

**ARCHITECTURAL COLLECTION
OF
HARVIE P. JONES, F.A.I.A.**

SERIES 4---PHOTOGRAPH NOTEBOOKS

BOOK 51

**c. 1840 James Meals
Log House
Burritt Museum**

The Love & Love of Limestone Co. (Al.)
Edwards & Oxford Portals Press 1978

MEALS-SPENCER (ca. 1845)

Did they really know the identity of their guest—the man who sat quietly in this house during the wedding ceremony of Margaret Meals and Thomas Alexander Adkins on Jan. 29, 1876? Did they think he was the fun-loving farmer from Fayette County, Tennessee, named J. B. Howard; or did they know him to be the most notorious outlaw of them all—Jesse James? Jesse and Frank James were living incognito on farms in Tennessee before engineering the payroll robbery at Muscle Shoals which proved to be their undoing. Jesse, at least, is believed to have attended functions more than once in this section of Limestone County.

This house was built by James Meals a few years after his marriage to Martha Coffman on Feb. 18, 1841. Martha was the daughter of Markham and Margaret (Walker) Coffman, and James (Oct. 21, 1818-Nov. 26, 1893) was the son of Daniel and Elizabeth (Coffman) Meals (see *Meals House*). Martha and James were parents of:



Jas. Meals

- I. Lewis Marshall (Dec. 27, 1841-Jan. 29, 1908) md. Nancy Jane Legg, daughter of James and Celia (McKinney) Legg, on Jan. 19, 1861, and had: (1) Martha, "Betty Ann," md. Walter Christopher on Nov. 12, 1893, and had (A) Pauline (Aug. 30, 1894) md. Edwin Spencer and had (a) Ethel, (b) Edwin, (c) Eathyle, (d) Walter md. Lillian Coggin and had (i) Clayton Edwin md. Diane Johnson of Billingsley, Ala., (ii) Joseph Walter, Jr. md. Debra Hilson and lives in Princeton, Fla., (iii) Glenn md. Brenda Pam ? of Hartselle, and had Joyce, (iv) Nancy md. Glenn Pressnell, and (v) William. (B) Bob Lee (b. Jan. 2, 1896), (C) Nettie (b. Oct. 8, 1897) is a retired schoolteacher, (D) Clayton (b. Dec. 27, 1899), (E) Lynn (b. Aug. 19, 1904), and (F) Leyton, twin of Lynn. (2) Sarah Ellen md. Bob Tennison on Oct. 24, 1909. (3) Adoz (?) md. Eugenia Coffman on Nov. 14, 1900. (4) Mary M. md. Lon-

ner Smith. (5) Samuel unm. (6) Alice unm.

- II. James M.
- III. Mary E. (July 15, 1848-Jan. 26, 1914) md. James C. Gordon (see *James C. Gordon House*) on Jan. 8, 1867.
- IV. Margaret Ann (Oct. 21, 1850-Feb. 22, 1937) md. Thomas Alexander Adkins* on Jan. 29, 1876. Among their children Eura (see *Higgins-Christensen-Witt House*).

After the death of Martha (Coffman) Meals on July 8, 1853, James married Mary Ellen Wooley, daughter of Joel and Jane (Cocke) Wooley, on Aug. 1, 1855, and had Martha (Nov. 4, 1856-Feb. 25, 1957) md. James A. Smith.

The house was later sold to Lewis Adkins; then to Henry Christensen; and finally to Edwin Spencer, whose descendants now own and occupy it. The two-room, bi-level segments of the original log portion of this house have a central chimney, one of the few examples left in the county. It may be termed a "modified saddlebag." The house is now dwarfed by three large pecan trees, which are believed to have been set out as seedlings by the Adkins family.

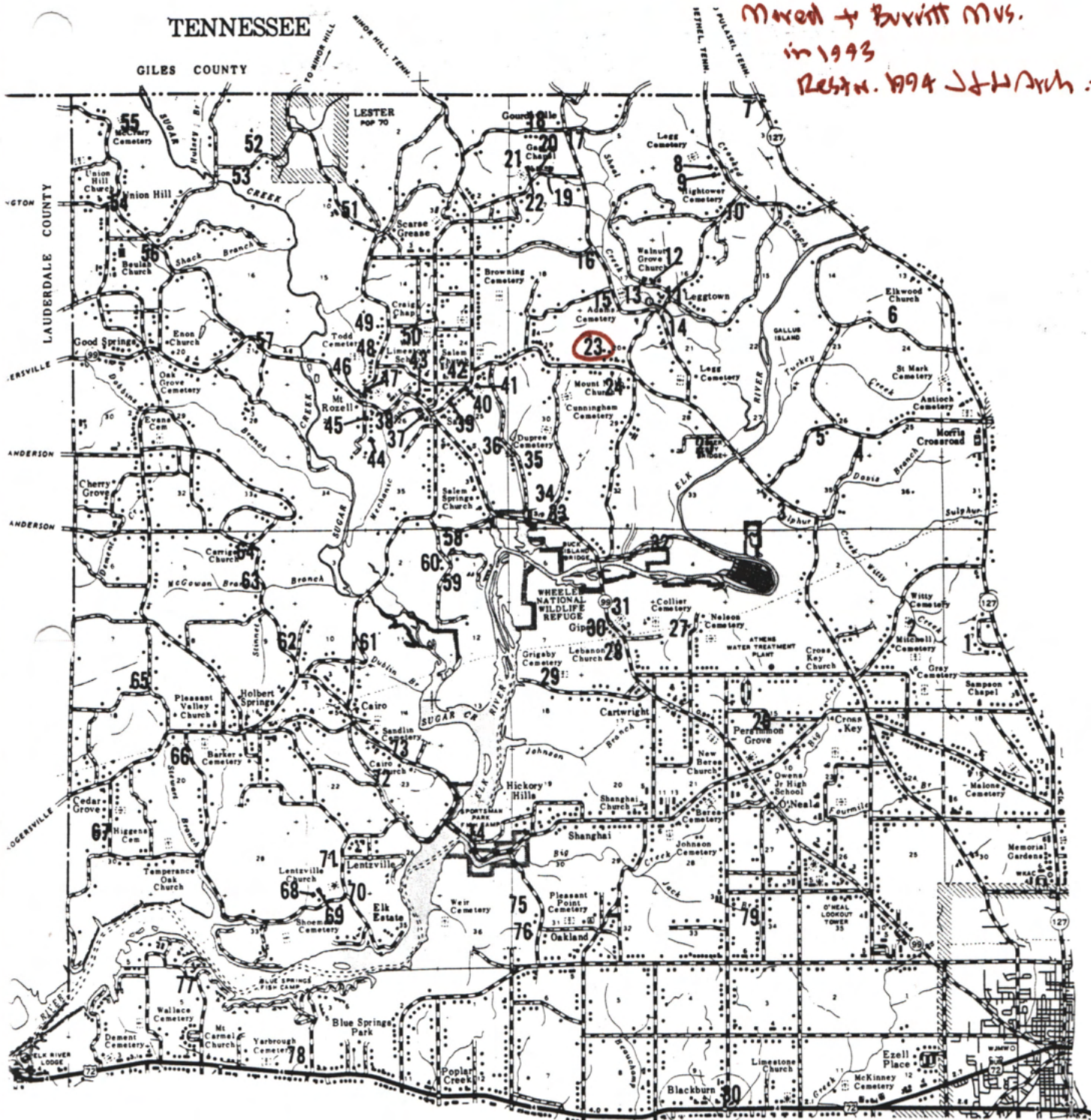
*The Adkins family was living at Limrock in Jackson County, Ala., when the father died after contracting T.B. while serving with the Confederate States Army. Thomas Alexander, the oldest son, was eight years old when his father died, and had to assume adult responsibilities. The widowed mother came to Limestone County and settled near the Salem community. Thomas Alexander operated a blacksmith shop and livery stable just east of Town Creek on West Washington Street, and later had a grist mill and furniture repair shop there. He was a brother of Lewis, Washington, "Bud," and Mildred Adkins.

WILLIAM H. LEGG-McKINNEY (ca. 1854)



TENNESSEE

GILES COUNTY



23 = Jas. Meeks sn Adolberg log hse. c. 1845
 Moved to Burrill Mus.
 in 1943
 Restn. 1994 JH Arch. - 123

Restn. JH Arch. 1983
 1855 Westwood log hse
 moved here 1993-4
 from Pettusville, NE, Limestone Co.
 (sup. 56, 57)

NORTHWEST SECTION OF LIMESTONE COUNTY, ALABAMA
Showing Numbered Locations of Houses and Sites

Welcome to Burritt Museum & Park

A few simple suggestions to help make your visit to Burritt Museum more enjoyable:

- 1 Please remember that the houses are historic artifacts. Fenced fields have been planted for the interpretive program and flowers and plants should not be picked.
- 2 The weather on the mountain is frequently cooler and damper than in the valley. Wear layered clothing, jackets/ raincoats and walking shoes (i.e. sneakers).. Shorts and sandals are discouraged for hiking particularly because of the presence of briars and poison ivy.
- 3 Please, for their safety and enjoyment, stay with your children at all times while sight-seeing, hiking, or touring.

Beginning May 1, 1996, the following changes will take effect:

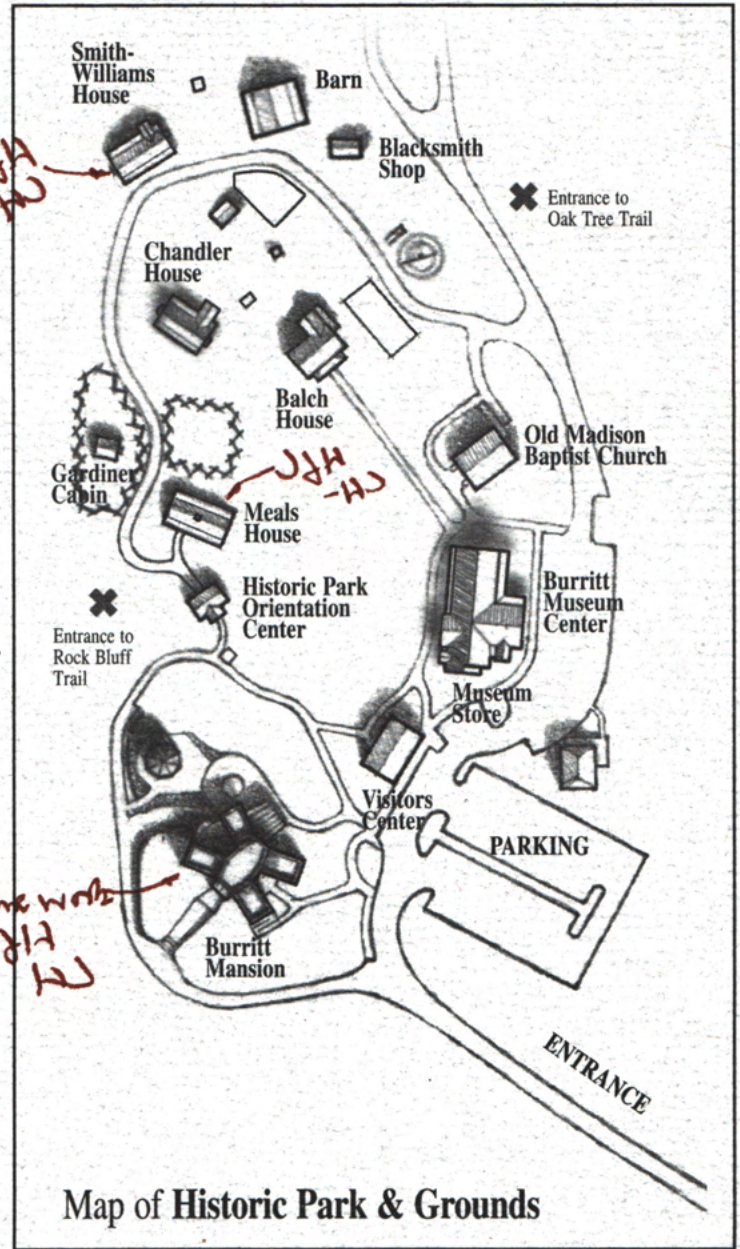
Admission Rates to Historic Park

- \$3.00 adults
- \$2.50 groups of 20 or more
- \$2.00 Senior citizens & students
- \$1.00 children under 18
- Children under 2 - free
- Burritt Museum member - free

Tickets can be bought at the Museum Store, and the self-tour begins at the Historic Park Orientation Center (see map at right).

The Historic Park will be open:
Tuesday thru Saturday, 10:00 a.m. to 4:00 p.m.
Sunday, 12:00 p.m. to 4:00 p.m.

The Burritt Mansion, grounds and Nature Trails remain open to the public without admission charge.



Map of Historic Park & Grounds

I'd love to join the **Burritt Museum Association**. I have indicated my choice of category & membership status below and have provided the requested information at right.

- New Membership
- Renewal of Current Membership
- Renewal of Lapsed Membership
- Gift Membership *

* Name of Donor

Category

- Lifetime \$1,000 & up
- Benefactor \$100 - \$999
- Family \$25 - \$99
- Individual \$15 - \$24

ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE TO THE EXTENT ALLOWED BY LAW.

Membership or Renewal Application

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (____) _____ Work (____) _____

Method of Payment

I have enclosed my check for membership for \$ _____

I wish to pay by credit card: Master Card Visa

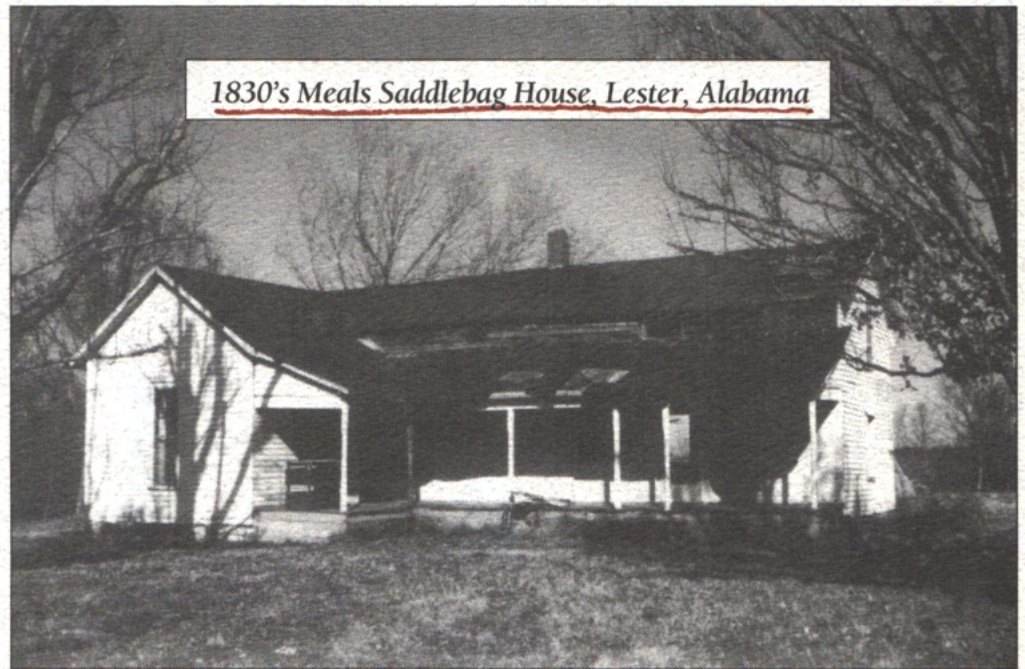
Account # _____ Expires _____

Amount \$ _____ Signature _____

Clip and mail to Burritt Museum Association, 3101 Burritt Dr., Huntsville, AL 35801
PLEASE MAKE CHECK PAYABLE TO BURRITT MUSEUM ASSOCIATION



Historic Park Update



1830's Meals Saddlebag House, Lester, Alabama

Historic Park Gears Up For A Progressive New Year!

Take a trip into the past. Visit our Historic Park, see examples of how your grandparents may have lived.

Watch our interpreters cook, clean, and tend garden; talk to them about their "lives"; teach your children

about their own lives!

Museum interpreters are gearing up for another busy season in the Historic Park. This summer, three gardens, the Balch House, and the Smith-Williams House will all host vigorous activities beginning the first weekend in June and extending each weekend through August.

Three new restoration assistants have joined us to assist in the Historic Park. The barn is the first to be completed, including two lean-to additions, allowing us to add live-stock to the historic program.

In July, we celebrate the addition of the Meals Saddlebag House (pictured above), when it will be moved to the Park. The building is an integral part of the 1850 area, and will have activities within it when restoration is complete. The house, currently located near Athens, is typical of early rural Tennessee Valley settlement, and was purchased by the Museum in February with the help of a generous donation by the Historic Huntsville Foundation.



Our Curator of History braves the blizzard to work on the corn crib



Burritt Museum & Park

3101 Burritt Drive ♦ Huntsville, Alabama 35801 ♦ (205)536-2882 ♦ Fax(205)532-1784

PRESS RELEASE

RELEASE DATE: As soon as possible

CONTACT: Charles Pautler

PHONE: 536-2882

Log House To Be Moved To Burritt Museum and Park

Burritt Museum is undertaking an exciting new project! On Wednesday, July 7th, an 1840 "Saddlebag" log house will be moved onto the grounds of Burritt Museum's Historic Park. The 1840 house, originally built in Athens, Alabama, will be an integral part of the currently-developing living history site at Burritt Museum.

With the help of a generous donation provided by the Historic Huntsville Foundation, the house was purchased last spring by Burritt Museum and Park. According to family history, the house originally belonged to James A. Meals, a prosperous farmer in the north Limestone County region. Since then, the house has been lived in by the Meals family and their descendants, and then as a rental property until 1985. Hollis Kennedy House Movers will be performing the relocation.

A "Saddlebag" house was a common rural southern house-type in the early and mid-19th Century. The house had a central chimney that was shared by a room on each side. The Meals House is a 1-1/2 story, 18' by 54' version of this house-type, which is quite rare today. Most of the house's original architectural elements are still in place over 150 years later.

Restoration work on the house will begin once funding is in place. A fund-raising campaign is being considered for the future. Once completed, the visiting public will be able to catch a realistic glimpse into our rural past through a window that is over 150 years old and ready to tell its story.

*± 6 miles
N.W. of
Athens*



Burritt Museum & Park

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PRESS RELEASE

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June 1993

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*Restored - James H. Harris State - AL
1993-4-5*



Burritt Museum & Park

3101 Burritt Drive ♦ Huntsville, Alabama 35801 ♦ (205)536-2882 ♦ Fax(205)532-1784

January 31, 1994

Mr. Harvie Jones, FAIA
Jones and Herrin Architecture
104 Jefferson Street
Huntsville, AL 35801

Dear Harvie:

On behalf of Burritt Museum and Park, I would like to award to Jones and Herrin the 1840 James A. Meals House restoration project. With your background and experience, I think we will work well together to complete one of the most authentic log house restorations in the Tennessee Valley.

As mentioned in your proposal dated December 16, 1993, you will be responsible for: architectural work required to prepare detailed plans and specifications, obtain competitive bids from several qualified contractors, and work with the Contractors and Museum in administering the construction contract through completion of construction. The administering of the construction contract through completion will include shop drawings, submittals, questions, samples, periodic observation, and reports on the work.

It is most likely that we will use contractors for both the log replacement and the finished restoration, in order to free up our restoration crew for another project we have going on at the same time.

I will let you know the status of the house after we (the Museum) are able to remove the interior wallboard and ceilings. We can then get together and determine exactly what the restoration entails.

Harvie, I look forward to working with you. Let me know if you have any questions on this project.

Sincerely,

Charles D. Pautler,
Curator of History



Burritt Museum & Park

3101 Burritt Dr. • Huntsville, AL 35801 • Phone: (205) 536-2882 • FAX: (205) 532-1784

F A X

Transmission Cover Sheet

Date May 6 FAX Phone no 534-2289

To Harvie Jones

Company Jones & Herrin

RE: Meals House Restoration

No. of pages (including cover sheet) 4

Comments / instructions

Update of inventory, and services,
regarding meeting of 5-5/94.

Logs, rafters etc.. will be layed out
Monday to determine any lumber needs.
I believe all porch sills, plates, ^{rafters,} and
joists needs are taken care of - will
know for sure Monday. I will give you
the dimensions then for the spec's.

Charlie



Burritt Museum & Park

3101 Burritt Dr. • Huntsville, AL 35801 • Phone: (205) 536-2882 • FAX: (205) 532-1784

F A X

Transmission Cover Sheet

Date 5-12-94 FAX Phone no 534-2289

To Harvie Jones

Company Jones & Herrin

RE: Meals House Back Porch

No. of pages (including cover sheet) 1

Comments / instructions _____

Harvie,

Let's go ahead and use the 3"x11" poplar joists for the Meals House back porch sills, and the rotary-sawn 2"x6" poplar beams for the floor-bracing.

The larger sills will have to be ripped to 9" width (the same width as the front porch log sills). The contractor will be responsible for ~~the~~ providing the floor boards.

I feel The use of the poplar beams as sill logs will further enhance the authenticity of the structure.

Thanks,

Charlie

- Meals
 front porch - 8'
 back " 10' 3/4"
 " " posts - 4x4
 No deep sills on ramp.

± DM by HJJ
CP

JONES & HERRIN

Architecture/Interior Design

January 19, 1995

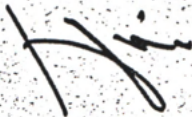
Burritt Museum Guild and the
Burritt Museum & Park
3101 Burritt Drive, S.E.
Huntsville, Alabama 35801

Dear Board Members and Staff:

I greatly appreciate the Preservation Award that you presented to me at the January 19th Volunteer Awards Luncheon. Like all your volunteers, I do this work because I love it. Ice cream and cake is not even in the running as a comparison.

Best wishes to all of you in your successful past efforts and your promising new ventures!

Respectfully,



Harvie P. Jones, FAIA
HPJ/tm

Numerous assistance items:

Souvenirs

Details

Hand photos

Copy entire Burritt photo collection

to obtain copy- negatives for them

etc

Award for Outstanding Service

JONES & HERRIN

Architecture/Interior Design

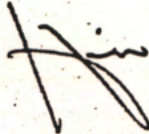
May 24, 1996

Charlie Pautler
Burritt Museum
3101 Burritt Drive S.E.
Huntsville, AL 35801

Dear Charlie:

Congratulations on your appointment as Director of the Forestville Village Museum in Minnesota. It has been a pleasure to work with you these past 5 years at the Burritt Museum. I could quickly see when you came here that you were destined for greater things and I'm happy that this has come to pass.

Best Wishes!



Harvie P. Jones, FAIA
HJ/am

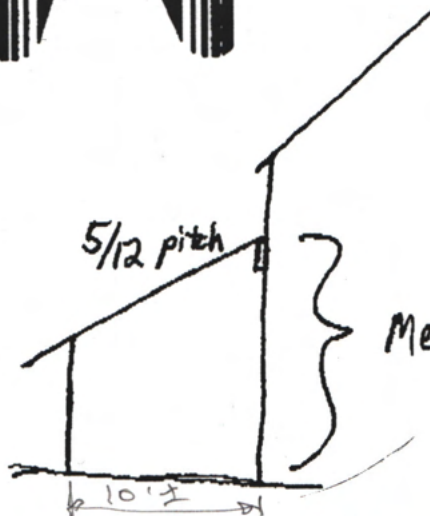


Burritt Museum & Park

3-31-94

3101 Burritt Drive ♦ Huntsville, Alabama 35801 ♦ (205)536-2882 ♦ Fax(205)532-1784

re: Meals House

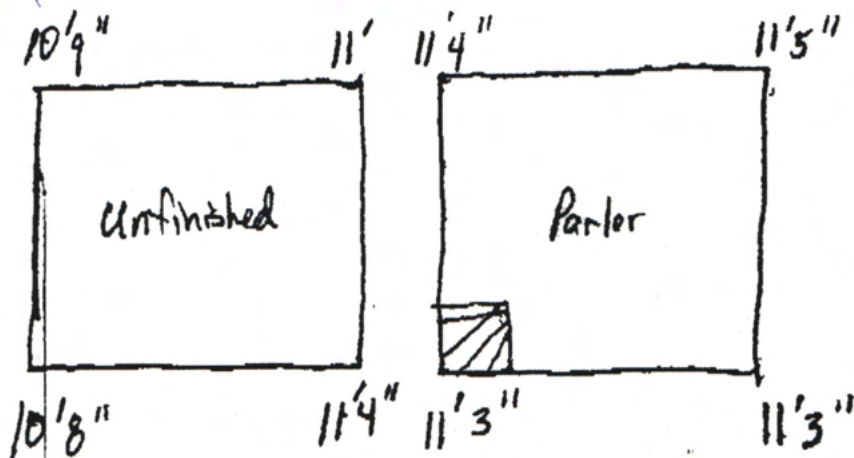


Measurement:

From top of porch plate to porch floor.

these pegs alt. in ht. relative to plate. See photo

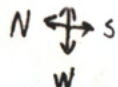
Back



Front

Copy measured to the pegs & then added 3" to get to an approx. TOP OF PLATE HT. (see C. Burritt) TO 31 MAR 94
HOWEVER note on p. — of photos of the N. wall that the pegs are not uniformly centered on the plate.

1840 Meals House (Not to scale)



W
~~North~~ Pen

E
~~South~~ Pen

Back Porch 10'w x 52' 1/2'L

24' 4 1/2" (circled)

2.0. P1 45' 15" w
30 1/2" x 48 1/2"

Greek Revival Door
31 1/2" x 67 1/4"

31 1/2 x 76 1/2"
door

33" x 72"
door

Door 36 3/4" x 6' 3"

28" x 45"
window

18'
↑
↓

Inside Measurements
22' 7" x 16' 1/2"

Chimney

WEST
PEN

LOGS
7" THICK
(8" in int. pening)
2 1/6 x 2 1/2 (log)
Inside Measurements
22" 11" x 16 1/2"
16' 10"

HEART
5' 3 1/2"
PEN

38 3/4" x 22 1/2"
window hole

31 1/2" x 79"
Door

87 1/2" x 34 1/2"
door (window)

28" x 45"
window

Door

28" x 45"
window

24'

4 1/2'

24'

Front Porch: 10'w x 52' 1/2'L


FIELD
NOTES

Mozz

29 April '94

Left W. W. M
 $3/4 \times 6 1/2 - 70$
EXP. $5 1/2$ to 6


(1)

- Measure depth
 - N. W. M, shut screen
 - E. wall rotary screen = $6 \times 5/8$, 15 deep
- Ch. hinges } see below
lock enid.
- Chap. pinning, saw marks?
- Est. train guidance at left west windows? (No cut trim )
- Fl to depth at bottom of chris. slot, N. post = $\pm 8 \times 2$
- Mos. has removed it in west fen. Who puts back?

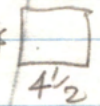
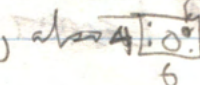
C. Archim slot -
 IN { $\pm 3/4 \times 8 5/8$
 SLOT { lap ± 2 " to 3 "
 N. W. M { $6 3/4 \times 9 7/8$ "
 W. M { $4 1/2 - 5 1/2$ at pin

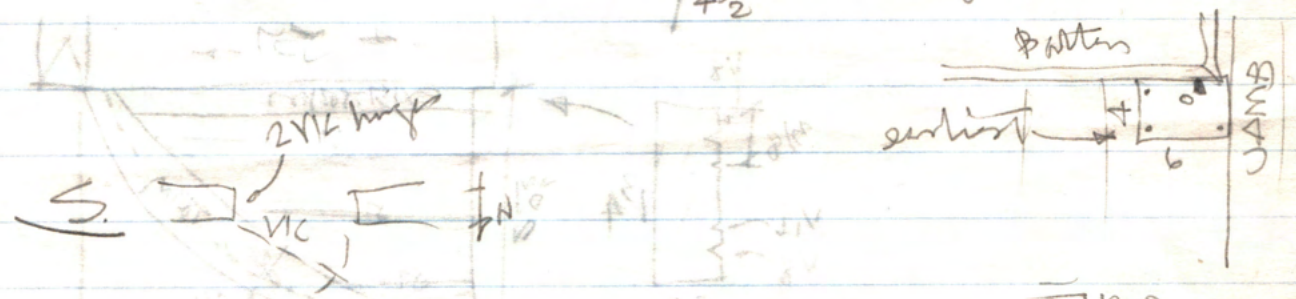
HARDWARE

Door - E. Pen

N.W. - 2 CI hinges, $3" \times 2"$, 6 screws in. (half of screws gone)
 has 1850s rimlock , 2 brown knobs, no key

N. - 2 - CI hinges $4"$ h. Can't see screws (shut)

No locks. Trace of 4 , also 4×6  just below bottom



Clos. - All ok except put 2 hinge back
at orig. locations



(OVER)

① West Port Door - Hardware

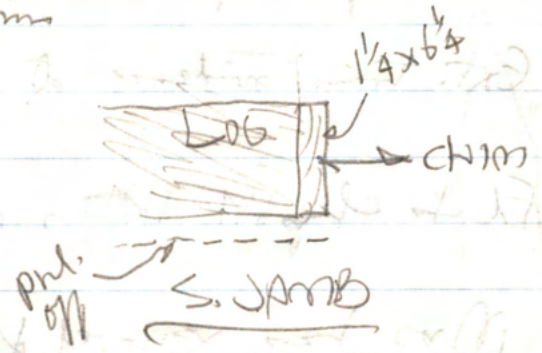
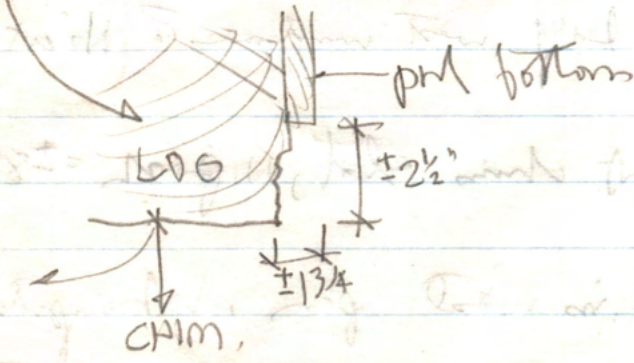
②

N.t. - Lock = CI brn Vic $\frac{1}{4} \times 4$ in, 2 Whicor knobs
 2 CI hinges $4" \times 2"$, 6 screws on (half pin)
 One hinge damaged but ok

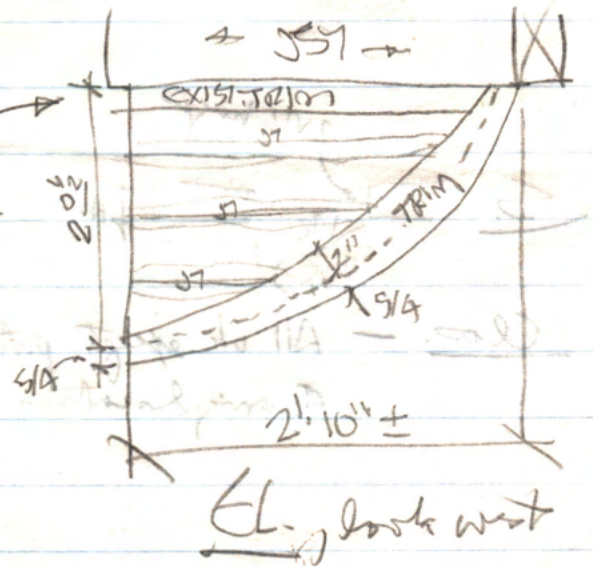
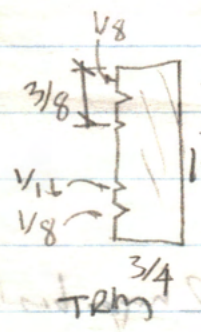
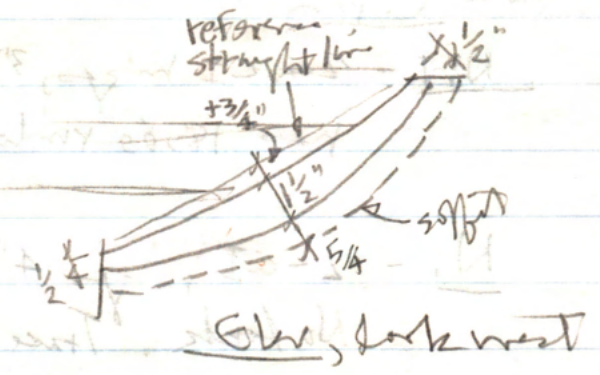
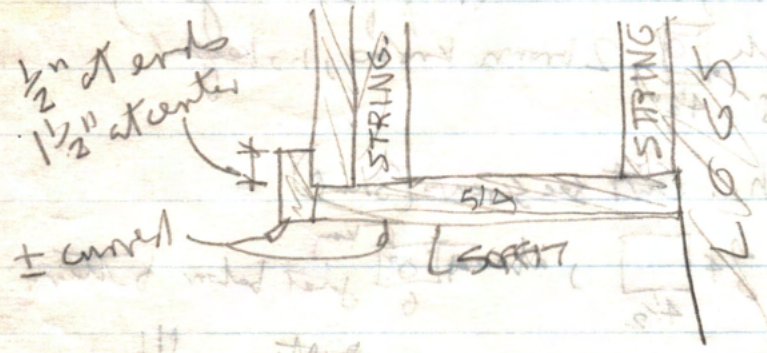


S. - Norfolk Lock, no keypad
 2 hinges, CI $4" \times 2\frac{3}{4}"$, 8 screws on, missing 4 total

8. Head Set at E. Pan Chim



STAIR SAFETY



OVER

10. What about white paint?

(3)

NT: Stair Sills, cas door, siffet face

E. Pan NW door of frame
N. door

S. door frame

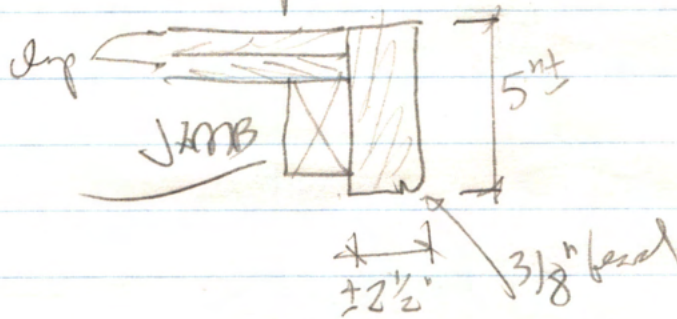
W. pan, NE door (brass pt)
" " , S " (" ")

E. pan, S. Sock of 2 frames

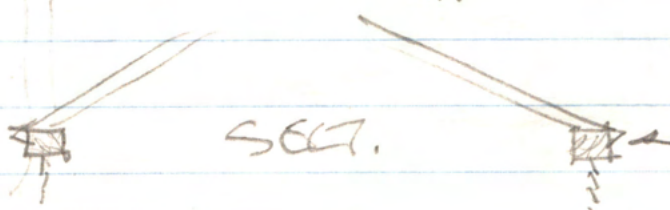
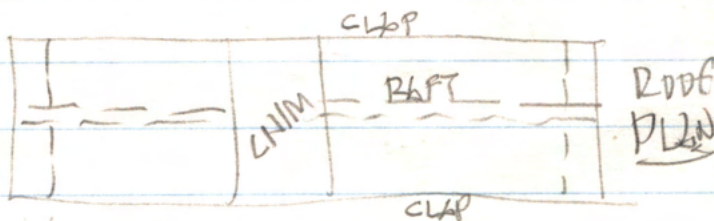
Stair tracks of riser - beige paint

