

1858 Vaughn - Stacy Hsu
Pulaski, Tr.

March 13, 1984

Dear Mr. Jones,

I have corrected the floor plan sketch and have made markings and notes throughout the description where I thought changes might need to be made.

I feel we have verified a ca. 1858 construction date. A Chancery Court case involving the house and property began in 1860 and continued until 1878. In it, witnesses testified Vaughn bought the property in Aug. 1857 (verified by the deed), built the house, and lived in it about a year until his death, which was late 1859 or early 1860. Throughout the testimony witnesses refer to the house as the house that Vaughn built. Also, Stacy bought the house in 1860, not 1869. The deed was merely recorded in 1869. One of the witnesses stated that Vaughn said he would "put up a front as he was able." That could have meant anything, but from that statement, I think, came all the confusion about the house's being added on to.

We have found the porticos were added later. Maybe you can date them. The ceilings are wide plain boards, not double beaded tongue & groove 1x6's like the gazebo ceiling.

The original roof was a hand-split cedar shingle roof. We found pieces of shingles and a few entire shingles on the section of roof that extends behind the porticos. The grooves showing the shingles are hand split and are apparent on the shingles,

The roof line that extends down behind the SE room that was added on shows a vertical seam metal roof put on over the ripped-off wood roof. The metal pieces measure 17" horizontally and 12 1/2" vertically.

We planned to have a standing seam roof put back on the house, but since we had to put on a roof immediately instead of in 2-3 yrs we used the GAF Timberline Class A fiberglass shingles (weathered wood color). I still plan eventually to put the terne metal roof on.

The window in the south wall of the SE added-on room is identical (same sash muntin-bar shape) to the other windows in the original house. I believe it was moved from the east wall of the original SE room. (The opening is now a door).

The double doors that leads to the enclosed porch from the NE room are identical to the double doors of the west and north entrances to the house. I think they were originally in the rear hall and were the back doors to the house. They were probably moved when the bathrooms were added and the porch enclosed. Since the porch was closed-in in the 20th century, where could they have found old, hand made doors identical to the front and side entrance doors unless they were moved from somewhere else in the house?

We found broken pieces of Bohemian glass in the basement which seems to confirm the west sidelights were originally Bohemian glass.

The brick house east of our house was built to go with ours. It was on the same lot as our house and only got a separate deed in 1917 where it is referred to as the "rear residence." I don't know what year it was built - the present owner says it's over 100 yrs. old. It has a very Victorian porch which appears to have been added on. The interior walls are solid brick 18"-24" thick. The present owner said there were no windows in the front (she added the 2 that are there now) just 2 separate front doors. There is some local talk that this was a coach house, but I don't see anything obvious that shows that it was, I'm enclosing some pictures and a separate note about it.

Our well house is mentioned in an 1890 deed. The south boundary was drawn "south of the Stacy well house." So we know the well house was at least built before 1890. The east boundary of our property was a Congressional reservation line. Does that have any significance?

I have a question about the dimensions of our fireplaces. In the SW room and SE (original) room where there are no Victorian coal grates or covers the fireboxes measure 34" high, 38" wide, but only 15 1/2" deep at the deepest point. This seems very shallow for a wood-burning fireplace. The wall from the back of one firebox through to the back of the other is 24" thick which means both fireboxes could be opened back 8" and still leave 8" of wall between them. The fireboxes

do not appear to have been closed in at the back but maybe they have. Any information you can give about this I'd appreciate.

Since you saw the house we have built (according to your specifications) a picket fence, roofed the house, and replaced the roof-cornice moulds. We took down one of the remaining original cornice moulds and had a mill copy it in redwood. We took down all gutters, except across the added-on east end, and put up the cornice moulds all around the house (again, except on the east end). It looks nice.

I am enclosing 9 pages about Adolphus Heiman, the architect of our courthouse. The discussion of our courthouse is on page 7, picture on page 8. Also in the text, page 6, there is a discussion of architecture in Tennessee in the 1850's that was a combination of classical revival and Italianate. I thought our house might be an example of this style of architecture and that this might be pertinent for the National Register nomination - that our house was an example of this 1850's trend of architecture in Tennessee. This I thought might be important in addition to any influence from our courthouse. By the way, our house sits on what is known as East Hill, 2 blocks from the courthouse.

