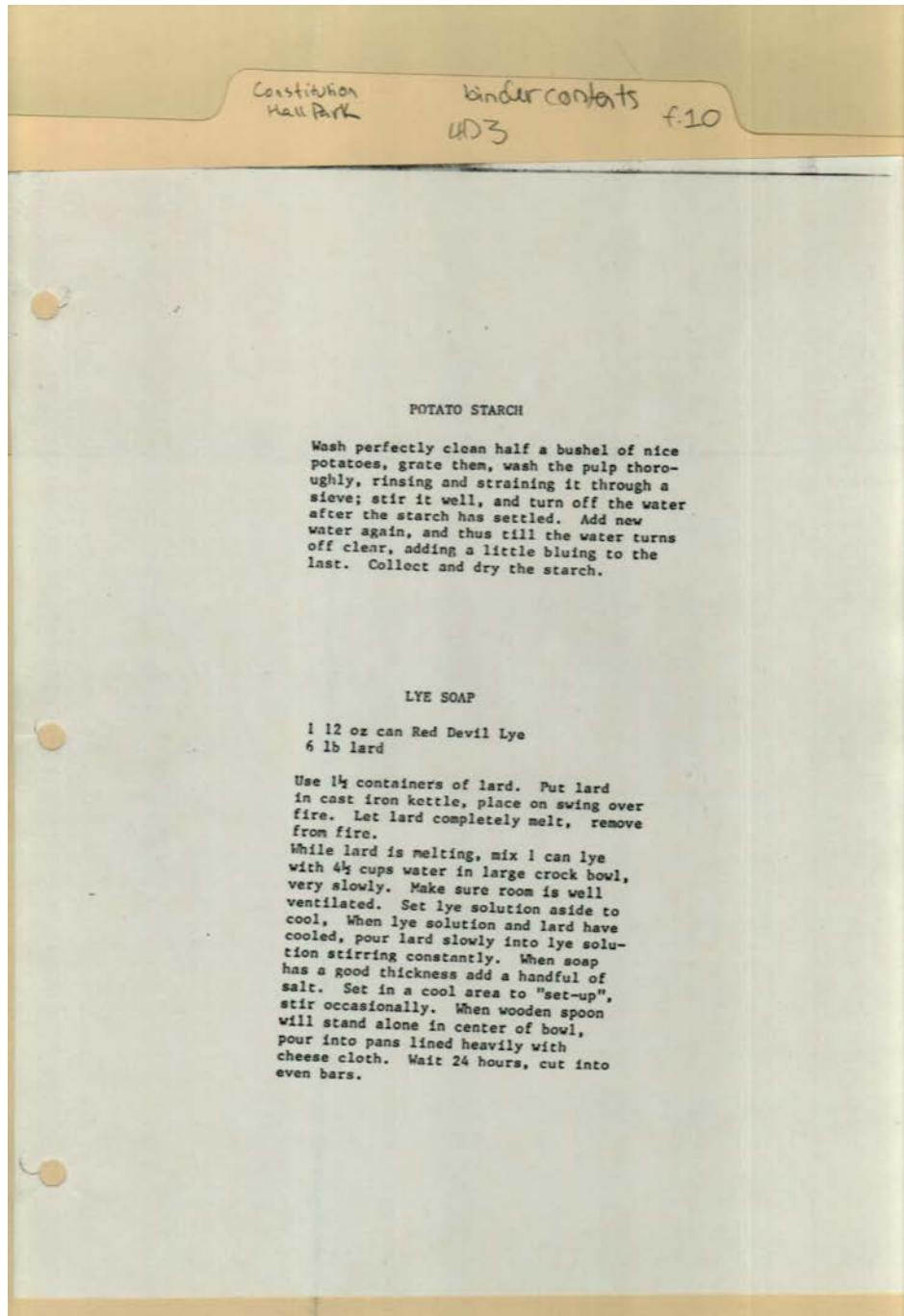
Schaw, Janet

Types:

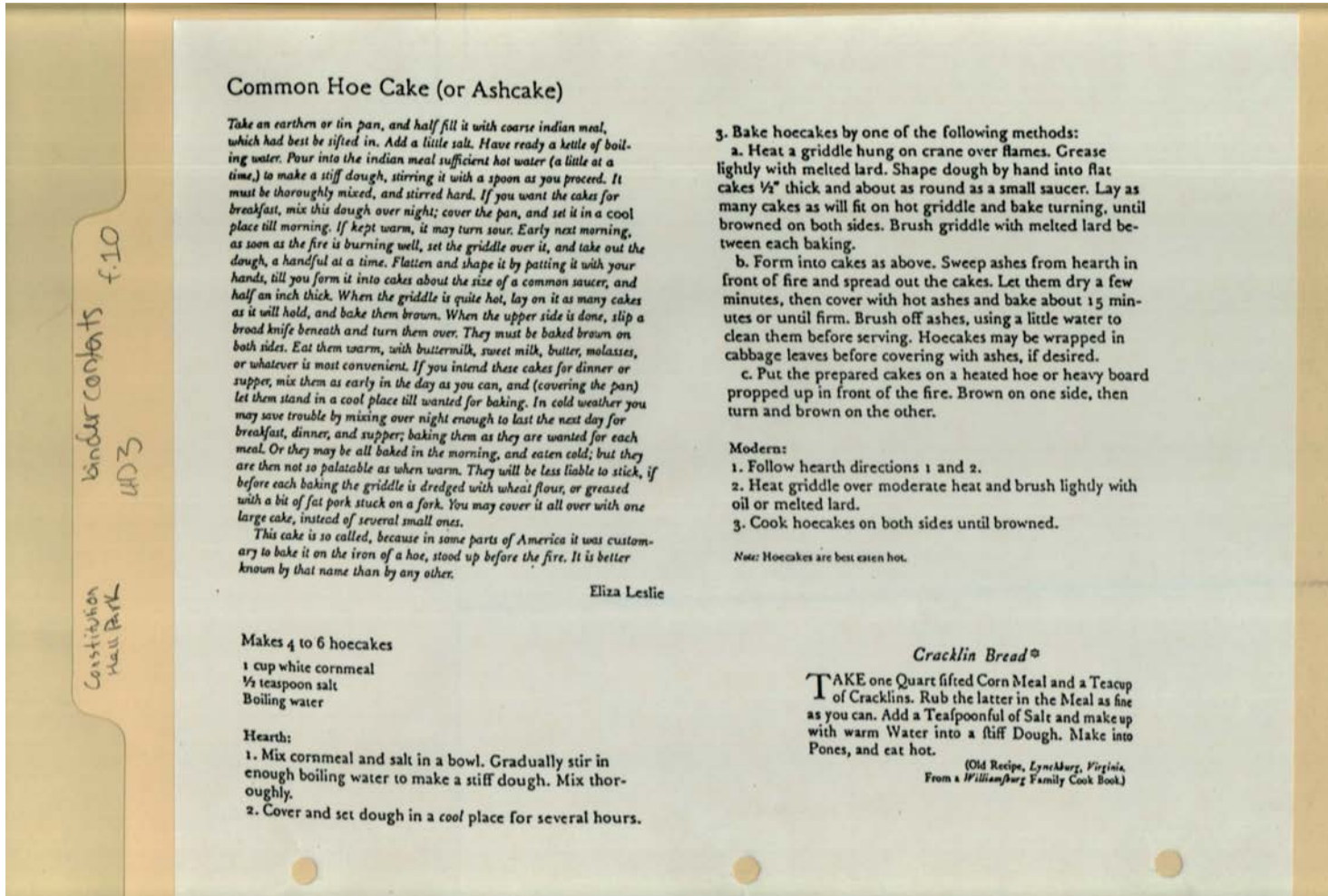
essay



Types:
essay



Types:
essay



Common Hoe Cake (or Ashcake)

Take an earthen or tin pan, and half fill it with coarse indian meal, which had best be sifted in. Add a little salt. Have ready a kettle of boiling water. Pour into the indian meal sufficient hot water (a little at a time,) to make a stiff dough, stirring it with a spoon as you proceed. It must be thoroughly mixed, and stirred hard. If you want the cakes for breakfast, mix this dough over night; cover the pan, and set it in a cool place till morning. If kept warm, it may turn sour. Early next morning, as soon as the fire is burning well, set the griddle over it, and take out the dough, a handful at a time. Flatten and shape it by patting it with your hands, till you form it into cakes about the size of a common saucer, and half an inch thick. When the griddle is quite hot, lay on it as many cakes as it will hold, and bake them brown. When the upper side is done, slip a broad knife beneath and turn them over. They must be baked brown on both sides. Eat them warm, with buttermilk, sweet milk, butter, molasses, or whatever is most convenient. If you intend these cakes for dinner or supper, mix them as early in the day as you can, and (covering the pan) let them stand in a cool place till wanted for baking. In cold weather you may save trouble by mixing over night enough to last the next day for breakfast, dinner, and supper; baking them as they are wanted for each meal. Or they may be all baked in the morning, and eaten cold; but they are then not so palatable as when warm. They will be less liable to stick, if before each baking the griddle is dredged with wheat flour, or greased with a bit of fat pork stuck on a fork. You may cover it all over with one large cake, instead of several small ones.

This cake is so called, because in some parts of America it was customary to bake it on the iron of a hoe, stood up before the fire. It is better known by that name than by any other.

Eliza Leslie

Makes 4 to 6 hoe cakes

1 cup white cornmeal
1/2 teaspoon salt
Boiling water

Hearth:

1. Mix cornmeal and salt in a bowl. Gradually stir in enough boiling water to make a stiff dough. Mix thoroughly.
2. Cover and set dough in a cool place for several hours.

3. Bake hoe cakes by one of the following methods:

a. Heat a griddle hung on crane over flames. Grease lightly with melted lard. Shape dough by hand into flat cakes 1/2" thick and about as round as a small saucer. Lay as many cakes as will fit on hot griddle and bake turning, until browned on both sides. Brush griddle with melted lard between each baking.

b. Form into cakes as above. Sweep ashes from hearth in front of fire and spread out the cakes. Let them dry a few minutes, then cover with hot ashes and bake about 15 minutes or until firm. Brush off ashes, using a little water to clean them before serving. Hoecakes may be wrapped in cabbage leaves before covering with ashes, if desired.

c. Put the prepared cakes on a heated hoe or heavy board propped up in front of the fire. Brown on one side, then turn and brown on the other.

Modern:

1. Follow hearth directions 1 and 2.
2. Heat griddle over moderate heat and brush lightly with oil or melted lard.
3. Cook hoecakes on both sides until browned.

Note: Hoecakes are best eaten hot.