E. Pan joints of fl. 2 bottom (whitewash w/ brass stain over)

11. LOFT, WEST SIDE FRAME, Jamb (A d + sill = sills)



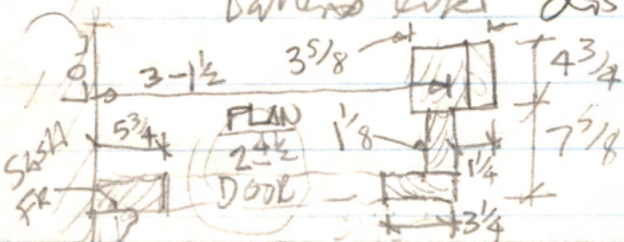
12. China Slat
noy det



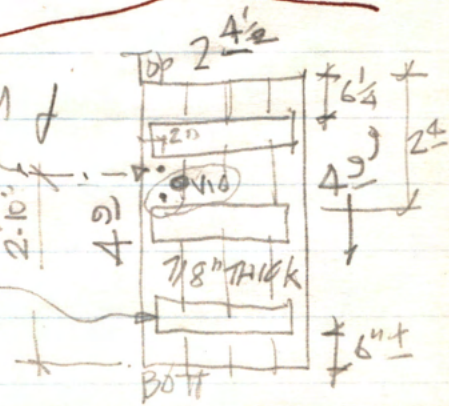
Put on drings

13. STAIR DOOR - late Vic lock, but jack planed

battens like cas door =

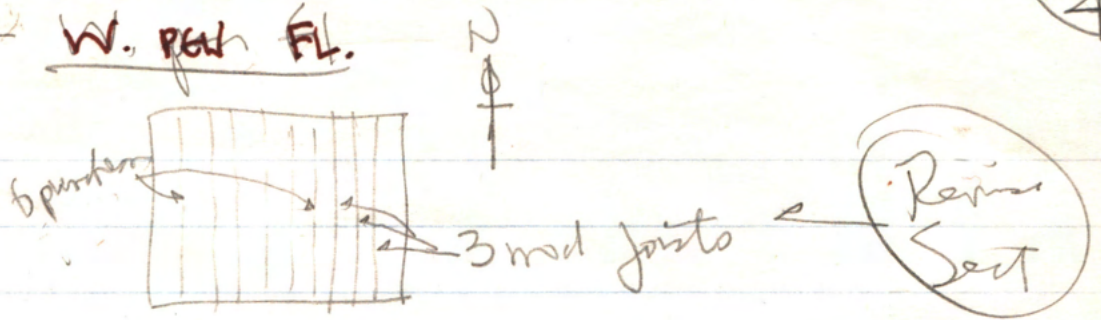


ONLY LEAVE HOLE

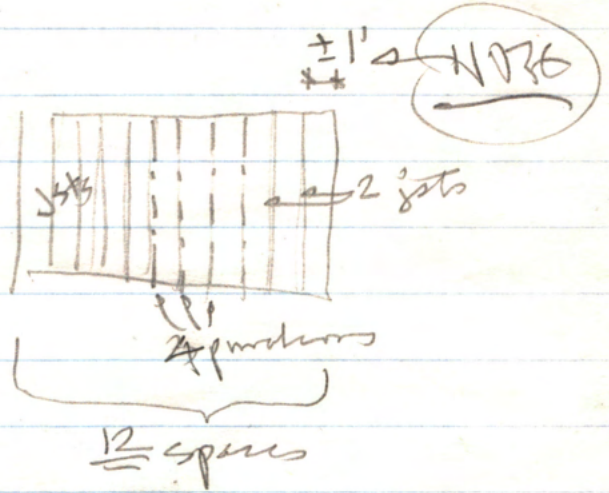


14 Meads - W. Pch FL.

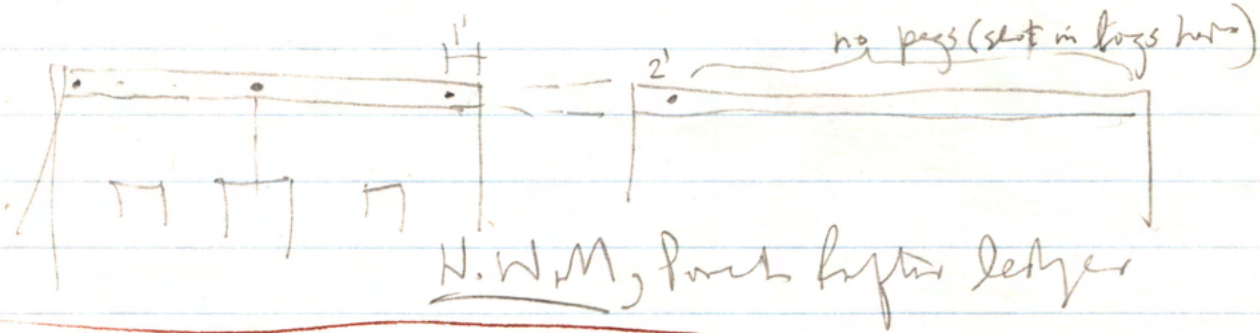
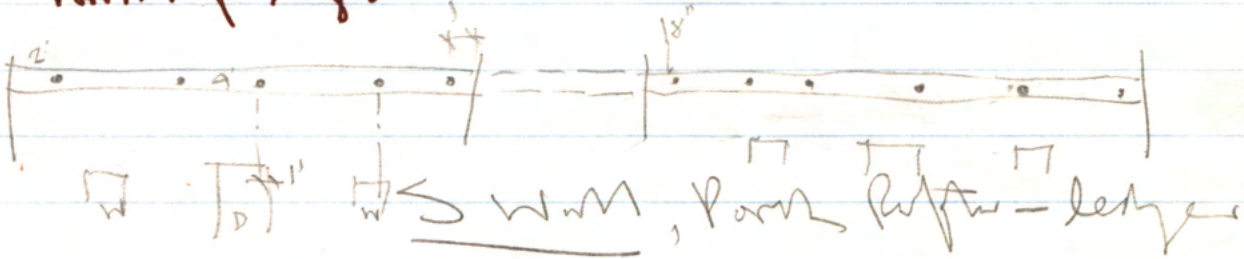
(4)



E. Pch H



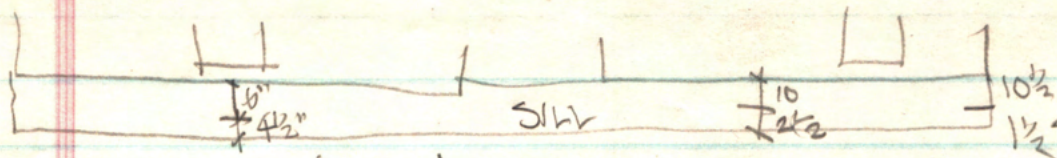
15. Porch Rafter Ledger



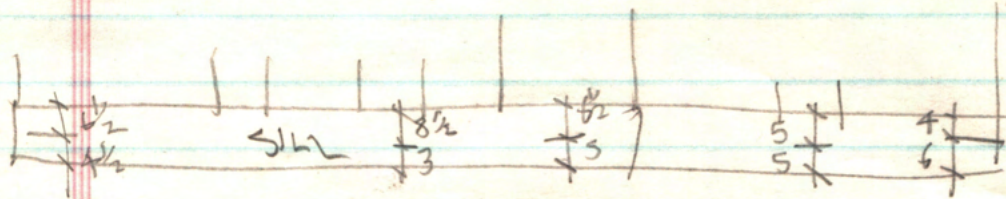
16. West wall ~~hand~~ clippings

Too weathered to use ± 3/8" - 3/4" x ± 7"

↳ Panther - ch saw marks on backs

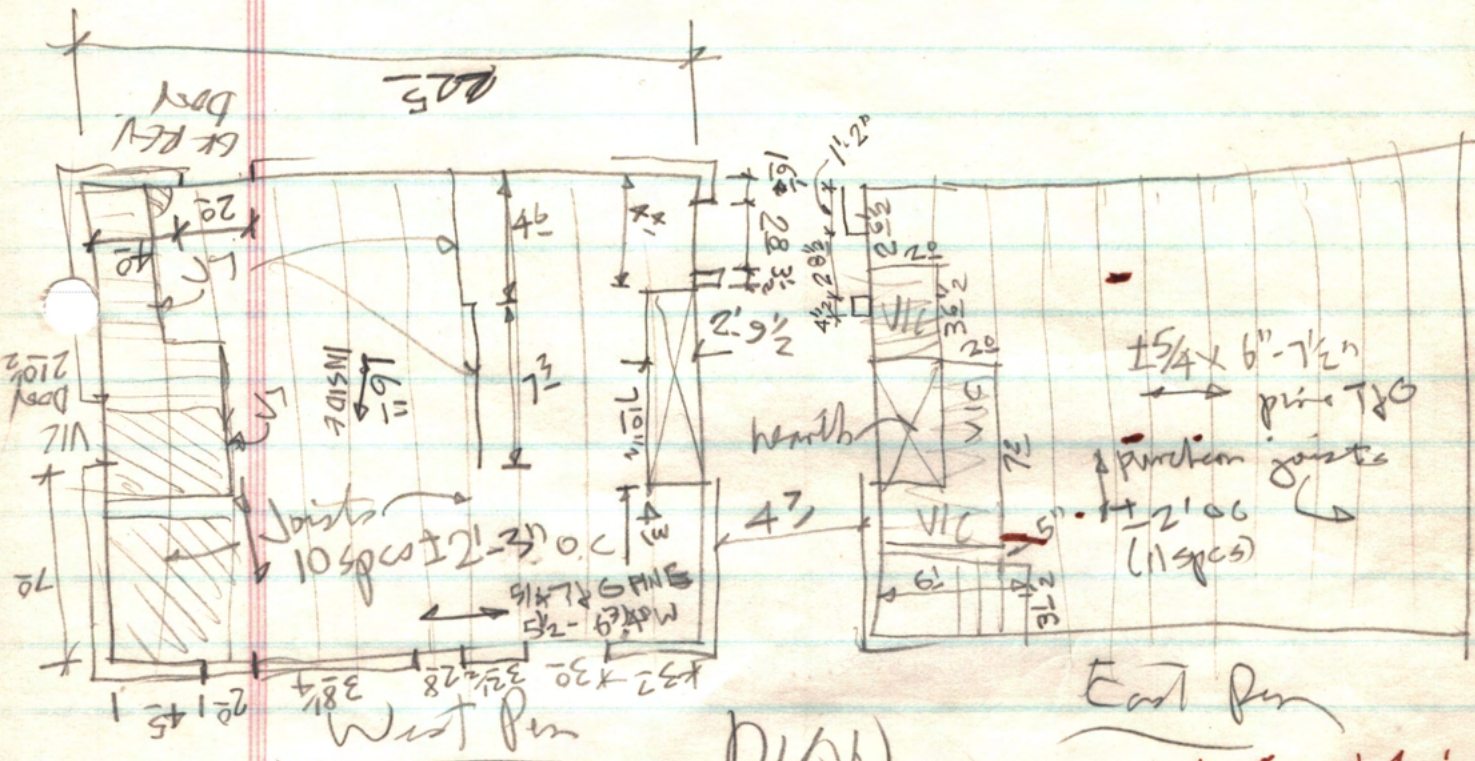


N.W. Wall Ext



S.W. Wall Ext

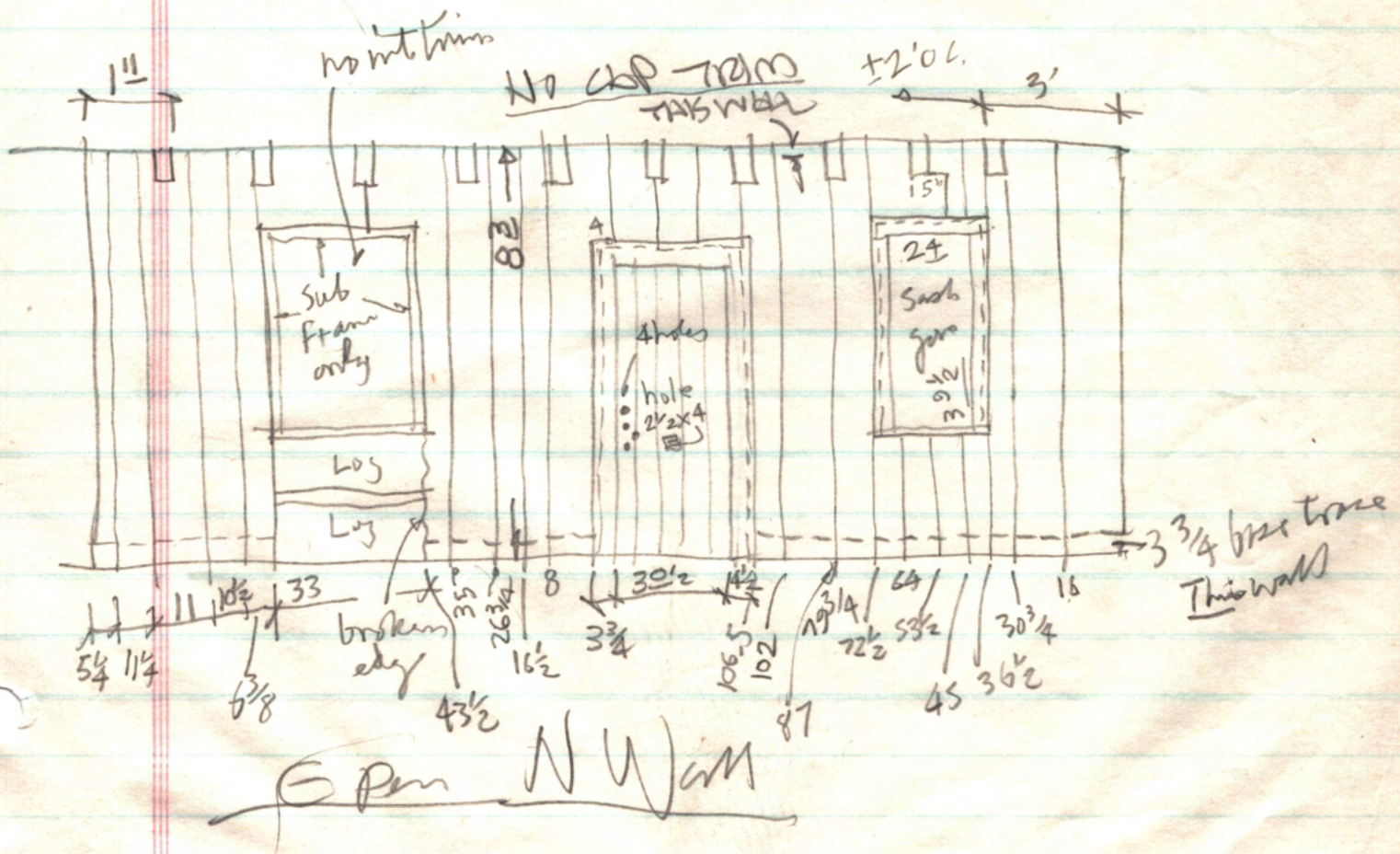
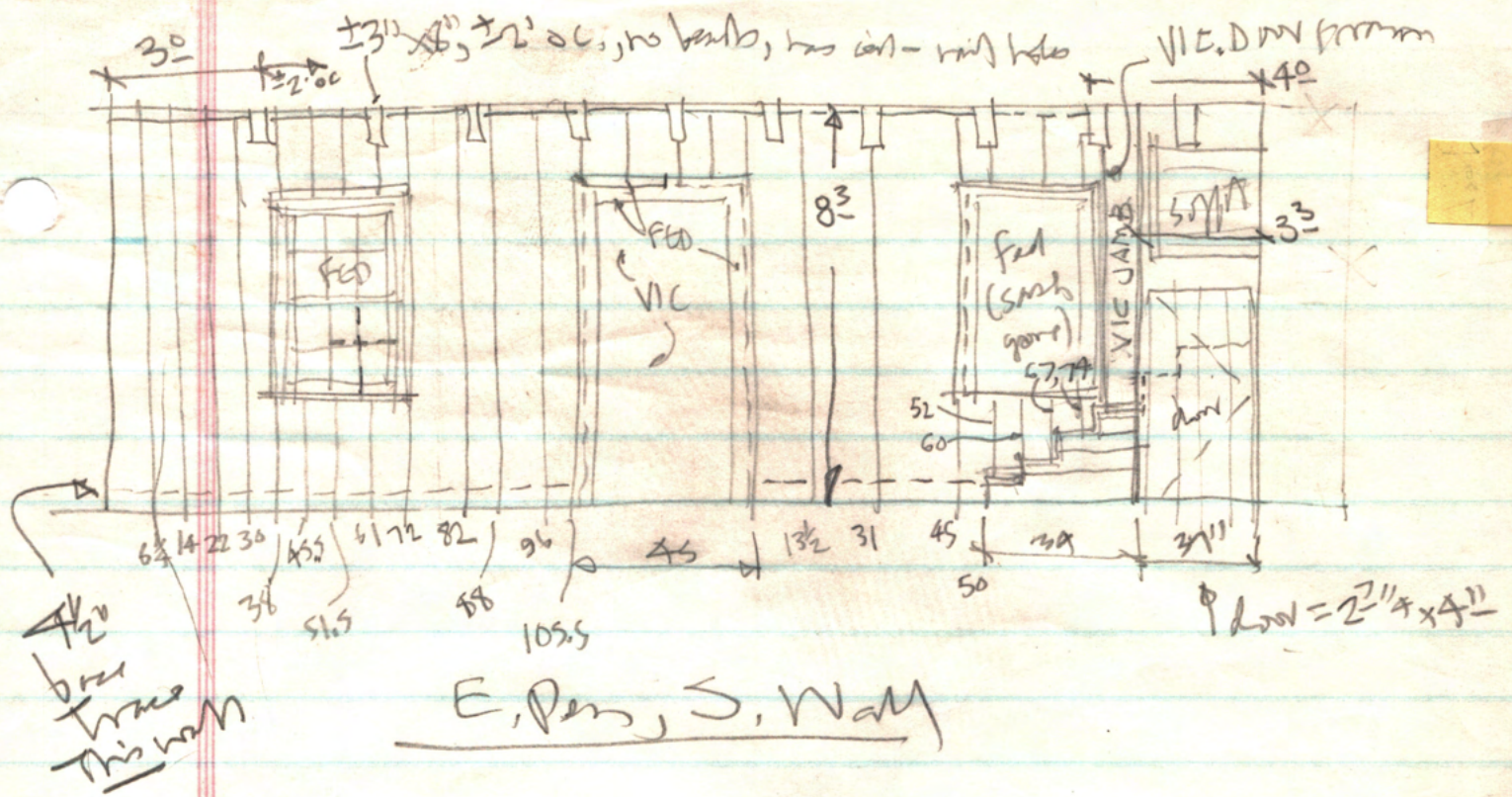
level
lines
Also see
photos

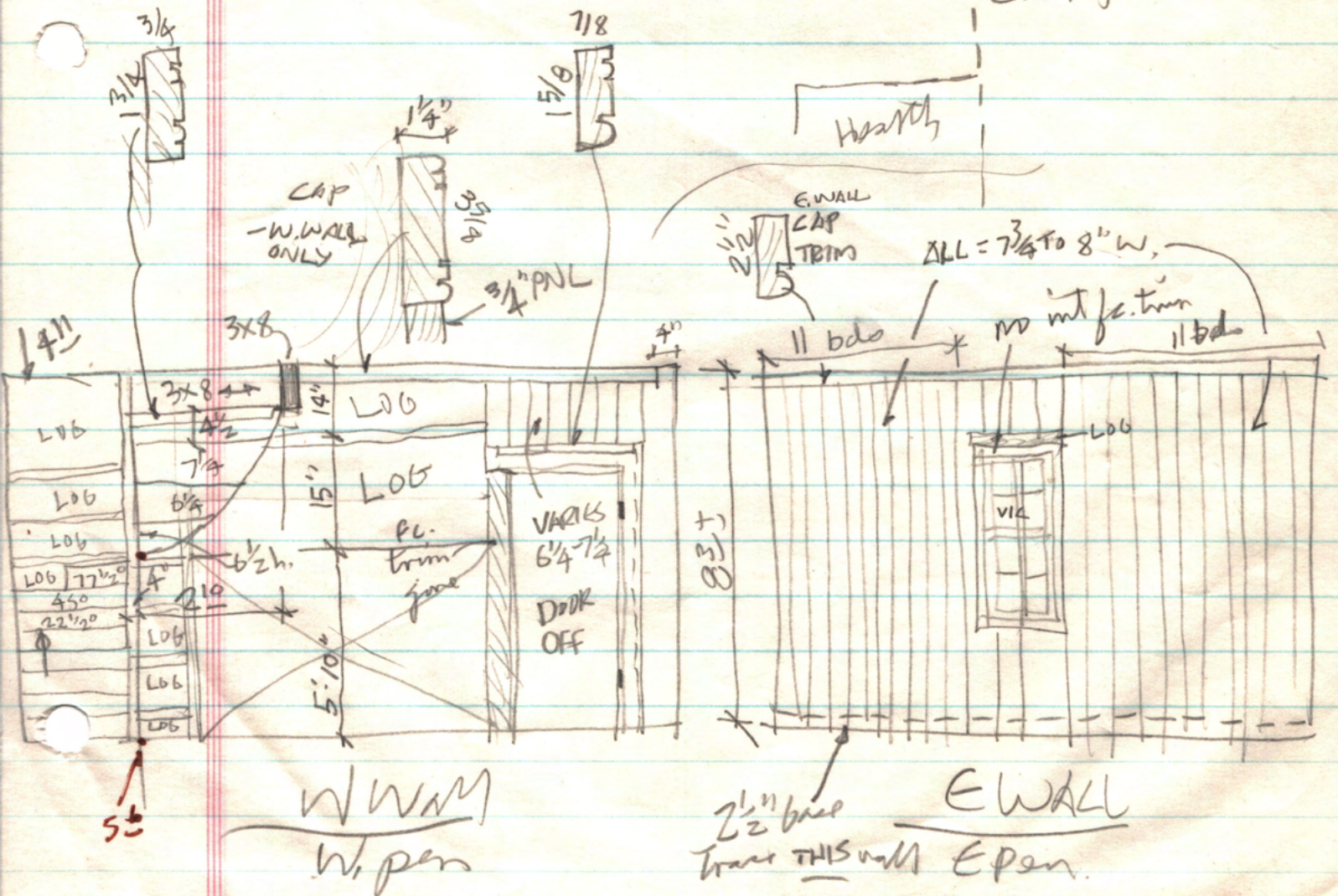
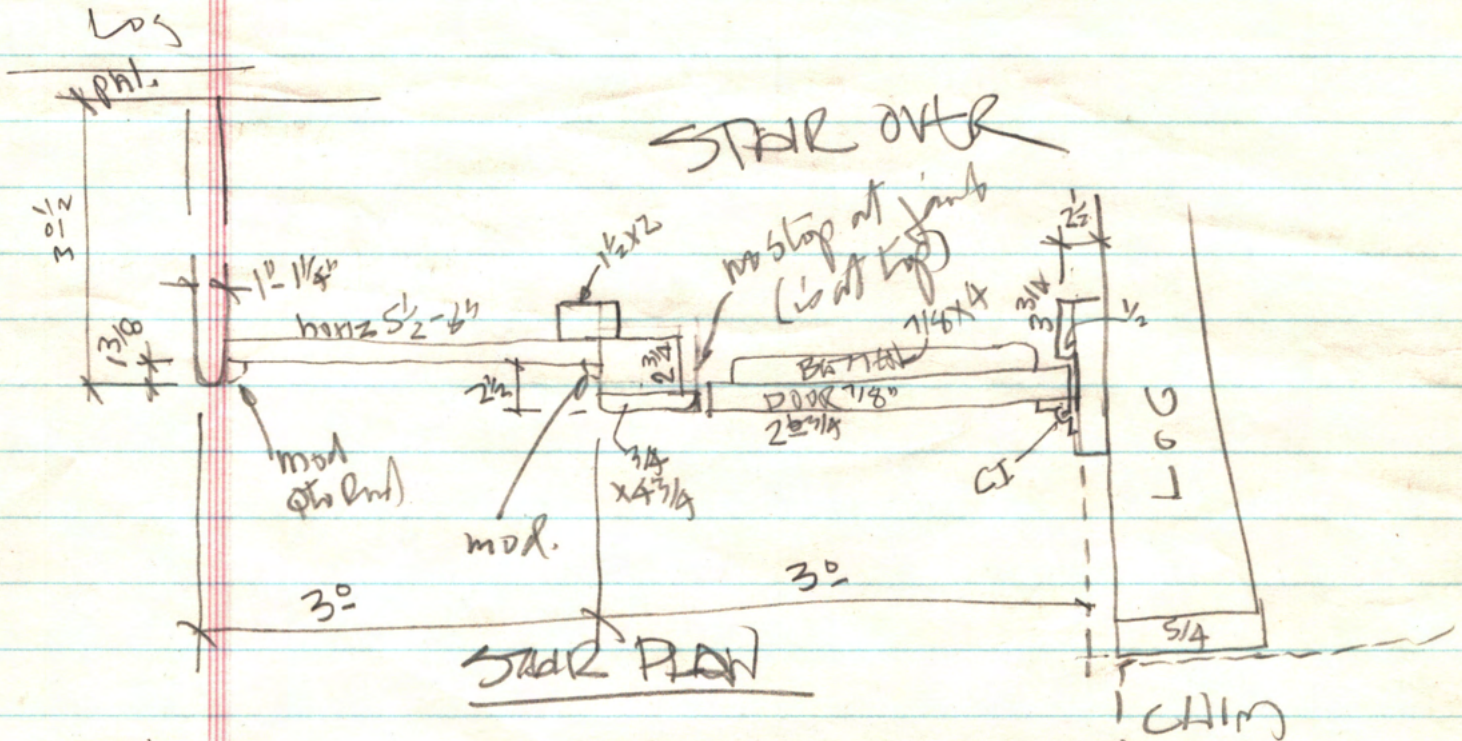


PLAN
of FLS

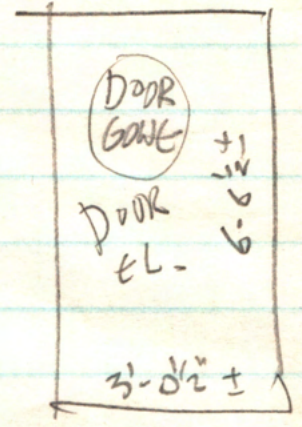
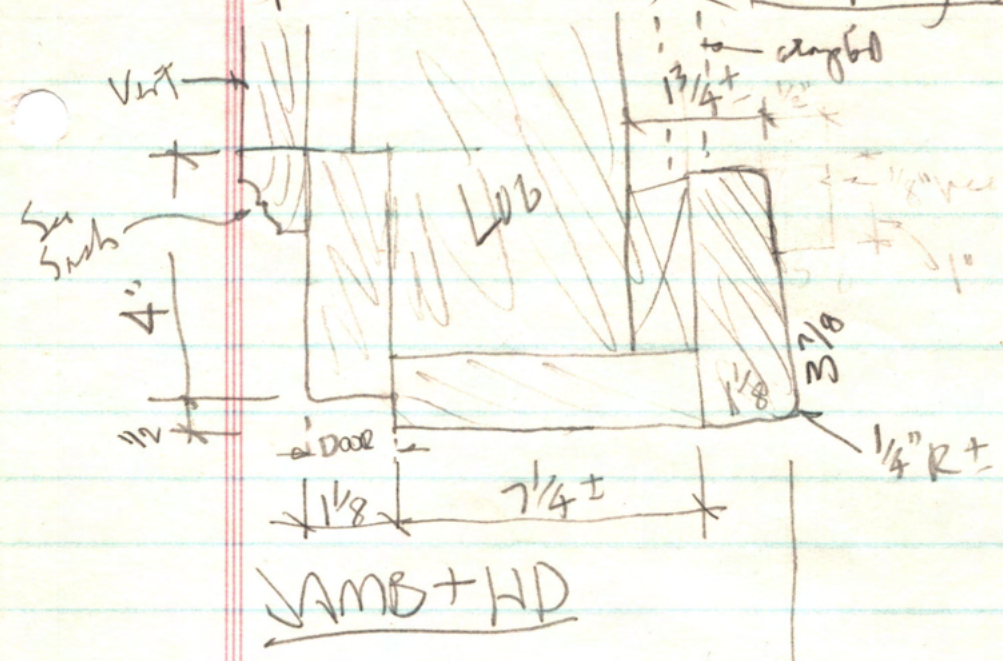
East Pen
→ wood patchy or hole in pl.
2 spec 1" x 8" 1 hole by steel = 4" x 24"
2 knots = 1 1/4" phi

S. EXT WALL porch rafters - plates
± 4 3/4 x 3 1/4 hewn, w/ pegs, irreg. spaced

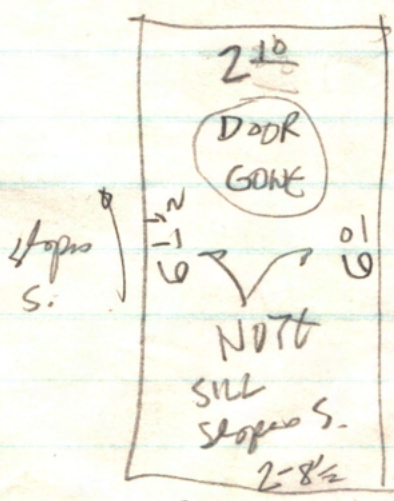
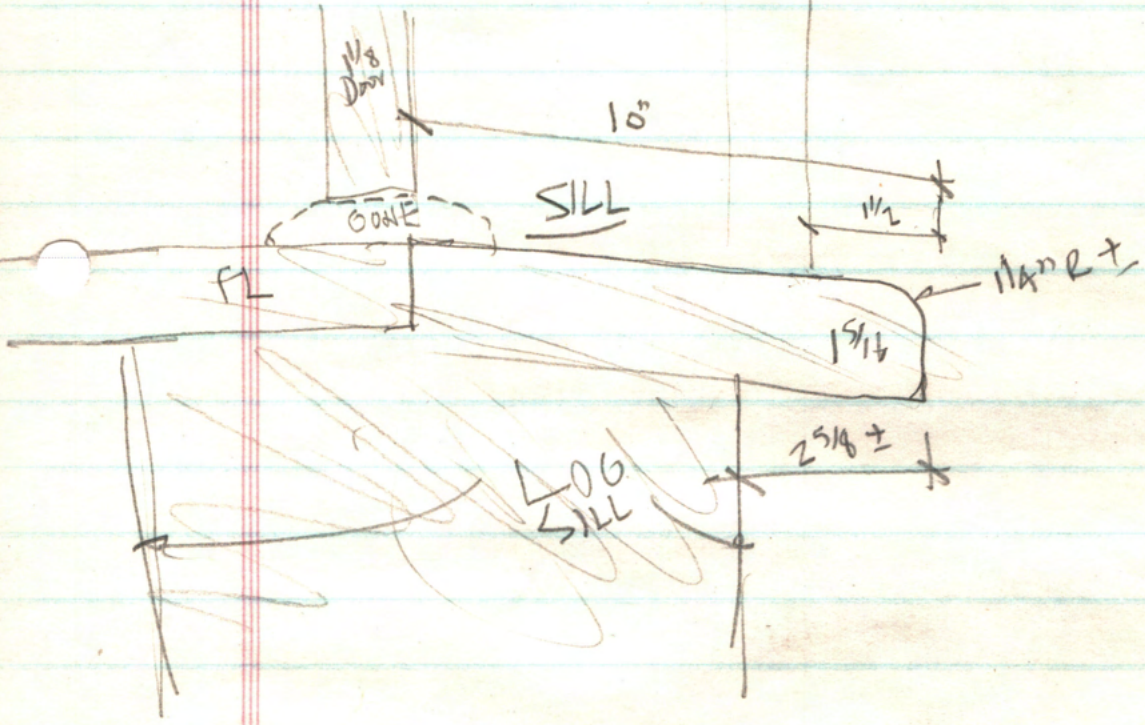