We would appreciate your writing a statement of significance for the

National Register nomination. Everything sounds so wonderful and important when you write it.

If you need more information from me on anything, let me know.

Sincerely,
Betty Ford

1858

Vampho-Street, Pulaski, TN

Mar '84

Pertaining to the brick house east of our house:

I'm enclosing 10 pictures of the house next door. The present owner added the dormer windows on the front as well as the 2 first-floor windows. I mentioned in the other part of my letter that the porch looks added-on. The east end of the porch has been closed-in to make a bath. From inside the house it's hard for me to tell what's original. Some of the windows look like they might have been doors (2 windows have double-beaded 1x6's under them taking up the space between the bottom of the window and the floor) but I don't see any sign of a door when I look at these windows from the outside. The present owner installed the floor in 1940, but one room still has the floor that was there in 1940 - the boards are about 4" wide and painted. The interior walls are very thick, 18"-24", and solid brick. The upstairs is now 2 bedrooms and a bath. The ceiling upstairs is sloping with the roof line. If this was a coach house, I wonder if the entire front between the two doors was open to make one large ~~door~~-type door. The framework of the present 2 front doors goes all the way to the ceiling. If you can think of something else you want us to do pertaining to this house - let me know.

25 Mar '84

①

Dear Mrs Ford:

You have done an excellent job! Attached are copies of the revised arch. descriptions of the arch. part of the statement of significance (you should add anything about the people connected with the house's history). Also plan is enclosed.

- ① My guess is the porticos are the "front" referred to in the Court minutes, dating them probably 1870-1880 but it's anyone's guess. The amount of weathering on the shingles inside the portico attics would be your best indication. Heavy weathering = later date. Wood shingles would generally last 20-25 years (cedar).
- ② The metal roof (cross-seconds $16\frac{1}{2}$ " o.c. indicates this is an old roof of probably dates before 1900. Quite probably it is the second roof the house had. If you don't find two sets of shingle nails in the attic, this would prove it. This might indicate a date of circa 1880-1890 for the metal roof.
- ③ It is common to move of tenement windows (S.E. rm). The S.W. mantel is Federal Period & probably was moved here in the Colonial Revival Period (I've seen many such examples) of the early 20th c., from a demolished house.
- ④ I agree with your idea on the back doors.
- ⑤ It's strange they saved the broken Bohemian glass pieces. Jim said they did.
- ⑥ The bldg. (house) behind yours is a puzzle. It has proportions like a service bldg. No windows on the front seem to clinch it. The porch may have been moved here as it is far too

flamboyant for the rest of the structure. Look for joints in the front wall indicating 6' to 7' wide carriage doors.

⑦ 15 1/2" deep is fine for burning wood. Some of the "Count Rumford" fireplaces are shallower. Be sure to line the flue or rebuild it.

⑧ The Statement of Significance discusses the blending of Palladian, Greek Revival (Classical Revival) & Italianate as did the "Description" sent before. The Italianate influence here is slight, being only in the cornice-brackets.

I enjoyed that article Tom Hieman & will pass along the reference to Huntsville's 1860 First Presb. Church.

We knew he designed it but didn't know it was intended to be a chapel for the "U. of Nashville" (is that still there by another name?). The Courthouse could have been an influence but the Italianate was widely known & built in the 1850's & published in many magazines etc. The Courthouse is also Palladian in its general arrangement ("Renaissance Classicism") but so are thousands of buildings of the 18th & 19th centuries. I doubt there is a direct influence of the Courthouse on your house.

⑨ It sounds like your restoration is progressing well!

At convenient, send a snapshot sometime.

Hope this helps!

Norman P. Jones

contingent on the... along a... of... like... it... know... of...