Cracklin Bread

TAKE one Quart sifted Corn Meal and a Teacup of Cracklins. Rub the latter in the Meal as fine as you can. Add a Teaspoonful of Salt and make up with warm Water into a stiff Dough. Make into Pones, and eat hot.

(Old Recipe, Lynchburg, Virginia
From a Williamburg Family Cook Book)

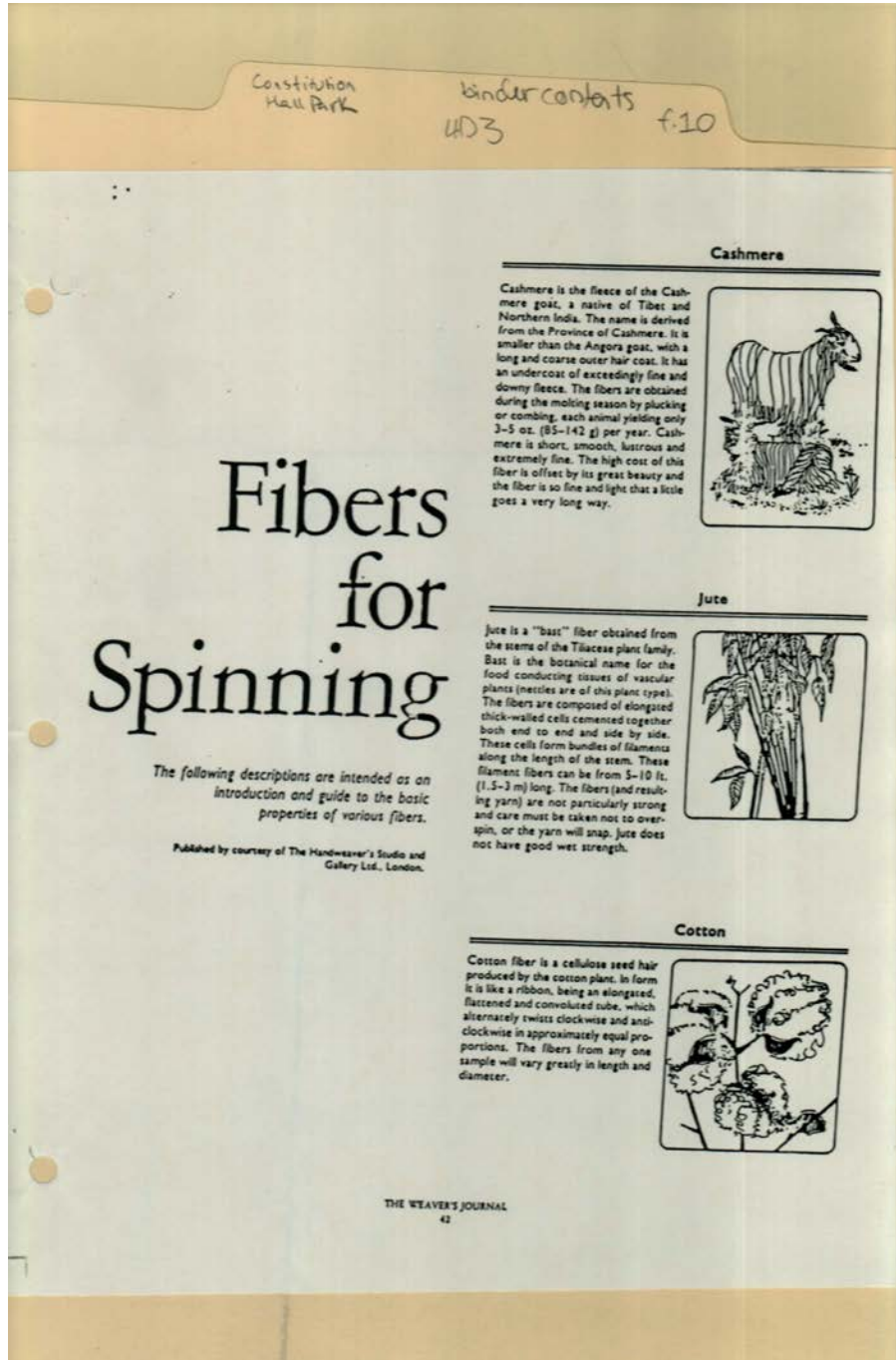
Names:

Hoe Cake

Leslie, Eliza

Types:

essay



Names:


Fibers for Spinning

Types:

magazine


Constitution Hall Park
Kinder contacts
UD3 f.10

Worsted




Worsted refers to a method of spinning wool fibers and the resulting yarn and fabric. The method differs from "woolen" spinning in the preparation of the fibers. Generally, a longer staple is used and the fibers are prepared to lie parallel with the resulting yarn. This produces firmer, smoother and cooler (less insulating because less air is held in) yarns and fabrics. Worsted yarns are almost always plying. Plying stabilizes the twist and gives greater strength.

Alpaca




Alpaca, like the llama, is related to the camel family. A native of the high regions of the Andes mountains in South America. It produces a fine, strong, silky and lustrous fiber. Like the llama, the vicuña, and camel, it produces a long outer coat of coarse fibers and a fine soft undercoat with a staple of 6-11" (15-28 cm). Alpaca is strong and water repellent as well as soft and warm.

Mohair



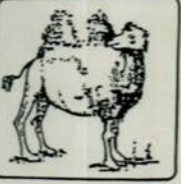
Mohair is the fleece from the Angora goat, originally a breed native to the Province of Angora, Turkey. A full year's growth yields a staple of 9-12" (23-30 cm); the domesticated goats are usually shorn twice a year, yielding a shorter staple. The fiber is highly lustrous as a result of the smoothness and unity of diameter. The scale structure (unlike wool fiber) does not project from the shaft, and therefore the fiber does not shrink or felt as easily as wool. Mohair is a strong and resilient fiber and its smoothness results in a soft 'silky' handle.

Silk




Cultivated silk is produced by the "Bombyx mori" as continuous twin filaments cemented together (termed "gum" in making a cocoon. In producing yarns from this continuous filament, several cocoons are unravelled together and then twisted and plied. The residue of unreel'd cocoons, and those damaged, are what is termed "waste" silk. This is degummed before dressing and combing. Various lengths of staple can be produced from the combing process and then spun. The shortest fibers are called "noil" and are spun using the woolen system. Staple and noil silk can be blended with wool fibers. Tussah is "Wild Silk" of a natural honey brown color. The cocoon is always broken by the emerging moth and Tussah silk has to be shredded and combed for spinning.

Camel



Similar to the alpaca (to which it is related), the camel produces a longer outer coat of hair and a fine, shorter undercoat. The undercoat is extremely soft, with an average staple of 2 1/2-3 1/2" (6.4-8.9 cm).

Linen

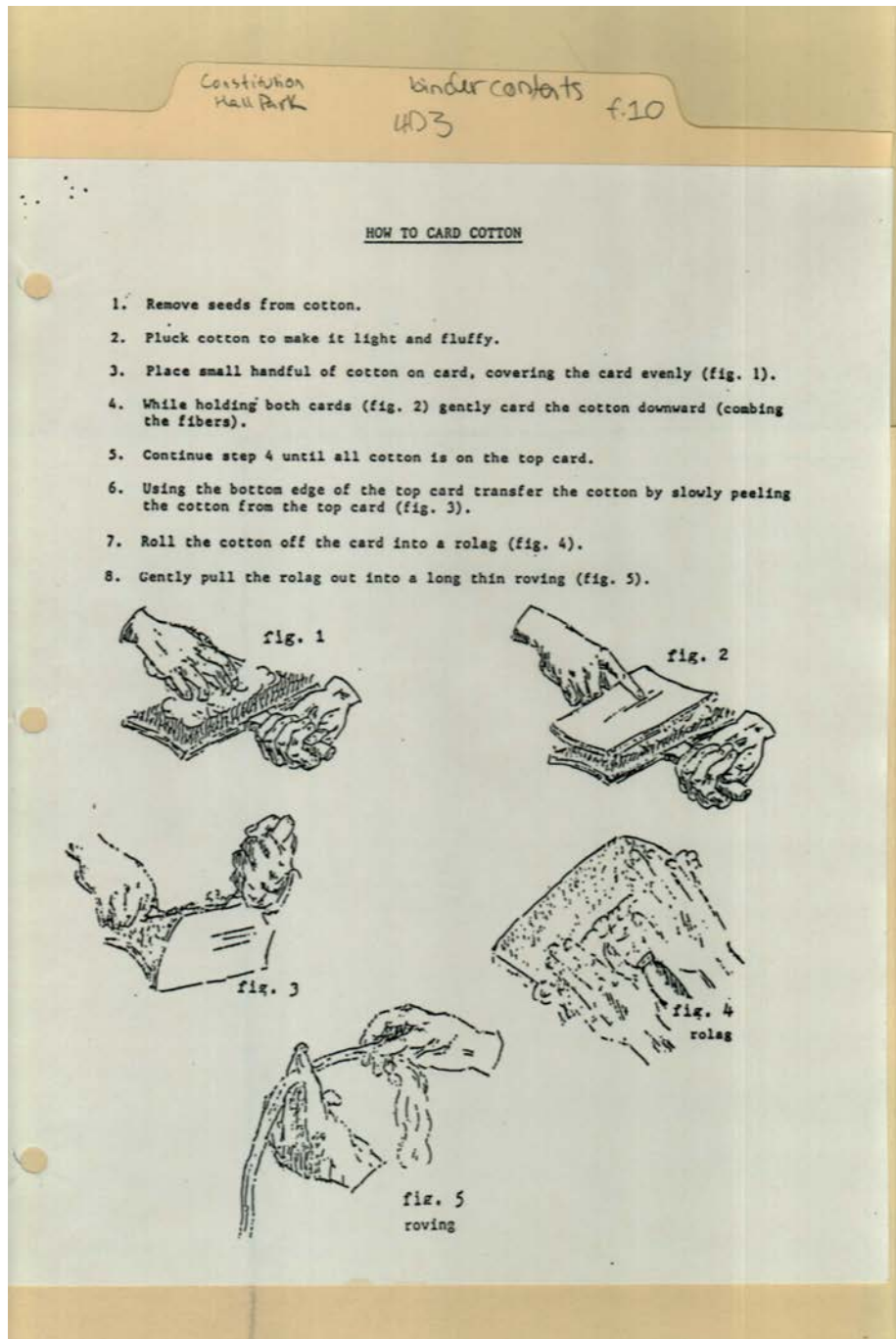


Linen (or flax) is obtained from the stem of the flax plant. Flax is the name for the plant and the fiber, linen refers to the spun yarn and cloth. The shorter fibers of a few inches in staple are called "tow." Linen will absorb moisture easily, has great wet strength and a natural high luster. Dry spun linen will produce a softer and rather fuzzy yarn. If the fibers are dipped in water while spinning, a smoother, firmer and more lustrous yarn will be produced.