FED DOOR - E. Pen, S. door



Fed Door
E. Pen, S. door

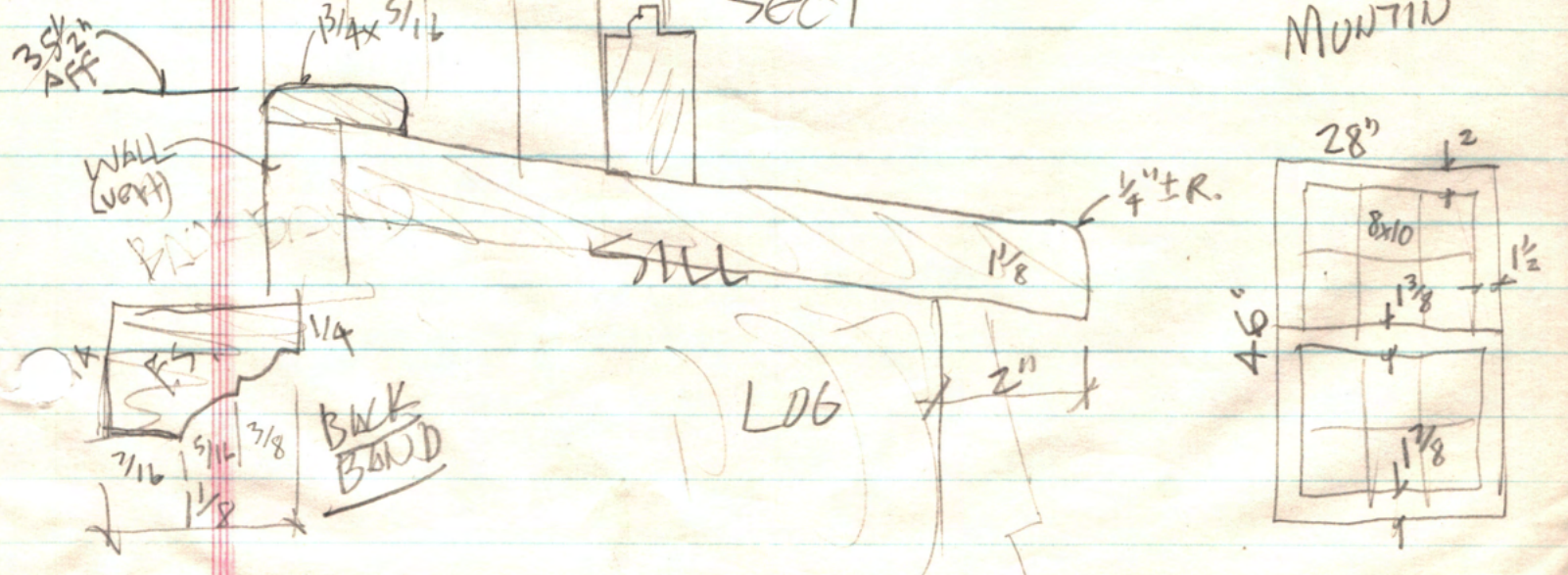
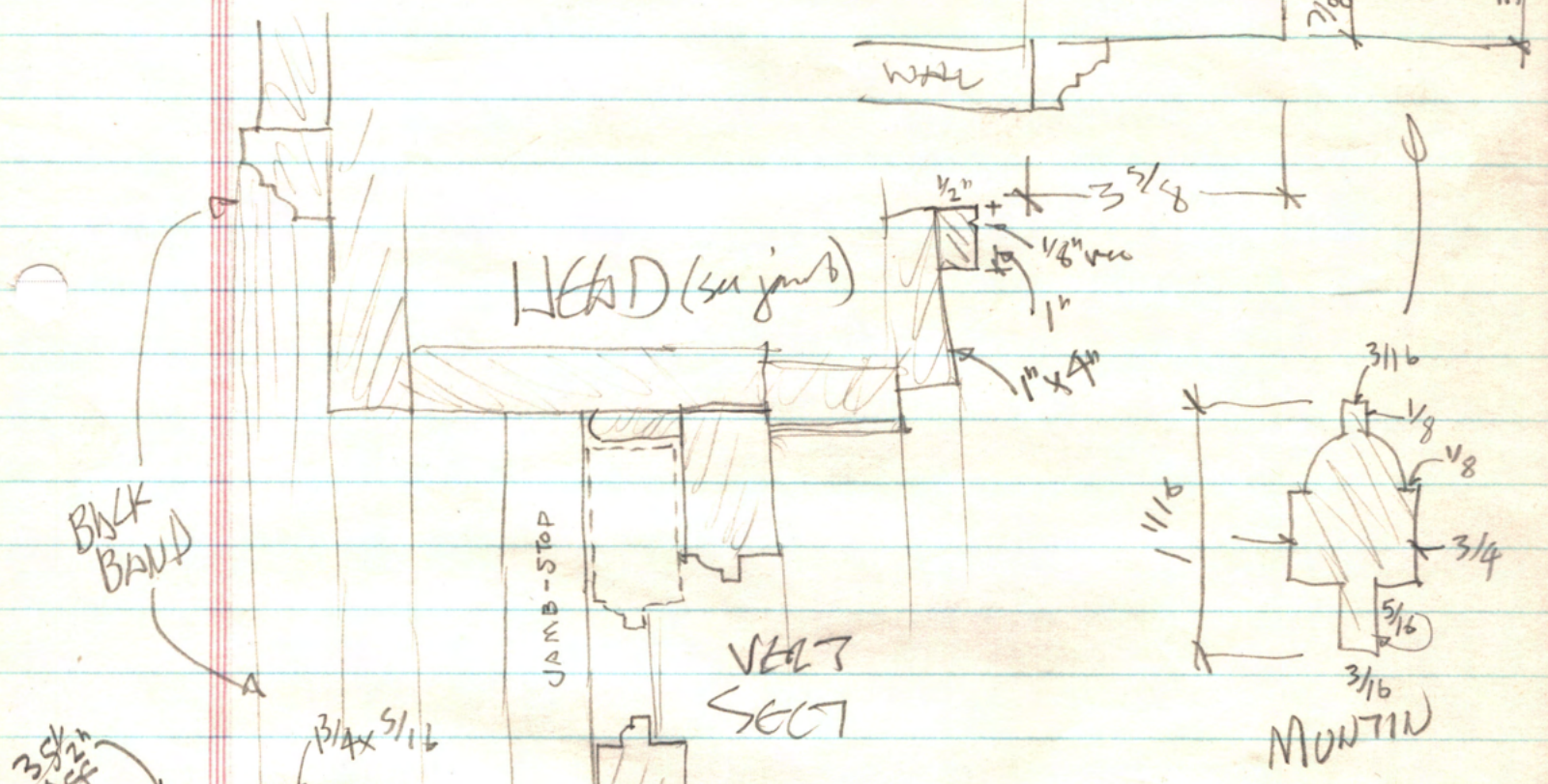
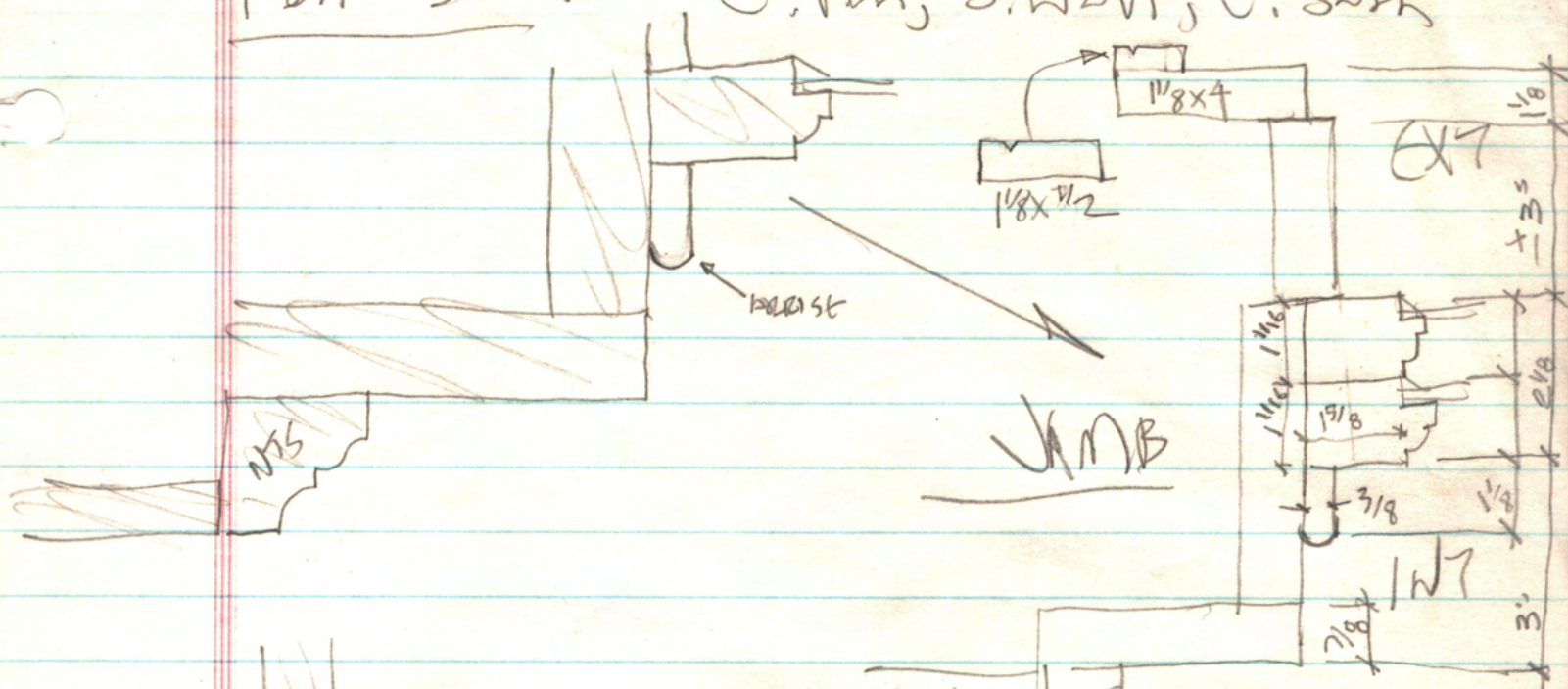


E Pen, W Door



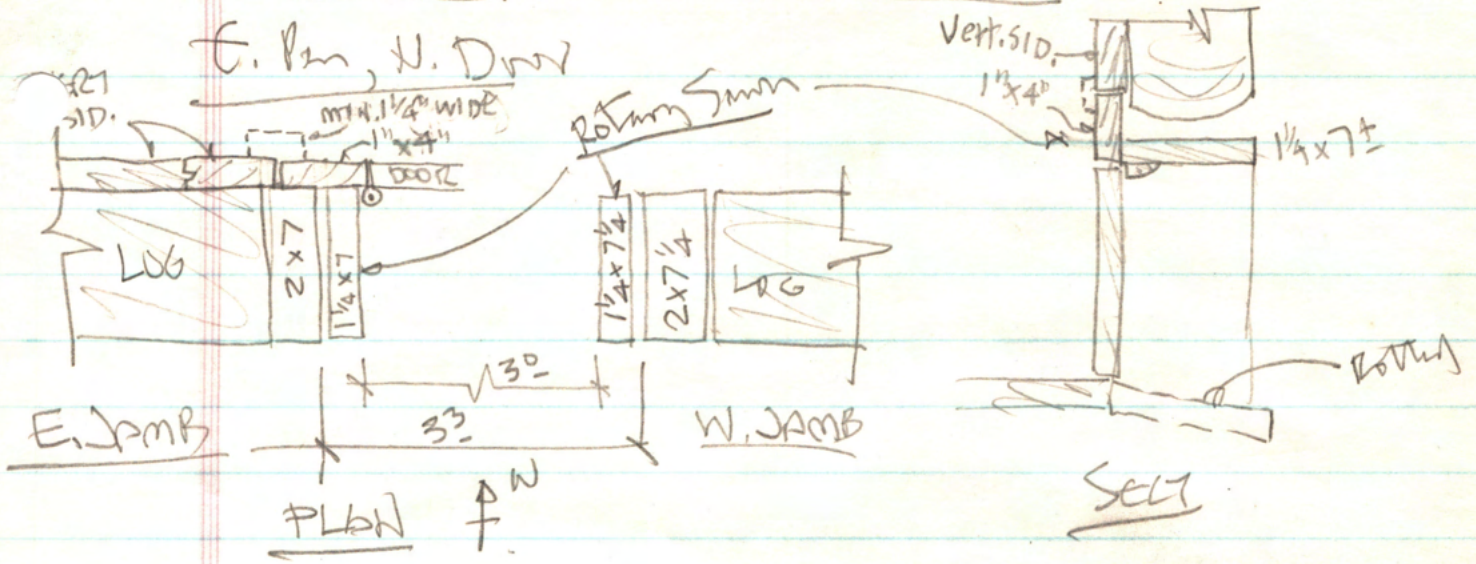
E Pen, N Door

Fen Sash - E. Pin, S. Wall, E. Sash

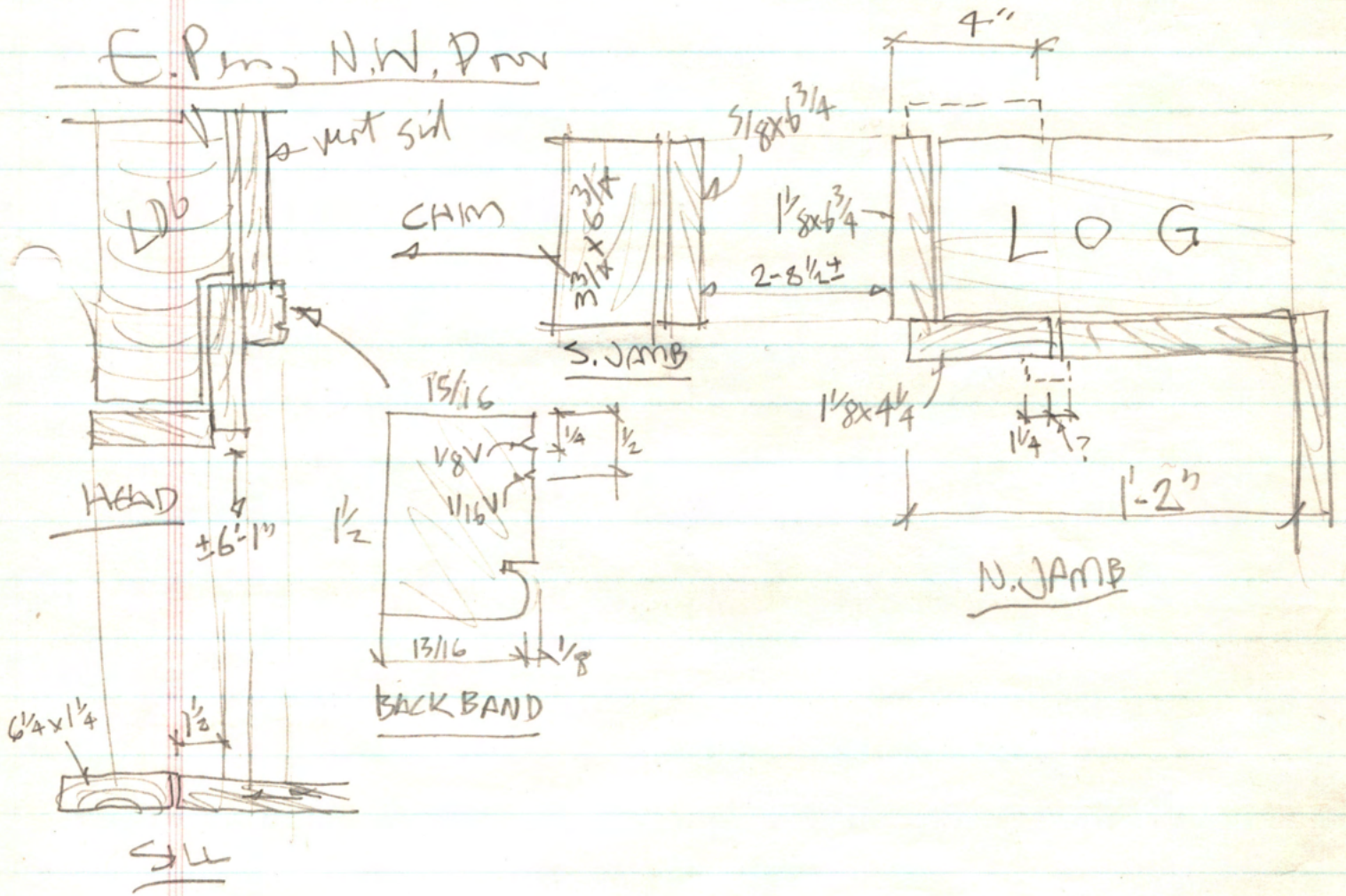


Menu D se Buntak - 29 Mei 94 NJ

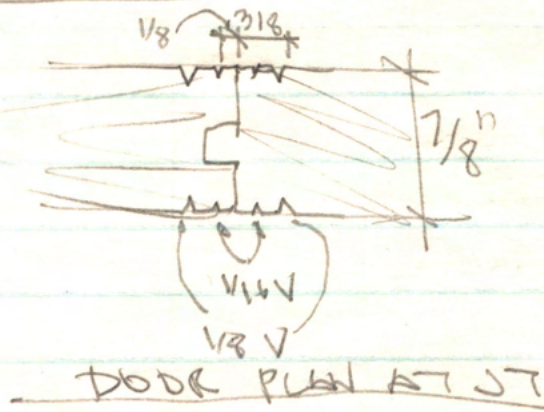
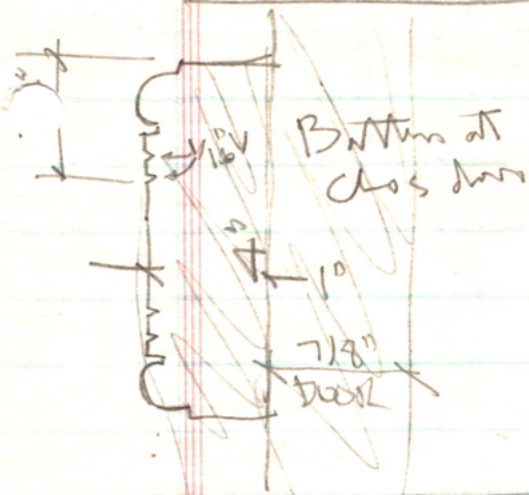
E. Pm, N. Door



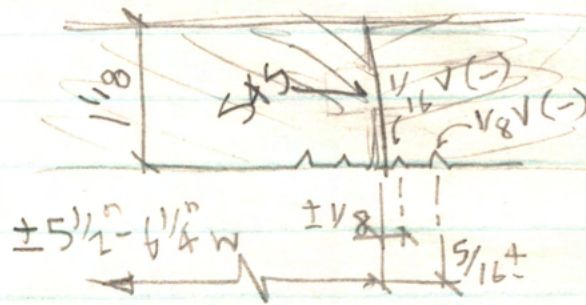
E. Pm, N.W. Door



Bennett Mews Ave 21 Mar 94 HJ

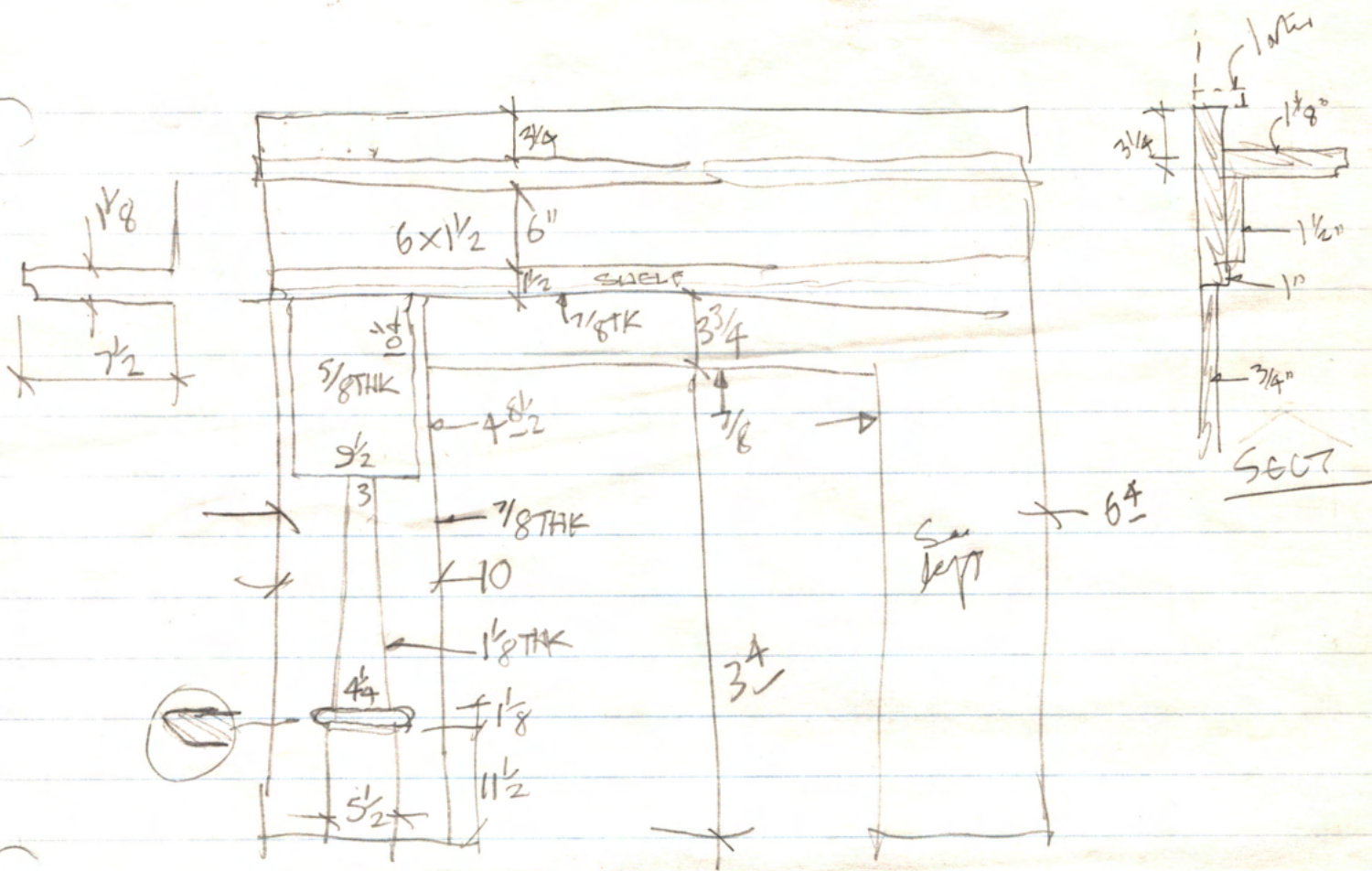


LOFT FL. BDS



E. PW FL BDS

= S4S 1 1/8 x 5 3/4 - 6 3/4 pine, finished
OLD PAINT



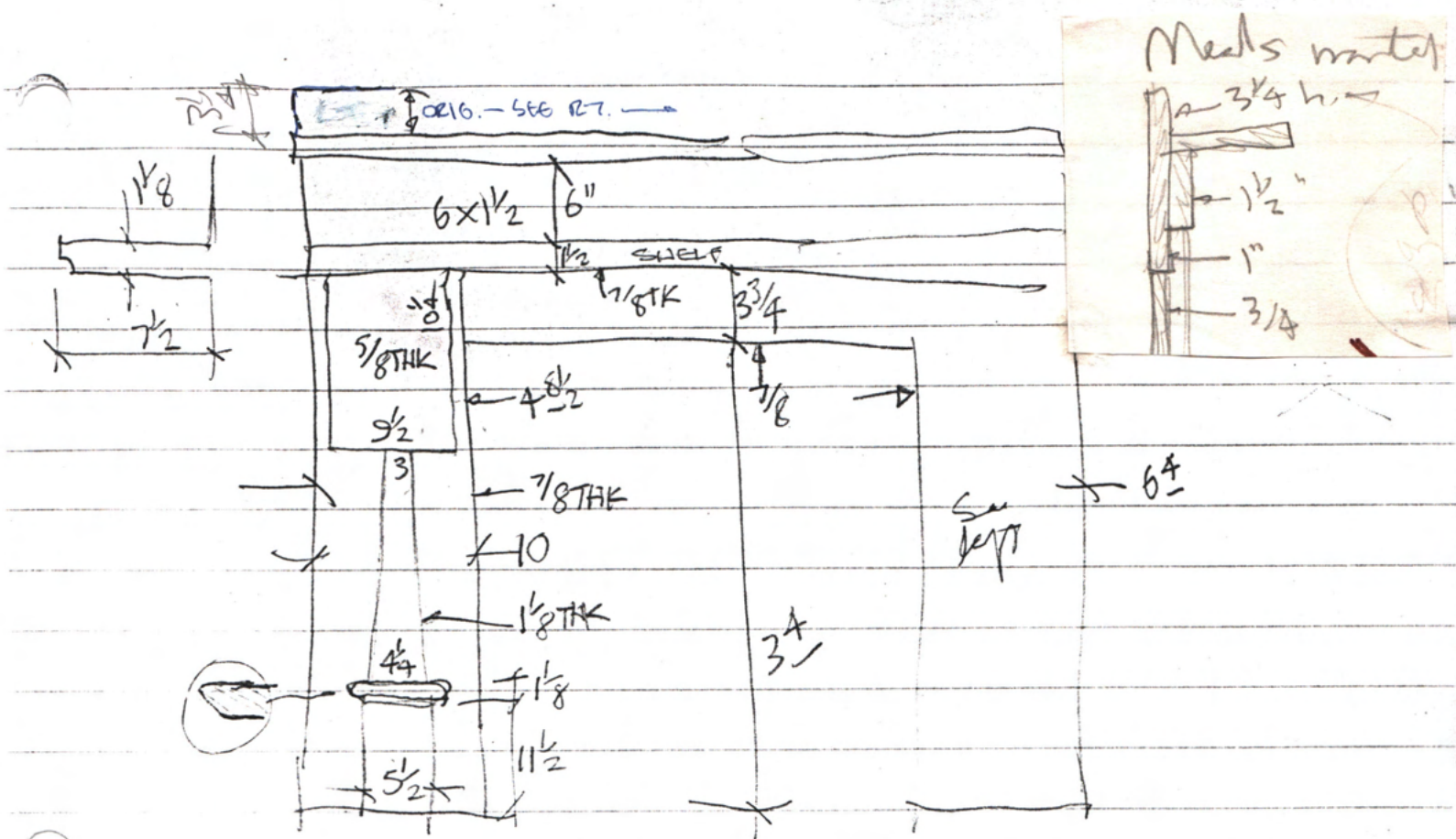
Rotary Saws on back
 = post Civil Wars probably

NW Limestone Cr. Al.

Jas. Meads Hse. tenant hse - post-Civil War
 (made of rotary saws remain framing
 of vert. of B siding)

7 April 99 HJans notes
 see photo

Moved to Barrett Mans. - 1993
 for restor. - J & H, Arch - W



Rotary Saws on back
 = post Civil War probably

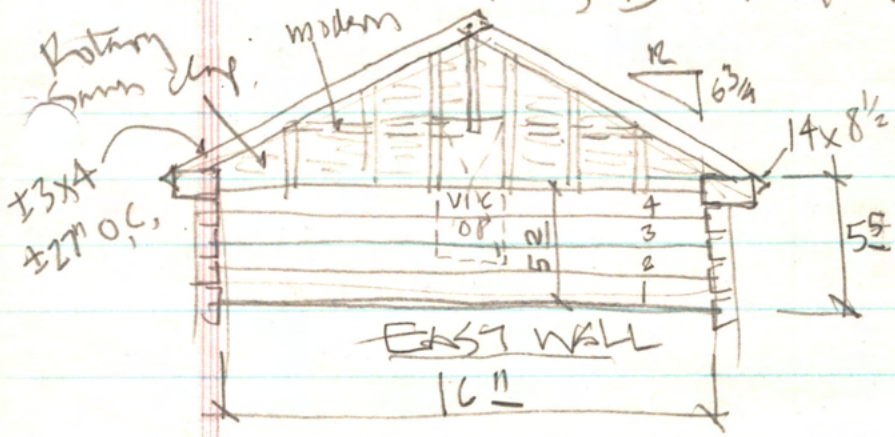
NW Limestone Co. Al.
 Jas. Meals Hse. tenant hse - post-Civil War
 (made of rotary saws removed from
 front of B. siding)

7 Dgitch' 99 W. Jones notes
 + see photos

Moved to Bennett Mans. - 1993
 for restor. - J & H, Arch - WU

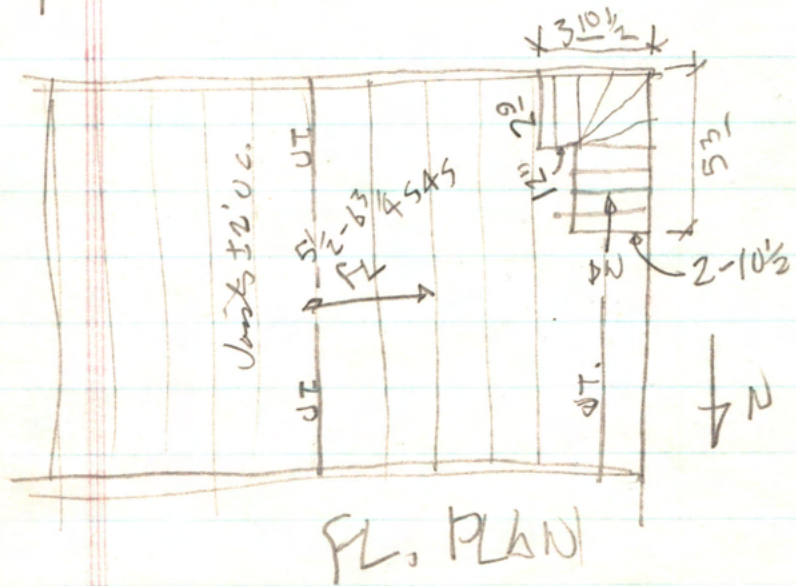
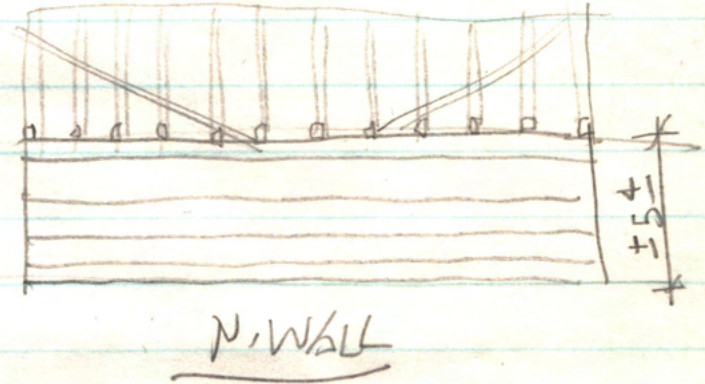
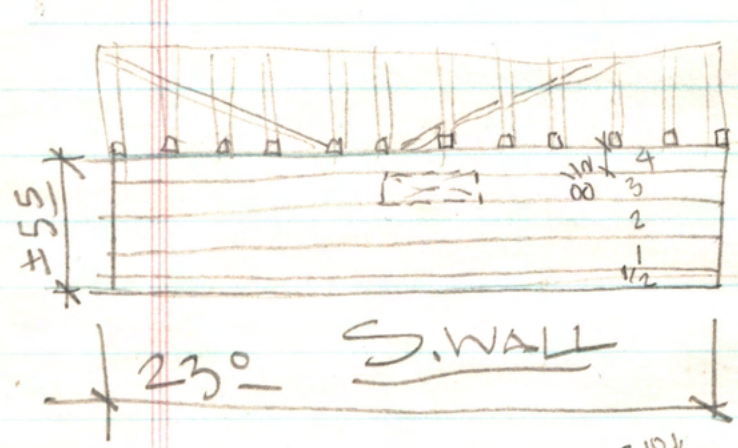
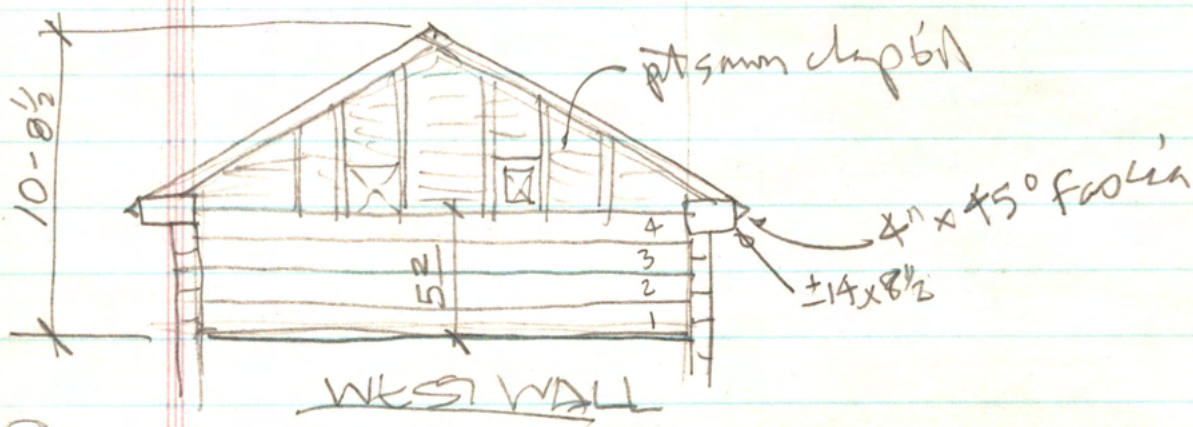
ONFIELD
 MANTAL

Needs A/C, Bussitt 29 Mar '94 HJ

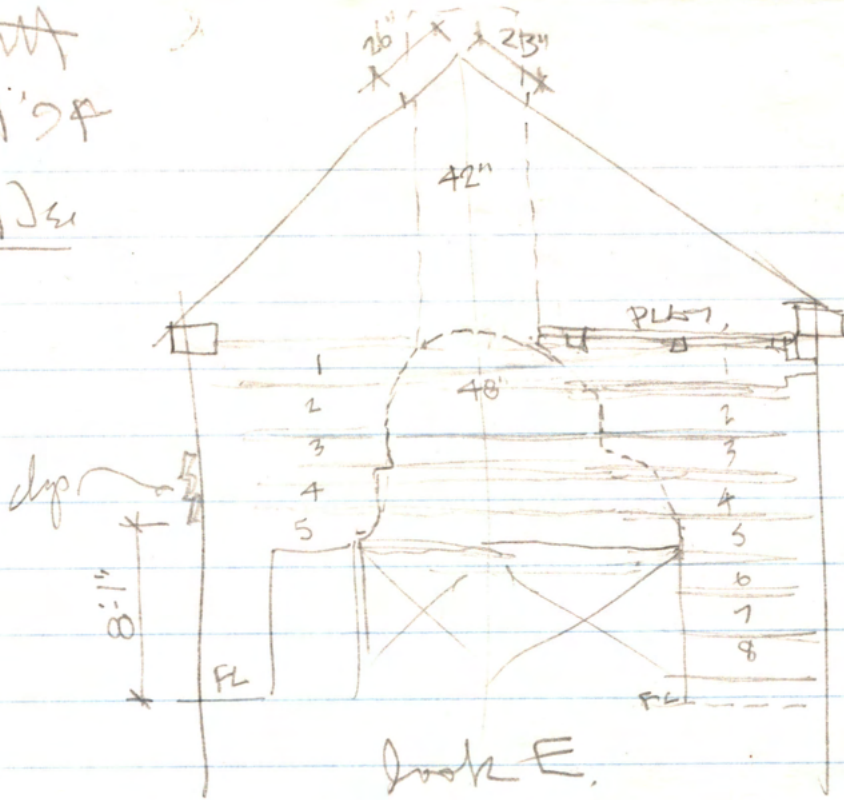


5 1/2 inch
x 10 pitch
(4:10)

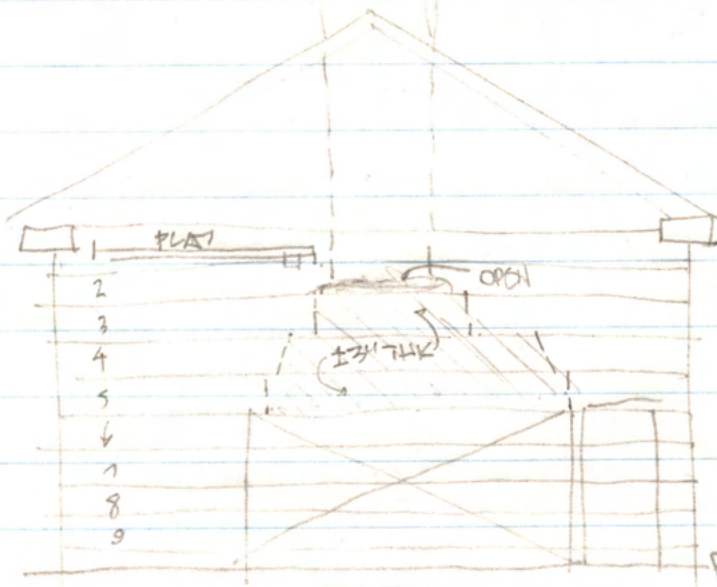
See next page +
photos for 2 stud
frames



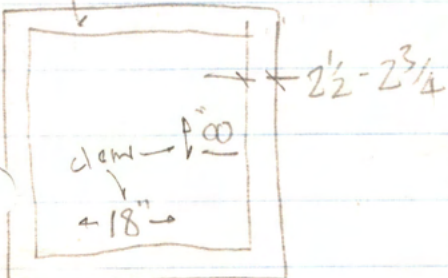
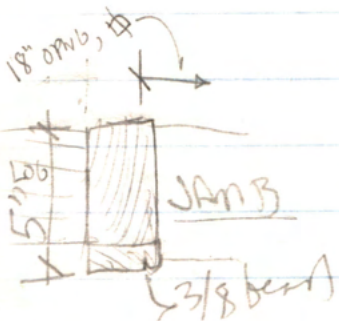
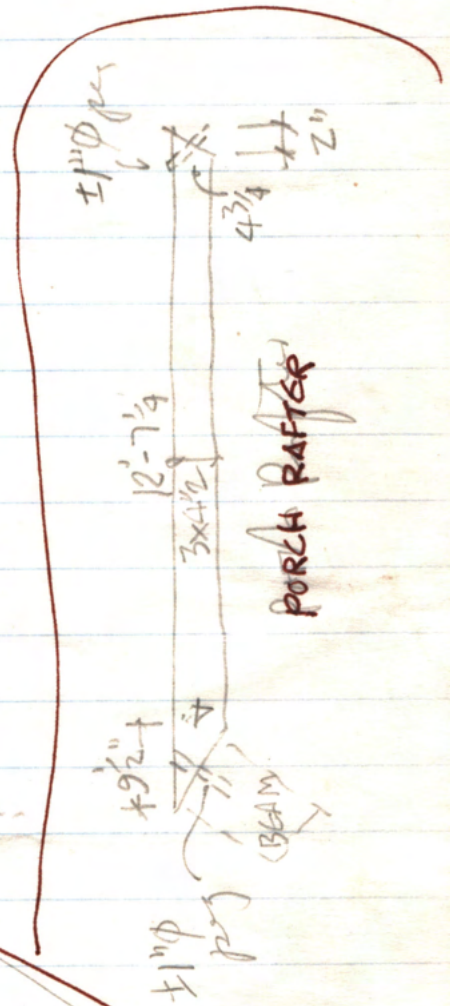
Burnitt
 5 April '94
 Mark De



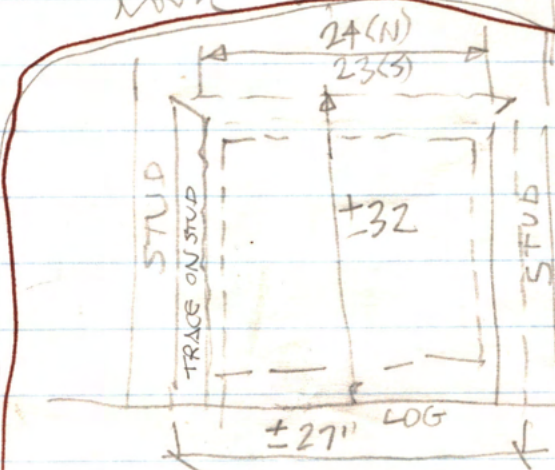
Look E.
 Clim. Slot



Look W

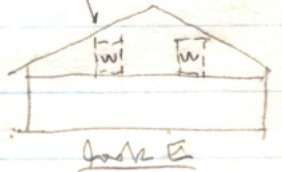


LOFT N.E. WINDOW
 Frame
 (No SASH PILES)