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The 1858 Vaughn-Stacy house at 111 Sam Davis Avenue and the corner of Madison Street in Pulaski, Tennessee contains four nearly-square equally-sized rooms in a center-hall plan. The roof is hipped, the walls are clapboarded, there are two central chimneys each serving two back-to-back fireplaces. There are two added tetrastyle wooden pedimented porticos with Tuscan square-boxed columns and balustrades of urn-form turned wooden balusters. The main floor is raised to form a Palladian "piano nobile", with service rooms beneath in the brick partial basement. Three later clapboard rooms adjoin the rear.

The house is a Classical Revival example of the mid-19th century whose major stylistic influences are Palladian (massing), Greek Revival (mantels, trim, portico scale, etc.) and Italianate (wide, bracketed frieze at roof-cornice). It is a comfortable blending of these three disparate influences.

The Palladian influences are expressed in the raised main floor ("piano nobile") with service rooms below, almost square center-hall plan with hipped roof, and small added classical porticos facing in two directions (each street). Plates 31 and 38 of Palladio's "Second Book of Architecture" illustrate this basic resemblance. Palladio's designs had great influence on architecture of this region in the Federal Period (ca. 1821 "Riverview", Selma, AL; ca. 1830-45 "Fairvue", near Gallatin, TN). This influence continued through the mid 19th century as evidenced by this and other houses (which are frequently mislabeled "Greek Revival"), and indeed continues today where many "Ranch-Colonial" houses have the basic Palladian hip-roofed, symmetrical form with a small classical portico - the form having only been made wider and lower than in the 19th century, as the Vaughn-Stacy house is also wider and lower in proportion than Andrea Palladio's 16th century designs.

The heaviness of scale of the boxed, vaguely Roman-Doric (Tuscan) added portico columns and the design and scale of the 3 remaining original mantels illustrate the residual Greek Revival influence. The house has wider corner wood pilasters, another Greek Revival device.

The original roof-cornice moulds remain at the raking-cornices of the pediments. These cornice-moulds had been removed elsewhere to accommodate modern ogee guttering, and have been recently replaced to match the original moulds where previously removed. The original guttering was probably built-in, behind the wood cornices, as was usual for the period. It was also usual for these to leak and be abandoned, as was seen here. The two street-sides of the house (north and west) have wide frieze-boards under the roof-cornice decorated with dentils between Italianate-inspired cyma-reversa profile brackets. This elaborate frieze is omitted on the off-street (S. & E.) facades. The windows of the two street-facades are flanked by pilasters, but these embellishments are also omitted on the off-street facades.

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The windows in the original part of the house are large 6/6 single-sliding sashes, the bottom sash now hung on metal tapes that are presumably a 20th century improvement. The top sashes are fixed in place, as was usual for the 19th century. The window exteriors (on the two street facades) are flanked by Tuscan pilasters with caps and bases. There are spandrel-panels under the exterior window sills. The present spandrel panels may be covering an earlier panel by their appearance. An investigation should be made. The interior window trim is simple flat back-banded trim with a spandrel panel below the sill and above the baseboard. The original sash muntin-bars are of a simple wedge-section most common for the mid-19th century.

The remaining three original mantels are of varying heavy Greek Revival types. Those in the N.E. and S.E. rooms are nearly the same, but have slightly differing moulds and proportions. A large cyma-reversa mould (one more deeply concave than the other) supports a rectangular mantel-shelf. The architraves and pilasters are unmoulded rectangles, with simple caps, bases and plinths at the pilasters. The fireplace surround is sawn limestone about 3 inches thick, as is the hearth (the fireplace floor is brick). The N.W. fireplace has later been filled in for a coal grate, as has the one at the N.E. room. The N.E. mantel is of similar design except the mantel-shelf cornice is of a simple wedge profile with a beaded bottom edge. The pilasters are tapered toward the top in a suggestion of entasis. The pilaster cap is a simple bead. The mantel in the S.W. room is of Federal period design and construction, with delicate proportions, moulded pilasters and a 4-layered flaring mantel-shelf. This mantel was probably moved here from a Federal Period house in the pre-1930's when "Colonial Revival" was the rage. The writer has seen numerous such cases.