FALL 1984
43

Types:
magazine

Dates:
Fall 1984



Names:

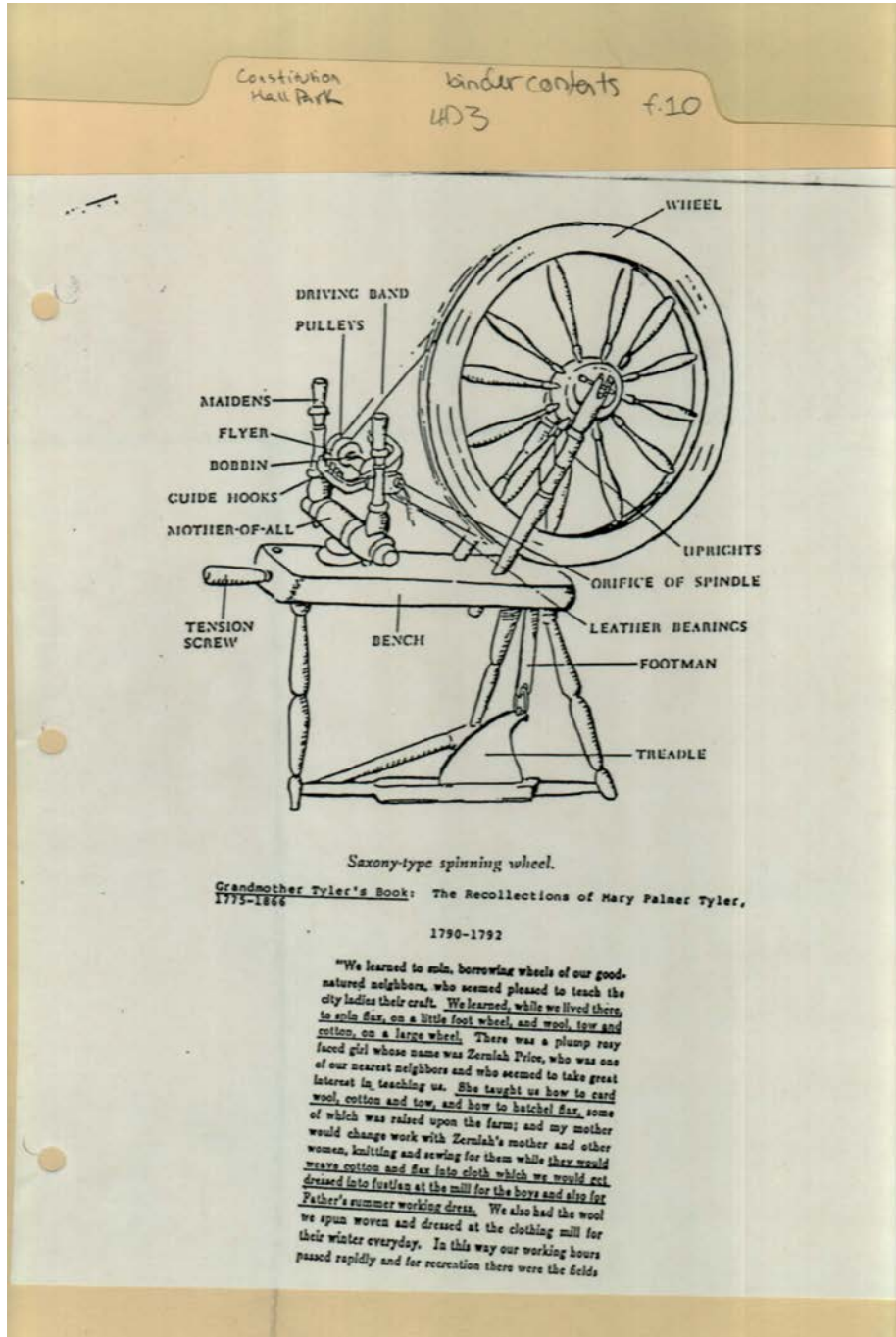
Cotton Carding

Types:

drawing

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

Image 140 r04d03-10-000-0519 [Contents](#) [Index](#) [About](#)



Names:

Spinning Wheel

Tyler, Mary Palmer

Types:

drawing

magazine

binder contents f-10
 4D3
 Constitution Hall Park

HERBS AND USES

OMFREY - Rebuilds bones, heals bruises and swelling

GARLIC - Normalizes blood pressure, aides in healing colds

PARSLEY - Helps prevent bad breath, builds blood

SAGE - Stimulates hair growth, improves memory and nerves

SARROW - Heals colds, fevers and flu, a blood cleanser

TUCCA - Natural cortisone, dry skin

LEMON BALM - Tea, induces perspiration, used to polish furniture.

CATNIP - Sedative and colds, good for cats

CHAMOMILE - Sedative and feverish colds, insect repellent

COSTMARY - (bible leaf) Astringent, fragrance for bath

FLAX - Seeds crushed for poultices, inflammation and chest colds

FUMITORY - (earth smoke) Laxative, yellow dye from flowers

INDIGO - Typhoid and scarlet fever, antiseptic, blue dye

LAVENDER - Perfumed oil, keep moths away from cloths, antiseptic

MINT - Relieve nausea, headache, and colic, keeps mice away

ROSEMARY - Tooth wash, perfume, tea, liniment

THYME - Preserve meat, flavoring for soups and vegetables, hair dressing and whooping cough

WOAD - Astringent, mordant for black dye

WORMWOOD - Fever and rheumatism

POTPOURRI

A mixture of coarsely broken bits of dried, aromatic herbs. used to perfume the air.

SWEET DREAMS POTPOURRI

1 cup dried rosemary
 1 cup dried lemon verbena
 2 cups dried pine needles
 rose or lavender oil

Crush and mix together rosemary, lemon verbena, and pine needles. Add a drop of lavender or rose oil.

POMANDER:

Fruit and spices tied with ribbons to impart a spice-like sent and help to repel moths.

Choose a firm apple or citrus fruit and press cloves into the skin, completely covering the fruit. Place in a mixture of powdered cloves, cinnamon and orris root for five days, rotating daily. Put in an airy spot for five to six weeks until completely dried. Tie with ribbon. It will last for many years.

TUSSIE MOSSIE

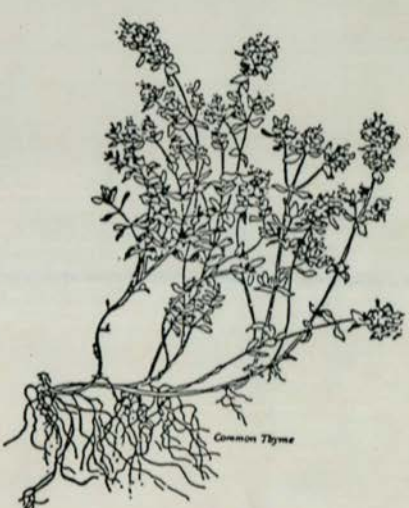
Tightly-made nosegays, surrounded by a crisp paper frill and meant to be carried in hand. They expressed the language of flowers.

LANGUAGE OF FLOWERS


Aloe - healing	Chives - usefulness
Basil - good wishes	Dill - Good cheer
beebalm - virtue	Iris - faith
Calendula - sadness	Marjoram - joy
Chamomile - wisdom	Rose - love
Thyme - daring	Rue - grief
Tansy - hostility	Sage - wisdom

CONSTITUTION HALL VILLAGE
 404 Madison Street
 Huntsville, Alabama
 1-800-678-1819
 205-535-6565