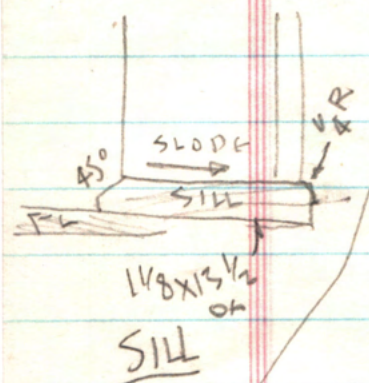
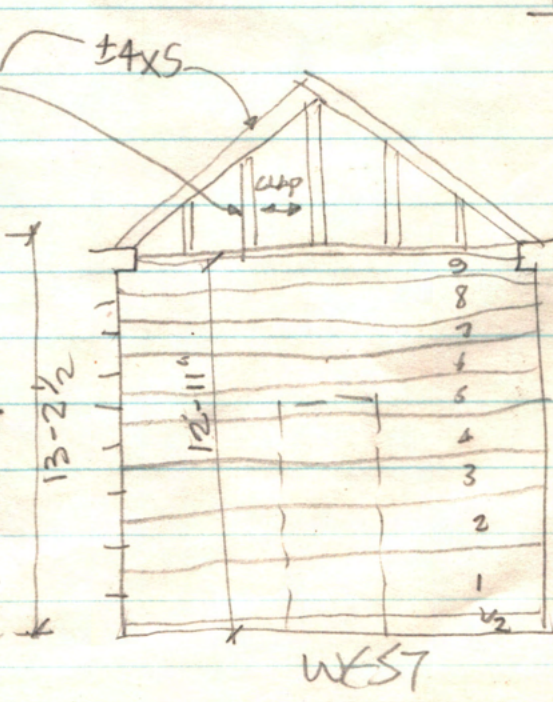
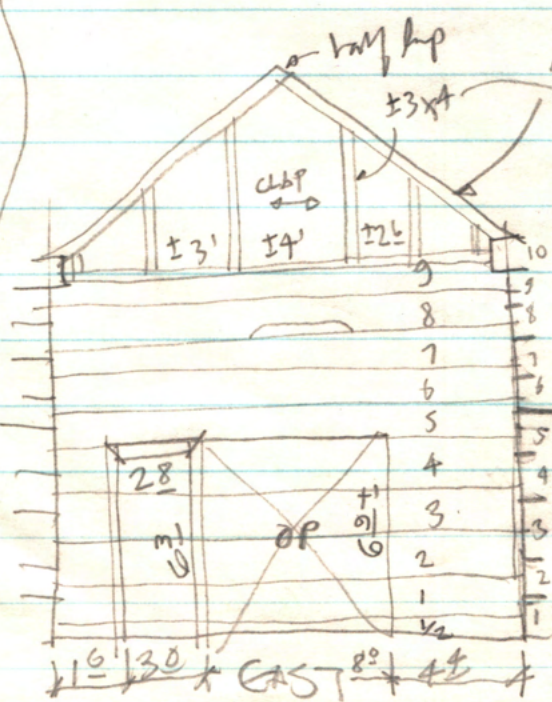
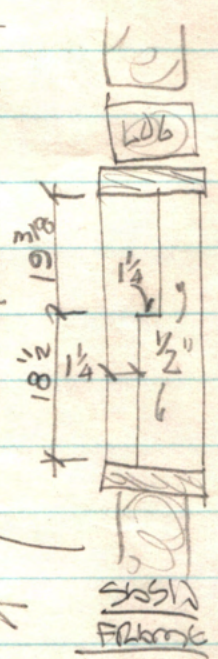
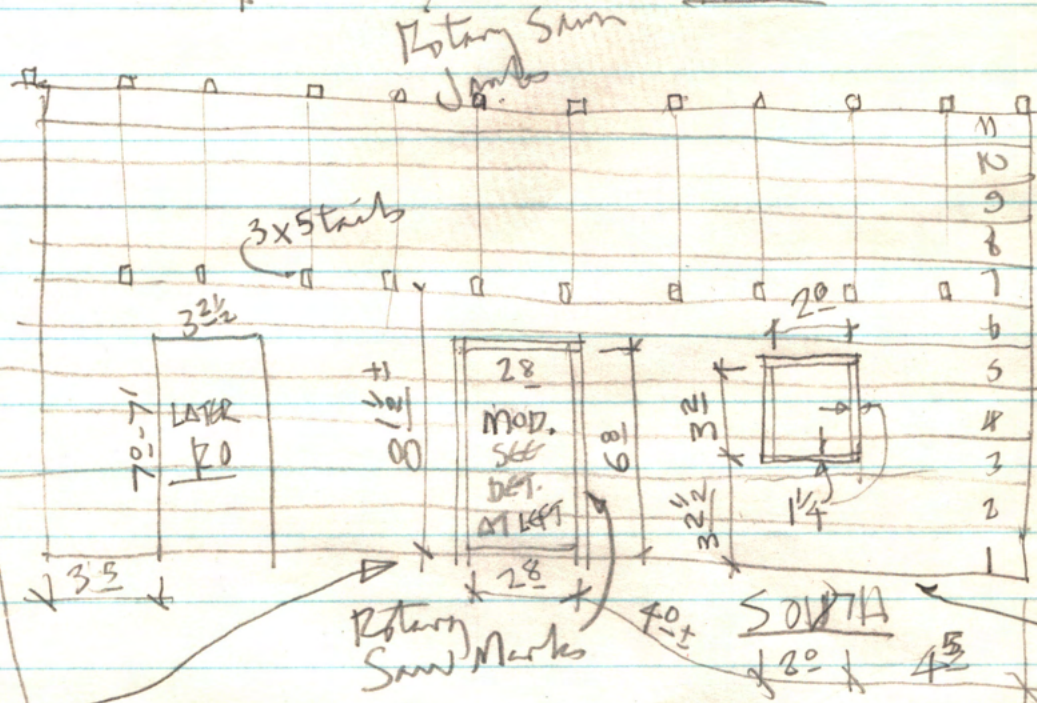
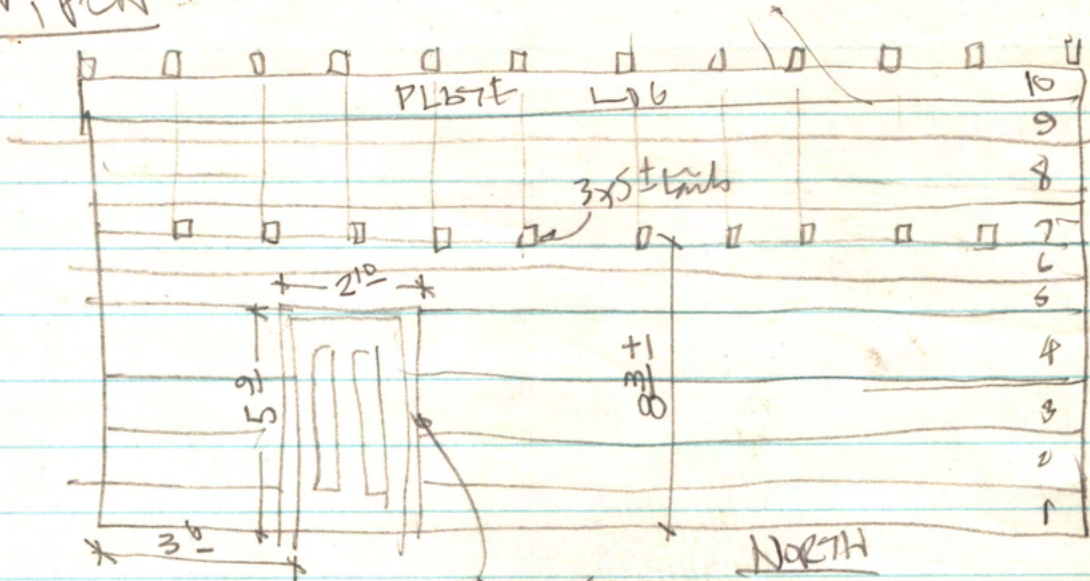


Traces of removed window at E. Loft
 E. Wall, N. Side

LOFT
 N.E.
 WINDOW

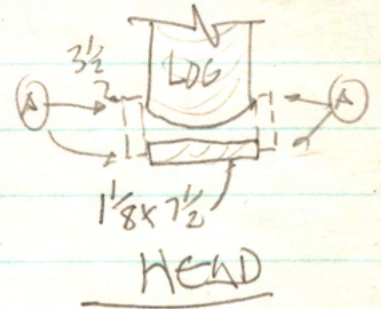
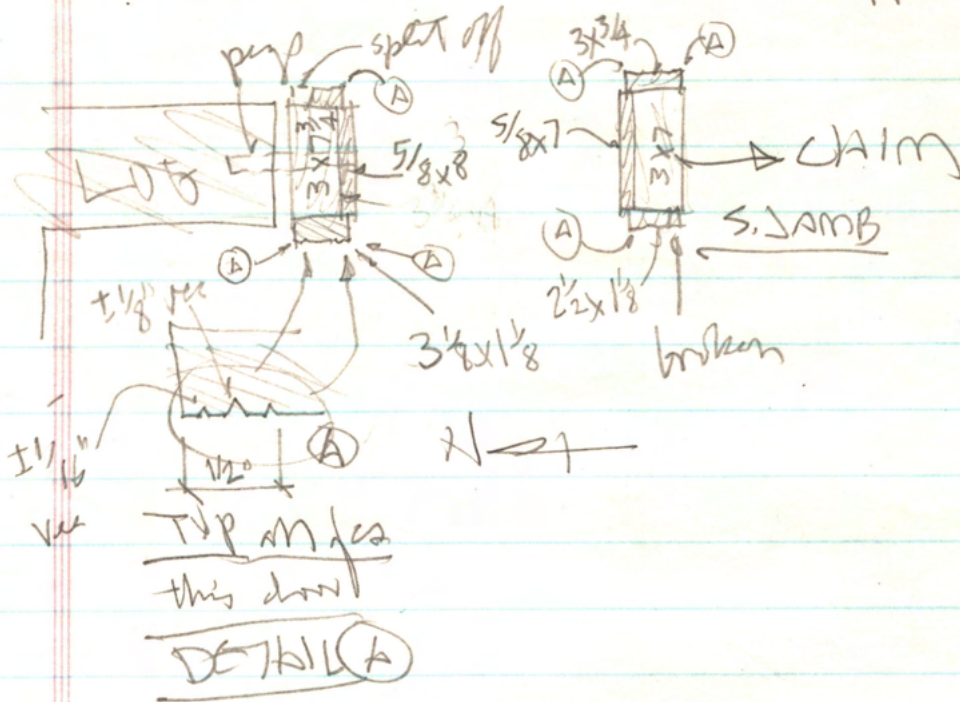


W, PEN

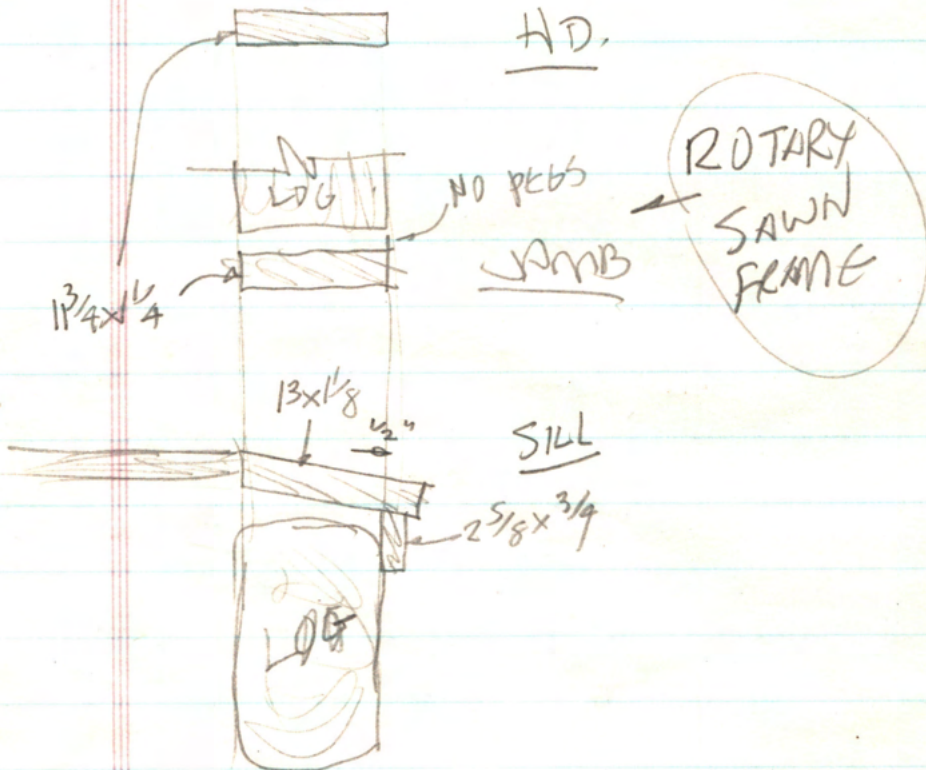


W. Pen, N.E. Door

29 Mar 44 HJ
Mansky, Burnett

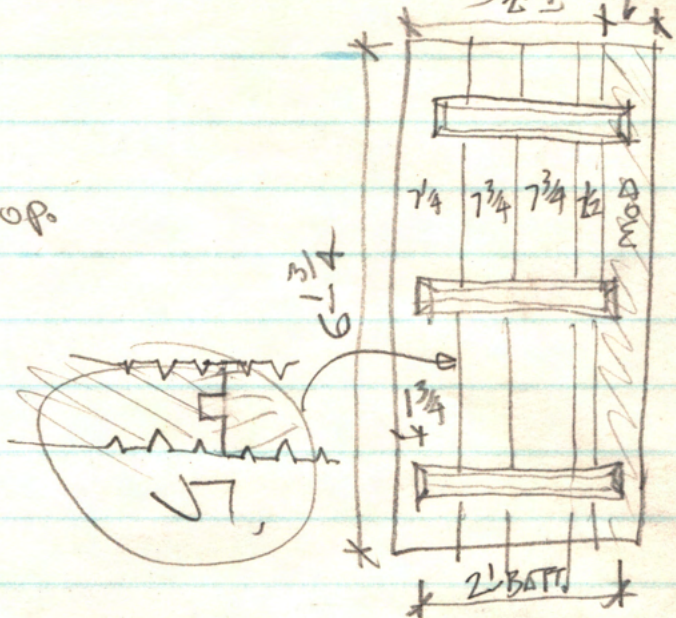
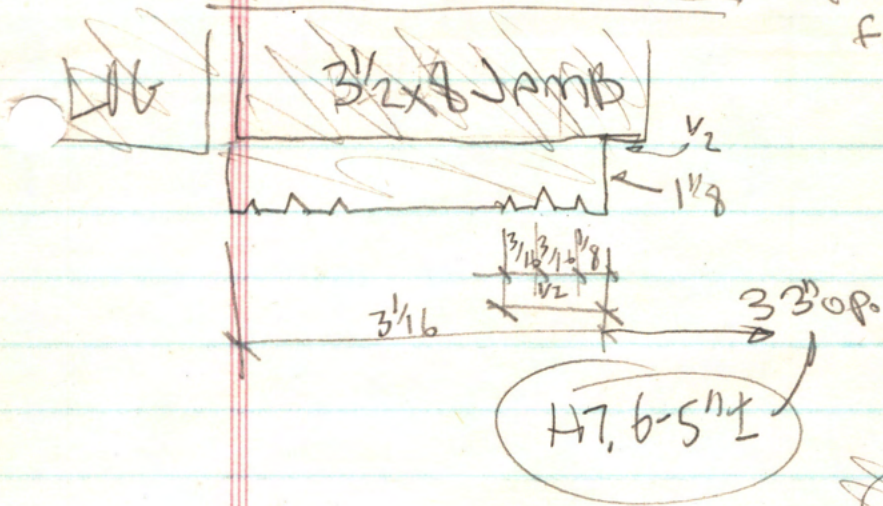


W. Pen, S. Cent. Door



W. Pan, NE Door

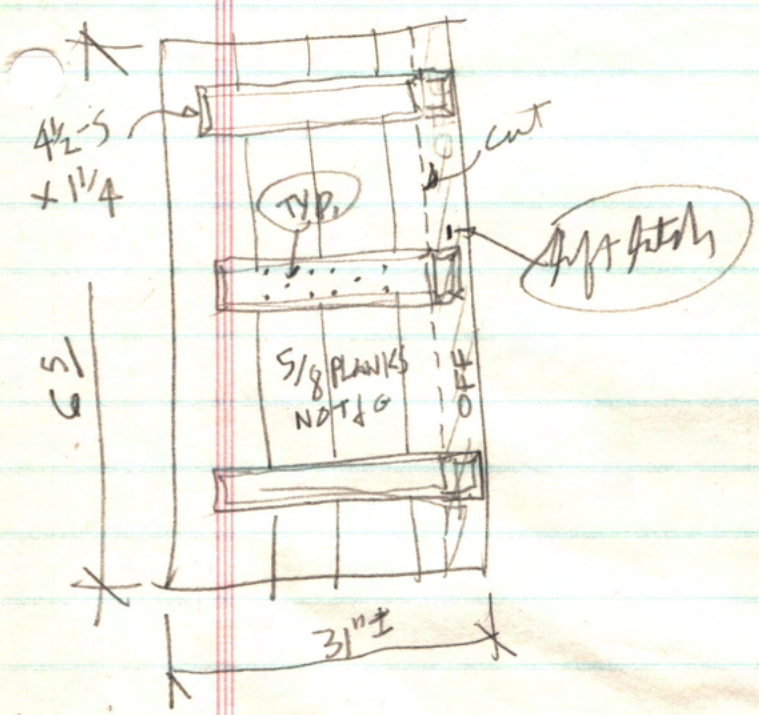
(door has been cut narrower from E. Pan S. Door) $2\frac{1}{4}$ mod $2\frac{1}{4}$



DOES NOT FIT ANY OPNG

(was modify. frame to fit W. Pan, NE door)

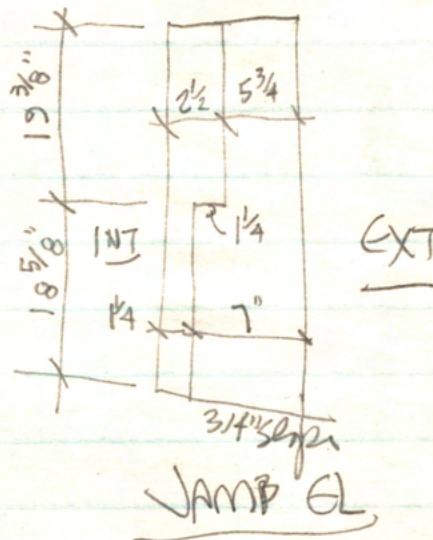
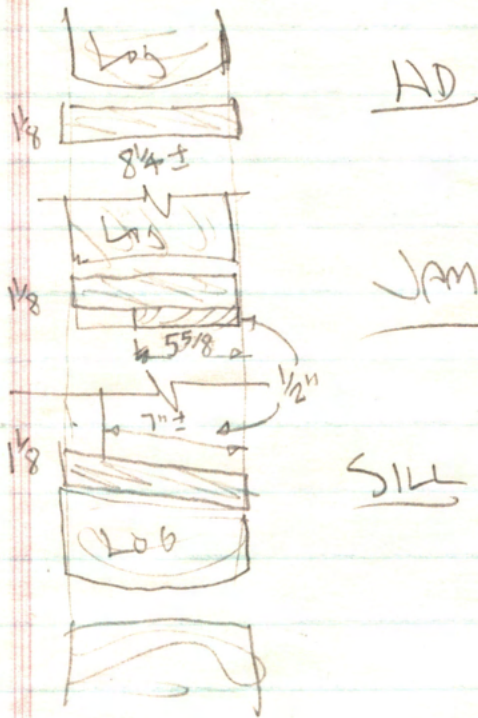
W. Pan, S. Door
(frame is mod.)



Prof
7:12, 3/4:1/2

Marks Jan 29 Mon 24 12 J
 W. Pen, S. south spry (south gate)

7 3/4
 1 3/4

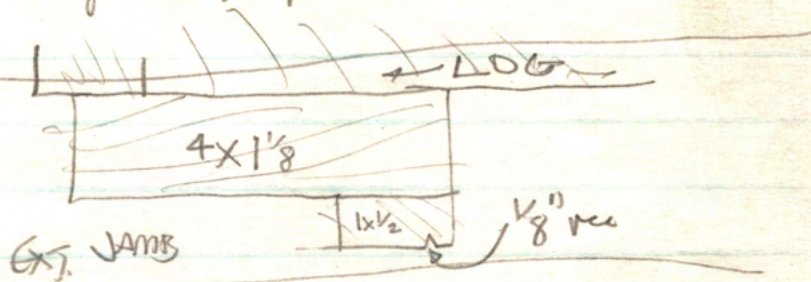


S. EXT wall porch rafters - plate

± 4 3/4 x 3 1/4 beam, w/ pegs, irreg. spaced

S. WALL SUSA, E. PEN

BACKBAND



Meals House Restoration Project

Services and Materials Provided by Burritt Museum
April 26, 1994

- *Construct all board and batten doors. (not frames)
- *Install "dutchmen" in original back door.
- *Provide door hardware.
- *Construct reproduction window sashes (not frames) to match originals and repair originals.
- *Replace chinking and daubing in appropriate areas.
- *Rive and replace riven boards for the upstairs east loft.
- *Replace missing paneling in east parlor from wood used formerly for partition.
- *Replace missing trim boards between beams in parlor.
- *Install "dutchman" in paneling.
- *Remove paint from flooring in loft and parlor.
- *Clean ceiling joists in parlor.
- *Clean debris from floored area between pens.
- *Provide riven oak shingles for roof and porches.
- *Clean mantle and replace appropriate wood.
- *If current mantle is not to be used for project, reconstruct accurate reproduction.

old to be re-used

Items by owner

Materials and Services to be provided by Contractor

- *All construction of porches.
- *New flooring in west pen.
- *All door frames and jambs.
- *Limestone double-opening chimney.
- *Ramp for physically-challenged.
- *All grading.
- *Roof installation.
- *All water hook-up.
- *All electric.
- *All security.
- *Appropriate cut nails for their work.

* All window frames and trim, baseboard & missing any trim. Stairs & ^{door} _{door}

Items
BY
CMTL.

Log Inventory

Note: Most ends will need to be trimmed.

<u>Description</u>	<u>Quantity</u>	<u>Length</u>	<u>Width</u>
Back Porch Rafters	3	12'2"	3.5"x3"
Front Porch Rafters	8	12'4"	4"x3"
Porch Rafter	1	7'11"	4"x3"
Rafter	1	11'6"	4"x3"
Beams (Circular Sawn)	2	12'	4"x4-1/4"
Porch Plate Log	1	21'	3"x4"
Sill Log w/Mortises	1	24'	9"x9"
Round Log Joist (Back Porch)	1	14'3"	26" ^{8.3"φ} circ. ^{circ. umfox?}
Sill Log	1	11'2"	11"x8"
Sill Log w/Tenon End	1	9'2.5"	11"x8.5"
Sill Log (Front Porch)	1	16.5'	11"x11"
Hewn Beam	1	13'4"	9"x6"
Joist (Hewn 1 Side)	1	14'3.5"	28.5" ^{9"φ} circ. ^{circumfer}
Porch Plate	1	18'2"	3.5"x7.5"
Hewn Beam	1	11'3"	8"x11"

Porch Dimensions

Both: 10'x52.5'

Meals Project

by C. Panther - Burnett Co
Rec'd 29 April 95 HJ

Log Inventory

Note: Most ends will need to be trimmed.

<u>Description</u>	<u>Quantity</u>	<u>Length</u>	<u>Width</u>
Back Porch Rafters	3	12'2"	3.5"x3"
Front Porch Rafters	8	12'4"	4"x3"
Rafter	1	12'	3.5"x3"
Rafter	8	9'	4"x3"
Porch Rafter	1	7'11"	4"x3"
Rafter	1	11'6"	4"x3"
Beams (Circular Sawn)	2	12'	4"x4-1/4"
Porch Plate Log	1	13'2"	3"x4"
Porch Plate Log	1	21'	3"x4"
Sill Log w/Mortises	1	24'	9"x9"
Round Log Joist (Back Porch)	1	14'3"	26" circ.
Sill Log	1	11'2"	11"x8"
Sill Log w/Tenon End	1	9'2.5"	11"x8.5"
Sill Log (Front Porch)	1	16.5'	11"x11"
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Joist (Hewn 1 Side)	1	14'3.5"	28.5" cir
Porch Plate	1	18'2"	3.5"x7.5"
Hewn Beam	1	11'3"	8"x11"

Porch Dimensions

Both: 10'x52.5'

Meals House Restoration Project

Services and Materials Provided by Burritt Museum
May 6, 1994

- *Construct all board and batten doors.
- *Install "dutchmen" in original back door.
- *Provide door hardware.
- *Construct reproduction window sashes to match originals and repair originals.
- *Replace chinking and daubing in appropriate areas.
- *Rive and replace riven boards for the upstairs east loft.
- *Replace missing paneling in east parlor from wood used formerly for partition.
- *Replace missing trim boards between beams in parlor.
- *Install "dutchman" in paneling.
- *Remove paint from flooring in loft and parlor.
- *Remove paint from staircase.
- *Remove paint from doors.
- *Clean ceiling joists in parlor.
- *Clean debris from floored area between pens.
- *Provide riven oak shingles for roof and porches.
- *Clean mantle and replace appropriate wood.
- *If current mantle is not to be used for project, reconstruct accurate reproduction.
- *Provide porch sill logs.
- *Provide porch plate logs.
- *Provide hewn porch rafters.
- *Provide porch floor joists.
- *Provide base boards in parlor.
- *Linseed oil paneling in parlor.
- *Replace flooring around hearth.

Materials and Services to be provided by Contractor
May 6, 1994

- *All construction of porches.
- *New flooring in west pen.
- *All door frames and jambs.
- *Limestone double-opening chimney.
- *Ramp for physically-challenged.
- *All grading.
- *Roof installation.
- *All water hook-up.
- *All electric.
- *All security.
- *Appropriate cut nails for their work.
- *All porch flooring.
- *All limestone piers for porches.

Log Inventory
May 6, 1994

Note: Most ends will need to be trimmed.

<u>Description</u>	<u>Quantity</u>	<u>Length</u>	<u>Width</u>
Back Porch Rafters	3	12'2"	3.5"x3"
Front Porch Rafters	8	12'4"	4"x3"
Rafter	1	12'	3.5"x3"
Rafter	8	9'	4"x3"
Porch Rafter	1	7'11"	4"x3"
Rafter	1	11'6"	4"x3"
Beams (Circular Sawn)	2	12'	4"x4-1/4"
Porch Plate Log	1	13'2"	3"x4"
Porch Plate Log	1	21'	3"x4"
Sill Log w/Mortises	1	24'	9"x9"
Round Log Joist (Back Porch)	1	14'3"	26" circ.
Sill Log	1	11'2"	11"x8"
Sill Log w/Tenon End	1	9'2.5"	11"x8.5"
Sill Log (Front Porch)	1	16.5'	11"x11"
Hewn Beam	1	13'4"	9"x6"
Joist (Hewn 1 Side)	1	14'3.5"	28.5" cir
Porch Plate	1	18'2"	3.5"x7.5"
Hewn Beam	1	11'3"	8"x11"
Planed Joists (for porch)	1	14'	3"x11"
Planed Joists (for porch)	8	20-21'	3"x11"
Sawn Joists (Heart Pop)	26	16'	2"x6"
Sawn Joists (White Oak)	3	10'	2"x8"

75
55



mod.
gully.
5-rib
roof



Indicates
2 carpenters
grooves to
number 200
rafters (no. 13)

E. LOF?

half-lap of post (normal)



2 rivet marks at top

N
↑
N
↑

N. WALL

E651
LOF1



this
rivet screws at
log gts at
N. wall



36

29



N

VIC. CANG.



N

29

pit or gash - same roof deck bds
at N. slope
indicate "original"
even though narrow ($\pm 6"$)

7520 L6

Sash - Glass
(c. 1840)
depths of
framing

Banded frame,
No traces of a
sash or sash.



N
→

→ N

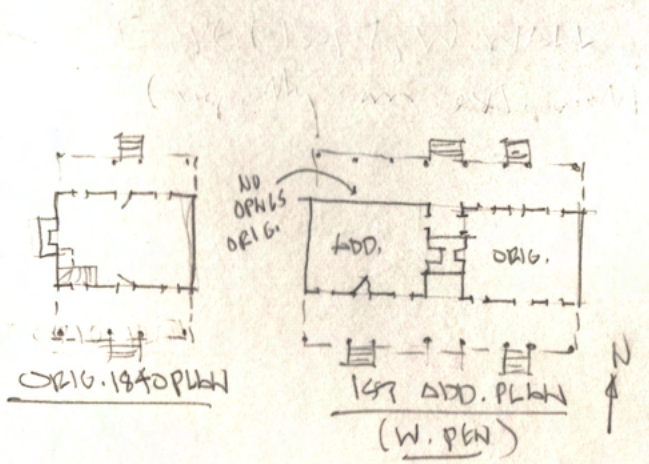


5' 6" up



→

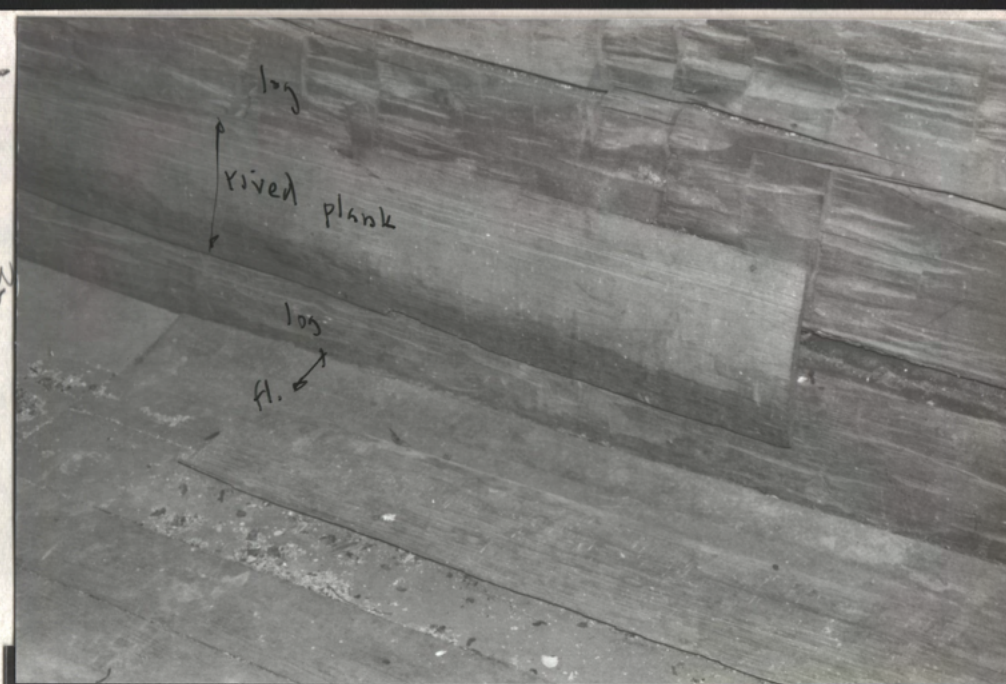
N.W.
WINDOW
OF
E. PEN
LOFT



Step locations conjectured

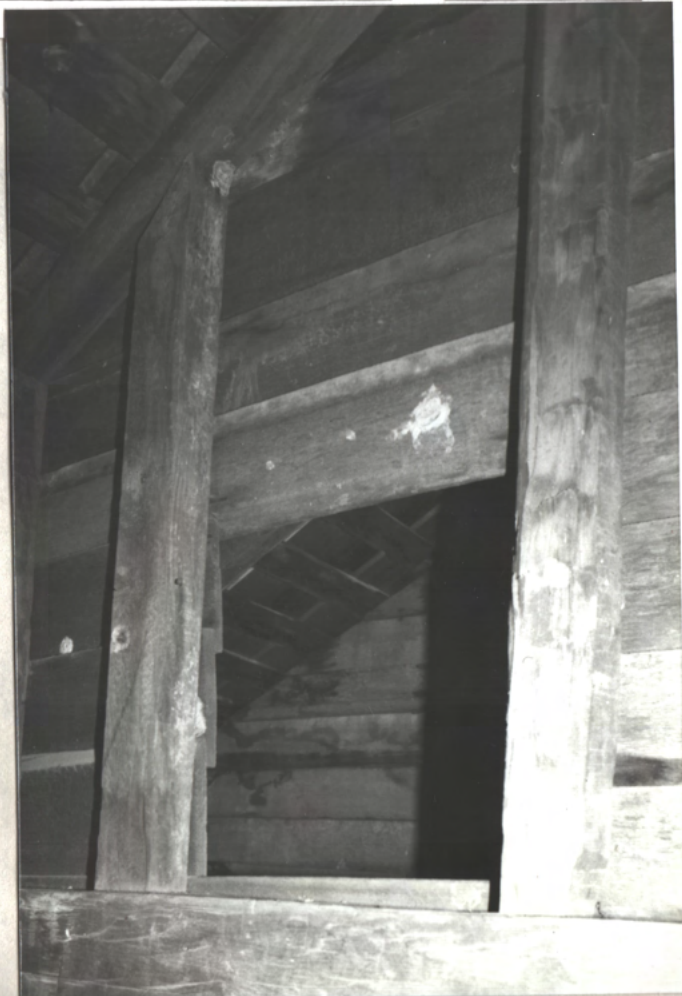


E. PEN
LOFT
N.
WALL



log
rived plank

S.W.
"WINDOW"
(no frame or
truss left)
E. PEN
LOFT



"Rived" (hand-split)
planks over
log-joints

log

dry darning
(fir-grain)

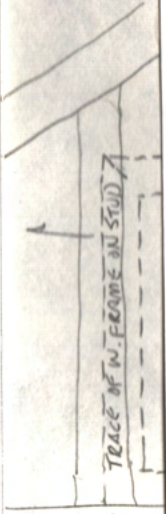
E. PEN LOFT, W. WALL

log

39 052



H →



N →

H →



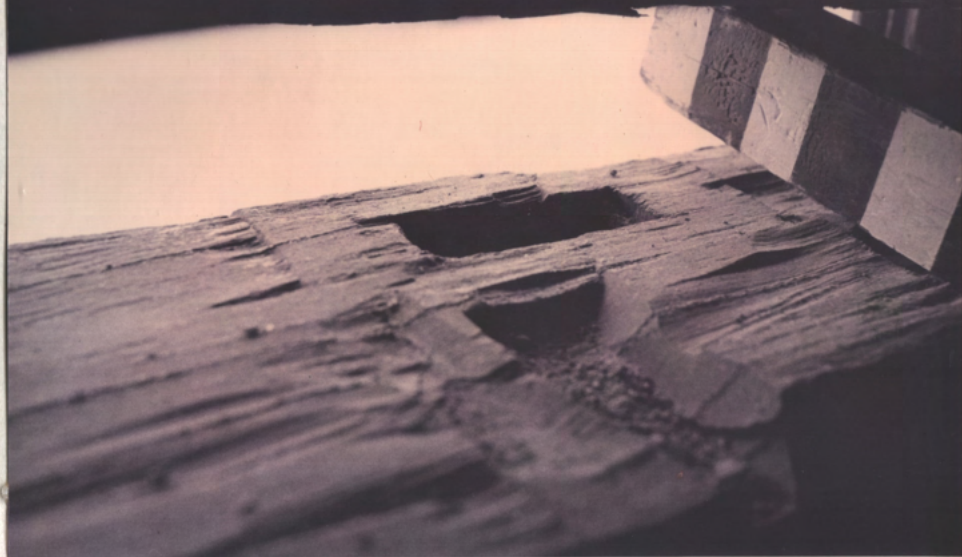
E. Pan left, east wall -
TRACES OF 2 WINDOWS. THIS IS N.E. WINDOW
 (CURBS ARE ROTTED - SEEN VICTORIAN) + SEE OVER

Rot below missing sill (only) confirms such loc.