The doors are 4-panel, most typical for this period, the panels being raised on the more prominent side and flat on the less-prominent "room side" (also typical). The doors have jack-plane marks on their surfaces, and exposed tenon-ends and pegs, typical of ante-bellum doors (the doors to the N.W. room from the hall are 20th century replacements). The iron rimlocks are vertically-proportioned rectangles and have white ceramic knobs. This was a common mid-19th century type and no traces of previous locks were observed on the doors. The hinges are a one-piece leaf cast-iron type most common in the 19th century. They were made by placing the casting for one leaf in a mould for the entire hinge. The molten iron is then poured in the mould and runs into the pin-holes of the already cast part, forming an integral pin which cannot be removed.

The floors in the original rooms are wide (6 1/2 to 7 1/2 inches) heart-poplar laid directly on the joists without a subfloor in the typical ca. pre-1890 practice. Typically this flooring is 5/4 inches nominal thickness and is tongued-and-grooved.

The baseboards are about 11 1/2 inches high with a beaded top edge, a common 19th century profile. The parlor baseboard (S.W. room) is 14 1/2 inches high. Shoemoulds have been added later.

The interior trim is installed prior to the plaster in the typical

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19th century manner, and the reverse of 20th century practice.

Walls and ceilings are high, 11 feet-6 inches, and are of plaster on a mixture of split and sawn wood lath.

All wood framing which could be seen (two small places, in basement and at attic) was of rotary-sawn lumber. While some rotary-saw mills were in operation just prior to the Civil War in the southeast, dated structures examined by this observer indicate they were few and late.

The two tetrastyle pedimented porticos are added, based on conclusive evidence inside the attic, and are almost identical in design except that the north one facing the secondary street (Madison) is narrower, has more slender boxed Tuscan columns, and has a steeper roof pitch. Perhaps these porticos were added in the last quarter of the 19th century, based on testimony of an 1860-1878 Chancery Court case. The tympanum of each portico has an inharmonious triangular vent screened with hardware cloth. These vents appear to have been added. Each tympanum has wide vertical boards with battens. Wide horizontal boards with flush inconspicuous butt joints is usual, but this battened typanum possibly is a result of the Victorian influence, in which battened vertical surfaces became stylish, as in Carpenter Gothic churches. The two porticos have wooden balustrades with heavy turned balusters derived from classical urn designs. The portico floors are modern narrow tongue-and-groove wood. The steps are modern brick with steel rails. Typically houses of this period had finished wooden steps with nosed treads, closed risers and skirts and latticed side-closures. Only infrequently did they have balustrades at the steps. The two entries each have four Tuscan pilasters, transoms, and sidelights. The glazing is Bohemian glass with floral designs, and are of cranberry color. The sidelights at the main west entry are clear, apparently replacement glass, the Bohemian glass now being lost (the Bohemian transom glass transom remains). The owner found broken pieces of Bohemian cranberry glass in the basement. The sidelights at the north secondary entry are "blind", a fact not evident from the exterior (see plan sketch). This observer has seen several false windows (covered with blinds) in 19th century houses, but no false sidelights until this example. The plan leaves little question but that they are originally false, as room partitions run into the back of the sidelights.

The present roof is asphalt composition shingles of a suitable design and color. In the attic are remnants of the original free-split, drawknifed heart cedar shingles. This roof was later replaced by standing-seam metal.

The foundation is brick, now painted. There are small windows giving light to the two north basement service rooms. A crawl-space is under the two south rooms. The practice of raising the main living floor above grade to produce a "piano nobile" with service rooms beneath is an idea popularized by Andrea Palladio's 16th century books on architecture. The N.E. service room has a bricked-up wide, tall fireplace, big enough to be for a winter kitchen. The basement floor is apparently-original herringbone brick. The ceiling was the whitewashed exposed bottom of the main floor joists and flooring, later covered with a Victorian

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double-beaded tongue-&-groove 1x6 ceiling of the same pattern as the gazebo (summerhouse) ceiling. This leads to the probability that the gazebo was built later than the house, perhaps 1880-1900 when this type of double-beaded boarding was extensively used, and gazebos were more widespread than in 1858. This gazebo has a late-19th century design flavor.