Herbs in Thyme

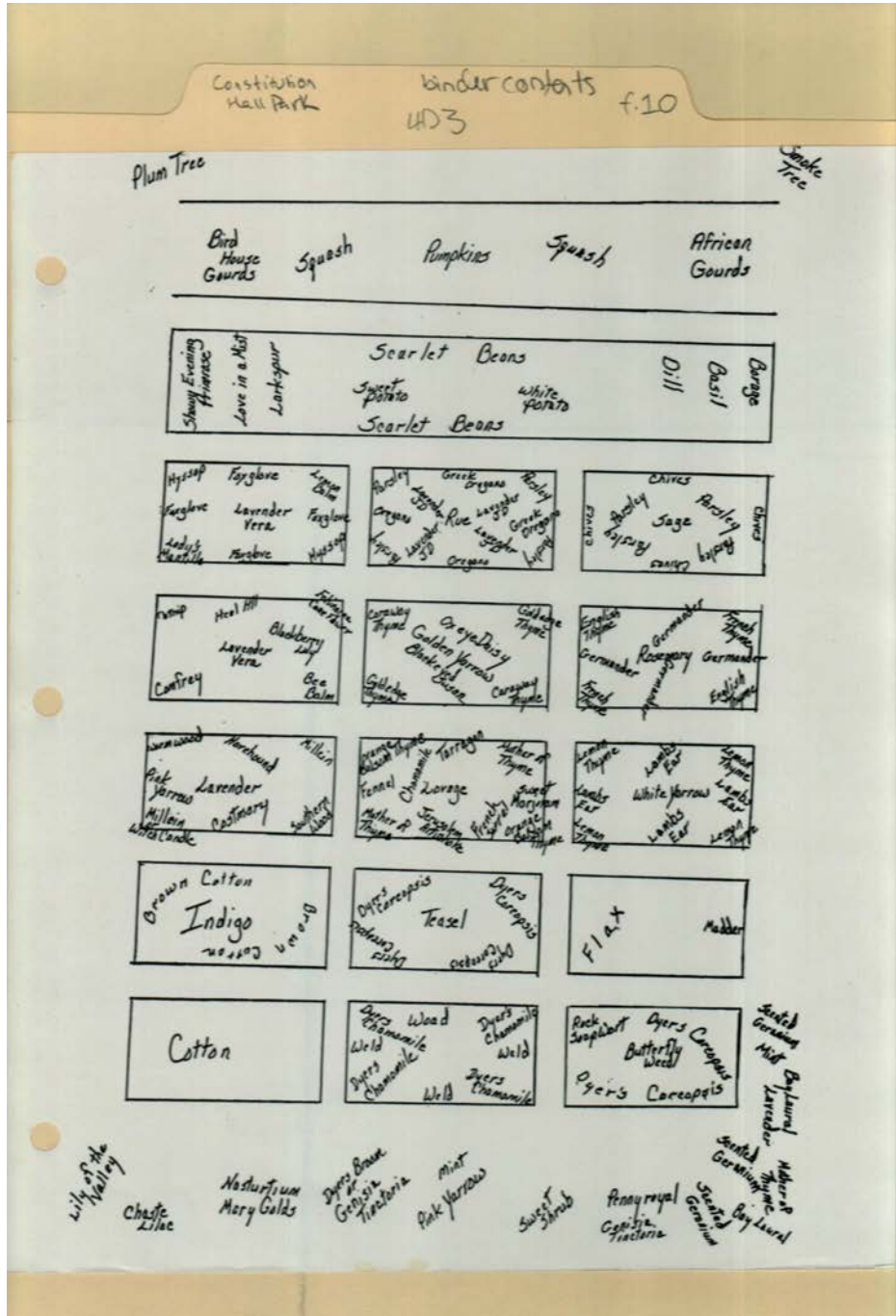


Common Thyme



Names:
Herbs in Thyme

Types:
magazine



Types: magazine

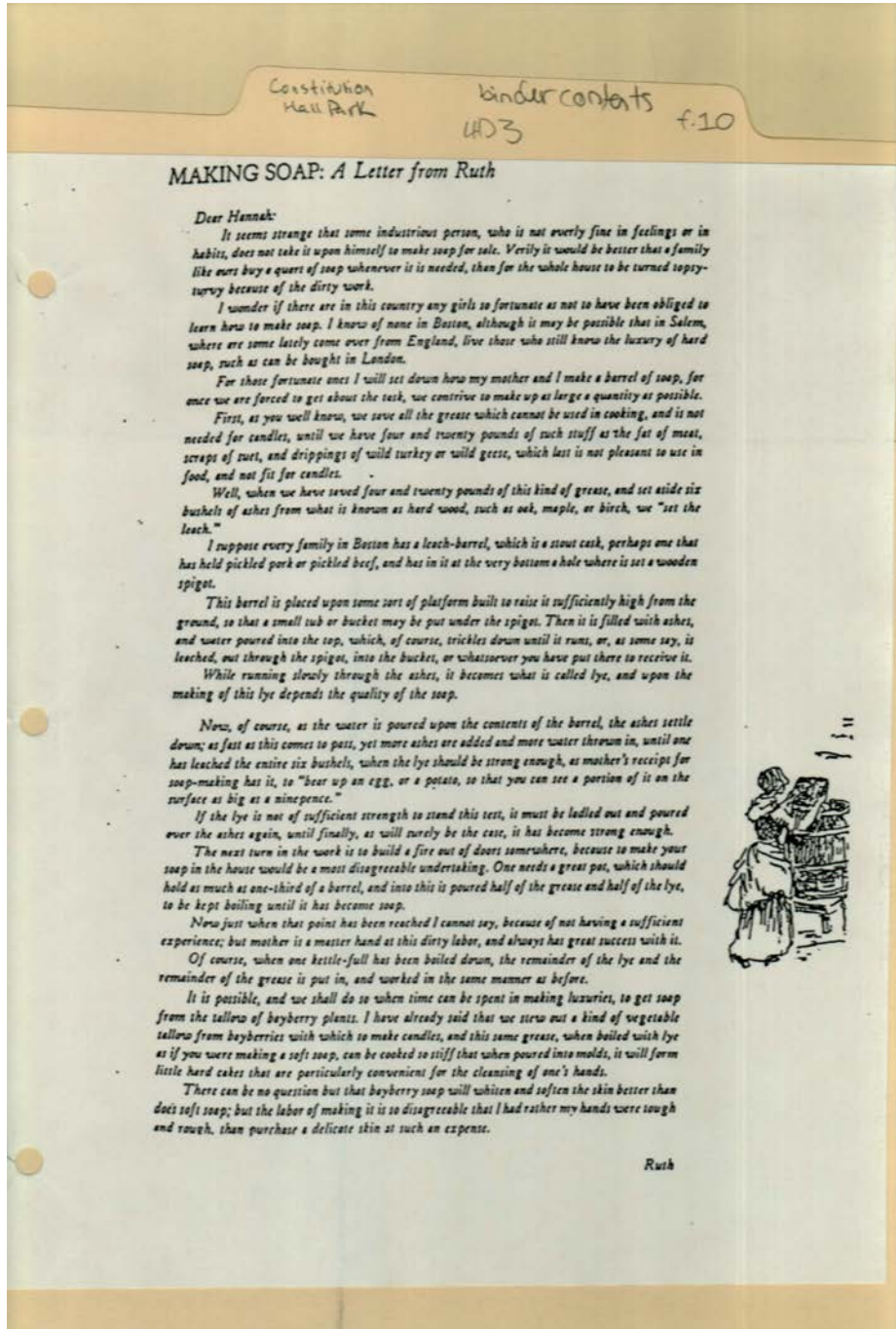
Plant Used and Color Produced	Dyebath	To Dye Wool
Greenbrier Color produced: no mordant — very tan alone — golden tan chrome — warm brown Plant part used: none plant, except roots. Quantity needed: 1 peck of loosely-packed greenbrier will dye 1/2 to 1 pound of wool. When to gather: all year or as long as leaves are green.	To make dyebath: Chop plant parts, cover with water and boil for 1 hour. Cool and strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and simmer for 1 hour. Cool, rinse and dry in the shade.
Umbelifers Color produced: shades of pink and violet mordant — pink chrome and alone — fuchsia Plant part used: none plant. Quantity used: 1 quart of umbelifers will dye 1 pound and more of wool. When to gather: anytime, however, it is easier to gather them on a misty day.	To make dyebath: Must be fermented first. Use glass container with plastic or glass lid. Crush or tear them, place in jar. Cover with 1 part water and 1 part household ammonia. Soak 1 to 30 days and liquid turns dark red. Strain off, daily. Store in warm place. Add more liquid if it evaporates.	To dye wool: Add the fermented liquid and solution to 1/2 gallons of water. Enter the wet wool into the mordanted or un-mordanted wool and simmer slowly for 11 minutes to 1/2 hour, watching the color closely as it develops. (Some dyes only soak the color in.) Soak longer if a stronger shade is desired. Rinse and dry in the shade.
Onion Color produced: no mordant — orange or tan alone — copper chrome — brass Plant part used: the brown, papery outer skins Quantity needed: 1/2 peck of loosely packed onion skins will dye 1/2 to 1 pound of wool (each successive dyeing will produce a paler dye). When to gather: all year	To make dyebath: Cover skins with water and boil 30 minutes to an hour. Cool and strain off the solid matter.	To dye wool: Enter the wet wool into the dye bath and simmer for 45 minutes. Cool, rinse, and air-dry in the shade. Note: Onion skins may be dried and stored for later use.
Camellia Color produced: no mordant — pale bluish purple or gray alone — steel blue chrome — lavender Plant part used: red flower petals Quantity needed: 1/2 peck of flower heads will dye 1/2 pound of wool. When to gather: just after flowers have blossomed.	To make dyebath: Cover loose petals with water and boil gently for 30 minutes. Cool and strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and add water if necessary. Simmer for 30 minutes. Cool, rinse and dry in the shade.
Smilax Color produced: no mordant — pinkish tan alone — peach chrome — deep pinkish tan Plant part used: leaves and stems (bark and roots may also be used). Quantity needed: one peck of saturated stems and leaves for 1/2 to 1 pound of wool. When to gather: leaves, early spring to late fall; roots, bark and stems, all year.	To make dyebath: Cut or break the twigs and leaves into 1 to 2-inch pieces and soak overnight. Boil for 1 hour, cool, strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and simmer for 45 minutes. Cool, rinse, and dry in the shade. Cool and strain off solid matter. Add 1/2 cup of vinegar to 1/2 gallons of dye solution. Add the vinegar and dye solution mordanted wool and simmer for 30 minutes to 1 hour. Soak one hour more. Rinse and dry in the shade.

ALABAMA DESIGNER/CRAFTSMEN FAIR

Plant Used and Color Produced	Dyebath	To Dye Wool
French Leaves Color produced: no mordant — light green alone — yellow green chrome — green-gold Plant part used: leaves Quantity needed: 1/2 peck of leaves will dye 1/2 to 1 pound of wool. When to gather: spring until fall or before frost.	To make dyebath: Cover leaves with water and boil for one hour in a covered pot. Cool and strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and simmer for 1 hour. Cool, rinse, and dry in the shade. Note: French leaves, extracts, their juices and chrome are toxic. Work in a well-ventilated area and do not inhale fumes.
Black Walnut Color produced: no mordant — strong shades of brown ranging from black to light brown depending upon the quantity of plant material used and the strength of the dyebath. Plant part used: hulls Quantity needed: 1/2 peck to dye one-half of wool black or dark brown. When to gather: late summer to winter.	To make dyebath: Soak hulls in water overnight. Add enough water to cover hulls and boil for 1 to 2 hours. Cool and remove solid matter.	To dye wool: Enter wet wool into dyebath and simmer for 1 hour or more, depending upon the color desired. As the dyeing continues, each skin will be a lighter shade of brown. Note: The hulls may be fresh or dried and stored for later use.
Elderberries Color produced: shades of blue and purple no mordant — pale lavender vinegar — lavender or violet alone — lavender chrome — blue-green Plant part used: ripe berries, stems. Quantity needed: 1 peck will dye 1/2 to 1 pound wool. When to gather: whenever berries are ripe. To mordant wool with vinegar: Add 1/2 cup of vinegar to 1 gallon water. Add 1 ounce of wool, simmer for 30 minutes. Soak overnight.	To make dyebath: Cut the berries and stems into 1 to 2-inch pieces. Cook the berries, but do not cover them with water because they make their own juice. A small amount of water may be needed initially. Simmer the berries for 1/2 hour. Cool and strain off solid matter.	To dye vinegar-mordanted wool: Add 1/2 cup of vinegar to 1/2 gallons of dye solution. Add wet wool and simmer 30 minutes to 1 hour. Soak 1 hour more. Rinse. Dry in the shade. To dye unmordanted, alone or chrome-mordanted wool: Enter wet wool into dyebath, simmer for 30 minutes to 1 hour. Soak overnight if deeper shade is desired. Rinse. Dry in the shade.
Goldenrod Color produced: no mordant — pale yellow tan alone — gold chrome — greenish gold Plant part used: flower heads Quantity needed: 1 peck of flower heads for 1 pound of wool. When to gather: when flowers are in full bloom and before frost.	To make dyebath: Cover flower heads with water and boil for 1 hour. Cool and strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and simmer for 30 minutes to 1 hour, depending upon intensity of color desired.
Logwood Logwood is also known as campeche tree. It can be purchased from weaving and dye shops. Color produced: blue, purple or black no mordant — blue chrome — blue alone — dark purple chrome — blue Plant part used: actual wood chips of tree. Quantity needed: 1/4 pound of logwood chips will dye 1 pound of wool dark colors. Add more wool for paler shades.	To make dyebath: Add the chips to 2 gallons of warm water and soak overnight. Boil in the same water for 1 hour and strain off solid matter.	To dye wool: Enter the wet wool into the dyebath and simmer for 1 hour or more until desired color is reached. Soak if necessary. Rinse well and dry in the shade.