Vic. 565h
565h
loc.

12



565h
loc. 565h Trace - E. Loft, E. G.M., SE, 565h loc.

Vic. 565h loc.

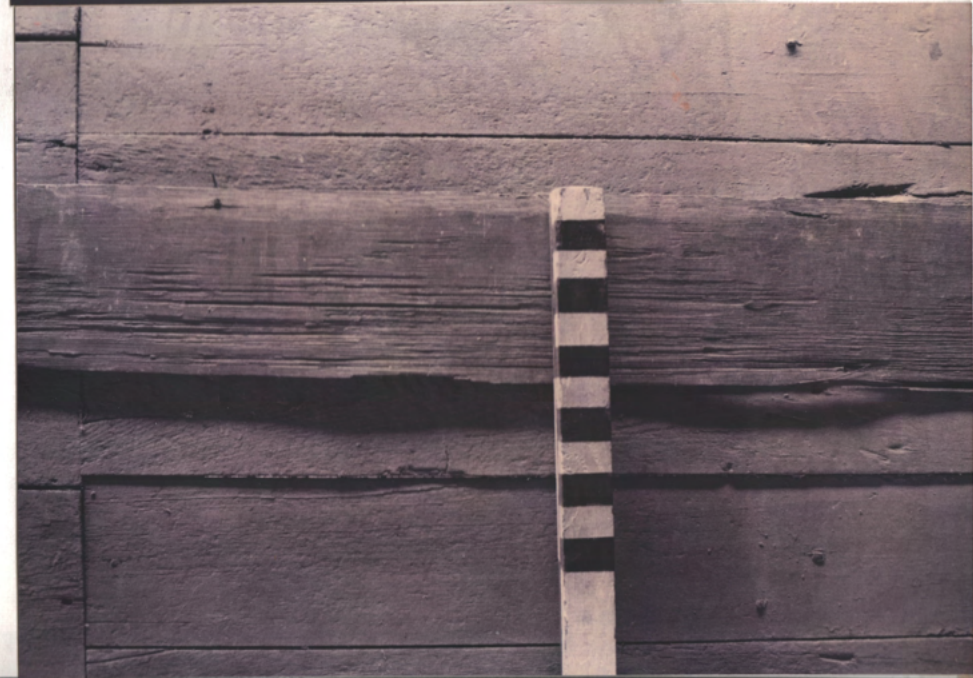


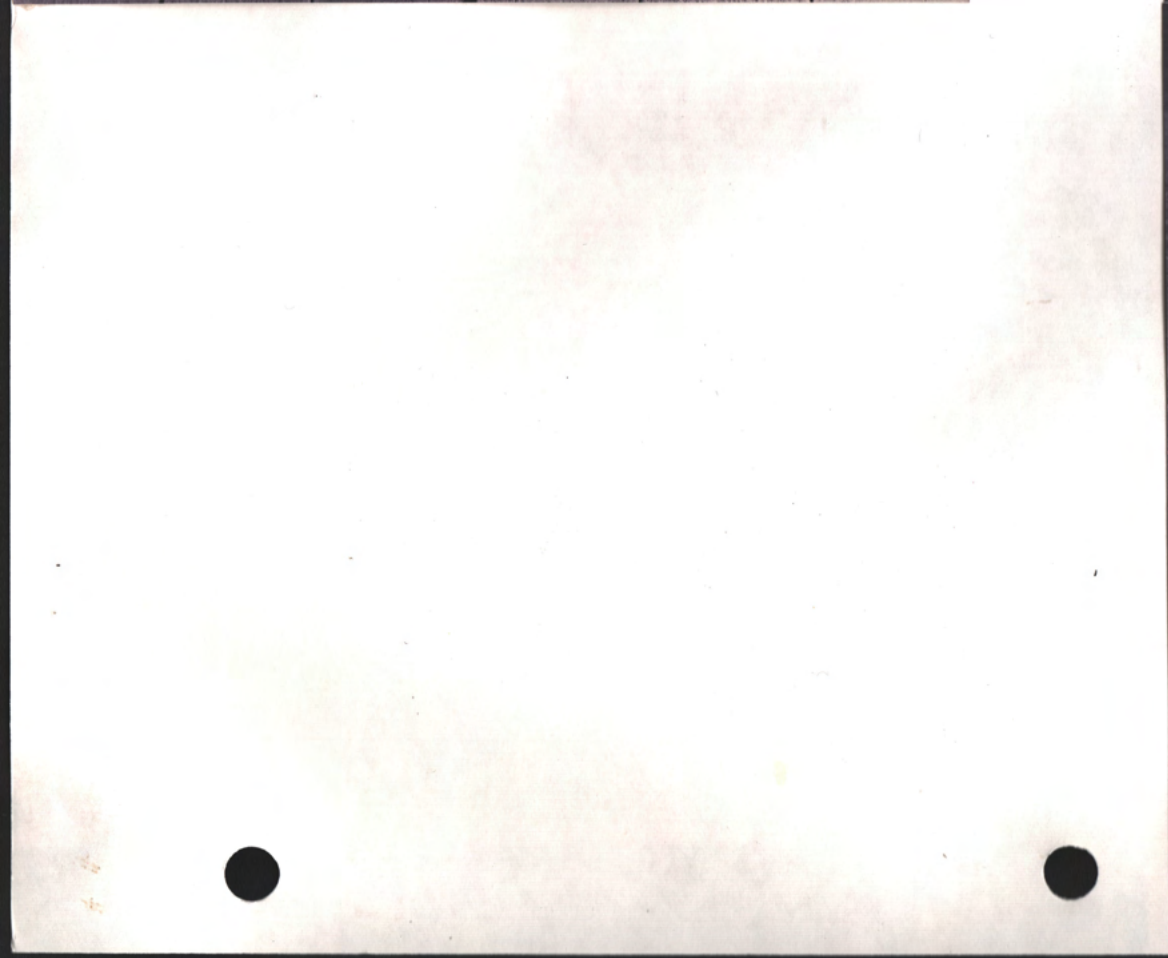
12



565h loc.
(ROT WOOD ONLY AT SILL
↓ STD-TENONS CONFIRMS
FORMER LOC. OF 565h)

12





41 N52

PIT or shod - 5mm
wide ruy
deck bot.
(orig.)
Note many nails
for wood shingles



↑ RAFTER

±3"x5"
rafter
±2'6"



E. LOFT

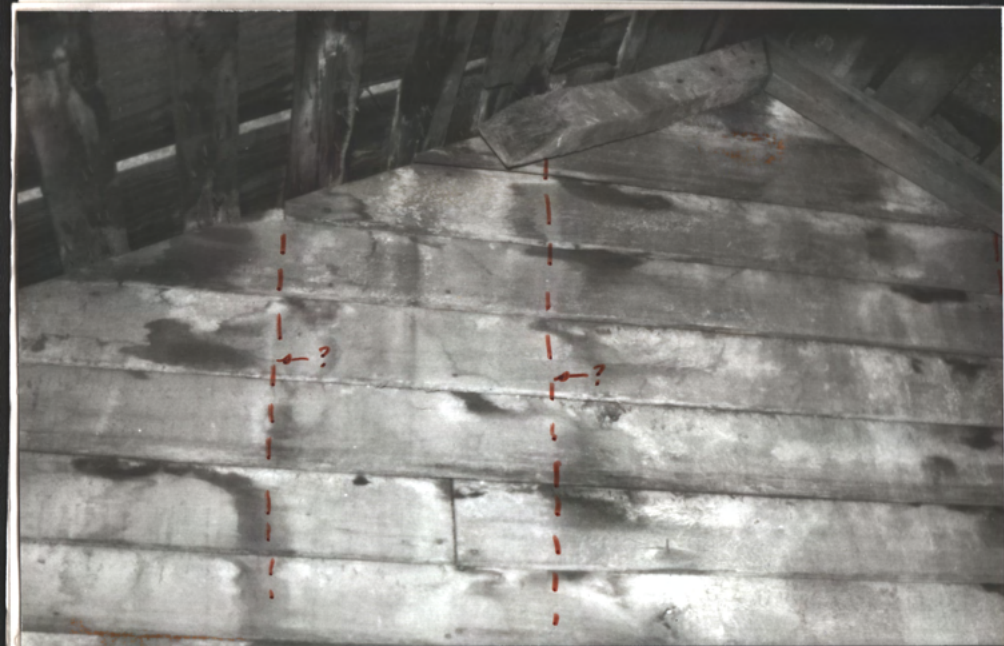
stump



probably
later
opening

S. WALL





E. Wall
of
W. Pen

N

N



CHIM. TRACE

PLAT?

Limestone
1840 Chim
taken down
c. 1950 for the
Spencer sisters.
See 1942 photo

N

E. PEN
W. WALL



PLAT?

CHIM.
SPACE
between
pens
(stone
chim-
gone)



PLAT?

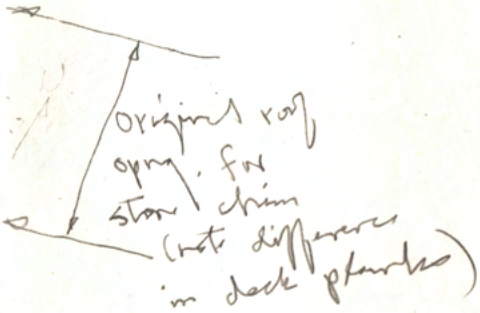
W. PEN
E. WALL

N

43
0652



XN



Chimney Space (look S.)

Note for exist. chimney (W. pen is an addin)



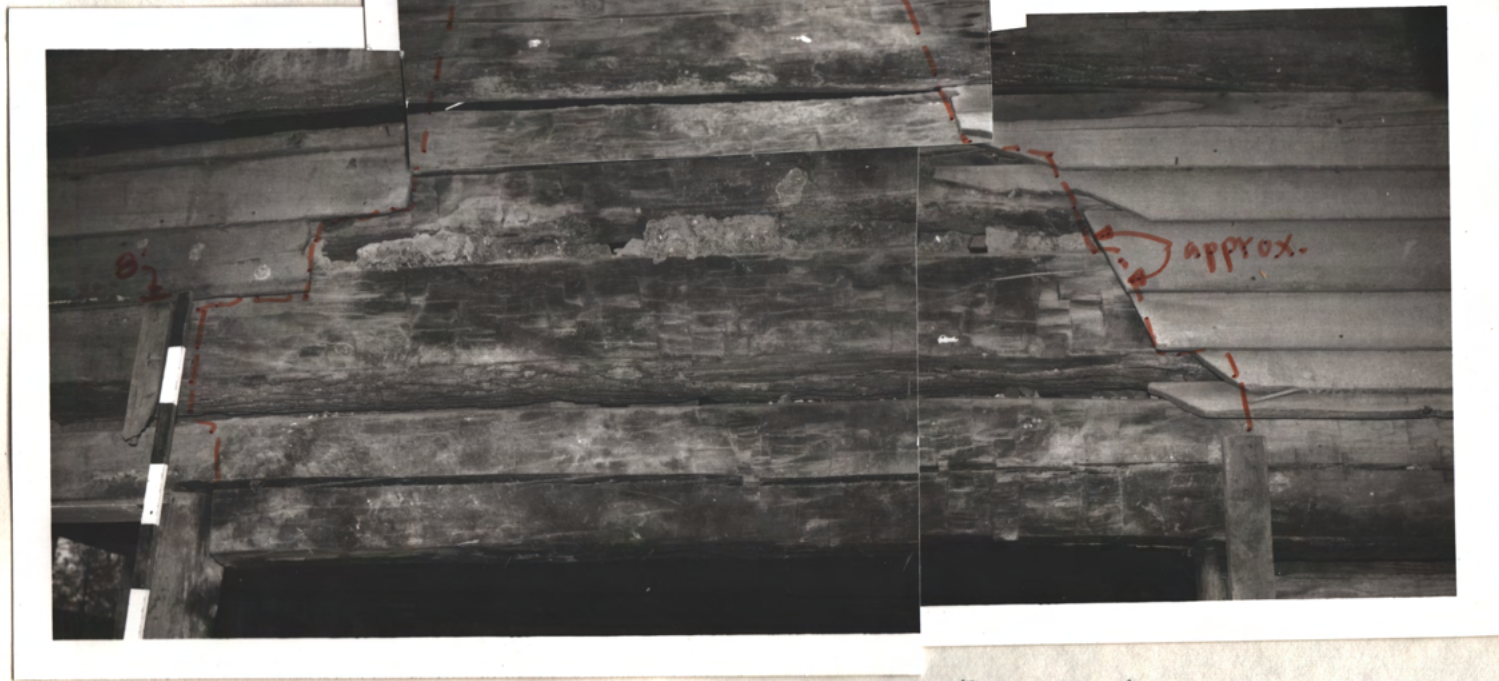
Orig. chim. cutout at west side of chim. space → N

CHIMNEY
SPACE

See field-notes
for apparent
dimensions & shape
of stone chim.
based on obs.
of site



platform
high in
chim. space.
Access by small opening
in E. Loft, W. wall, S.



East Side of Chim. Space, at W. wall of Eng. ext.

45N, 52

E. WALL OF
W. P&W



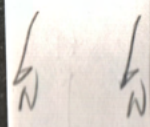
NOTE
CLAIM
CUTOPTS

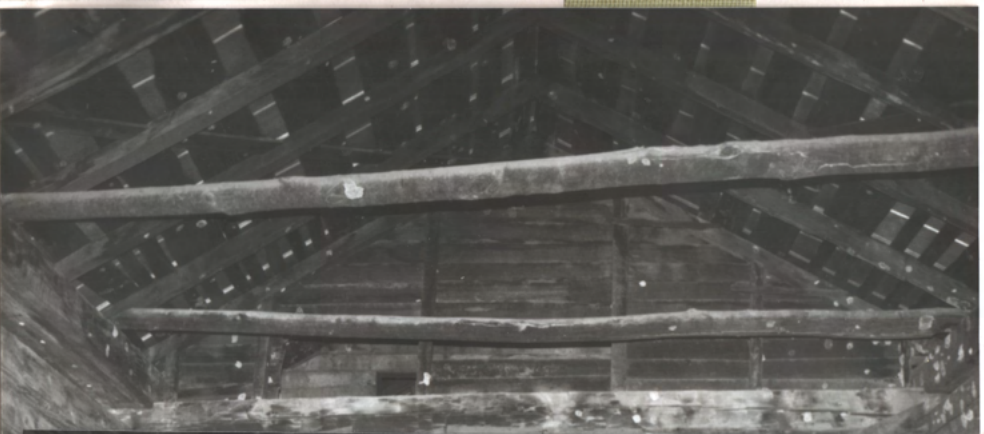


W. WALL OF
E. P&W



CLAIM
SPECT





← door → CAIM. SPACE →

W. PTH
(E. Pan beyond)

45



← CAIM. SPACE →

door to space between pens

←

A71 56 52



grooves

Vic. hook



W.
PEN,
N. E.
DOOR
orig.
door,
later cut
narrower



WEST
PEN





Vic. Opry.
(was a window
like at rti)



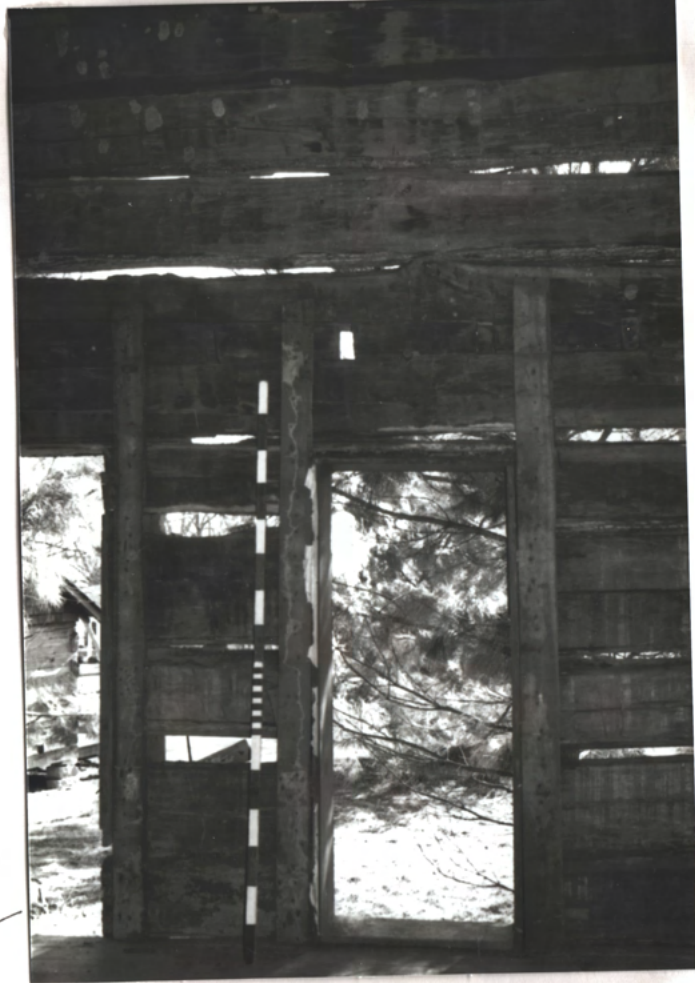
Orig. opry. w/
later rotting same
frame

W. PtN, S. WALL



Orig. opry & frame

49 052



← Vic. Door
OPHG.
(was an
orig. window
like at Ft.)

← ORIG. OPHG.
later rotting-sawn frame

E. PCH., S. DOORS
(center door is orig.)

This exact latch pictured in
Early Am. Wrought Iron p. 213
Scribner's 1928, about same
in Adams' Lib.
Is pre-1845 mfg. per this book



2 pieces of
Modified
orig. door
(plank w/ latch
cut off later to
make door
narrower)

Note thumbbolt
is c. 1850 English
"Norfolk" latch
wrought iron



7546 051



W. WALL

Vic. door opening
(probably no opening originally)

→ N



W. PEN

- by pin
- 1. half-log of peg ft. at rafters
 - 2. rot - some rafters
 - 3. wide "slab" planks at dark

→ N



Removal class. last,
Greek Revival 2nd prd.
Not orig. to this place
Battery. Same frame

plywood

W. PGN

NE. Army

↑
CHIMNEY



→ H



H
↑



Congress
orientation
is approx.
same as
on orig.
site

photos
HP Jones
Aug. 1995

C. 1840 James Mark Use (log.) originally in
N. Limestone Co. Al., here restored at Bennett Museum
Huntsville Al., Jones & Herrin, Arch
Annie P. Jones FALK



South (front)
Veranda
↓

→ H



S. front porch
 change ends W, get original or per details

W



S. Window, E. Porch ext.

PN



W Rear

mod.
 handking
 ramp
 req'd by code

2 of 7



S. Window, E. Porch Int.



21

22



Mantel is mid 19th cent. (log house, Mad Co.)
but not from this house (mantels gone)

EHS7 P61



23



24

487



E657
PEW
(Living rm)

Side, wanted
from
Smith's
Mud, Co.
1840-50's
has



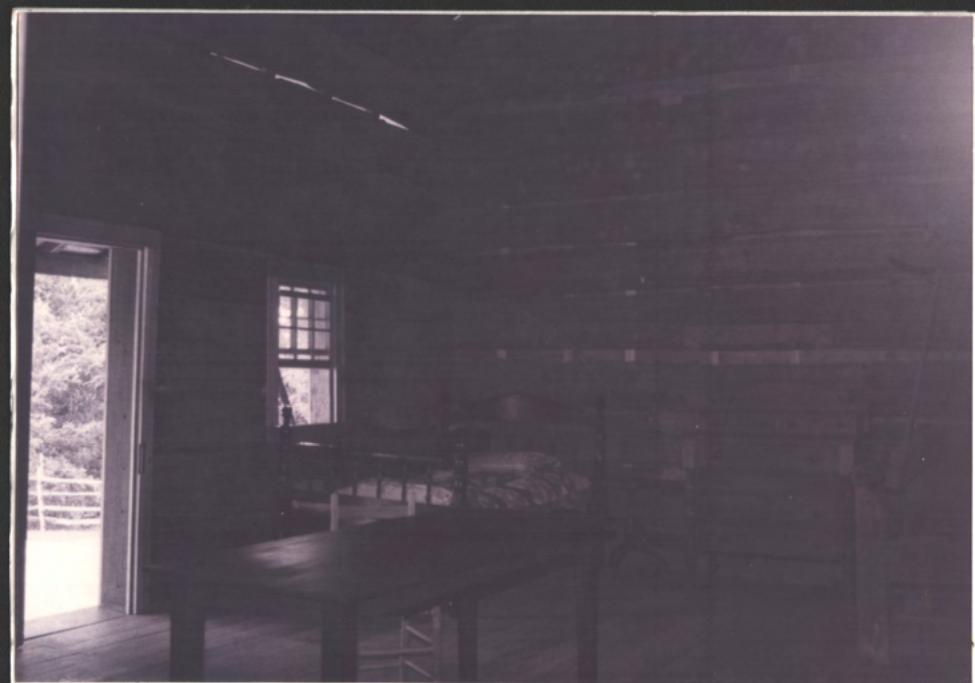
mantel from
a Mendocino
outlet, but
probably 1870's
(looking saw
marks on bark)



WEST
PEW
(never
finished
at orig
site)



z



WEST
PEN

CHINA
(17)
PEN

306
5th
AZ

50
AZ

547

4

L-19

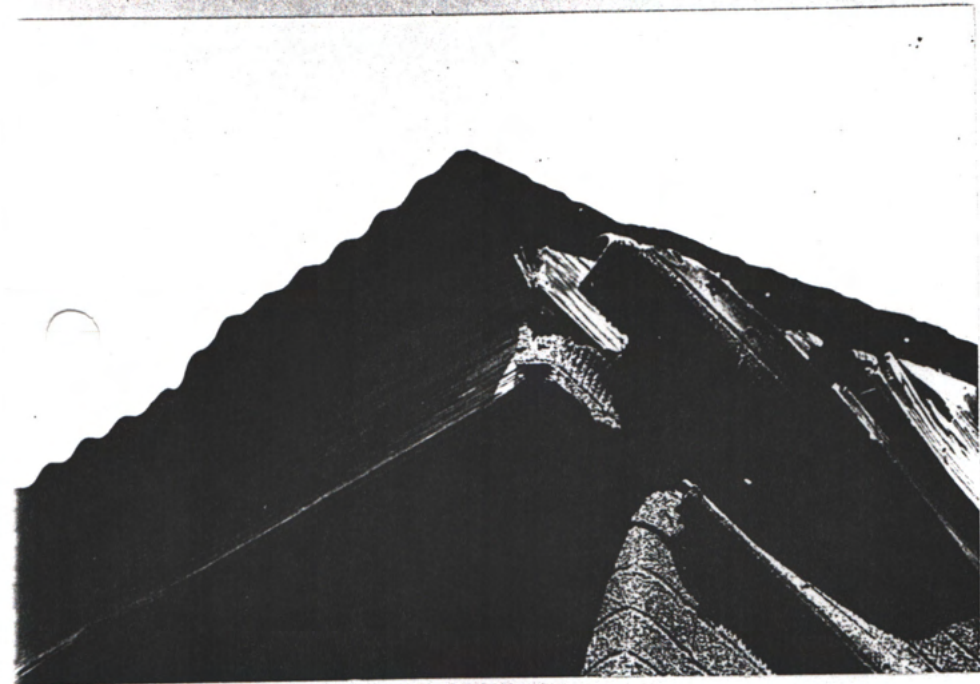


West Penn

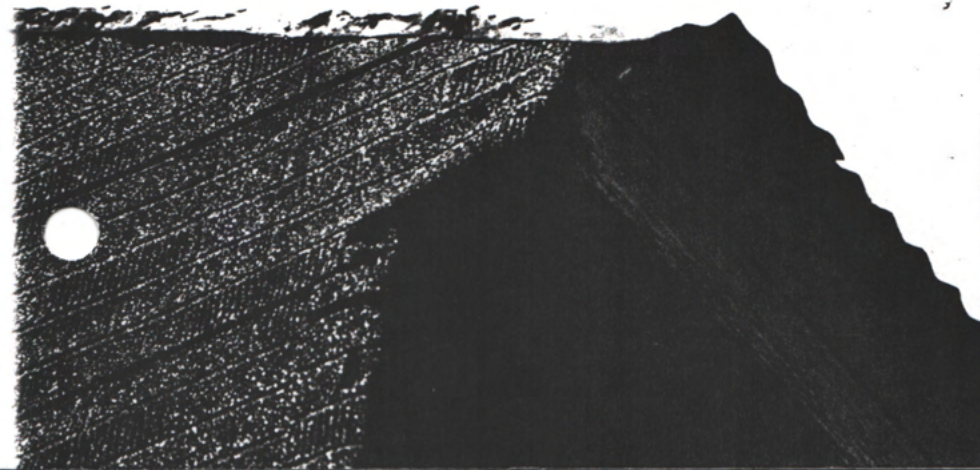
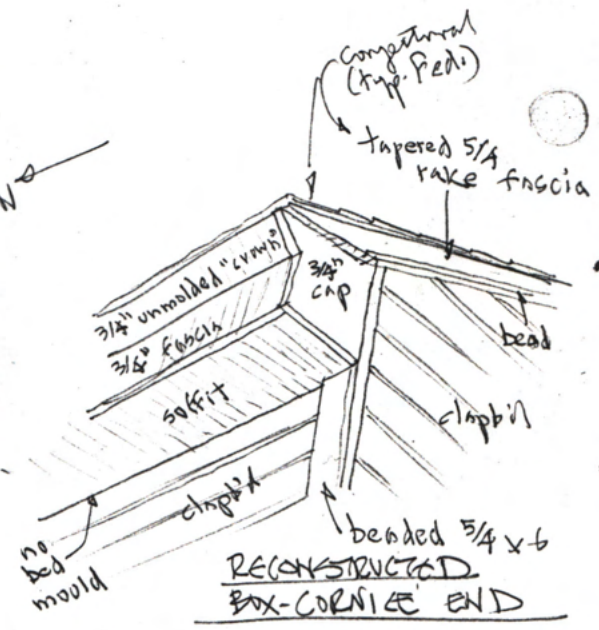
Crane replicated from a
c. 1830 crane in a log house
N.E. of Fayetteville TN.
(see HJ photos of 1993-4)



41830 Palmer-Murrell
Mont. AL



S.W. Corner
Main Roof

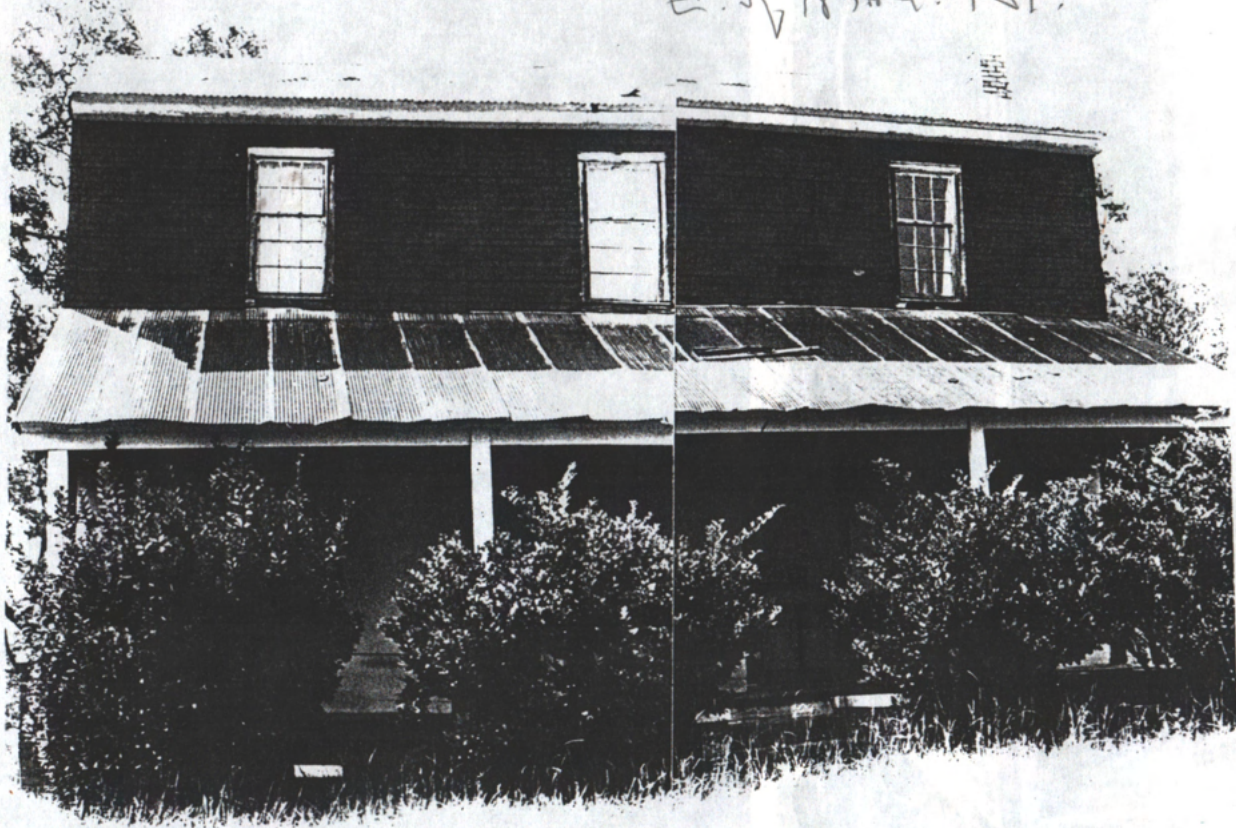


N.W. Corner
Main Roof
(same at east cornice)

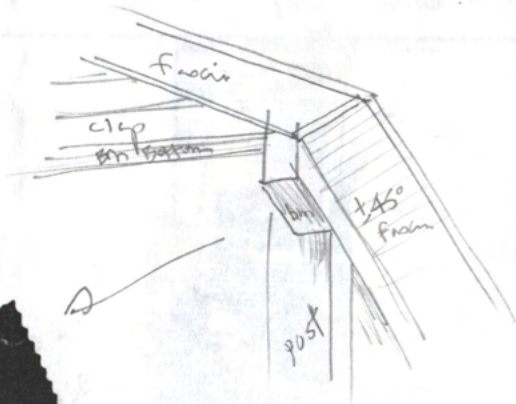
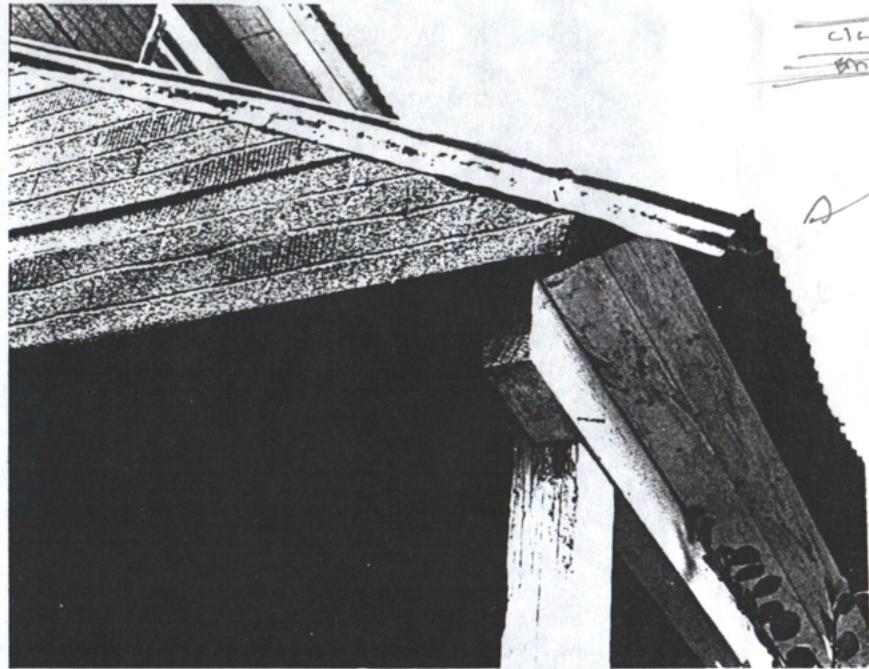
Note:
 Cornice bd. is
 90° to this
 at front.
 See photo
 on p. 4

Plan fascia of
 cornice bld

c. 1830 frame - Mount Pleasant
E. of Mt. Al.



porch



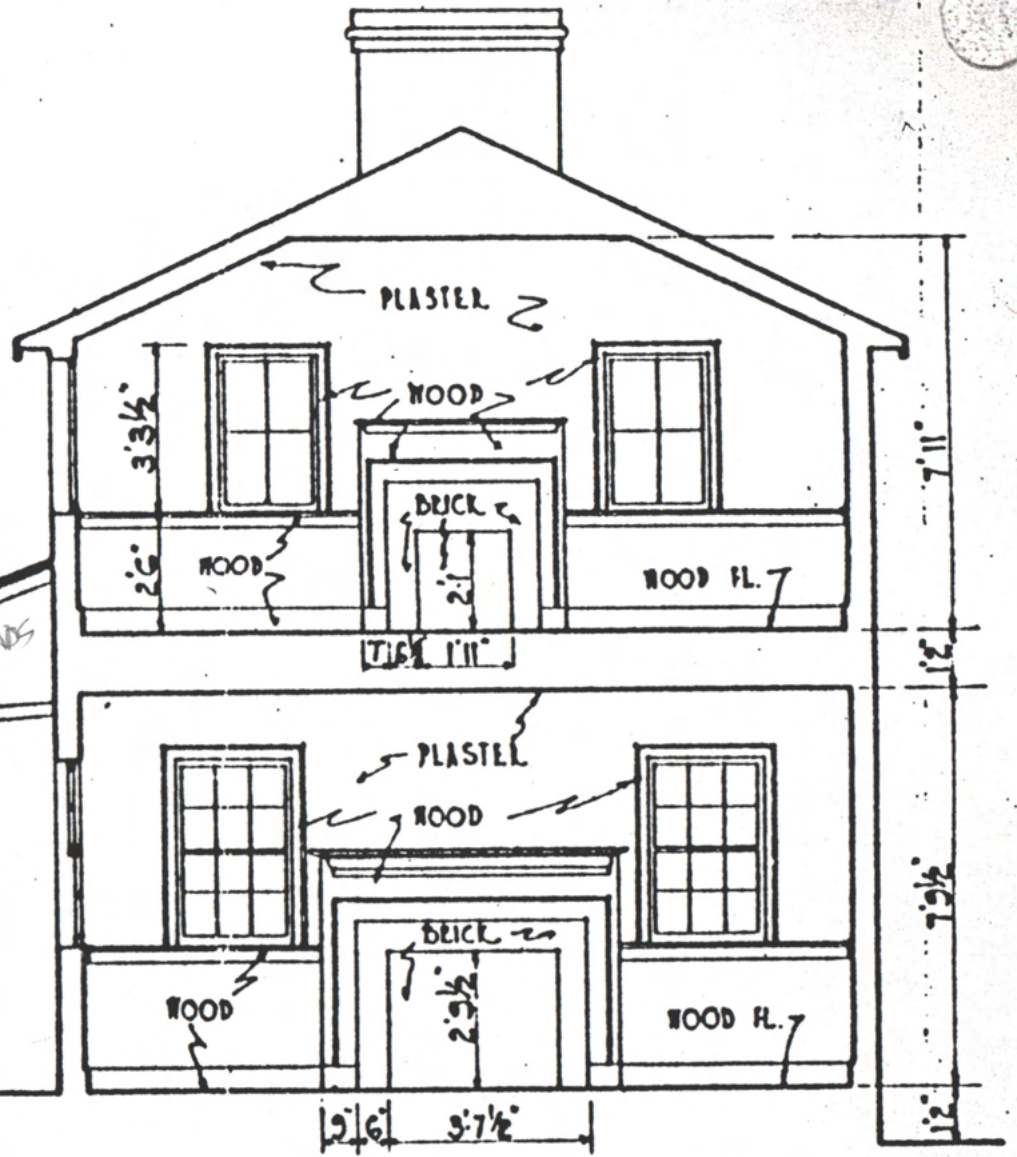
Marionville, Mo.
Town
c. 1820

Jamb's tapered
profile

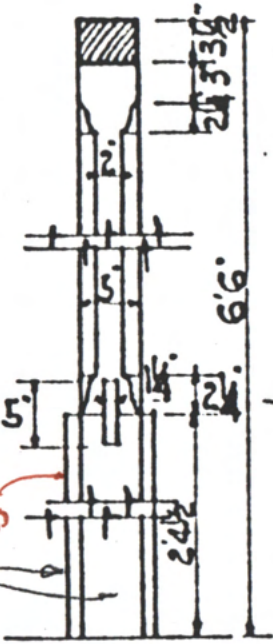
ORIG.
(no scabs)

OPEN AT ENDS

OPEN



SECTION
SCALE - 1/4" = 1'



POLCH POST
SCALE - 1/4" = 1'

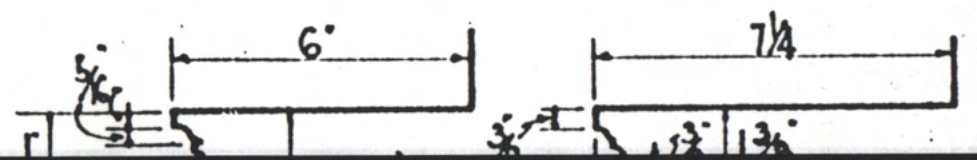
(speed
in post)

PORCH

(mould for mado)

SAME AS MANTEL

DOOR





CHIM.
TOP
EXAMPLE
+ PORCH

MARSHALL COUNTY SITE 17

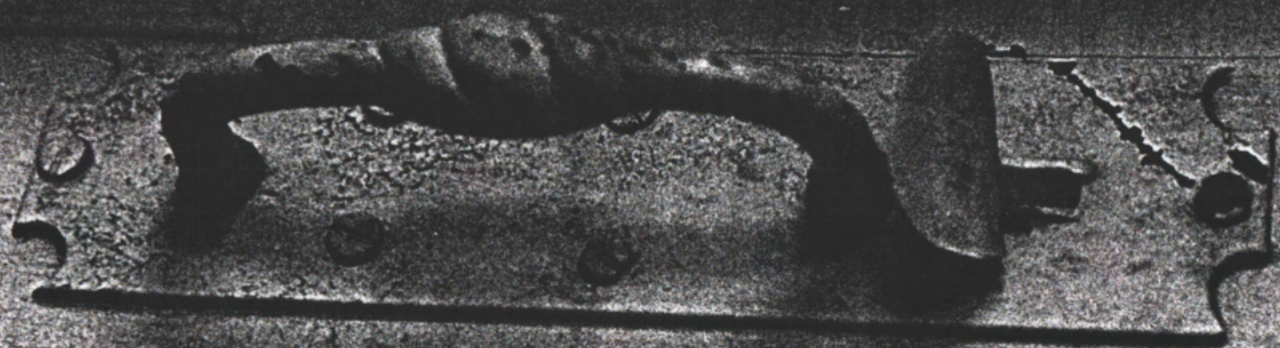
TALCOG Survey 1974

c. 1845 Spencer Patterson
District
N.E. of Cantonville, AL



6"

1"



hard.