If there was an inside stair from the basement up to the "piano nobile" its location was not immediately apparent. More examination is needed.

The plan of the house (see sketch) consists of an original rectangular shape of four rooms of about 17 feet by 19 feet-3 inches separated by a wide center hall (14 feet-4 inches) divided into a front (west) hall and a rear hall. Two baths have been added in the rear hall. At the S.E. corner of the house is an added room of about 14 x 17 feet which appears to be turn-of-century in its materials and details. The south window of this room is a re-used original from the wall enclosed by this addition. Behind the rear hall is a mid-20th century kitchen of steel cabinets and vinyl floor in what appears to be an enclosed back porch (the exterior walls are 3 large double-hung windows). Behind the N.E. original room is another enclosed porch. Access to this room is through an opening whose height and west-face trim indicates was originally a window. The double doors to this added room appear to be the relocated original back doors of the house.

Surviving outbuildings consist of an octagonal, steep-roofed summerhouse, or gazebo, and a wellhouse. The bracketing and delicate jigsaw work on the gazebo seem to indicate a late-19th century date of construction, as does the previously mentioned ceiling of double-beaded T & G 1x6's. The roof is of stamped metal shingles. The tall wooden finial typically found on such structures has rotted off to its base. The wellhouse appears to also date from the late 19th century. The wellhouse is mentioned in an 1890 deed. It is hexagonal, enclosed with clapboard siding, has a jigsaw-decorated eave-fascia, and a pyramidal roof which also once had a wooden finial at the apex. The ell-shaped 1 1/2 story brick building east (behind) the main house appears not to have been a residence at first, although an original use is not apparent without more investigation. This building was once on the same lot as the main house. The present owner of this residence reports it had no front windows or dormers until this century. Local tradition refers to it as a "coach house", although carriage door traces are not readily apparent. The building now has an attractive and flamboyant bracketed Victorian front porch and other generally late 19th century embellishments. This porch is of a more elaborate character than the building it is on and is thus believed to have been moved here from a demolished late 19th century house. The roof of the building has wide unboxed eaves of a 1920's character, as do the added dormers. More study is needed in regard to this structure.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates

Builder/Architect

STATEMENT OF SIGNIFICANCE

1858 VAUGHN-STACY HOUSE, PULASKI, TENNESSEE

The architectural significance of the 1858 Vaughn-Stacy house in Pulaski, Tennessee is that it is a late example of Palladian massing successfully combined with residual Greek Revival and then-modern Italianate details.