binder contents f.10
 1403
 Constitution Hall Park

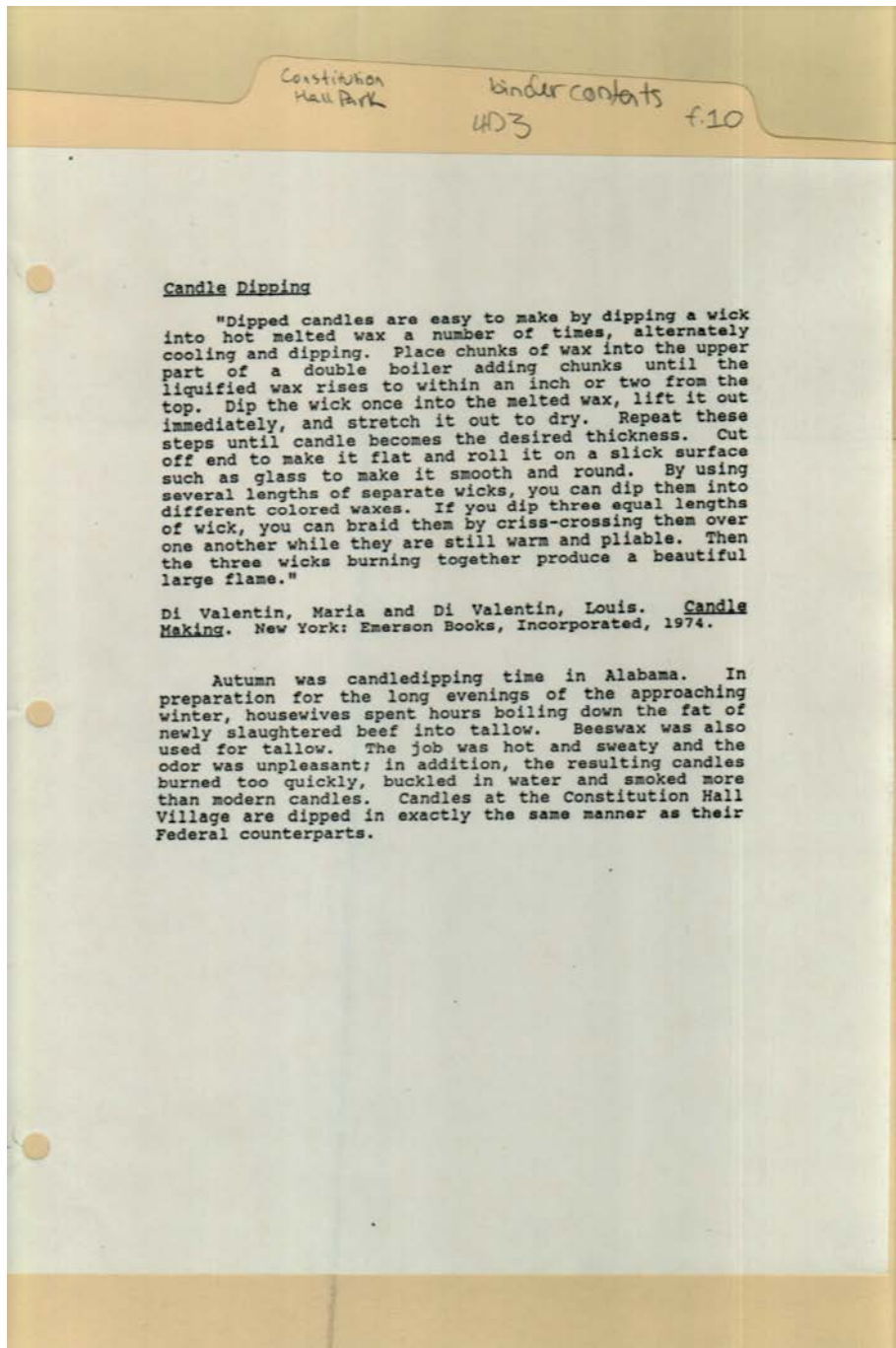
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Herbs
Types:
magazine



Names:
, Ruth

Soap Making

Types:
magazine



Names:

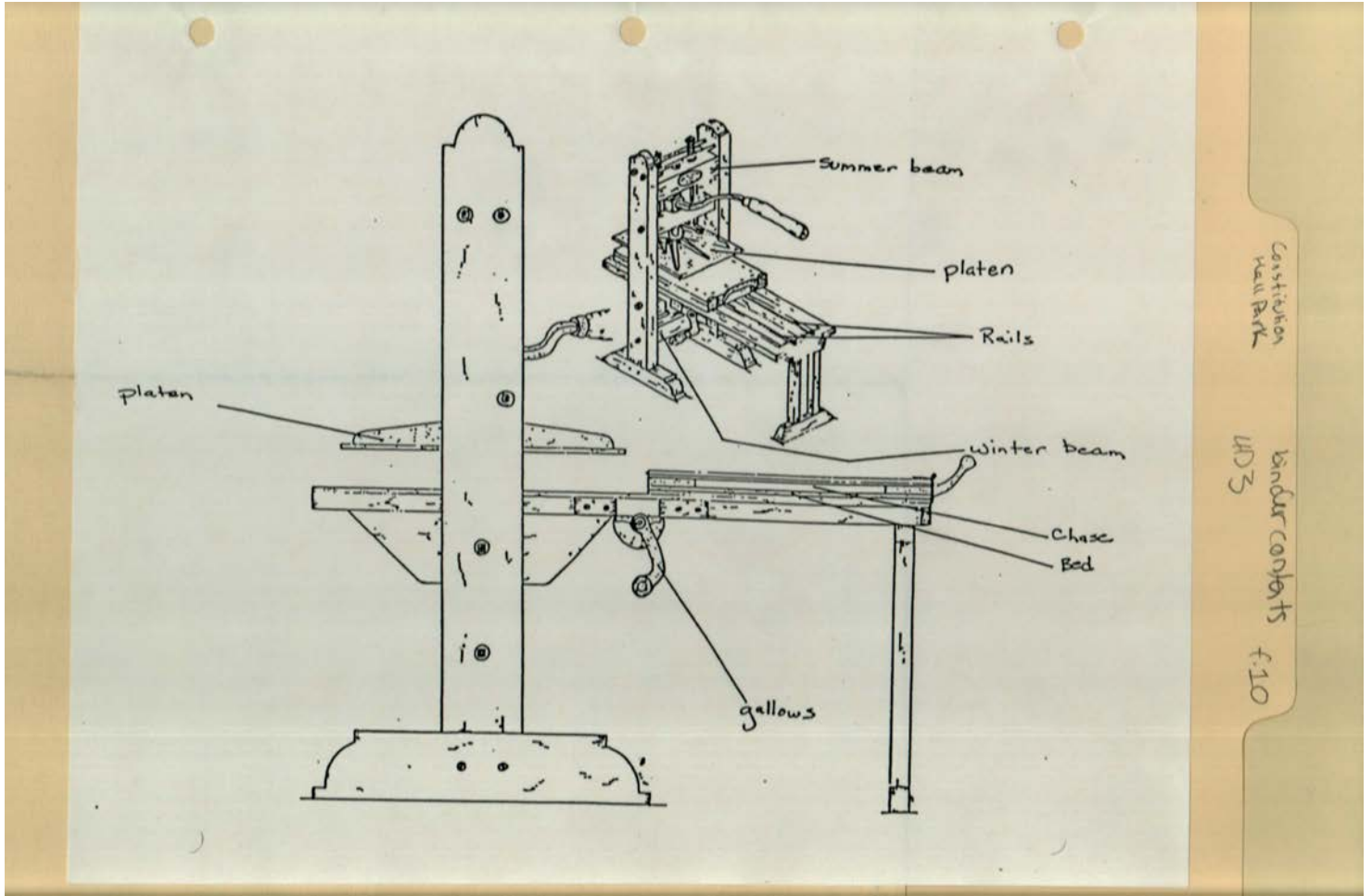
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Di Valentin, Louis

Di Valentin, Maria

Types:

magazine



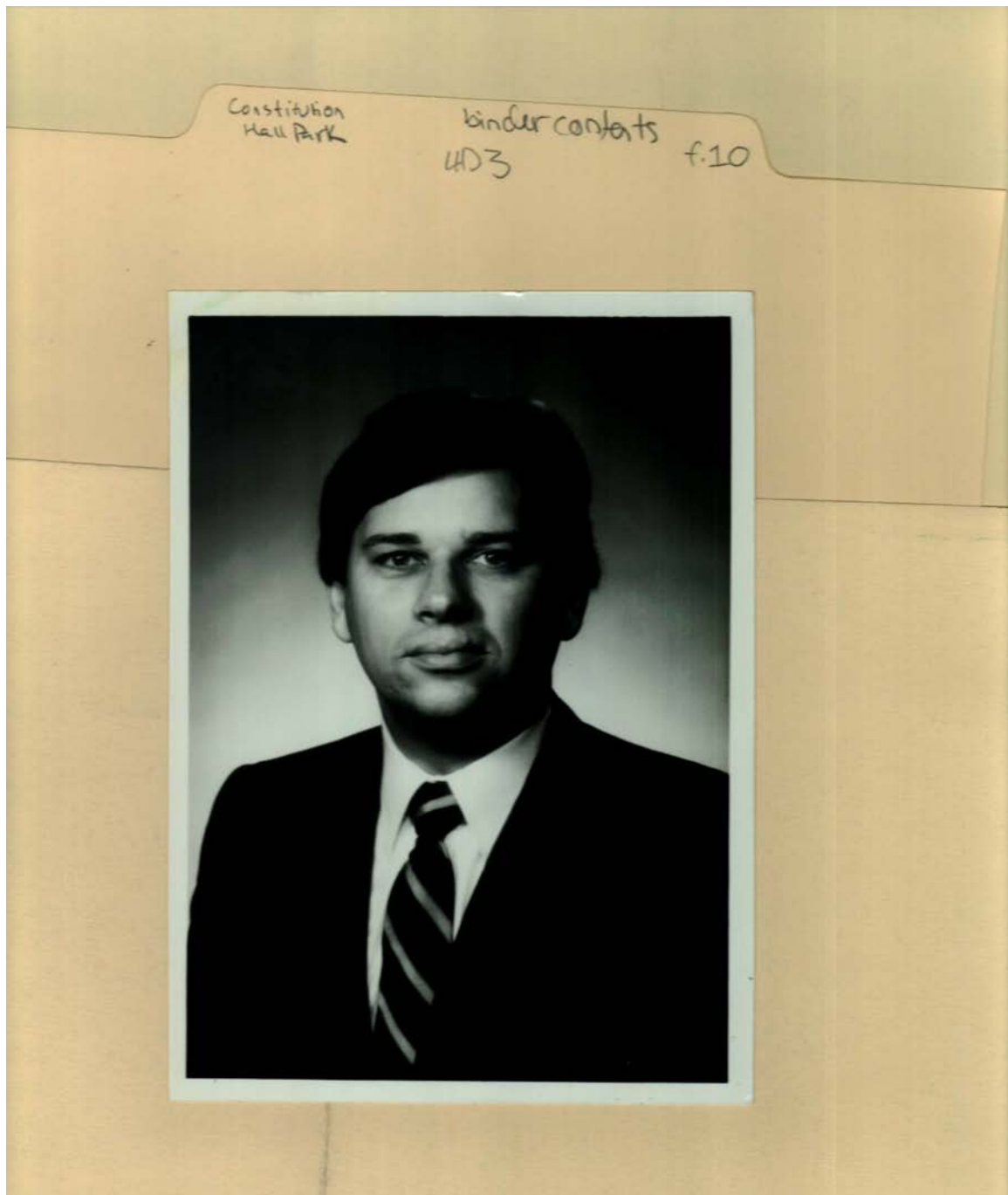
Constitution
Hall Park
413 binder contents
f.10