157 F

Norfolk Locks (English, Hard - uncast, p. 1840)
at 1828 McMahon house, Courtland, AL.
1988 photo, H. P. Jones, FAIA

see metals list
example



Early Am. Wrought Iron

Albert Sonn

Scribners, 1926

Lib. of H. Jones FOLK

PLATE 90

NORFOLK LATCHES OF LATER TYPE

The array of Norfolk latches on this plate gives one an idea at a glance of the commonest or most popular forms of this type, the last of the hand-wrought latches. They were factory-made, mostly imported from England as previously stated, and were superseded by the cast-iron latches that became common after 1845. The illustrations flanking Figure 1 give one a good idea of their construction: at left, escutcheon plate, and at right, swivel form. They are typical of those in all the colonies, though most of them happen to be New England specimens.

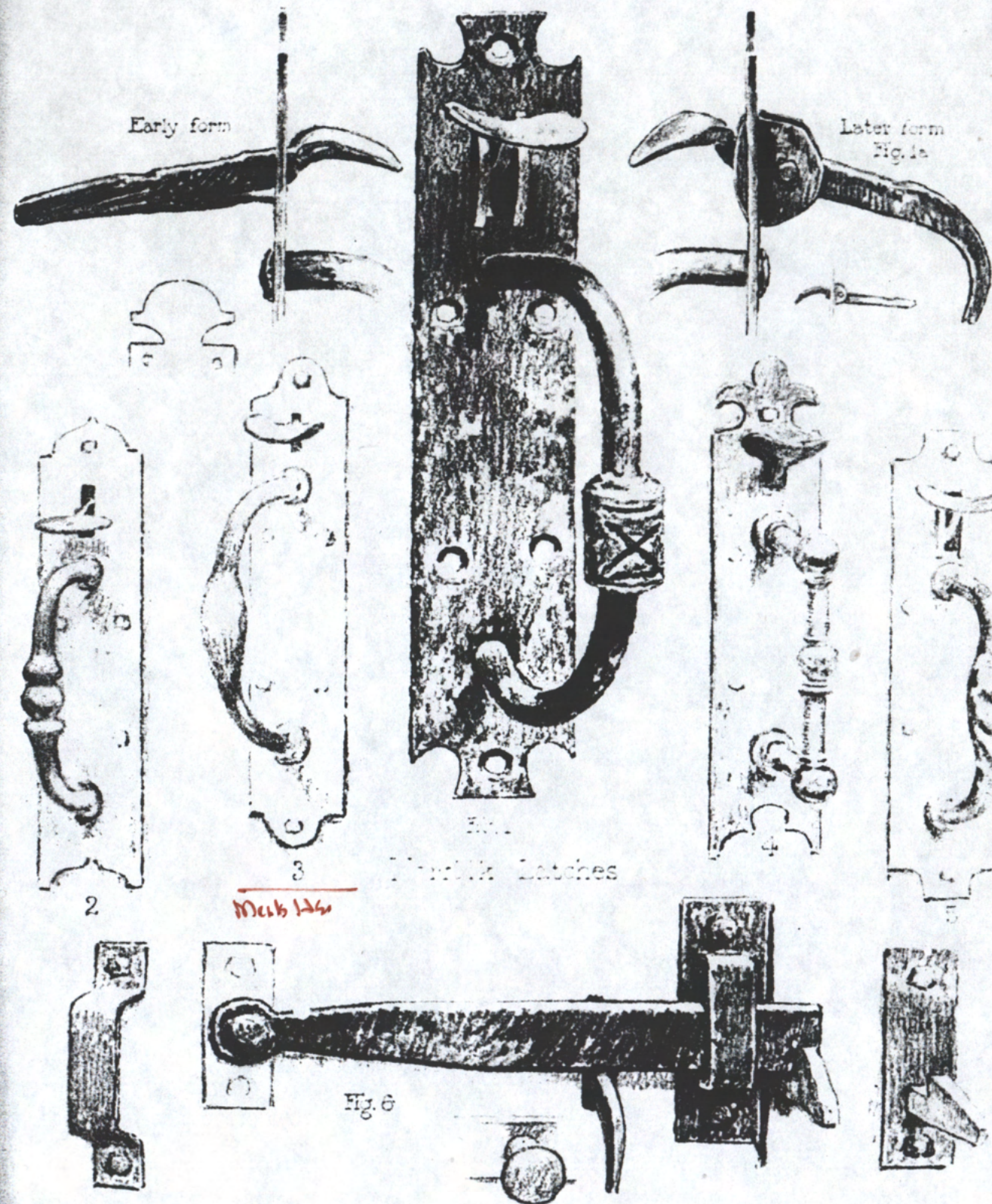
i.e. pre 1645 →

FIGURE 1. An example with grasp of plain bar iron, having a swaged ornament welded to its center. This swaged ornament is at times of other material—lead or pewter on many of these escutcheon-plate latches. The thumb-presses as a rule are saucered and have curved lift ends; the straight lift being rather the exception and more often connected with the flat-round press.

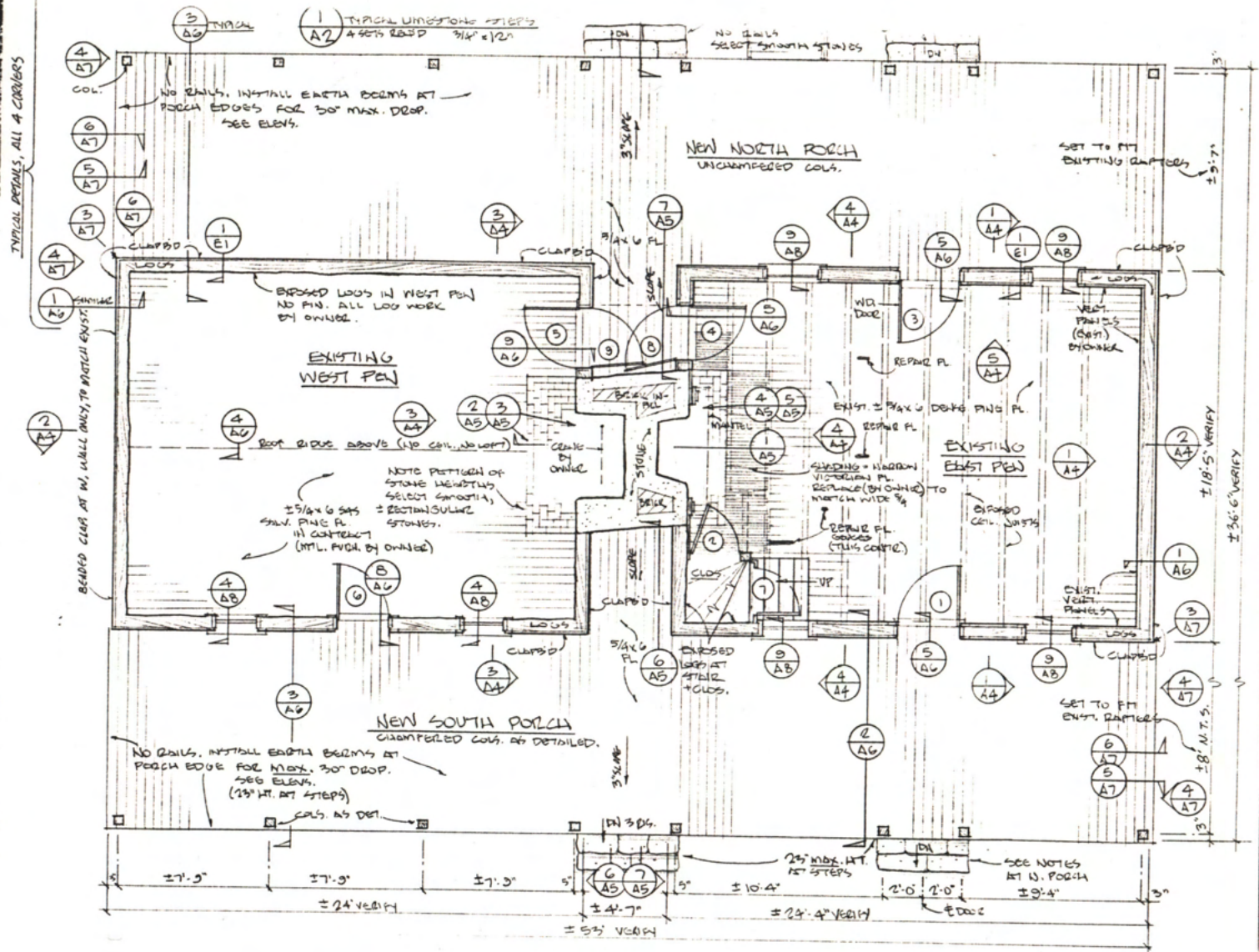
FIGURE 1a. Sectional view of swivel arrangement of Figure 1. Early form opposite. Another form had much less material in swivel truss and a scanty S. L. end, as indicated.

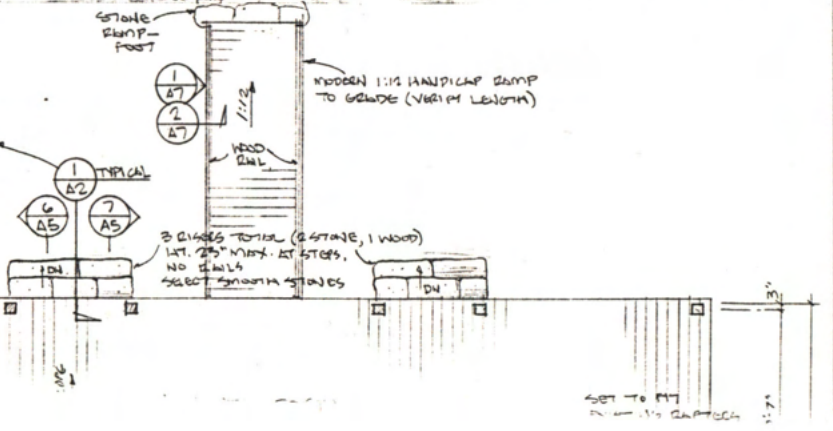
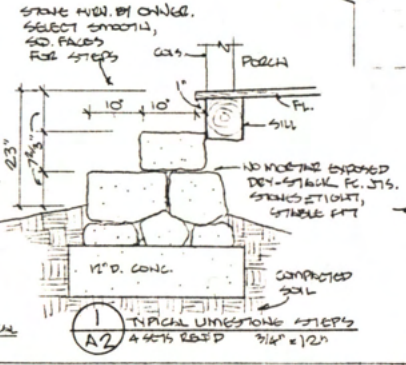
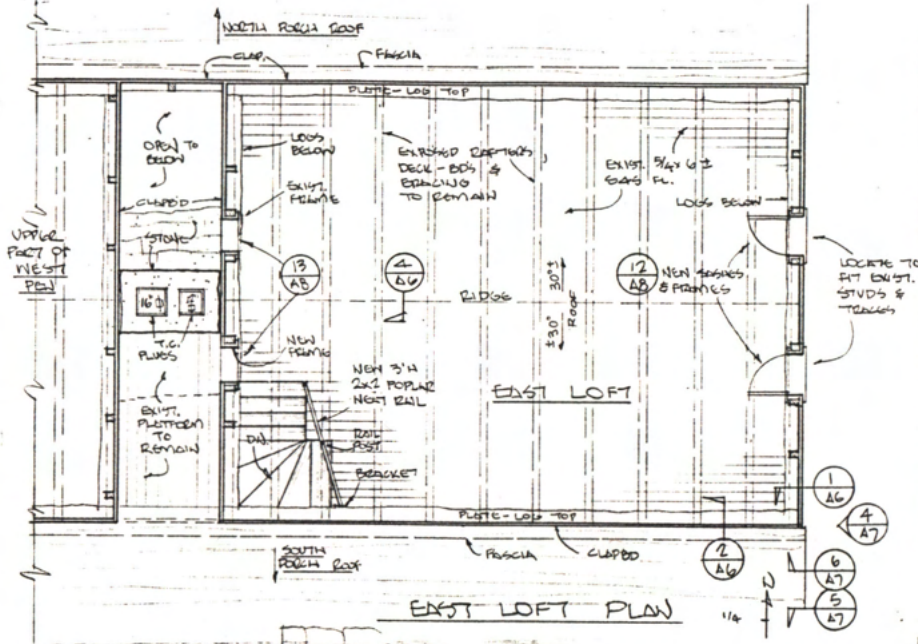
FIGURES 2, 3, 4, and 5 illustrate some of the more popular forms of escutcheon plates and hand-grasps of different swaged ornamentation.

FIGURE 6. Illustrating the back members of this type of latch. The bar was usually plain. Those of a later date had the added button grasp, as indicated. Escutcheon plates were the rule on the catches and staples as well as at the axis of the bar. On many of the early latches these plates were absent.



CM





INSTALL EMERALD BEAMS AT DOGS FOR 30\"/>

REVISIONS:

DATE: 20 JUNE '99

JONES & HERRIN
 Architecture/Interior Design
 104 Jefferson Street
 Huntsville, Alabama 35801
 412.421.1414

USE RESTORATION

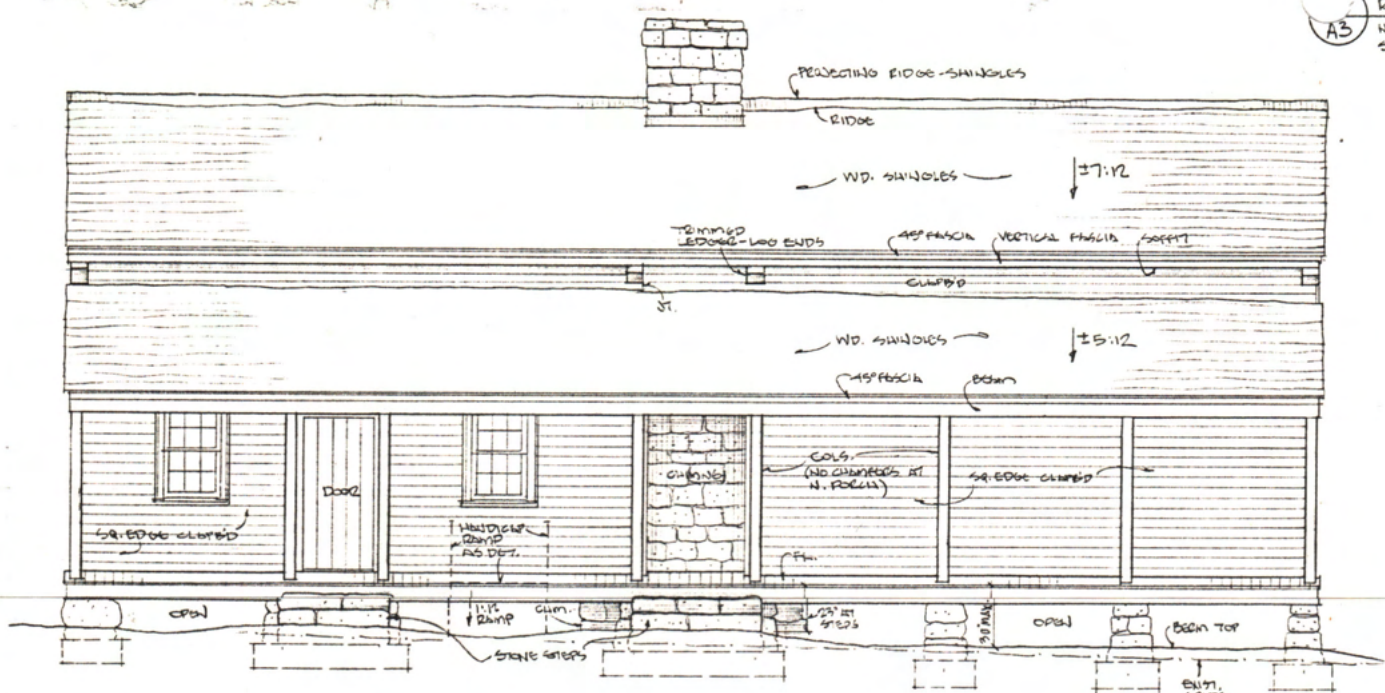
3UM

ABAMA

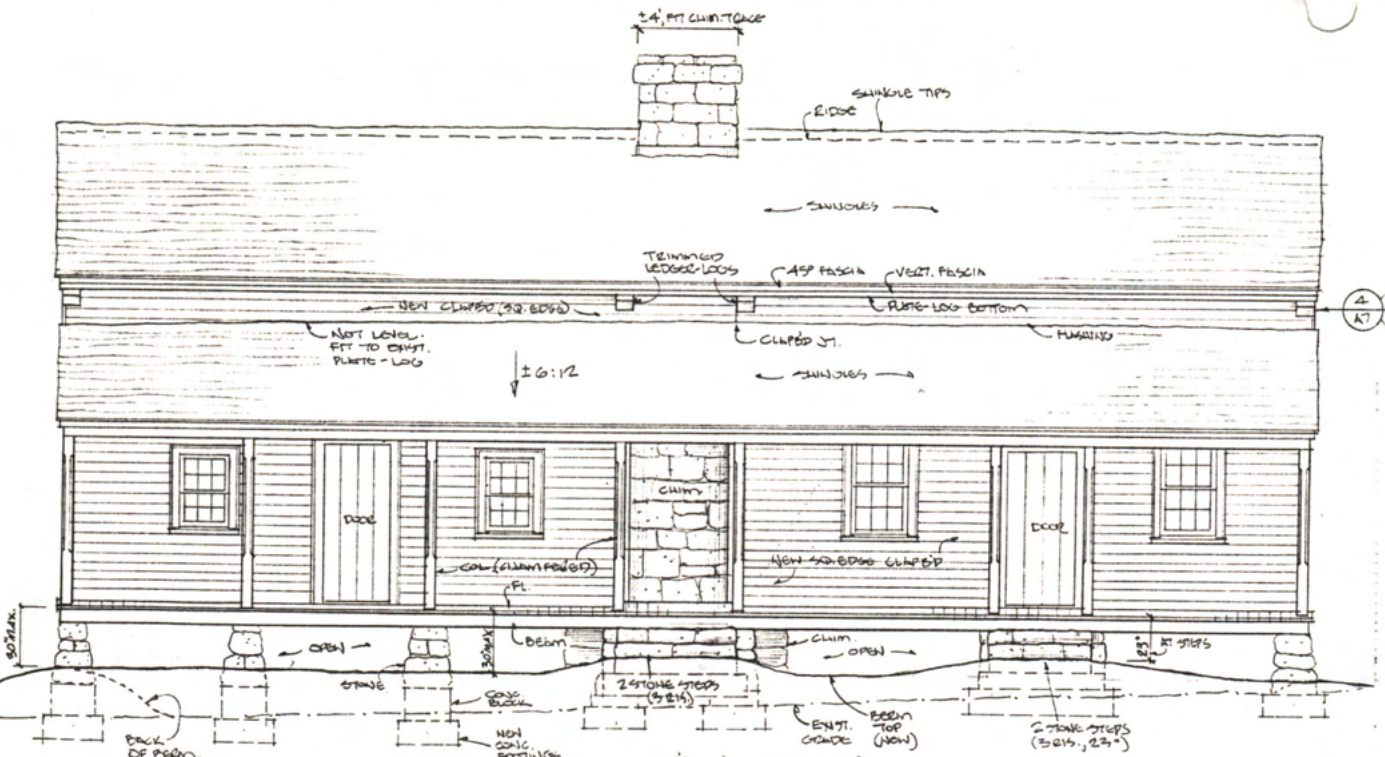
74016

11

A3 ROX
NO 4
SEE



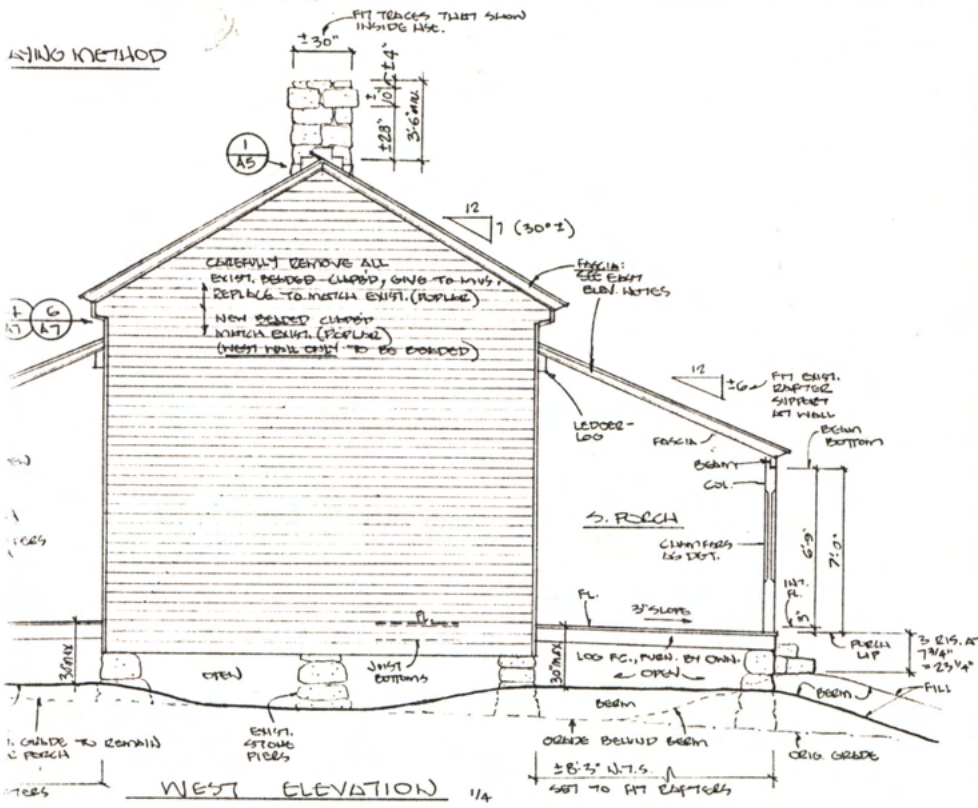
NORTH ELEVATION 1/4



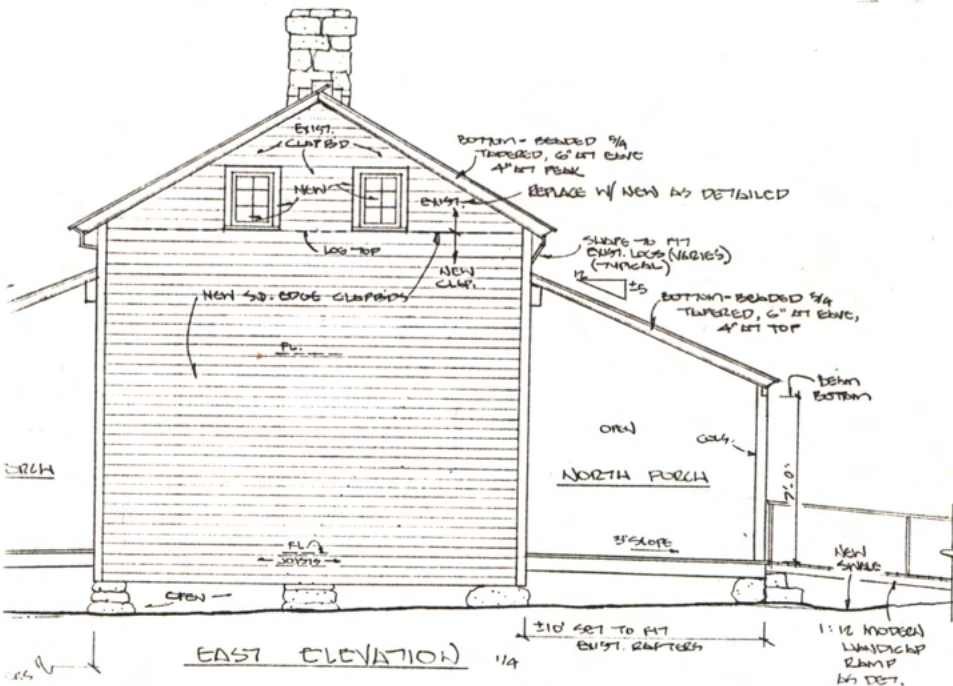
SOUTH ELEVATION 1/4

10

ASINO METHOD



WEST ELEVATION 1/4



EAST ELEVATION 1/4

JONES & HERRIN

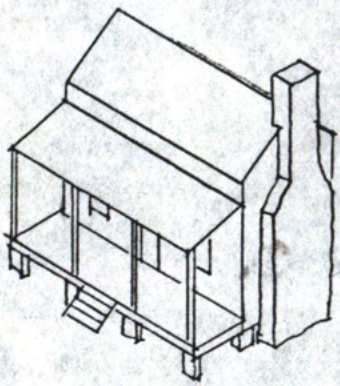
JAMES A. MEALS 1840 LOG HOUSE RESTORATION
BURRITT MUSEUM

STATE OF ALA
MARVIE P. JO
REG. NO. 80
WILLIAM W. HERR
REGISTERED ARCH

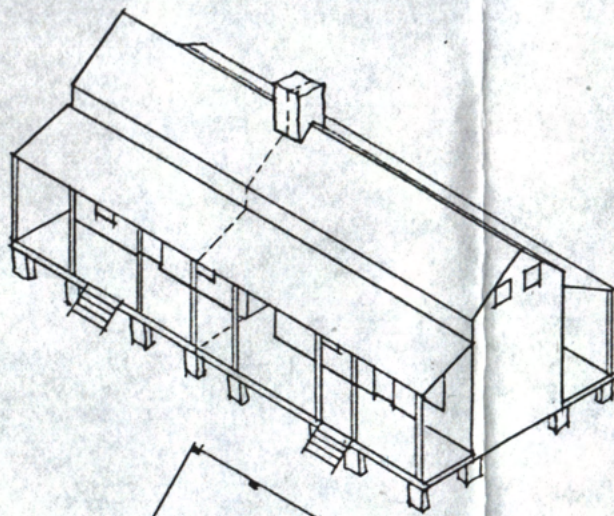
SHEET of
12 of

EXTERIOR ELEVATION

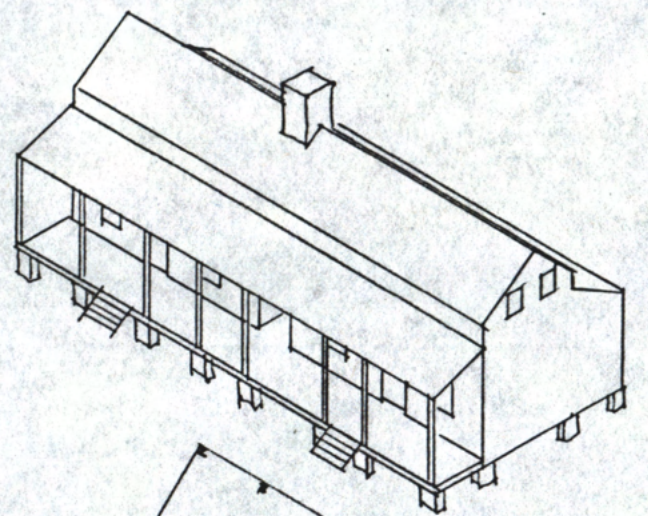
12



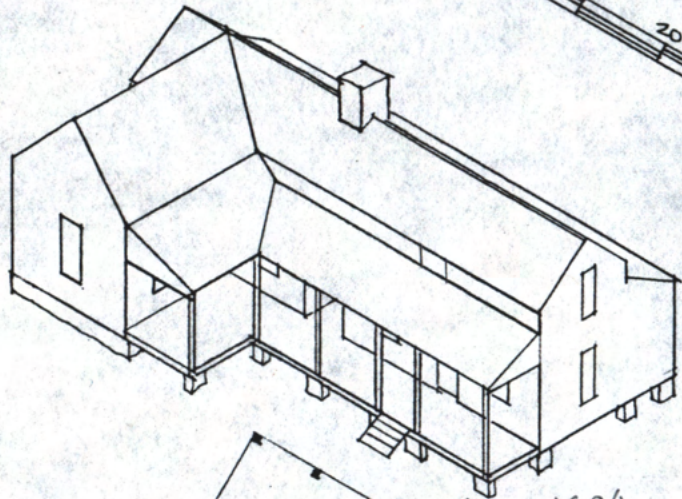
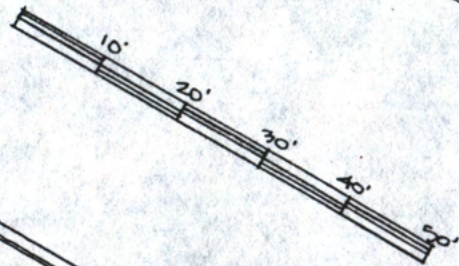
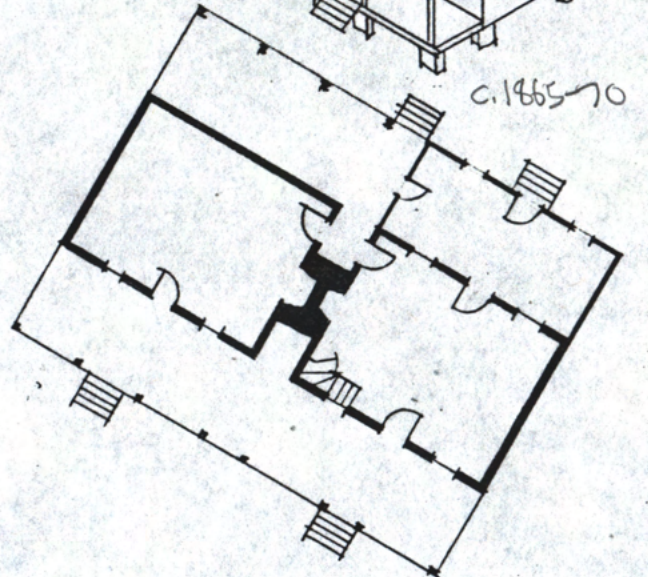
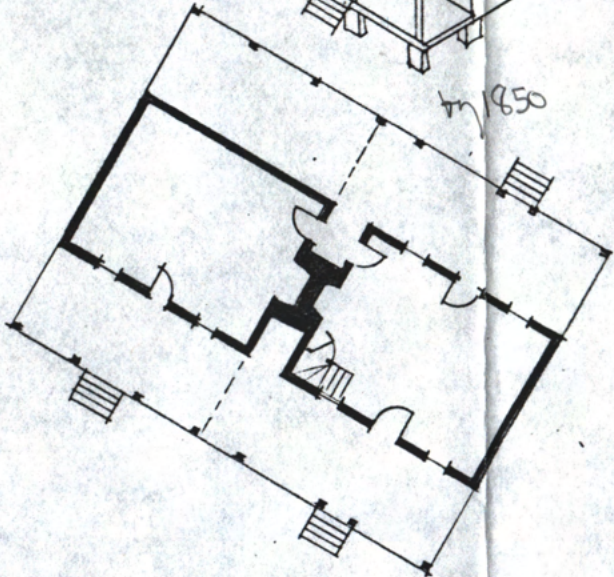
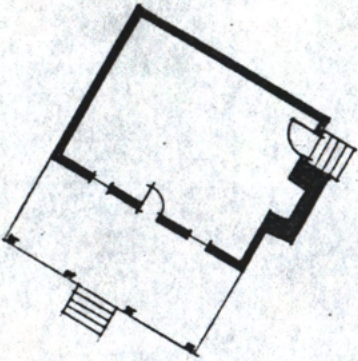
c. 1845



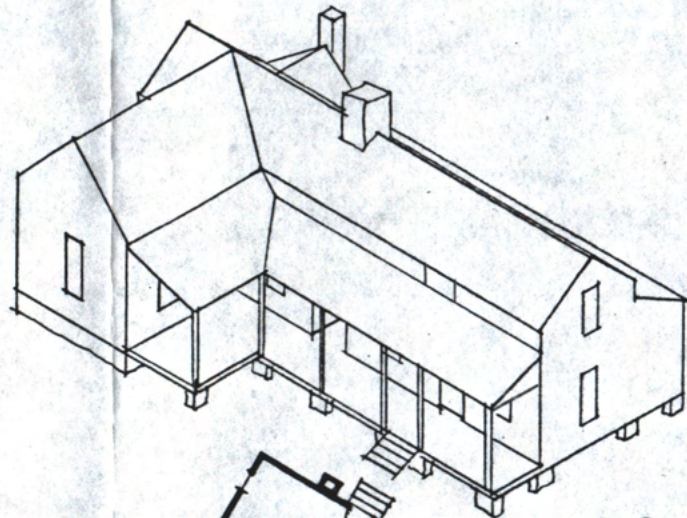
c. 1850



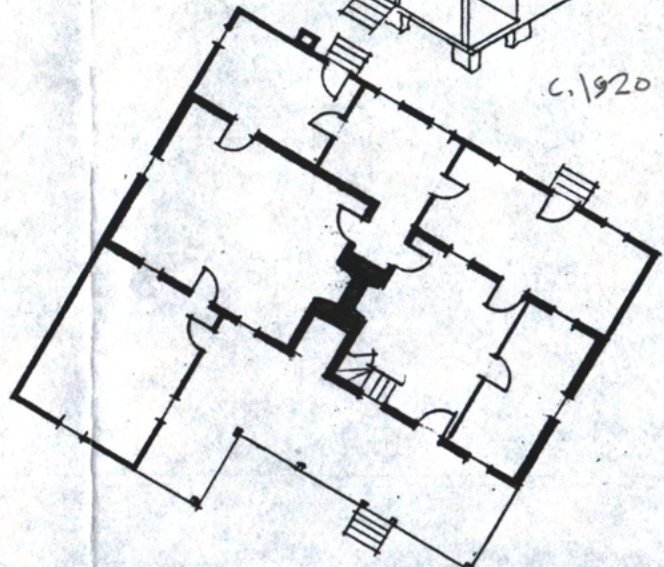
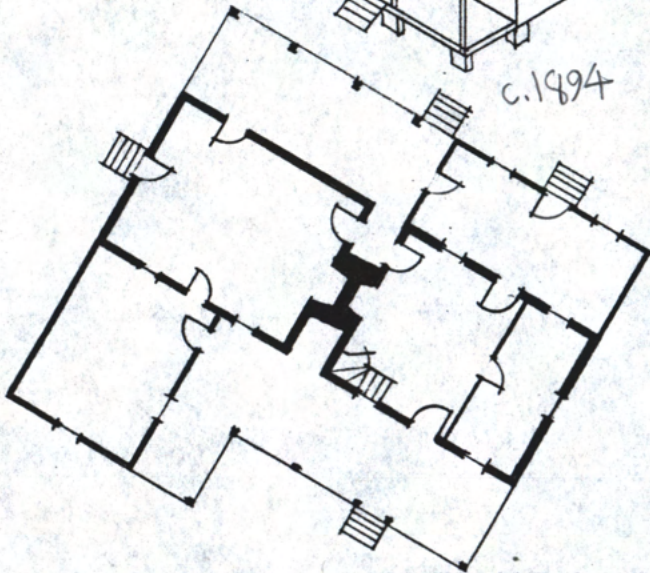
c. 1865-70



c. 1894



c. 1920



James Meeks Log Hut
NW Limestone Cr.
Moved to Burnett Mns
1994
Restored JFArch AU
1994-5
dmg Jan 96 AU

to watch for in the 1990s" said Charles Duncan, author of *The Art of Classical Guitar Playing*. Weaver teaches classical guitar at the University of Alabama in Huntsville and Alabama A&M University. He has performed in concerts throughout the United States and in England. He is a member of the classical guitar/piano duo, *Consonare*.