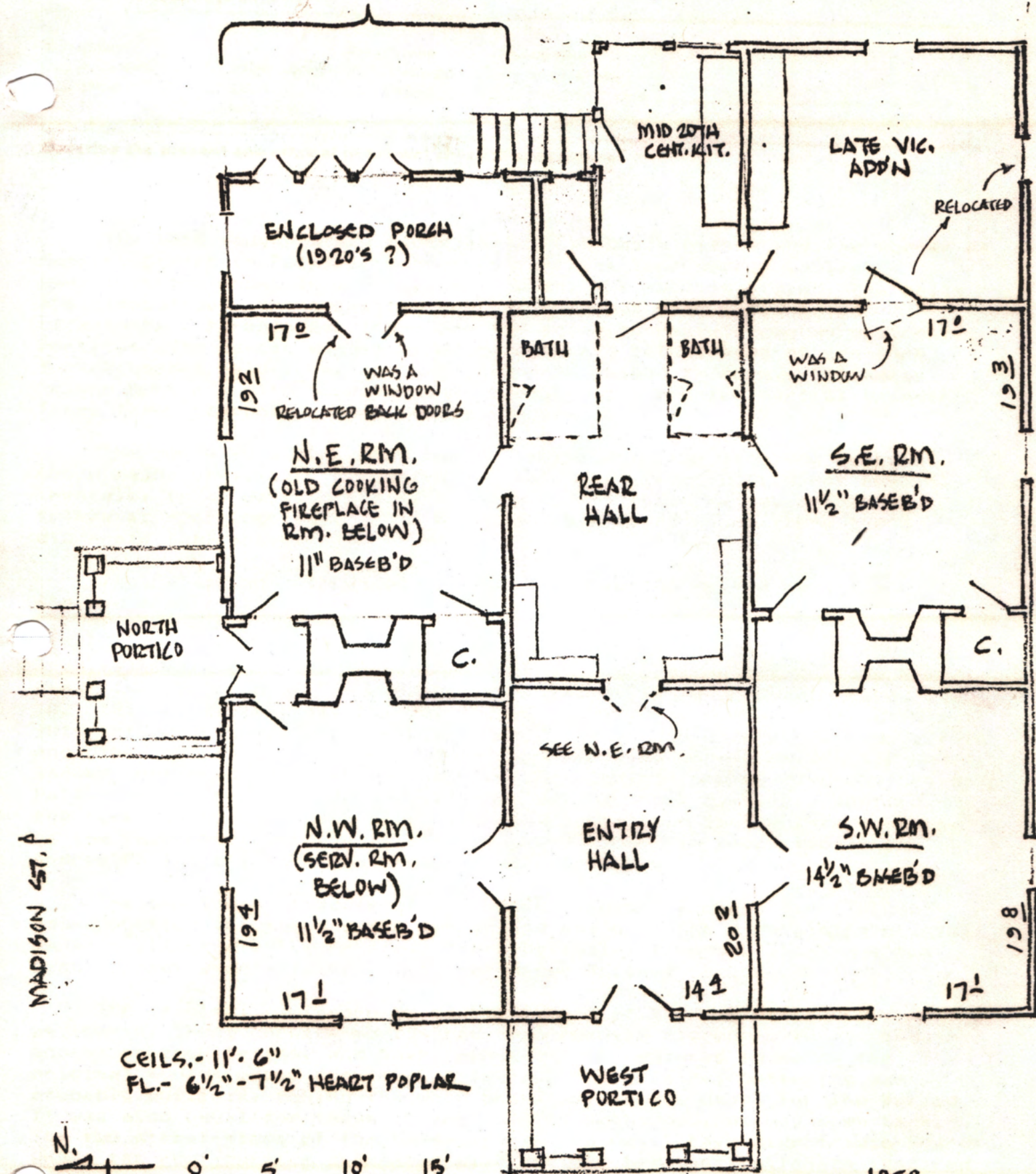
The Palladian massing is expressed in the raised main floor ("piano nobile") with service rooms below, almost square center-hall plan with hipped roof, and small added classical porticos facing in two directions (each street) Plates 31 and 38 of Palladio's "Second Book of Architecture" illustrate this basic resemblance. Palladio's designs had great influence on architecture of this region in the Federal Period (ca. 1821 "Riverview", Selma, AL; ca. 1830-45 "Fairvue", near Gallatin, TN). This influence continued through the mid 19th century as evidenced by this and other houses (which are frequently mislabeled "Greek Revival"), and indeed continues today where many "Ranch-Colonial" houses have the basic Palladian hip-roofed, symmetrical form with a small classical portico - the form having only been made wider and lower than in the 19th century, as the Vaughn-Stacy house is also wider and lower in proportion than Andrea Palladio's 16th century designs.

The heaviness of scale of the boxed, vaguely Roman-Doric (Tuscan) added portico columns and the design and scale of the 3 remaining original mantels illustrate the residual Greek Revival influence. The house has wide corner wood pilasters, another Greek Revival device.

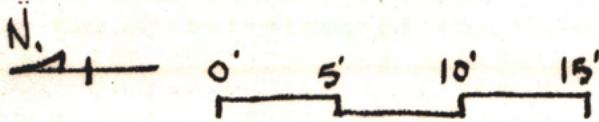
The Italianate influence, popular in the 1850's, is expressed primarily in the large cyma-reversa profile brackets spaced about 4 feet apart along the wall entablature of the two street facades. These brackets are superimposed on an entablature consisting of a wide, flat frieze topped by dentils and a simple cornice mould supporting the roof cornice. The eave-mould is a slightly convex arc in section, over a square fascia and soffit.