Types:
drawing

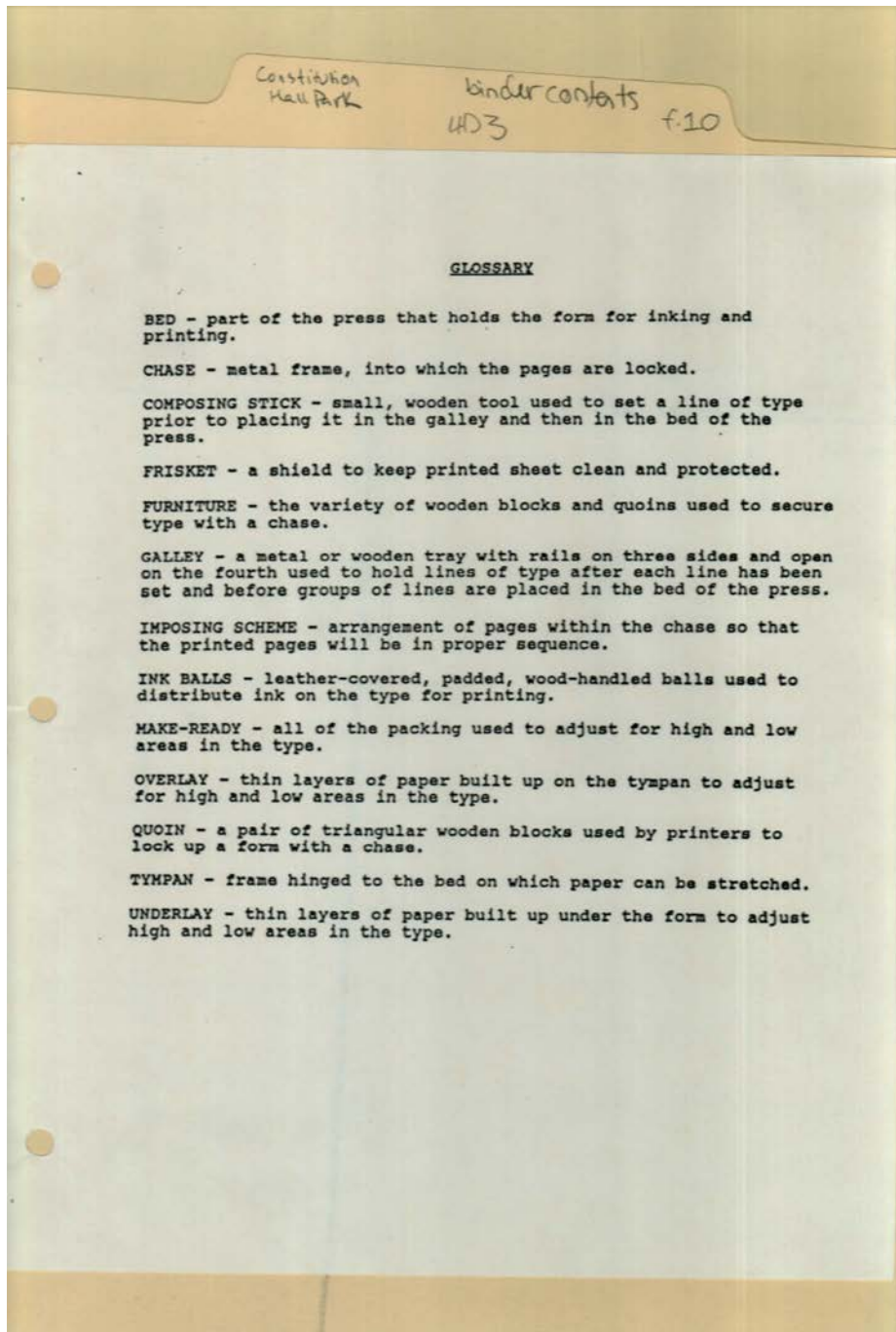
Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10

Constitution Hall Park Materials (10 of 10)

Image 147 r04d03-10-000-0526 [Contents](#) [Index](#) [About](#)

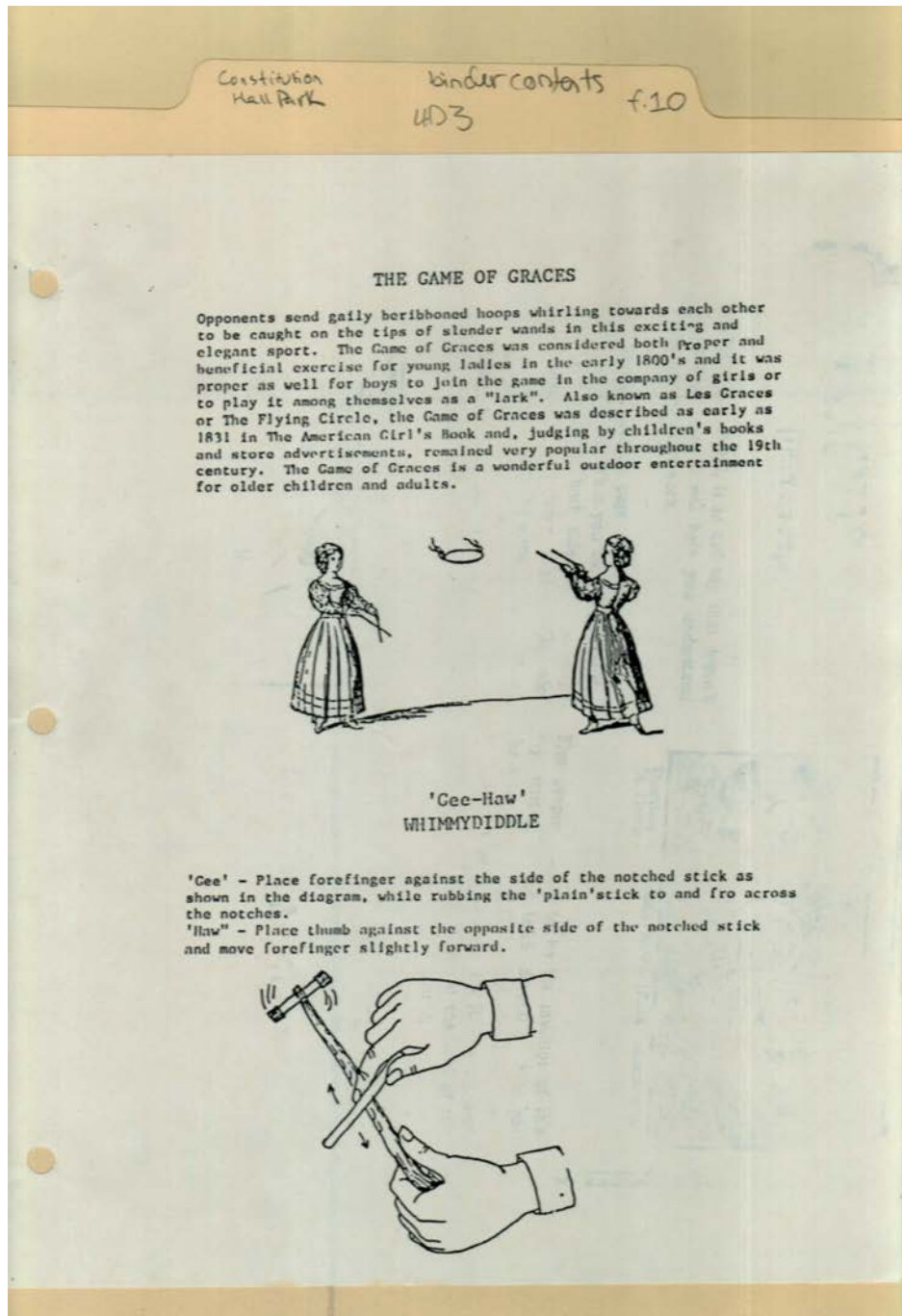


Types:
photograph



Types:

glossary



Names:
Games

Types:
magazine

THAUMATROPE

(THAW-ma-trope)

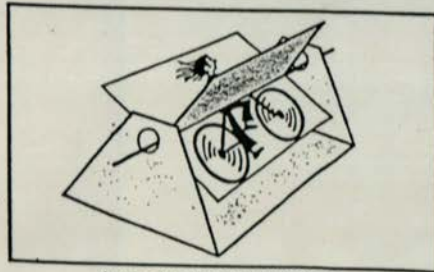
The THAUMATROPE is an old toy that doesn't show motion, but it will help you understand how motion pictures work.

Cut out the discs on page 4 and attach strings where the dots are. When you twirl a disc by the strings, you will see both sides at once. Why? This is because of *persistence of vision*. One picture stays in your eyes for a short time after the other picture flips into view. The eyes are fooled into thinking they see both pictures at the same time.



Operating a THAUMATROPE. (Private collection of Dr. Martin Perl)

Five people claimed to be the inventor of this toy, starting around 1826. Several of them got the idea by noticing that a spinning coin shows both faces at the same time. Try it. It works best if you hold your eyes down at the level of the table top where the coin is spinning.



A completed KINEMATOSCOPE.

KINEMATOSCOPE

(Kin-a-MAT-o-scope)

The KINEMATOSCOPE works just like the gadget above, but it gives the illusion of motion because it has four pictures showing things in changed positions.