Concertgoers are urged to bring a blanket or lawn chair and enjoy the outdoor setting. Advance tickets will be available in July. In case of rain the concert will be held Tuesday, July 25.

This event is cosponsored by the Fret Shop.

Folk Music on the Mountain



There is no better place to play mountain music than on a mountain. So that's where the Tennessee Valley Association of Folk, Traditional, and Old-Time Musicians will hold its membership concert - here at Burritt. The event is set for Sunday, July 16, from 2:00 p.m. to 5:00 p.m.

Styles ranging from traditional mountain music to 1960s era folk music, both instrumental and vocal, will be performed by individual players and groups. Requested admission donation for adults is \$2. Bring a lawn chair or blanket and a picnic lunch and enjoy an afternoon of music. ♦



Historic Park Nears Completion

Major restoration projects in the Historic Park will be completed in time for the beginning of the 1995 Living History Weekends, which start June 3. Projects currently underway include the Chandler and Meals houses, sweep well, and blacksmith shop. Beginning in June, visitors will have the opportunity to compare agricultural life from 1850 with that of 1900, and see the differences in home and farming technology, as well as what crops were grown.

The official dedication of the Historic Park will take place on Saturday, July 15. On that day, a recreated 1850 political rally will be staged, complete with a temperance rally, militia muster, political debate (Democrats and Whigs of course!), musicians, and fireworks. Mark the date on your calendar, and come prepared to ask the candidates and speakers 1850-type questions.

Meals House Fabric

During the initial phases of the Meals House restoration last spring, a large quantity of everyday household items from the mid-nineteenth century were discovered behind a paneled wall in the parlor. This material has subsequently become the subject of an exhibition and magazine article.

CI
I
C
I
A

Many of the items recovered were textiles, including spun wool, cotton suspenders, quilt squares, and fabric scraps. Many of the scraps were pieces of wool-jean, the most common type of material worn by the working class. The pieces found were solids, stripes, and plaids. The most unique scrap consisted of a mustard and blue stripe, and was probably used for coats, trousers, or vests. The Museum sent a sample of the striped jean scrap to Family Heir-Loom Weavers in Red Lion, Pennsylvania, to be reproduced. The weaver, Pat Kline, was extremely pleased and surprised to be asked to attempt such a project, as original striped jean is somewhat rare today. The material he came up with was a very close match, and will be used in our reproduction 1850 clothing in the living history program. The fabric is listed as "James Meals" in the Family Heir-Loom Weavers catalog, and will be available to historic sites across the country. Other items recovered from the house that will be reproduced include a red ware crock, cotton suspenders, and fleece wrapped around corn husks. The items found in the wall tell us much about the middle class farm family of 1850, and the material culture from their everyday lives. ♦



The Meals house has yielded historical information and artifacts throughout its ongoing restoration.

Cont. - "Leatherwood" Nashville

James A. Meals, Rector: Arr. M. (1890)

FROM BEHIND THE WALL: DISCOVERING THE MEALS HOUSE TIME MACHINE

by Charles D. Pautler

Curator of History
Burrill Museum and Park



Limestone County, Alabama farmer James A. Meals as he appeared around 1890. Photograph courtesy of Miss Eathyle Spencer.

After a tour last year through our 1900 living history site, a sixth grader who had taken ample notice of the many log structures and period furnishings asked me, "In a hundred years, how are people going to know about *us*?" The honest and thoughtful question deserved an equally honest and thoughtful answer. "It depends on what we leave behind," I replied. "In some way, we need to leave behind objects that best represent us in our daily lives. This is the problem for the museum staff today when we try to determine what life was like for a farmer, factory worker, or soldier from over a hundred years ago. The 'right objects' have to survive in order for us to get a truly accurate picture."

Front view of the James Meals house as it appeared after being purchased by Burrill Museum, February, 1993. Note the prominent 1890's frame addition at left. Photograph by Harvie Jones, architect.





Rear view, February, 1993. The earliest addition, ca. 1860, has fallen down at left.
Photograph by Harvie Jones, architect.

In addition to primary research, the "right objects," or "personal effects" are often difficult or downright impossible to obtain, with luck often playing a major role in acquiring such pieces. At the time Burritt Museum and Park purchased the 1840 James Meals House in 1993, none of us knew exactly how much "luck" would play a role in the eventual restoration and interpretation of the structure. From the perspective of over one year later, we now know much more about mid-nineteenth century life through the clues not only provided by the house itself, but also by the historic objects found within its walls.

To give a broad explanation of both the Burritt Museum and the Meals House restoration project would in itself be two lengthy articles. For the sake of brevity the museum, located at Huntsville, Alabama, is one that interprets local Tennessee Valley history through exhibitions and living history interpretation. Most historic structures in the 1850 and 1900 Historic Park were acquired for their intrinsic folk architecture and historical value, and in some cases, because of demolition threat. One such threatened structure was the James A. Meals House of Limestone County, Alabama, approximately forty miles northwest of Burritt Museum. The log house was a perfect textbook example of a "saddlebag" house type (two pens with a central chimney), which today is extremely rare in the lower Tennessee Valley.

Preliminary review of tax, census, and agricultural census records revealed that Meals, who was 22 years old when the house was constructed, was a yeoman

farmer who would by 1860 own over 300 acres¹, and after his marriage to Martha Coffman in 1840, would own five slaves². The east pen of the house was originally constructed in 1840 by an itinerant carpenter named Underwood³. The carpentry is superb, with perfect half-dovetail corner notches in the virgin poplar logs. At this time the large one-pen house (18' by 24' outside dimension) was clapboarded over with sash-sawn poplar boards. A short time later, perhaps two or three years, the second, equally large log pen of the house was constructed, complete with a full-length front and rear porch. Like its predecessor, it too was clapboarded. Whether Underwood performed the work on the second room is unknown, but judging from the overall inferior quality of the notches, hewing marks, and trim, it is doubtful.

Over time the house went through modifications and updates, with extensive frame rooms being added to the front and rear of the west pen, and to the rear of the earlier east pen. Most of the original clapboard was replaced, except for an area under one of the gable ends, and around 1900 a tin roof replaced the original riven board roof. In an effort to update the older sections of the house, narrow four-over-four windows were added to each gable end, and the once large rooms were partitioned. After following up on a telephone call from the state about a threatened "old house," what we found in November of 1992 was a far cry from the Meals House of 1840. Even so, there is a feeling you get in your bones when you know the structure you're investigating is not just another "old house". It was far

from it; for after much poking and prodding, it was discovered that the original structure had not really changed that much but was simply *underneath* everything else.

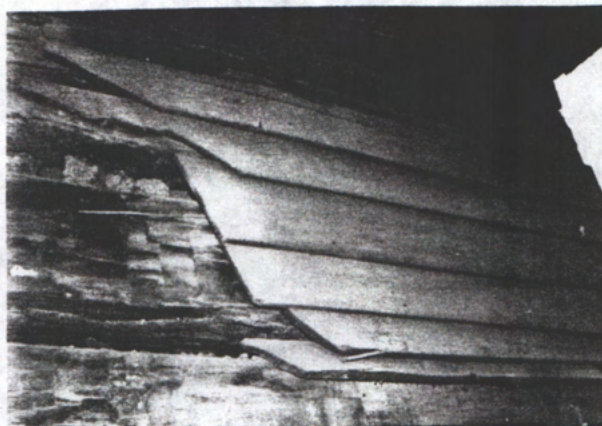
At our site, we call this situation a "good" problem. In the past, after leading large restoration projects where the buildings in question had been so completely modified (or, in the 1970s, "restored"), it was refreshing to find a building with so much historical fabric still intact. We would not have to rely on as much educated guesswork (based on other similar period structures in the area) as we had with some past projects.

After Burritt Museum purchased the house in early 1993, plans were immediately made for relocation. Before anything could be moved, all additions had to be cleared from the structure and a plan devised to safely remove the roof. Because of its one and one-half story height, it was determined that the roof would not clear telephone, power, or traffic signal lines. After several suggestions by the professional house mover, it was decided that the roof and top three layers of wall logs would be lifted with a crane and transported separately on another flat-bed truck. The house's length also presented a major problem. Because it was 54 feet long a special set of removable wheels for the flat-bed truck had to be acquired, which could be moved towards the center of the bed when going around sharp curves. On July 7th, 1993, the James Meals House rolled down Governors Drive, one of the major streets in Huntsville, as hundreds of spectators watched.

During the planning and relocation of the house, staff members interviewed former occupants, and the site interpretive plan was updated to include a circa 1850 yeoman farm. The year 1850 was selected for an interpretive date because the basic saddlebag configuration of the house was finished by that time, and an 1850 interpretive area was already under construction which included other significant local structures.



Restoration under way in the west pen, January, 1994. All post-1850 elements were removed.
Photograph by the author.



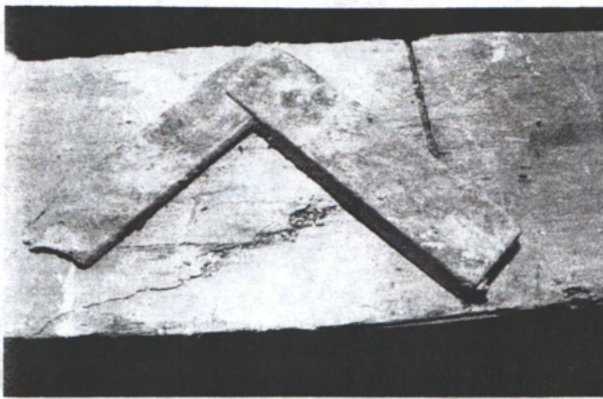
Original clapboard outlined the first chimney's dimensions, February, 1994.
Photograph by the author.



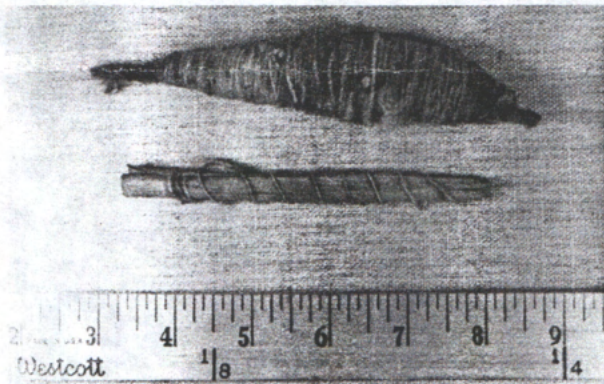
Re-used floor joists, June, 1994.
Photograph by the author.

The interviews that were conducted yielded much needed information about the home in the early twentieth century. This information was very valuable, but what we needed was a better picture of the *original* occupants' everyday lives in the nineteenth century. Judging from the previously mentioned primary sources, we discovered the Meals family to be a representative example of the yeoman farmer class in regard to land, livestock, family size, slaves, and crops. Besides the basic primary sources, however, we had a much better chance of winning the lottery than coming up with the particulars of a farmer and his family from 150 years ago. What kind of clothing did the Meals family wear? Did they process their own cloth? Could everyone in the family read? What did they do for entertainment? Unfortunately, it's questions like these that rural Alabama tax or agricultural census records cannot answer.

After the house was relocated to the museum, a careful and thorough restoration was begun. The entire house was photographed before all post-1850 elements



Wooden carpenter's square found in the west pen, March, 1994. Photograph by the author.



Spun wool (top), wrapped around a corn husk (below). Both pieces were found behind the east pen paneling, January, 1994. Photograph by the author.

were removed. Underneath 1960s drywall was circa 1850 tongue-in-groove poplar paneling. Below seven layers of linoleum was heart ash flooring. Ceiling tile from the 1960s likewise covered 1890s beaded poplar boards, which after many photographs, was in turn removed to reveal 1840s hewn beams. The structure went through a complete metamorphosis during the next several months, and the history that we had been looking for unfolded before our very eyes. The early paneling had become somewhat bowed over the years from pests bringing in nuts, leaves, and twine, to make their nests. For this reason, as well as a general need to clean the twentieth century wallpaper from them, we decided to temporarily remove the boards for better inspection.

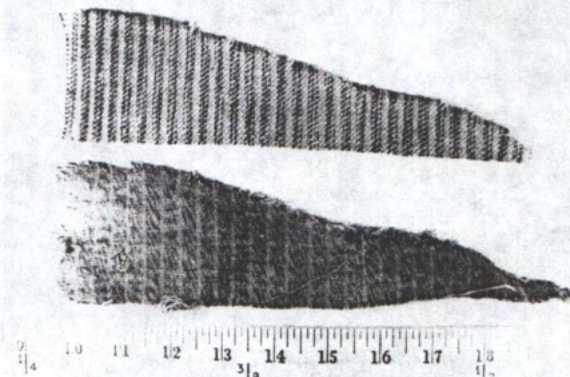
Two significant discoveries were made at the time of the paneling's removal. The first was the presence of physical marks on most of the hewn beams, paneling, and doors. The beams that were used for floor joists to support the loft floor must have been salvaged from another house at the time of construction. Each beam had a notch that appeared to have fit into an old wall mortise in the previous house. When placed in the Meals house in 1840, the notches were too long, and had to be filled in with wood blocks. When the paneling was removed, scorch marks were found on

certain pieces that were not necessarily in order in their new positions. When all the scorched pieces were placed side by side, a continuous burn mark ran consecutively from piece to piece. Finally, three of the original board-and-batten doors had been either shortened, or in one case, turned upside down, to fit in the original openings. We found that even in 1840, carpenters were using recycled doors, paneling, and beams to save on the owner's cost and time involved for production.

The salvaged material discovery was soon dwarfed by the interest generated by the objects we were finding from behind the wall and between the logs. Over 120 artifacts ranging in date from approximately 1840 to 1860 were recovered, including a bag of indigo pellets, an indigo stir stick, swatches of striped wool jean, cotton jean suspender fragments, buttons of assorted types, a the frizzen from a flintlock mechanism, crock shards, hand-forged scissors and pliers, a lice comb, a three-tine fork, fragments of packing crates and kegs, spun wool wrapped around corn husks, strung pole beans, crude tooth brushes, school slate fragments, hemp twine, a wooden carpenter's square, etc... The list reads like a "what's what of rural material culture."

How the objects came to find a resting place behind the wall is difficult to determine. Perhaps some were placed there by rodents, judging from the superabundance of rat and mice droppings. The Meals children could also have easily dropped the objects behind the panels from the upstairs loft, as the loft floorboard nearest the wall was quite loose. Many of the objects were placed together, such as the discovery of four spools of yarn wrapped around corn husks, all found within an area equaling approximately one square foot.

Some of the objects were immediately replicated, such as the striped wool jean. Since the swatch was kept in a dark and dry area, the mustard and blue colors remained vibrant. The piece was loaned to a well-known weaver who was able to duplicate it almost



Scrap of striped wool jean found in the east pen wall (below). The piece above is a modern reproduction. Photograph by the author.



Indigo pellets and bag with two men's trouser braces fragments, all found together in the east pen wall. Photograph by the author.

exactly. Reproductions of the simple cotton jean braces were made for future use in our living history program. The crock, which dates to about 1860, is also being reproduced.

Fifty of the most significant items recovered are on exhibition until December of 1995 (including a perfectly mummified rat and two mice -- one can well imagine what the most popular artifacts are for school children). For this exhibition, the exterior porch and partial interior of the west pen of the home were replicated in the introductory gallery to give visitors an idea of what this currently non-accessible structure looks like. Since the exhibition was installed, more objects have been found between wall logs in the west pen, including an ox goad (driving stick), homemade hack saw, a stenciled keg top fragment, a jack plane wedge, more buttons, and a skeleton key that fits an 1840 era stock lock on an original door in the east pen.

I wish the sixth grader who asked such interesting questions the year before had been here to see the lives of the early Meals family members reach out and grab us. Of course all the questions are not answered, nor will they ever be, but we feel very lucky to be working with such a house. When the building's restoration is completed by this spring, it too will be a memory that could quickly fade. With that in mind, the restoration team gave ear service once more to our sixth grade



Late arrivals. A fork, key, jack plane wedge, and keg lid fragment found between logs and flooring of the west pen, July, 1994. Photograph by the author.

friend, and we *are* leaving some things behind, such as an acid-free note tucked behind a lock here and there, and a time capsule we plan to install in the foundation of the limestone chimney. This is in addition to all of the project's documentation that will be kept on file for those who will care for, and continue to study, the Meals House "Time Machine" in the future.

Endnotes

1. Manuscript Schedules: U.S. Census of Agriculture; Limestone County, Alabama, 1860. Alabama State Archives, microfilm.
2. Manuscript Schedules: U.S. Census of Agriculture; Limestone County, Alabama, 1850. Alabama State Archives, microfilm.
3. Interview with Meals' descendants Eathyle and Ethyle Spencer, June 6, 1993, Lester, Alabama.

Charles Pautler is Curator of History at Burrill Museum and Park. A graduate of Eastern Illinois University's Historical Administration Program, Charles has been at Burrill for over three years. His specialties include southern agricultural history, log building restoration, and military history.

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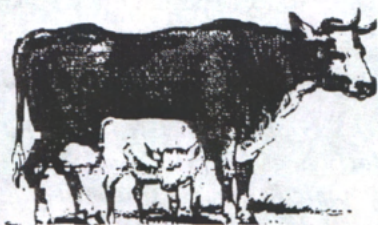




Figure 10. Taken in 1910, this photo shows the remains of the married soldiers' quarters at Fort Wilkins on Copper Harbor in the Upper Peninsula of Michigan. Built in 1844, the double room log house is characterized by huge round logs saddle-notched together and a central fireplace. A fireplace and chimney in the foreground are the only remains of an additional log building. *Silver gelatin print, photographer unknown, courtesy of the Neville Public Museum of Brown County.*



COMING SOON: Up-coming editions of *Vignettes* will include "Down on the Farm" featuring photographs of various farm-related activities, and "Around the House" which will show domestic scenes of activity. If you have any photographs that you think may fit into either of these themes, please send copies to *Vignettes* c/o **John Adams-Graf, Curator of History, Neville Public Museum, 210 Museum Place, Green Bay, WI 54303-2780.** 3" x 5" black and white prints are preferable. Please do not send original images.



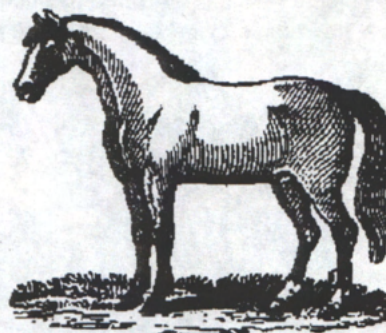
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1996

Behind and Beyond the Meals House Wall: Material Culture in Living History Interpretation



Association for Living History Farms and Agricultural Museums Southeast Regional Conference

Museum of American Frontier Culture
Staunton, Virginia
February 4, 1996

Presenter: Charles Pautler, Curator
Burritt Museum and Park
Huntsville, Alabama

Text by Charles Pautler

Jones of Harring
Restoration Arch.
HP Jones FAIM
1993-5

Harvie,

The drawings you gave me were incorporated into the accompanying slide show given with

this presentation. Thanks for all your help!
Charlie

The study of material culture should be one of the cornerstones for accurate living history interpretation. Besides archival primary sources and the archaeological record, obtaining authentic personal artifacts from a particular person, time, and place is often difficult at best. At Burritt Museum and Park in Huntsville, Alabama, finding historical objects associated with the 1845 James Meals House became a reality. During the house's 1994-1995 restoration, over 100 artifacts from the mid-Nineteenth Century were recovered from above a ceiling, between logs, and behind a paneled parlor wall. Believed to have belonged to the house's original inhabitants, the objects tell us much about the thread of the family's everyday lives. This presentation explores many of the artifacts found, what they tell us about the original family, and how Burritt Museum uses this information in its living history interpretive program.

The Meals House Project

To give a full account of the complete Meals House restoration project would in itself be a lengthy program. Since we are focusing on one aspect of the project, or rather, the *results* of one aspect of the project, background information will be brief. Begun with a phone call in 1992, the length of the Meals House restoration project would extend from November of that year to July, 1995. The Alabama Historical Commission contacted Burritt Museum about a Limestone County central-chimney log house they had received a call about, and wanted to know if there was interest from us in purchasing the structure from the owners. After preliminary investigation into its' stability, original remaining architectural elements, history of the house, and funding needed for relocation and restoration, the Museum decided the structure could play a key role in the then-developing 1850 Historic Park.

After Burritt Museum purchased the house in early 1993, plans were immediately made for relocation. The house had to be moved from Lester to Huntsville, Alabama, which is a distance of approximately 50 miles. Before anything could be moved, all room and porch additions had to be cleared from the structure and a plan devised on how to safely remove the roof. Because of its one and one-half story height, it was determined that the roof would not clear any telephone, power, or traffic signal lines. A crane was used to disassemble the roof and top three rows of wall logs, and was transported as a separate section from the main house. On July 6 and 7, 1993, both main pieces rolled down Governors Drive, one of the main streets in Huntsville, as hundreds of spectators watched. Once at the museum, both 54-ft sections were then reassembled near the entrance of Burritt Museum's Historic Park, and the house is now the first structure visitors see when entering the site.

Intending to bring the structure back to its 1850 appearance, a careful and thorough restoration was begun after relocation to the museum. The entire house was photographed before all post-1850 elements were removed. The removal and cleaning period of the project took approximately five months, from January to May, 1994, and revealed much about the house's original floorplan and architecture. The museum staff discovered that in regard to the house itself, virtually none of the original architectural elements were removed over the past 150 years; they were simply underneath everything else, such as drywall, ceiling tile, and modern paneling. Although time consuming, the house's restoration was rather straight-forward. We removed,

cleaned, and reinstalled all doors, windows, jambs, frames, paneling, etc. Where significant pieces were missing (such as windows), we examined other original specimens from the house and made new reproductions. The complete interior and exterior restoration of the James Meals House was finished by July, 1995.

The Artifacts

In order to reflect a more refined appearance, poplar paneling was added to the parlor of the house around 1850, covering the room's rough-hewn wall logs. This paneling was salvaged from a house that had evidently burned, judging from scorch-marks on the backs of selected pieces. These once-fine boards were eventually wall papered, then covered over with drywall and later with modern paneling. In 1994 the two outer wall coverings were removed to reveal the older somewhat-bowed original boards. Starting one-by-one, each piece was removed to be cleaned, straightened, and reinstalled. It was during this process that significant artifact discoveries were made, unfolding the lives of the original occupants before us. They ranged from textiles to forged iron, and provided a representative cross-section of mid-Nineteenth Century material culture. How did the items come to rest in the wall, above a ceiling, and between wall logs?

Among the objects were found a significant number of mummified rats and mice, all in various stages of preservation. The most complete and intact animal specimens were located in the dry areas of paneling near the southwest and northwest walls of the parlor. Because the house's outer clapboard had to be removed in order to analyze which logs needed replacement, some of the objects (including the animals) were found wet. Whether the rats and mice actually moved the artifacts from their original locations to where we found them is hard to determine. However, they did aid in the object's preservation, because their waste material literally sealed the airspace between the logs and the panelling, allowing little to no air to reach the artifacts. As a result, the recovered pieces had not decomposed or lost any color since the day they were hidden.

Another and more likely possibility as to how the objects were lost could be traced to the six Meals children, born between 1841 and 1856. Believed to have slept upstairs in the bedroom loft, the children could have pulled back the tops of the boards, which were accessible along the edge of the floor, and dropped their "treasures" down the wall for safe keeping. This is highly probable, because many like-items such as four spindles of wrapped yarn were found in a condensed area of approximately one square foot. Whether through mischief or safe keeping, the Meals children from 1850-1860 should be given credit, because they happened to throw such a wide variety of everyday objects down the wall.

Of the three locations where artifacts were found in the house, the east pen paneling yielded the greatest number. Most items were discards or trash that the family probably did not spend much time looking for, with a few exceptions. We have divided the artifacts into two groups: "textile-related" and "non-textile related." The textile related objects were all found

within a few feet of each other, and included a small blue bag of raw indigo, an oak stick used to stir the dye pot (half of it was blue), a triangular scrap of blue and mustard-striped wool jean cloth, a small square of mustard-colored wool jean, three bobbins of spun cotton yarn wrapped around corn husks, three "starter" husks wrapped only a few times, a broken wooden spindle from a great wheel, a small swatch of plaid cotton fabric, two segments of cotton jean men's trouser braces, and one nearly-complete wool jean and rubber men's trouser brace fragment. Due to the materials and technology used to make them, it was determined that nearly all the items easily fit into the 1850-1860 time frame.

The non-textile related items were also quite numerous. Although many were found in the same area as the textile pieces, quite a few were found across the room in a completely separate section of paneling. They included a pair of hand-forged pliers, an unfinished knife blade, scissors, part of a harmonica, door stop, flintlock rifle frizzen, several crude tooth brushes, corncob pipe, strung dried beans, tin can lid, latch for an iron lock, ball of hemp twine, brass button, several bone and porcelain buttons, a stitching wheel (used to mark stitches on leather work), a brass furniture escutcheon, and a box trap wooden catch. In addition, an iron key was found underneath the last step under the room's corner staircase that fit one of the original door's 1845-era locks!

In addition to the east pen's paneled wall, historical artifacts were also found above a ceiling and between wall logs in the house's slightly-earlier west pen. The objects found above the ceiling were placed there after about 1895, the reason being because the ceiling itself was not installed until that time. Left unfinished for 50 years, the west pen until the middle 1890's had been the kitchen and main work room of the house. After initial construction about 1845, it appears the builder had plans to install a loft, but this was never completed. Mortises were sawn in the wall logs but never punched out. By 1895 James Meals had died, and the entire house was updated. It is believed the ceiling was installed at that time, being placed where the loft was intended fifty years before.

The objects found above the ceiling were probably placed there between 1895 and 1920, at which time a back closet was built that covered the ceiling's ladder entrance. However, some of the objects found there dated to a much earlier time period, such as an 1850's sauerkraut crock. One can only speculate how it got there, possibly lasting fifty years until it was cracked and then thrown away where no one would find it. Other objects fit well into the 1895-1920 time-period, such as a pair of well-worn work boots from about 1900, and several patent medicine bottles.

Like the east pen artifacts, most objects recovered from between the west pen logs were again from the earlier time period of 1850-1860. They included a driving stick (or "goad") for draught animals, a small wooden carpenters square, a hard rubber comb, an ox shoe, a three-tine fork, and a variety of seeds and stalks, including a sorghum head and several pieces of corn stalk. Several bird nests were found higher up near the middle section of the chimney where the sorghum and corn stalks were found, indicating the objects' use as nesting material. In addition, some late 19th and early 20th Century items were recovered, including a porcelain sealer from a

jar, a home-made hacksaw, and an iron spike.

All artifacts from the house were inventoried and cleaned using approved museum conservation methods. At the same time they were being cleaned and inventoried, an exhibit was being prepared to showcase the entire restoration project; designed to show visitors the different processes the house was undergoing before completion. All the new-found artifacts added considerably to the original exhibit's concept. The exhibit opened in June 1994, and will run until September, 1996.

The Three-Dimensional Family

Until the artifacts had been found, we had to rely mainly on primary source documents and oral histories from Meals descendants in order to gain an understanding about the family, their farm, and their material culture. Probate, tax, and agricultural census records yielded much information in regard to land, animals, crops, slaves, children, and personal property. Had we not made the artifact discoveries, we still had a good idea of how the family lived, but there were still holes. The lives of the historic Meals family appeared as one-dimensional as the dusty pages from which we were reading. The oral histories we gathered were told by descendants who never knew James Meals. The oldest living child of his was his last-born daughter, Martha, who died in 1957. Most of the information gathered were reflections of hers told by her two surviving granddaughters. Although oral family histories can be an extremely valuable tool, none of the people interviewed could make comments based on personal experience about the Meals family of 1850. However, once a relationship was developed between the museum and the family, they began to donate personal artifacts that had belonged to James Meals during the time period we were planning to interpret. These items included his 1840's-era spectacles, two ladderback chairs, two grease lamps, and his pocket knife.

The artifacts recovered during the restoration substantiated the preliminary research we had undertaken in regard to the Meals family. With the donated objects added to them, they provided a much more three-dimensional picture of the house's original occupants. For example, although one can gain information about a spinning wheel and loom in probate records, in our case we could see for ourselves exactly what kind of fiber was produced on the wheel, and how it was stored until use. Once it was used, we know that much of the dyeing was done at home, and the dyed yarn was then possibly woven into jean cloth.

Certain other items further fleshed-out our archival primary research, such as the brass escutcheon, flintlock frizzen, snuff sticks, dried beans, and crock. The probate records indicate several large pieces of furniture being in the house, but were they home-produced "primitives" or store-bought pieces? The escutcheon we recovered was of the Hepplewhite style, which tells us Meals owned some very nice mass-produced pieces. The flintlock frizzen would have puzzled us if we hadn't known that during the mid-Nineteenth Century many rifle owners were replacing the hammers on their older model weapons with the newer percussion cone and hammer. Since the

frizzen was rendered useless after the replacement occurred, it became something to rattle around in a junk drawer, possibly until little hands found it to play with. Someone in the household used tobacco, because we found a pipe as well as sticks used to dip powdered snuff. The person(s) in charge of "putting up" produce for the year used both the drying (strung beans) method as well as that of canning (using the stoneware crock).

As historians, we must remind ourselves that in addition to artifact discoveries that are made, whether through finding them in a wall or receiving them from a donor, another integral step in learning about a family or farm such as the Meals' is archival primary research. These two combined elements can better tell the story, but appear somewhat one-dimensional if one is not balanced by the other. Since many historic activities at Burritt Museum are interpreted using living history, we need to be as accurate and thorough as possible. Also as historians, we need to do justice to the people and time period that we are interpreting, which can only be accomplished through researching both the surviving artifacts and archival records.

Like most other institutions, Burritt Museum is on a limited budget. To try and have reproductions made of every artifact used in the living history program is too expensive for us at this early stage in our development, but that is our ultimate goal. However, items most frequently used by our interpreters such as tools and kitchen items are mostly new-made pieces. In the case of the Meals House, since many of the discovered and donated artifacts could be easily and cheaply duplicated, we began to plan for reproductions even before the furnishing plan was completed.

The Reproductions

There are many reproductions on the market today ranging from high-style decorative arts to period work clothing, all of which vary in quality. The artifacts which we chose to reproduce from the Meals collection will be used in the house as part of the living history program, and therefore should be as accurate as possible to best represent the integrity of the original pieces. No matter how small or utilitarian, each piece should come as close as possible to the original. Unlike a replica (which is an exact duplicate, down to each tool mark) our reproductions are designed to be "consumed," by use. In other words with normal use, these objects could be worn to the point that they are eventually replaced.

The material used in the manufacture of authentic reproductions can often be difficult to obtain. For example, it is quite difficult to get wooden items made from heart wood (the older and most dense area of the tree). Instead, most are made from a combination of heart and sap wood or are entirely made of sap wood (softer new growth). Also some woods are no longer available at all, such as American Chestnut, which was almost entirely wiped out during a 1930's blight. What do you do when you want a dough bowl made from heart poplar or fence rails made from American Chestnut? Use the next-best material. For example, the carpenter's square we reproduced from the Meals collection is exact in every detail, except for the fact that it is 70% sap

wood. Unfortunately, not many of us have a stockpile of 19th Century lumber, so we have to settle for the next-best material.

When reproducing wooden items, we try to avoid changing woods unless, in the case of chestnut, it is absolutely necessary. If a bowl was made from maple, then we try to obtain maple instead of using the readily-available poplar. If a carved doorstep was made from oak, we make ours from oak. In the case of chestnut, we use a like-material, such as chestnut oak or white oak. When changing woods, an effort to make a close match as far as grain, color, and weight is desirable. We definitely try to avoid going from an original piece made from hardwood (leaf trees) to a reproduction made from softwood (needle trees), or the other way around.

Some of the Meals House textile artifacts were more expensive to reproduce than others. Naturally, the spun yarn and corn husks were easy and cheap, as were the men's trouser braces, but the specially-woven fabric required much more time and money. The scrap of striped wool jean was sent to a well-known weaver for reproduction who now carries it in his catalog listed as "James Meals". Since the demand for this particular run of fabric was projected to be low, the price was a little higher than normal. Because we bought about 15 yards, the price was still reasonable, but had we only requested 3 or 4 yards, the price would have been quite high. Since the jean cloth was produced (which was over a year ago), the weaver has commented that about ten different individuals and institutions have inquired about the fabric.

The 1850-era crock was reproduced by a potter in western Kentucky. Initially thought to be earthenware, under strong light was revealed to be stoneware. We decided to have reproductions of it made in various sizes from both earthen and stoneware, each of which were plentiful in the lower Tennessee Valley. By 1850, redware was being used less by the middle class and more by the lower subsistence class. On the reverse, stoneware was rapidly becoming popular among the yeoman and middle classes. Since we have both subsistence and yeoman classes represented at Burritt, the crock was reproduced for use in both areas.

James Meals' ladderback chairs were also items added to the reproduction list. The two originals varied in size considerably, but were quite similar in construction and quality. It was decided that four taller ones and two shorter ones were needed for the house, and a craftsman was sought. Most companies we contacted had their own traditional design from which they worked, and few were willing to make a chair "totally custom." After much searching, we eventually found a craftsman in Virginia who could make the chair to our specifications for a reasonable price. He asked us very detailed questions regarding the design, and we sent him numerous measurements and photographs, because neither he nor we could get together in person to discuss the chairs. When finished, the only difference between the originals and the reproductions were the lack of finials on the latter. On all other details they were very similar.