The house remains in good repair, as well as its attractive hexagonal late-19th century summerhouse, or gazebo, and its wellhouse of the same period. A former brick service building, now converted to a separate residence, remains to the rear of the house.

SERVILE RMS BELOW HERE ONLY



CELLS. - 11' 6"
FL. - 6 1/2" - 7 1/2" HEART POPLAR



↓ SAM DAVIS AVE.

1858
VAUGHN-STACY
HOUSE - PULASKI, TN.
SKETCH PLAN - JULY 3 '83
HARVIE P. JONES, F.A.I.A.

1863 VAUGHN-STACY-IRWIN
PULASKI, TN

CLASSICAL REVIVAL (NOT GREEK REVIVAL)
(PALLADIAN MASSING,
CLASSICAL PORTICOS,
ITALIANATE BRACKETED ROOF-CORNICE)



gutters = 20th. c.

conc. steps + iron rail = 20th c.

WEST PORTICO (added per attic evidence
built sometime after Civil War, per attic evidence)

Triangular vent probably early 20th c.

1983 Owners - Ford
(Freddy Betty)

photos June 1983 H.P. Jones, F.A.I.A.
Vance - Stacy - Irwin
Ford Ave - Pulaski, Tenn. - ca. 1858 - Sam Davis Ave. III
1 of 7



267
West Portico
(added, per
attic evidence)

Blinks not original, apparently
(thin paint, no pegs at tenons)
Gutters = 20th. cent. (orig. cornices
are removed)

South Wall

→ Well
House

→ Gazebo



West Portico

Bohemian
Cranberry
Gl.

Clear
Gl.
probably
was
Bohemian
glass
(broken
pieces found
in basement)



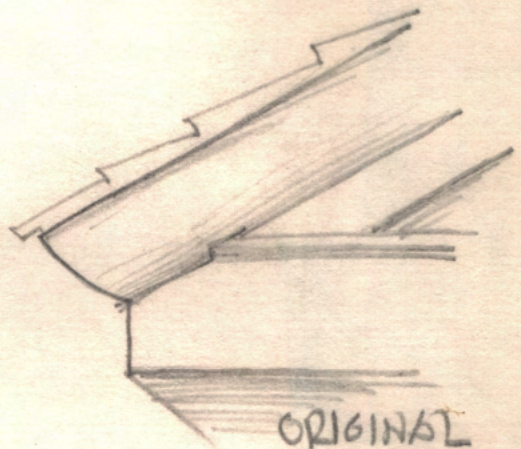
West Portico

alum. + gl. storm doors



Gazebo - looks 1880-1890
based on style (?)

wood spire
rotted off
(base remains)

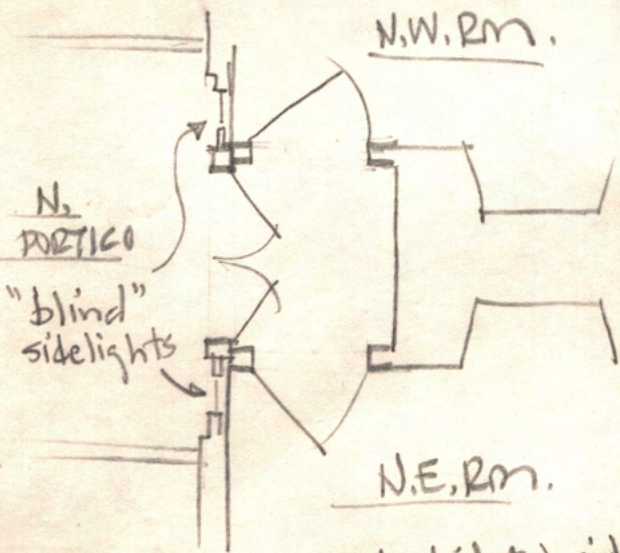


ORIGINAL
CORNICE
(now removed
for gutters)



North Portico - added

triangular vent w/
"hardware cloth" is
probably 20th. cent.



toplight & sidelights
= Bohemian
Cranberry Glass





Mantel



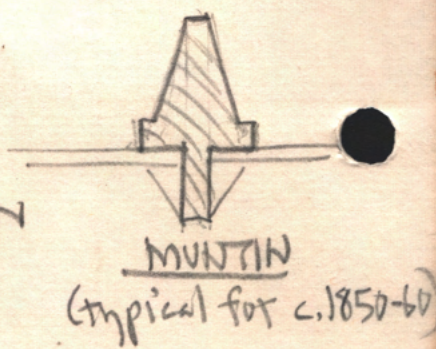
R. N. PORCH ENTRY

N.W. RM.