Names:

Toys

Types:

magazine

folder contents f.10
403

Constitution
Hall Park

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

[Contents](#) [Index](#) [About](#)

Table of Contents

Image 1 (r04d03-10-000-0380)	Image 40 (r04d03-10-000-0419)	Image 79 (r04d03-10-000-0458)	Image 118 (r04d03-10-000-0497)
Image 2 (r04d03-10-000-0381)	Image 41 (r04d03-10-000-0420)	Image 80 (r04d03-10-000-0459)	Image 119 (r04d03-10-000-0498)
Image 3 (r04d03-10-000-0382)	Image 42 (r04d03-10-000-0421)	Image 81 (r04d03-10-000-0460)	Image 120 (r04d03-10-000-0499)
Image 4 (r04d03-10-000-0383)	Image 43 (r04d03-10-000-0422)	Image 82 (r04d03-10-000-0461)	Image 121 (r04d03-10-000-0500)
Image 5 (r04d03-10-000-0384)	Image 44 (r04d03-10-000-0423)	Image 83 (r04d03-10-000-0462)	Image 122 (r04d03-10-000-0501)
Image 6 (r04d03-10-000-0385)	Image 45 (r04d03-10-000-0424)	Image 84 (r04d03-10-000-0463)	Image 123 (r04d03-10-000-0502)
Image 7 (r04d03-10-000-0386)	Image 46 (r04d03-10-000-0425)	Image 85 (r04d03-10-000-0464)	Image 124 (r04d03-10-000-0503)
Image 8 (r04d03-10-000-0387)	Image 47 (r04d03-10-000-0426)	Image 86 (r04d03-10-000-0465)	Image 125 (r04d03-10-000-0504)
Image 9 (r04d03-10-000-0388)	Image 48 (r04d03-10-000-0427)	Image 87 (r04d03-10-000-0466)	Image 126 (r04d03-10-000-0505)
Image 10 (r04d03-10-000-0389)	Image 49 (r04d03-10-000-0428)	Image 88 (r04d03-10-000-0467)	Image 127 (r04d03-10-000-0506)
Image 11 (r04d03-10-000-0390)	Image 50 (r04d03-10-000-0429)	Image 89 (r04d03-10-000-0468)	Image 128 (r04d03-10-000-0507)
Image 12 (r04d03-10-000-0391)	Image 51 (r04d03-10-000-0430)	Image 90 (r04d03-10-000-0469)	Image 129 (r04d03-10-000-0508)
Image 13 (r04d03-10-000-0392)	Image 52 (r04d03-10-000-0431)	Image 91 (r04d03-10-000-0470)	Image 130 (r04d03-10-000-0509)
Image 14 (r04d03-10-000-0393)	Image 53 (r04d03-10-000-0432)	Image 92 (r04d03-10-000-0471)	Image 131 (r04d03-10-000-0510)
Image 15 (r04d03-10-000-0394)	Image 54 (r04d03-10-000-0433)	Image 93 (r04d03-10-000-0472)	Image 132 (r04d03-10-000-0511)
Image 16 (r04d03-10-000-0395)	Image 55 (r04d03-10-000-0434)	Image 94 (r04d03-10-000-0473)	Image 133 (r04d03-10-000-0512)
Image 17 (r04d03-10-000-0396)	Image 56 (r04d03-10-000-0435)	Image 95 (r04d03-10-000-0474)	Image 134 (r04d03-10-000-0513)
Image 18 (r04d03-10-000-0397)	Image 57 (r04d03-10-000-0436)	Image 96 (r04d03-10-000-0475)	Image 135 (r04d03-10-000-0514)
Image 19 (r04d03-10-000-0398)	Image 58 (r04d03-10-000-0437)	Image 97 (r04d03-10-000-0476)	Image 136 (r04d03-10-000-0515)
Image 20 (r04d03-10-000-0399)	Image 59 (r04d03-10-000-0438)	Image 98 (r04d03-10-000-0477)	Image 137 (r04d03-10-000-0516)
Image 21 (r04d03-10-000-0400)	Image 60 (r04d03-10-000-0439)	Image 99 (r04d03-10-000-0478)	Image 138 (r04d03-10-000-0517)
Image 22 (r04d03-10-000-0401)	Image 61 (r04d03-10-000-0440)	Image 100 (r04d03-10-000-0479)	Image 139 (r04d03-10-000-0518)
Image 23 (r04d03-10-000-0402)	Image 62 (r04d03-10-000-0441)	Image 101 (r04d03-10-000-0480)	Image 140 (r04d03-10-000-0519)
Image 24 (r04d03-10-000-0403)	Image 63 (r04d03-10-000-0442)	Image 102 (r04d03-10-000-0481)	Image 141 (r04d03-10-000-0520)
Image 25 (r04d03-10-000-0404)	Image 64 (r04d03-10-000-0443)	Image 103 (r04d03-10-000-0482)	Image 142 (r04d03-10-000-0521)
Image 26 (r04d03-10-000-0405)	Image 65 (r04d03-10-000-0444)	Image 104 (r04d03-10-000-0483)	Image 143 (r04d03-10-000-0522)
Image 27 (r04d03-10-000-0406)	Image 66 (r04d03-10-000-0445)	Image 105 (r04d03-10-000-0484)	Image 144 (r04d03-10-000-0523)
Image 28 (r04d03-10-000-0407)	Image 67 (r04d03-10-000-0446)	Image 106 (r04d03-10-000-0485)	Image 145 (r04d03-10-000-0524)
Image 29 (r04d03-10-000-0408)	Image 68 (r04d03-10-000-0447)	Image 107 (r04d03-10-000-0486)	Image 146 (r04d03-10-000-0525)
Image 30 (r04d03-10-000-0409)	Image 69 (r04d03-10-000-0448)	Image 108 (r04d03-10-000-0487)	Image 147 (r04d03-10-000-0526)
Image 31 (r04d03-10-000-0410)	Image 70 (r04d03-10-000-0449)	Image 109 (r04d03-10-000-0488)	Image 148 (r04d03-10-000-0527)
Image 32 (r04d03-10-000-0411)	Image 71 (r04d03-10-000-0450)	Image 110 (r04d03-10-000-0489)	Image 149 (r04d03-10-000-0528)
Image 33 (r04d03-10-000-0412)	Image 72 (r04d03-10-000-0451)	Image 111 (r04d03-10-000-0490)	Image 150 (r04d03-10-000-0529)
Image 34 (r04d03-10-000-0413)	Image 73 (r04d03-10-000-0452)	Image 112 (r04d03-10-000-0491)	Table of Contents
Image 35 (r04d03-10-000-0414)	Image 74 (r04d03-10-000-0453)	Image 113 (r04d03-10-000-0492)	Name & Place Index
Image 36 (r04d03-10-000-0415)	Image 75 (r04d03-10-000-0454)	Image 114 (r04d03-10-000-0493)	About the Collection
Image 37 (r04d03-10-000-0416)	Image 76 (r04d03-10-000-0455)	Image 115 (r04d03-10-000-0494)	
Image 38 (r04d03-10-000-0417)	Image 77 (r04d03-10-000-0456)	Image 116 (r04d03-10-000-0495)	
Image 39 (r04d03-10-000-0418)	Image 78 (r04d03-10-000-0457)	Image 117 (r04d03-10-000-0496)	

Frances Cabaniss Roberts Collection: Series 4, Subseries D, Box 3, Folder 10
Constitution Hall Park Materials (10 of 10)

[Contents](#) [Index](#) [About](#)

Name & Place Index

, Ruth [144](#)
, Susanna [113](#)
, Tilly (Slave) [113](#)
, Toney (Slave) [113](#)
Abernethy, Thomas P. [29](#)
Abernethy, [49](#), [116](#), [118](#), [119](#)
Adair, James [80](#)
Adam, Robert [4](#), [5](#), [15](#), [16](#)
African Instruments [125](#)
Alabama 1822 [1](#)
Alabama Constitution of 1819 [28](#)
Alabama's Enviromental Education [59](#)
Alabama [1](#)
Allen, John [24](#)
Allen, Walker [18](#), [24](#)
Apel, Villi [95](#)
Arnett, Hazel [96](#)
Arnold, [23](#)
Asher, Benjamin [15](#)
Austin, William V. [96](#)
Bailey, Hugh C. [58](#)
Bailey, Hugh [56](#)
Bartram, William [80](#)
Batson, Jim [13](#)
Bayer, Linda [26](#)
Beard, Geoffrey [15](#)
Beatty, Robert [30](#)
Benjamin, Asher [6](#), [21](#)
Betts, [119](#), [122](#)
Bibb, Governor [54](#)
Bibb, John D. [34](#)
Bibb, John Dandridge [32](#)
Bibb, Thomas [32](#), [33](#), [34](#), [40](#), [42](#)
Bibb, William Wyatt [57](#)
Bibb, William Wyatt, Governor [25](#), [32](#)
Bibb, William Wyatt [42](#), [53](#)
Bibliography [15](#)
Bishop, Henry R. [98](#)
Blacks in Huntsville [114](#)
Boardman . [20](#)
Boardman Law Office [17](#)
Boardman, John [23](#), [112](#)
Boardman, [18](#)
Bone-Wilbourn House [5](#), [12](#), [13](#), [20](#)
Bowman, Kent A. [96](#)
Braden, A. Donna [95](#)
Brand, Oscar [96](#)
Brickell House [5](#), [6](#)
Broom, Leonard [80](#)
Bruchac, Joseph [86](#)
Bullock, Orin M., Jr. [15](#)
Bunch, John [112](#)
Bunch, Margaret Clay [112](#)
Cabaniss-Roberts House [5](#), [6](#), [7](#)
Caduto, Michael [86](#)
Campbell, David [31](#), [33](#)
Campbell, John, Sr. [32](#), [33](#)
Campbell, John [31](#), [32](#), [55](#)
Campbell, Richard [33](#)
Campbell, Secretary [33](#)
Candle Dipping [145](#)
Cannassatego [88](#)
Carpenter & Co. [13](#)
Carter, Clarence E. [42](#)
Cauthen, Joyce [90](#), [94](#)
Chambers, Henry [30](#), [33](#), [34](#), [54](#), [55](#)
Chambers, [41](#)
Chase, Gilbert [95](#)
Clay Law Office [20](#)
Clay, Clement C. [32](#), [34](#), [36](#), [37](#), [41](#)
Clay, Clement Comer [24](#), [30](#), [31](#), [33](#), [53](#), [54](#), [55](#), [58](#), [112](#)
Clay, John Withers [112](#)
Clay, [18](#), [20](#), [23](#), [38](#), [43](#), [56](#), [113](#)
Clemens House [5](#), [9](#)
Cody, Iron Eyes [77](#)
Constitution Hall Entrance [16](#)
Constitution Hall Park [19](#)
Cotton Carding [139](#)
Cox-Hilson House [5](#), [11](#)
Crawford, James M. [80](#)
Crowell, John [54](#)
Cruse, W. & S. [24](#)
d.Alemaert, [101](#), [102](#)
Danforth, Percy Bones [128](#)
Danforth, Percy [127](#)
Daniel, T. Ralph [95](#)
Davie, Allen J. [30](#)
Davis, L. Ronald [95](#)
de Franciscis-Cresent [15](#)
Details [18](#)
Dewey, John [60](#)
Di Valentin, Louis [145](#)
Di Valentin, Maria [145](#)
Dichter, Harry [95](#)
Diderot, [101](#), [102](#)
Dill-Rice House [5](#)
Dodd, Walter F. [46](#)
Dodd, [47](#)
Einstein, Albert [60](#), [61](#)
Ellis, Richard [34](#)
Emmett, Dan [95](#)
Faner, Robert [96](#)
Federal Period Floor Plan [14](#)
Federal Period Residential Architecture [4](#)