Window (typical for other main rms)

5 of 7





N.E. RM



Mantel

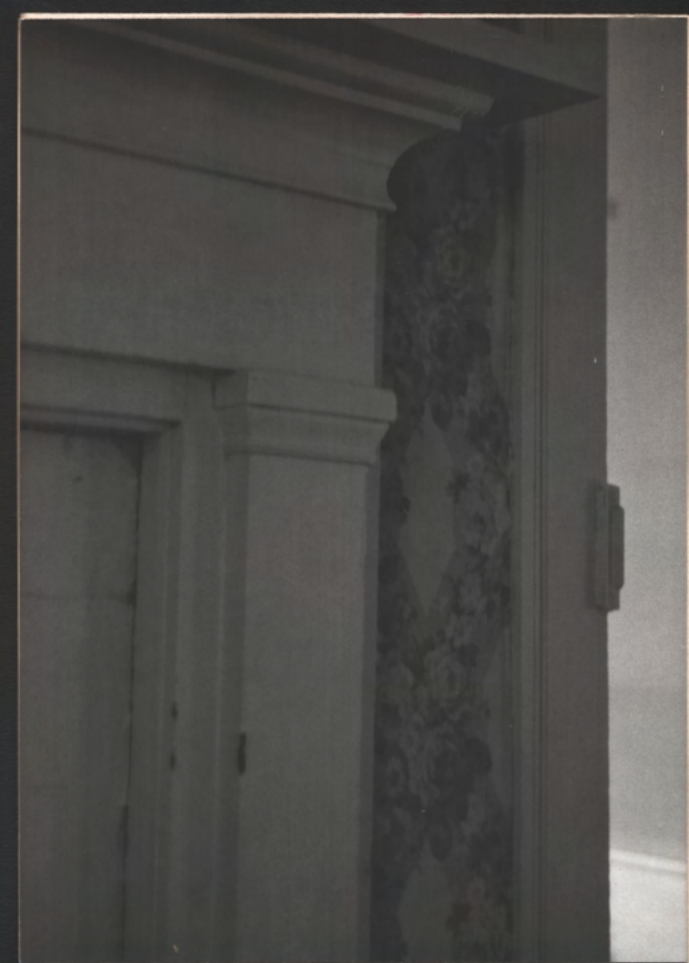


N.E. RM. DOOR + TRANSOM

← (4-panel doors)
Lock probably original →

6 of 7





Mantel

S.E. RM

S.W. Rm. mantel not photographed— is clearly Federal Period (design, moulds, nicks, paint thick, etc) probably put here in early 20th c. in "Colonial Revival" craze. Have seen other such cases (Gov. Bibb Hse, Westmoreland in Athens, etc.)



Dec 1984 - Vaughn - Stacy Jensen
Pulaski Tn 175



Front

West



Side

North



MADISON ST
↙

N →

111 Sam Davis Ave.

Vaughn-Stacy-Arwin hse (Fred & Betty Ford, owners, 1983)
Pulaski, Tr. 1983 photos



Orig. Gk. Revival mantel
in N.E. Rm



Non-original Fed. mantel
in S.W. Rm



West (front) entry



Door from west entry hall
to S.W. Rm.

Former service bldg. behind 1858 Vaughn - Stacy home, Pulaski, Tex.
later converted to residence

Owner says doors & front windows added by her in 20th c.
↓
Porch presumably added (maybe reversed)



front (north side)



West side





West side



Back (south side)



south



south



mantel (metal)



looking east

interior doorway
The door in the background was a window.