Feeney- Barber House [6](#), [9](#)
Feeney-Barber House [6](#)
Fenney-Barber House [5](#), [8](#), [12](#)
Fibers for Spinning [137](#)
Fisk, Sarah Huff [16](#)
Foner, Phillip S. [96](#)
Franklin, [89](#)
Freeman, Sara [86](#)
Frye, William [17](#)
Frye, [20](#)
Gamble, Robert [12](#), [15](#)
Games [149](#)
Genders, Katherine B. [69](#)
General Symbols [70](#)
Glass, Pauyl [96](#)
Gleason, Harold [95](#)
Griffith, Lucille [58](#)
Grove-Basset House [5](#), [8](#), [13](#)
Gruenbaum, Gabriele [108](#)
Hamm, Charles [95](#), [96](#)
Hansen, Charles [97](#)
Harbarger, Harvilee [17](#)
Harris, Toney [24](#)
Harrower, James [132](#)
Harrower, [133](#)
Henderson, Arthur [24](#)
Herbs in Thyme [141](#)
Herbs [143](#)
Historic Huntsville Quarterly [3](#)
Hitchcock, H. Wiley [95](#)
Hitchcock, Henry [31](#), [32](#), [33](#)
Hitchcock, [38](#), [41](#)
Hodges, James [30](#)
Hoe Cake [136](#)
Hofsinde, Robert [77](#)
Hoisington, Dan [23](#), [26](#)
Holmes, David, Governor [51](#)
Home, Sweet Home [98](#)
Hopkins, Arthur F. [34](#)
Hopkins, Arthur Francis [36](#), [41](#)
Hopkins, [38](#), [41](#)
Hudson, Charles [80](#)
Huggins, [123](#)
Hughes, Beverly [33](#), [36](#), [41](#)
Humelsine, Carlisle [25](#)
Hunt, John [51](#)
Huntsville Library [22](#)
Huntsville Life in 1819 [23](#)
Huntsville, AL [3](#), [16](#), [19](#)
Hutchinson, John W. [96](#)
Hyde, Claudia H. [69](#)
Indian Season in American Schools [88](#)
Indian Sign Language [67](#), [74](#), [78](#), [79](#)
Jamieson, [23](#)
Jones & Herrin [15](#), [16](#)
Jones, (Slave) [117](#)
Jones, Harvie P. [16](#)
Jones, Harvie [3](#), [4](#), [26](#)
Jones, Lynn [3](#)
Jones, Uriah (Freed Slave) [117](#)
Kelley House [10](#), [11](#)
King, William R. [32](#), [33](#), [34](#), [37](#)
King, William Rufus [31](#)
King, [38](#), [41](#)
Kingman, Daniel [95](#)
Krieger, Robert [95](#)
Krimmel, Johann [25](#)
Lanier, William [30](#)
Laundry Early Methods [132](#)
Lawrence, Vera Brodsky [96](#)
Leopold, Aldo [61](#), [65](#)
Leopold, [62](#), [63](#), [64](#)
Leopold: On Conversation & Education [61](#)
LeRoy Pope House [7](#), [10](#), [14](#)
Leslie, Eliza [136](#)
Levy, Lester S. [96](#)
Lewis-Sanford House [5](#)
Little, Nina Fletcher [24](#)
Lloyd, Norman [96](#)
Lloyd, Ruth [96](#)
Long, Mary [77](#)
Lowens, Irving [95](#)
Madison County in Alabama Statehood [2](#)
Madison County Role in Statehood [51](#)
Making the Alabama Constitution [27](#)
Mantel [21](#)
Marbling Instructions [104](#)
Marbling Patterns [105](#), [106](#), [107](#)
Marrocco, V. Thomas [95](#)
Martin, Joseph Plumb [133](#)
Martz, John [13](#)
Maurer, Dianne Vogel [108](#)
Maurer, Paul [108](#)
McClung, James [24](#)
McGoffin, James [31](#)
McMillan, Malcolm C. [58](#)
McMillan, Malcolm Cook [27](#), [28](#)
McMillan, Malcolm [55](#)
McMillan, [56](#)
McVay, Hugh [31](#), [53](#)
McVay, [41](#)
Mead, Lemuel [30](#), [54](#), [55](#)
Meigs, Return Jonathan [23](#)
Meigs, Timothy [23](#)
Miles, Miska [84](#)
Miller, Mrs. [133](#)
Miller, Thomas [30](#)
Miller, [123](#)
Minor, Henry [30](#), [55](#)
Monroe, James, President [28](#), [48](#), [52](#), [56](#)
Monroe, [55](#)
Moody, Epps [30](#)
Mooney, James [80](#)
Moore, Albert B. [49](#)
Moore, David [30](#)
Moore, Gabriel, Governor [10](#)
Moore, Gabriel [30](#), [31](#), [53](#), [55](#)
Moore, [119](#), [120](#), [123](#)

Murphy, John [31](#), [33](#), [41](#)
Music & Dance in Early America [90](#)
Nacon, George [98](#)
Napier, Patrick E. [90](#)
Nathan, Hans [95](#)
Neal, Sheriff [16](#), [20](#)
Neal, Stephen [30](#)
Neal, [18](#), [112](#)
Nuermberger, Ruth K. [23](#)
Nuermberger, Ruth Ketring [112](#)
Owen, Thomas M. [30](#)
Paper Making [109](#), [110](#), [111](#)
Paxson, Frederick L. [47](#)
Peterson, Harold L. [15](#)
Phelps-Jones House [5](#), [11](#), [12](#)
Phillips, Doug, Dr. [59](#)
Phillips, Doug [61](#)
Phillips, George [34](#), [43](#)
Phillips, Ulrich B. [28](#)
Phillips, [122](#), [123](#)
Pickens, General [32](#)
Pickens, Israel [31](#), [32](#), [33](#)
Pickens, James [32](#)
Pickens, [38](#)
Pictograph Symbols [71](#), [72](#)
Pierson, William [15](#)
Playing Dem Bones [127](#)
Pocahontas [88](#)
Pope House [5](#), [8](#), [9](#), [11](#)
Pope, LeRoy [24](#), [51](#)
Pope, Lillian Bone [14](#)
Power, Nathaniel [30](#)
Public Inn [5](#)
Rattles [126](#)
Record, James [16](#)
Record, [119](#)
Redding, [119](#), [123](#), [124](#)
Rhett House [5](#), [13](#)
Rhett House [6](#)
Roberts, Frances, Dr. [2](#), [16](#)
Royall, Anne Newport [58](#)
Royall, Anne [25](#), [51](#), [119](#)
Royall, [122](#)
Rutherford, Miss [133](#)
Sablonsky, Irving [95](#)
Saffold, Reuben [31](#), [34](#)
Sahmaunt, Dan [69](#)
Sargent, Winthrop [42](#)
Schaffer, Frank [86](#)
Schaw, Janet [133](#)
Schlereth, Thomas [25](#)
Seale, William [15](#), [23](#)
Seidman, Laurence [96](#)
Sellers, [120](#)
Shackleford, Richard [30](#)
Shapiro, Elliott [95](#)
Shepherd House [5](#), [7](#)
Silber, Irwin [96](#)
Singer, Louis C. [96](#)
Slavery in Huntsville & Alabama [115](#)
Smith, John [88](#)
Soap Making [144](#)
Sonneck, Oscar [95](#)
Southeastern Indians [66](#)
Southern, Eileen [95](#)
Speck, Frank G. [80](#)
Spinning Wheel [140](#)
Sprague-Chadwick House [5](#), [6](#), [8](#), [9](#)
Steele, George [6](#), [12](#)
Steele-Coons House [5](#)
Tait, Charles [28](#), [54](#), [56](#)
Tang, H. Paul [95](#)
Tawa, Nicholas E. [97](#)
Taylor, John M. [30](#), [33](#), [36](#), [37](#), [55](#)
Taylor, [38](#), [41](#)
Teaching About Indians [81](#)
The Quilting Party [24](#)
Thomas, William H. [31](#)
Thorpe, Francis N. [44](#)
Thorpe, [46](#)
Titus, James [29](#), [30](#), [31](#), [53](#), [54](#)
Toll, Robert C. [95](#)
Toulmin, Harry [31](#), [32](#), [37](#)
Toulmin, [38](#), [41](#), [43](#)
Town Slaves in Huntsville [121](#)
Townes, John L. [30](#), [55](#)
Townes, John Leigh [29](#), [31](#)
Townes, [38](#)
Toys [150](#)
Tussa, Sue [127](#)
Tyler, Mary Palmer [140](#)
Veitch, Andrew [24](#)
Venson, Lee [97](#)
Wade, Richard C. [121](#)
Wade, [119](#), [122](#), [123](#)
Walker, John W. [28](#), [30](#), [31](#), [32](#), [36](#), [37](#), [41](#), [48](#), [54](#), [55](#)
Walker, John Williams [24](#), [53](#), [56](#), [58](#)
Walker, Mrs. [26](#)
Walker, Samuel [30](#), [54](#)
Walker, [38](#), [56](#)
Ward, William R. [97](#)
Washington, George [61](#)
Watkins, John [33](#), [34](#)
Weeden House [4](#), [5](#), [8](#), [9](#), [10](#), [11](#)
Wellbourn, Isaac [30](#)
Wesley, William [23](#)
Whitman, Walt [96](#)
Whitney, Eli [116](#)
Wiffien, Marcus [15](#)
Williams, H. L. [15](#)
Williams, Marmaduke [31](#), [32](#), [36](#), [40](#), [41](#)
Williams, O. K. [15](#)
Williams, Robert [41](#), [42](#)
Winston, John J. [30](#)
Winston-Orgain House [5](#), [8](#), [9](#)
Withers, Susanna Claiborne [112](#)
Woodworking Tools [129](#), [130](#), [131](#)
Woolnough, Charles [103](#)

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