Some of the artifacts we reproduced seemed to us to have been an anachronism even in 1850 rural Alabama. One such item was the grease lamp that was donated by Meals descendants, having been found in the chinking between two upstairs wall logs during an early 1960's

renovation. In 1850 the most widely-used light source was the candle, with grease lamps being used only by the poorest classes (slaves and subsistence-level whites) or during the earlier settlement period of 1810-1820. With that in mind, the lamp was reproduced and will be interpreted as an obsolete and out-dated light. This is our way of reminding the visiting public that even in 1850 there was plenty of "old junk" lying around the house that wasn't to be thrown away.

Conclusion

As a part of primary research, the donated and discovered artifacts from the Meals House helped provide a more three-dimensional image of the original family. Considering ourselves to be extremely lucky because of these artifacts, we are now able to use reproductions of many of them in our daily interpretation, showing the public many items like the ones "in the house". The public is fascinated with tangible material culture--things they can touch. By plugging these items into what we already know about the house, family, and way of life in 1850, we are able to shorten the bridge between the present day and the past of 150 years ago.

Further Reading

"From Behind the Wall: Discovering the Meals House Time Machine," by Charles Pautler, *Midwest Open Air Museums Magazine*, Winter, 1994, pp. 5-9.

"The Meals House Time Machine Revisited," by Charles Pautler, *Midwest Open Air Museums Magazine*, Winter, 1995.

1840's James A. Meals House Interpretive Plan, by Charles Pautler. Burritt Museum and Park, 1995.

13. "Chimpanzee Club," Newspaper Clipping and photograph, Burritt Collection, Burritt Museum and Park.
14. *Huntsville Weekly Democrat*, July 29, 1891.
15. Unidentified newspaper clipping, St. Louis Scrapbook, St. Louis Historical Society, St. Louis, Missouri.
16. *Huntsville Times*, September 6, 1934, p.6.
17. Newspaper Clipping, Publisher and date unknown, Burritt Collection, Burritt Museum and Park.
18. "He Lives in a Southern Mansion Built of Straw," *The Atlanta Journal and Constitution Magazine*, November 4, 1951.
19. Handwritten notes of H. Merrill, Burritt Collection, Burritt Museum and Park.
20. *Huntsville Times*, December 1, 1935, p. 1.
21. "Fire Razes Home Built by Burritt On Mountain Top," *Huntsville Times*, June 7, 1936, p. 7.
22. "Burritt Says He May Build," *Huntsville Times*, June 16, 1936, p. 1.
23. Ibid.

Hist. Nr. Quarterly
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Spring 1994

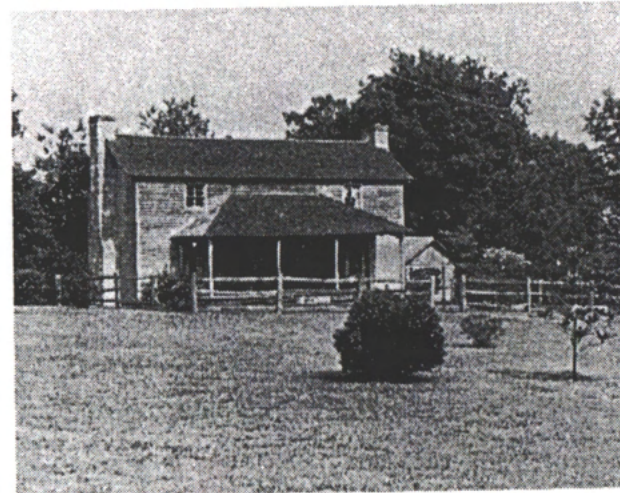
THE HISTORIC PARK (Burritt Museum)

Restoration 101: From the Ground Up

Charles Pautler
 Curator of History

Historic Preservation has come far in the past 25 years, from building restorations possessing the basic "old timey look" to a down-to-the-last-nail authentic approach of recent years. Perhaps nowhere is this thesis more evident than at Burritt Museum. The museum on Round Top Mountain is a microcosm of the preservation movement during the last quarter century, showing that even on the local level historic restoration work is one of learning, growth, and skill.

In the 1960's the Burritt Memorial Committee began to acquire rural log houses that were to be relocated to the museum grounds and restored to their original appearance. Through generous donations of time, money, and perseverance on behalf of the Committee, three structures were brought to the grounds between 1964-1974. Drawing upon their own knowledge and experience, the members of the Committee hired a local carpenter to complete the work.

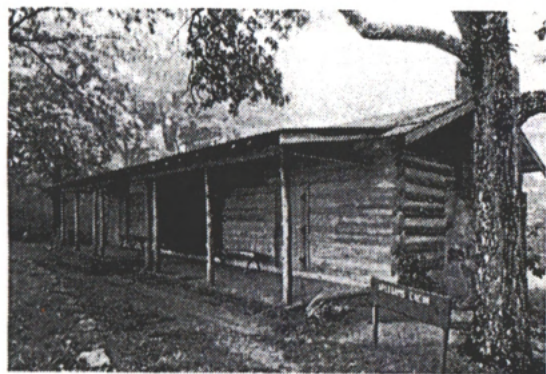


*The
 Balch
 House
 in its
 second
 location,
 1984.*

The physical result was typical for the time and was a mirror of other restorations throughout the country. From the 1960's stand-point, the restorations were satisfactory. They met their intended purpose, giving visitors a "picture" of their rural past and saving the structures themselves from rapid decay and possible demolition. The "preservation" of each structure was accomplished.



The Chandler House as it appeared in its second location, 1991



The Smith-Williams House as it appeared in its second location, ca. 1980.

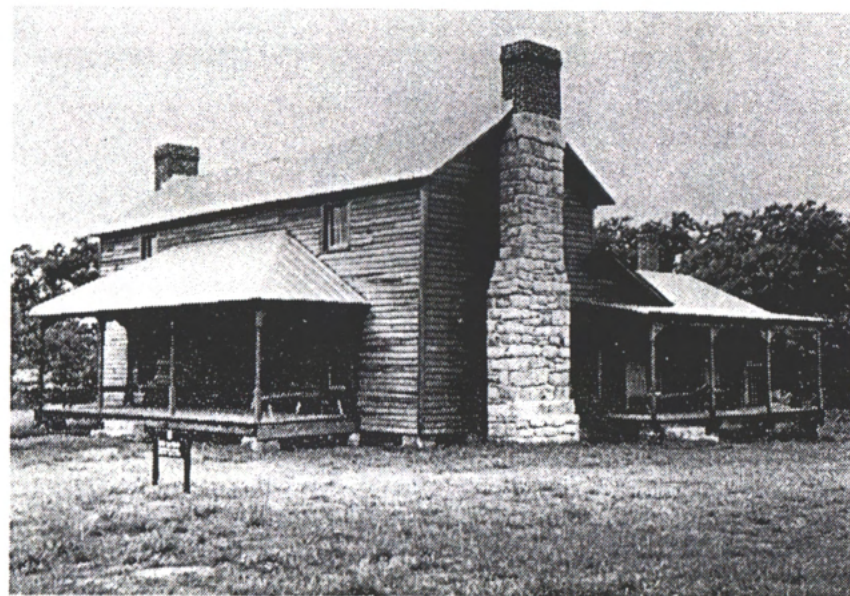
During the next 10 years Burritt Museum went through many changes, in both the Board personnel and the hiring of the Museum's first professional staff. A long-range plan was agreed upon for the future, which signaled the beginning of the second restoration phase. Through technological advancements in preservation techniques, as well as the trusty trial-and-error method, the future of a new "historic park" was forged, which after many years of hard work was finally being realized.

In the mid-1980's it was determined that the historic structures once threatened 20 years earlier and relocated to the museum were again being threatened, only by a different enemy. The small trees that were around the structures had grown considerably and were not allowing roofs and walls to dry properly, thereby encouraging rot. Also, after 20 years of visitation, the buildings were showing severe signs of wear, as well as cracked foundations, occasional vandalism, and animal and insect damage. In order to correct all of these worsening problems, it was decided the three main houses would be moved to a more preservation-friendly location. In addition, an interpretive plan was being developed that would give visitors more than a "picture" of past rural culture and would teach much more about 19th century life than just the physical buildings. The three structures relocated were the Balch, Chandler, and Smith-Williams Houses.

The first to be moved was the Samuel Balch House, originally built in Nebo, Alabama in 1887 and added to in 1898. The area selected for the house was the land behind the Burritt Mansion, comprised of about 12 acres. Once the appropriate land in the Historic Park was selected, in 1985 the Balch House was relocated for the second time. Because of museum reorganization and another project happening simultaneously, the actual restoration did not start until 1989, with completion of the project occurring in 1991. During the four-year span between relocation and restoration, basic research was conducted to bring the house back to how it probably appeared in 1898, after its substantial historical addition. By 1980's standards, the restoration was a vast improvement over its 1960's counterpart, but yet was not perfect.



Above: The Balch House on its original site in Nebo, Alabama, ca. 1950. Below: As it appeared during the 1970's in Nebo, Alabama.



The Samuel Balch House soon after completion, 1992. Note the 1898 rear kitchen addition.

We must all keep in mind that when dealing with restorations, the end result will never be an exact duplication of how the structure or room appeared at a certain time, as we are limited by materials, money, and documentation. Many of the building materials that were available in the 19th Century are no longer obtainable as new materials. An example of this would be chestnut wood. Because of a North American blight in the 1930's, new chestnut is no longer available as a wood for restoration purposes. This posed a giant problem for us when we had to find replacement logs for our chestnut and oak log barn two years ago. Money is also a driving force as to how thorough a restoration is to be. Luckily for Burritt Museum, we have a restoration staff that has been specially trained for such work. To contract out such work, which we have done and still currently do for simultaneous projects, the cost can be quite high for such specialty needs. The consumer is not only paying for accurate materials but largely hand-craftsmanship as well. Finally, documentation plays the ultimate role in determining the accuracy of restoration work.

It would have been fabulous for us if Samuel Balch had taken photographs of every view and angle, both inside and outside his house, for posterity. But it is unreasonable to expect such luxury at a time when photographs were sparingly taken and such photos would have been considered wasteful and eccentric. What we as historians have to do is look at the existing contemporary photographs, as well as other examples of similar structures from common economic backgrounds. Primary documents of all types come into play, such as tax and probate records, abstracts, personal letters, and reminiscences, with the latter constantly being checked for historical accuracy.

Much of the Balch House project was done by trial-and-error. We must remember that work such as this was so specialized, it was hard to find trained personnel. What then-Director Melinda Herzog did to find craftsmen who could complete such work was to hire two well-versed modern carpenters and send them to training workshops, have them study period examples of existing structures, as well as "learn on the job." It is a fair assumption that each subsequent restoration was better than the one before it, because the skill-level involved had improved through "hands-on" activity. Although the finished Balch House was the best possible restoration for 1989, what is currently being undertaken in 1994 is highly regarded by even the most well-known and successful museums in the country.

In 1988 a single-pen cabin was offered to the museum from the Leland Gardiner family. It was formerly a tenant house that was built sometime around 1850 and was most likely a slave house originally. It was moved in one-piece to the opposite end of the designated 12 acres of the Historic Park, and the project was immediately begun. The entire interior of the structure was stripped, and an 1850-era interior installed, including a partial sleeping loft. Many of the exterior logs were replaced with contemporary logs of the period, so in essence the project became a restoration/reconstruction.



The Gardiner Cabin soon after restoration. Note the stacked rock limestone chimney. April, 1991

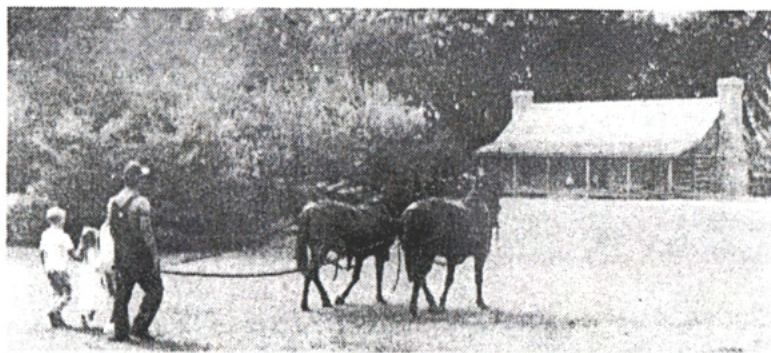
It is difficult to determine when a structure crosses the restoration/reconstruction line. Technically, a **reconstruction** is a new structure that is built of reproduction or authentic materials that when complete represents a former structure that no longer survive. A **restoration** is an authentic structure that has been taken back to a specific time period, through the use of reproduction or original materials. In the case of the Gardiner Cabin the exterior is about 40 percent replacement, and the interior 100 percent replacement.

It was during this period that the job search went out to find a historian with both a preservation and interpretation background who would oversee the remaining projects (eight total). Once that person was hired, the remaining houses to be relocated from the old Historic Park to the new area were moved. The Smith-Williams was the first, moved in August 1991, with the Chandler House following in November, 1991. A full interpretive plan was developed that outlined what dates the structures were to be restored to, as well as how they were to be used. Once each building was completed, living history interpretation would be implemented in and around the site to tell not only the structure's history, but that of the inhabitants as well.

The park was divided into two areas; 1850 and 1900, and support structures were planned to accompany the houses to add a sense of historical realism. When completed, the historic park would consist of four complete farmsteads that would not only reflect different time periods, but two different economic-levels and lifestyles within each of those periods. In addition to the houses and outbuildings would be authentic field crops and gardens, as well as a variety of woodworking, food and fiber processing, and other relevant indoor and outdoor activities that accurately interpreted rural life.

The new Curator's first restoration project was the 1868 Smith-Williams House. Harvie Jones, a highly-recommended historical architect and no stranger to historic preservation, was selected to oversee the project. The Museum's restoration staff installed all the replacement logs and splices, and the finished work was contracted out while the staff started on the next project. The end result was a general depiction of what the house probably looked like in the year 1900. The project was somewhat difficult from the start, as the house had the least amount of documentation of any project attempted. What had to be made was an educated guess on the part of the Architect and Curator as to how the

Clouded in Sorghum Festival smoke, the Smith-Williams house as seen from the sorghum-processing area. The mules in the foreground pulled the cane press during the festival. September, 1992



house looked. Based on his wide range of research photographs, Jones was able to configure what we believe to be a typical subsistence-level dogtrot house. It must be noted that the only original architectural elements left from the 1960's "restoration" were the wall logs themselves. At that time, all doors, windows, roof, joists, jambs, hinges, ceilings, and floors were replaced with modern kiln-dried pine lumber, cedar shingles, and aluminum hinges. This is not to condemn the earlier attempts, but to show how far the field has come since then.

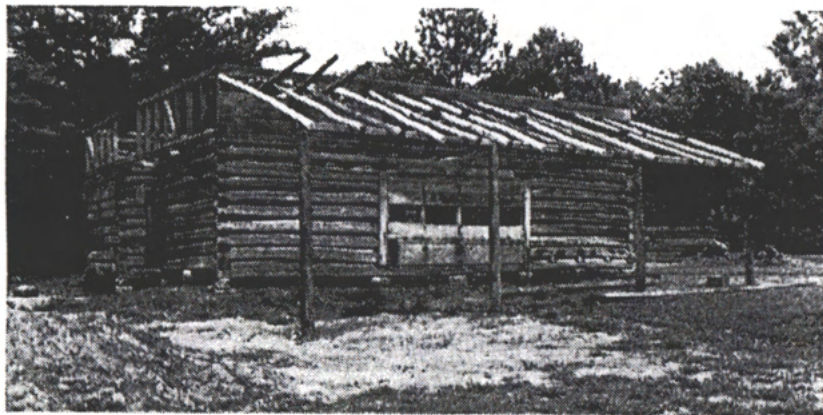
NOT
HJ

While the Smith-Williams project was progressing, Curator Charles Pautler actively sought a 19th Century barn to better expand the agricultural emphasis of the site. A four-crib (or room) log barn was located on property that was for sale near Minor Hill, Tennessee. The owner stated that he could probably receive a better price for the land if the barn were gone, so the barn acquisition was negotiated. The Burritt Museum Guild raised the necessary funding, and the barn was relocated to the Historic Park on May 5, 1992.



Barn in original location, Minor Hill, Tennessee 1991.

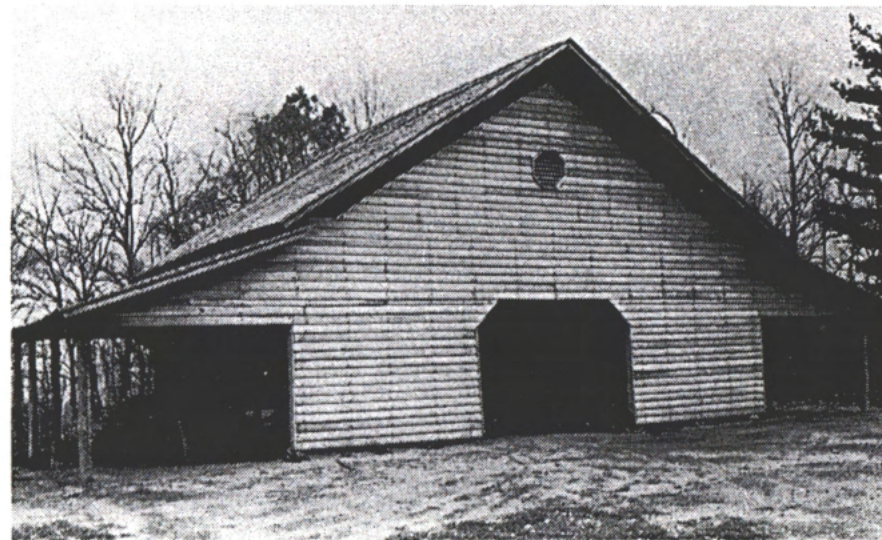
The barn, disconnected at the breezeway log, was moved in two large sections, each on a flat-bed truck. The museum staff felt it better to keep as large a section together as possible when relocating a historic structure, as there was less room for accidents to occur, namely pieces disappearing during the move, from whatever reason. No matter how careful a person is to number and photograph a log structure before dismantling, accidents can happen; and there is a strong possibility the building will not go back together exactly as it came apart. That aside, there will always be a certain amount of dismantling that is unavoidable, such as roof rafters, and top and bottom logs that connect major sections. The barn rafters were carefully tagged and photographed, and the plate logs (those running across the top) removed as well. The staff did not have to worry about cutting any sill logs (those across the bottom), as nature had already rotted them in half.



Barn in progress, 1993.

Huntsvillians got to view a strange sight the day of the move, as the 1900 barn rolled down Governor's drive via flat-bed trucks. Strangely enough, this was to be a precursor to events that would also happen the following year, but nobody (Museum staff or the public) knew it yet. The barn was placed across from the Smith-Williams House, and would

serve as the 1900-era barn for both it and the now-finished Balch House.



Finished barn with clapboard siding, 1994

Once the Smith-Williams House was completed, the barn was started, which meant a complete replacement of the exterior siding, air louvers, loft flooring, and roof shingles. About 15 percent of the wall logs were replaced with oak logs donated to the museum by Milly Wright of Florence, Alabama, who had worked with the Curator of History on other projects in the past. As with the Smith-Williams House, all sawn lumber for the project was specially milled to the proper historic dimensions and was of the correct wood-type. The restoration was conducted from start to finish by the museum's restoration team that had by now grown from two to five men. One very lucky aspect of the barn project was that the structure had remained relatively unchanged since its initial construction. Original sawn lumber, stall doors, and most of the flooring remained, which meant exact

reproductions could be milled to originals' specifications. Original architectural elements that were in good condition were retained for the building, to be reinstalled towards the completion date.



Curator of History Charles Pautler, chiseling corner notches on the corn crib in the snow, March, 1993.

At the same time the barn was undergoing restoration, a corn crib was being reconstructed between the former structure and the house. By this time the living history program was going full swing, and the volunteer labor force was ready to try a project that went beyond fence building and firewood splitting. The Curator of History and the lead volunteer interpreter, Marty Siebert, started the small single-room log structure in August, 1992. The building was based on several original examples in the surrounding counties, and

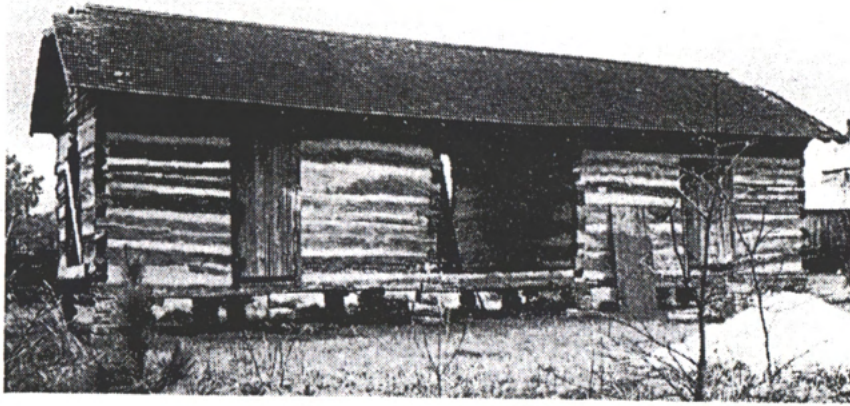
constructed entirely of salvaged logs and lumber from various restoration projects. All corner notches were newly made, and the walls were finished about six months later, mainly constructed during the living history program's hours, as well as on assorted weekends. All white oak shingles were hand-riven (split) on site, and laid board fashion, with one shingle covering each gap. The structure will be used in 1994 to house the heirloom corn crop that is grown in the park.



The finished corn crib, built by volunteer staff. Note the hand-riven oak roof boards. January, 1994.

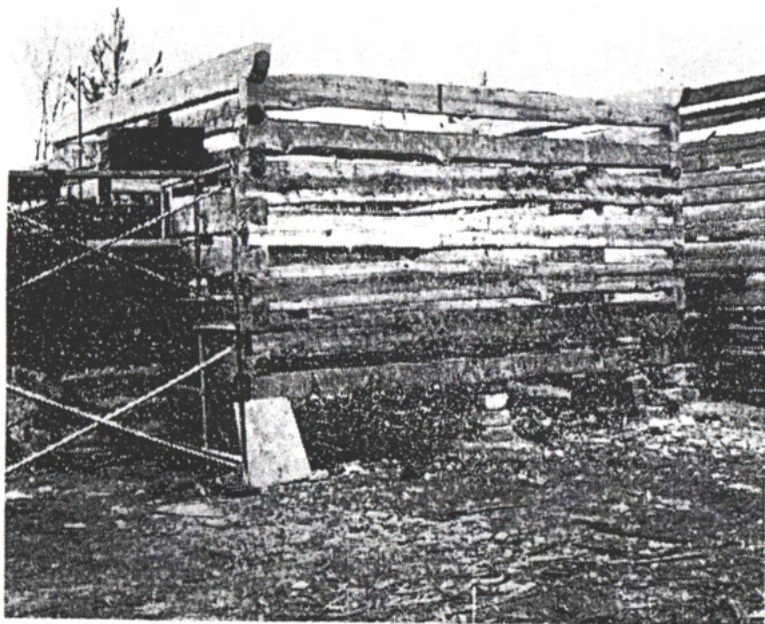
After the completion of the barn and corn crib, full attention was turned to the 1850 site. The only work done thus far had been the restoration of the Gardiner Cabin, the move of the Chandler House, and the installation of split rail fencing. All energies went into the development of the site, with massive amounts of research conducted, and the acquisition of the final Historic Park house. The Chandler House plans were drawn, materials purchased, and the restoration team started on the log replacement. A rear kitchen addition was reconstructed from new poplar logs that were hewn using only the tools and techniques of the 1850 period, such as felling axes, foot adzes, and broad axes. The project should be complete by early 1995.

By the time of the Chandler project, the museum's name was becoming known in the preservation field, and as a result the historical team was asked to consult on several area log



Above: The Chandler House soon after its relocation to the Historic Park. Spring, 1992.

Below: Chandler rear kitchen addition reconstructed of newly-hewn logs. Note the brick chimney in progress. April, 1994.



restorations. Partly as a result of these consultations and work done by the Curator on a survey of log structures, Robert Gamble of the Alabama Historical Commission contacted the museum about the possibility of a log house for sale in Limestone County. After talking with Gamble, Charles Pautler decided to make a routine trip to the county for documentary purposes, to do rough drawings and photograph. What he found was a complete 1840-era log saddlebag house. A "saddlebag" is a two-pen (room) log structure with a central shared-chimney. They are generally quite rare in Madison and surrounding counties, and are associated with the earlier settlement period. The structure was entirely covered in clapboard, which preserved the logs from most moisture. Still intact were one room's original windows, doors, flooring, trim boards, staircase, loft, molding, and wall paneling. Although modernized over time, many of the original elements of the house were underneath several layers but nevertheless still present.



The James A. Meals house in its original location, Lester, Alabama. November, 1992

For fear it would not remain for sale very long, the museum had to act quickly on acquiring the house. A special request was made to the Burritt Memorial Committee by the Museum to purchase the house. The Board was in favor, except most funding was tied up in the other restorations. The Historic Huntsville Foundation was approached and graciously donated enough funds to cover half the purchase cost. Without the help of the Foundation, the project could have stalled in this first stage. Once the house was purchased, a research campaign was started to uncover the history of the family that lived within it. After years of working with structures that had limited information associated with them, it was very exciting and refreshing to be working with a house that still possessed most of its original fabric, and had never been previously moved. The staff used all the knowledge derived from years of restoration and documentary experience to start the final and most restoration-significant project to date.

Poster. JH Arch. - HJ no, 1994

Plans were immediately set to relocate the house, built in 1840 under the direction of James A. Meals, to the Historic Park grounds. Before the house could be moved, all additions had to be cleared from the structure, and a plan devised to safely remove the roof. Because of its one and one-half story height, it was determined that the roof would not clear any telephone, power, or traffic signal lines. After several suggestions by the house mover, it was decided that the roof and top three layers of wall logs would be lifted with a crane and transported separately on another flat-bed truck. The house's length presented a major problem. Because it was 54 feet long, a special set of wheels for the flat-bed truck had to be acquired. Hollis Kennedy who handled the move had all the necessary equipment, and the preparations were made.

The additions that had to be removed from the house included an 1890 front room, a fallen circa 1870 rear bedroom, as well as a 1920's-era rear kitchen and bedroom. The entire process was scrupulously photographed, and most usable lumber was saved for the restoration and other future projects. What was uncovered was a late-federal era log

house made from virgin poplar timber, with each room differing somewhat in the workmanship. The interior was left as it was found until the following year.

On July 6, 1993, the James Meals House was driven down Governors Drive, following the same route the barn had taken the year before. Because of the sheer immensity of the house, an old service road through the woods near the Museum's entrance had to be used. It joined the paved driveway near the nature trail parking lot. Tree branches had to be cut along the entire way, as the house was 18 feet wide. The tight curve near the Burritt Mansion was the final obstacle, and the house was reunited with its roof the following day. The building was set in place, and two days later looked as though it had been there the entire time.

At the same time log replacement was occurring in the Chandler House, the interior of the Meals House was being studied, photographed, and all post-1850 elements removed.



Paneling in the parlor of the Meals house after cleaning. Note the original door and window as well as board and batten door with cut-out for electricity hookup. The window sash and glass have been removed during the restoration. All paneling is tongue-in-groove with a double-beaded edge on each side. 1994

Underneath 1960's drywall was 1850's tongue-in-groove poplar paneling. Underneath seven layers of linoleum was heart poplar flooring. 1960's ceiling tile likewise became 1890's poplar ceiling boards, which, after many photographs, yielded to 1840's hewn beams. The structure went through a metamorphosis during the next two weeks, and the history of the occupant's lives unfolded before our very eyes. We decided to remove the paneling so it could be cleaned and reinstalled. The historical artifacts the staff inadvertently found behind the paneled wall were so significant they will be showcased in a special Burritt Museum exhibit. Found were bits of clothing, tools, spools of spun wool, seeds, a corn cob pipe, pieces of weaponry, natural dye agents, hand-forged items, mummified mice and rats, and tobacco paraphernalia, to name just a few objects.

Wooden builder's square found in Meals kitchen wall, 1994.

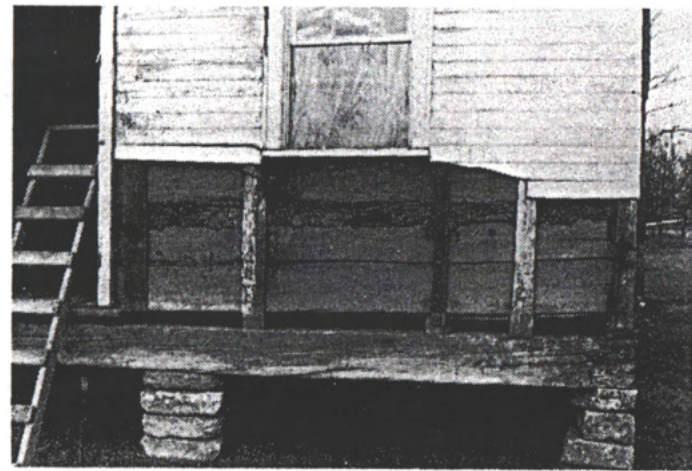


Summer, 1994 the log restoration will begin, to be followed by the house's restored full-length front and back porches, wood shingles, and a mammoth limestone chimney. For a project of this size, Harvie Jones was once again brought in, and at present is preparing the restoration plans. Once the house is finished, the visitor will be able to see the well-trimmed parlor next to the unfinished kitchen. Meals didn't finish the second room's interior until the 1890's. There are still many mysteries, but the existing clues available to us will make this project one of the most thorough restorations the museum has ever undertaken. This is fittingly so, as it shows the preservation community, both local and national, that even a small institution such as ours can provide a large window to the past.



Above: James A. Meals house on site at Burritt Museum. The clapboard siding has been removed to determine which logs need to be replaced. 1994.

Below: Removal of 1900-era siding to determine condition of logs. During the restoration, the house will be resided to bring it to its 1850 appearance. Note the chinking and mud daubing between the logs. 1994.

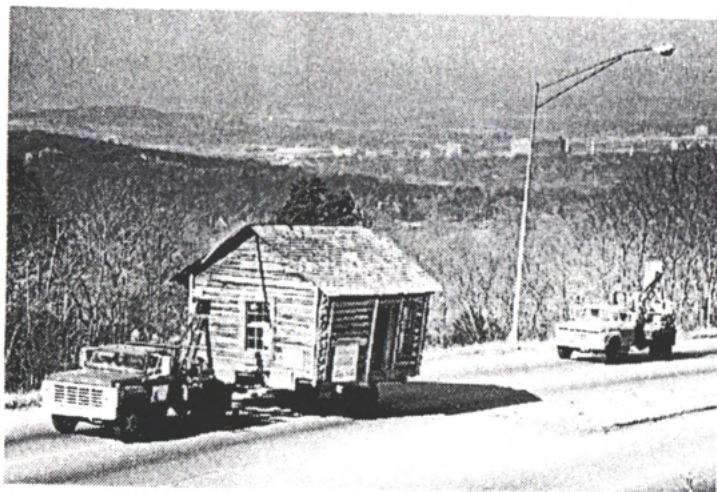


MOVING DAYS

Moving buildings up the mountain to the Burritt Museum and to various locations at the Historic Park has been going on since the 1960's. The movers take extra care to assure the safe arrival of their precious historic cargo.



The Balch House relocation in 1985. This was the first structure moved to the Historic Park



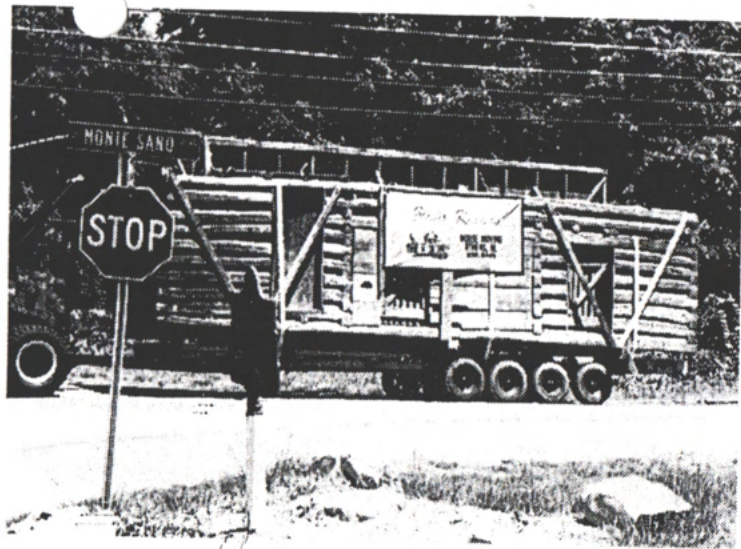
the Gardiner Cabin coming up Governors Drive towards the Burritt Museum. Photo shot from the Outlook. February, 1988.



Above: The Smith-Williams House being moved from the parking lot area to its present location in the Historic Park. August, 1991.

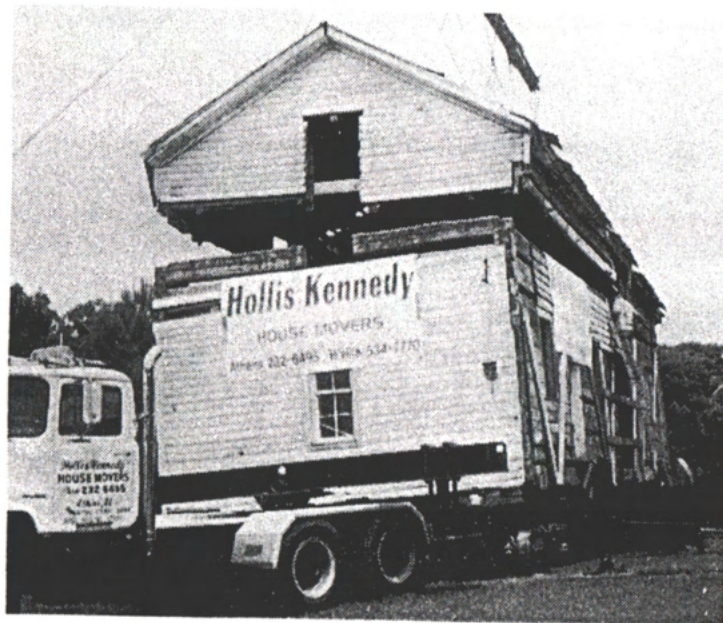
Below: The Chandler House being relocated to the Historic Park. 1991





Above: Barn in transit. May 5, 1992.

Below: The Meals House during relocation. The roof, having been transported separately, is placed on top of the lower portion of the building. July, 1993.



Future Plans at Burritt

Pat Robertson
Interim Director

The Burritt Museum will be constructing a multi-purpose building this year. This new building will allow us to have more exhibit space, meeting facilities and a store. The 4400+ sq. ft. building will have a large meeting/reception room with an attached catering kitchen. Museum offices will be moved out of the Burritt Mansion into this building, giving us more exhibit space in the Museum. The Conservatory will revert to gallery space and the other two rooms now occupied by offices will be converted into one small office and a changing room for weddings. We are also going to be able to up-grade the heating/cooling system for the Museum.

The new building will have a classroom giving us two classrooms on site for our educational programs, especially the Earth Camp summer program. The store will feature items for sale relating to the Museum's scope and purpose and will have a small snack bar. The new building will also have public restroom facilities. The building is designed so that different parts can operate separately from each other i.e.: the reception area can be in use when the offices are closed. The architect is Carl Gleghorn of Fuqua, Osborn & Associates. Other plans include a Visitors Orientation Center, a Center for Nature Studies and additional exhibit space in the Museum. We will continue to up-grade our infrastructure as needed.

In the Historic Park outbuildings will continue to go up; but, the acquisition of major structures is over. Most of the outbuildings will be constructed interpretively out of salvaged materials. Still to be constructed is a working well, privy, smokehouse, chicken coop, and fences. The Church will also go under some restoration to return it to more of its original appearance.

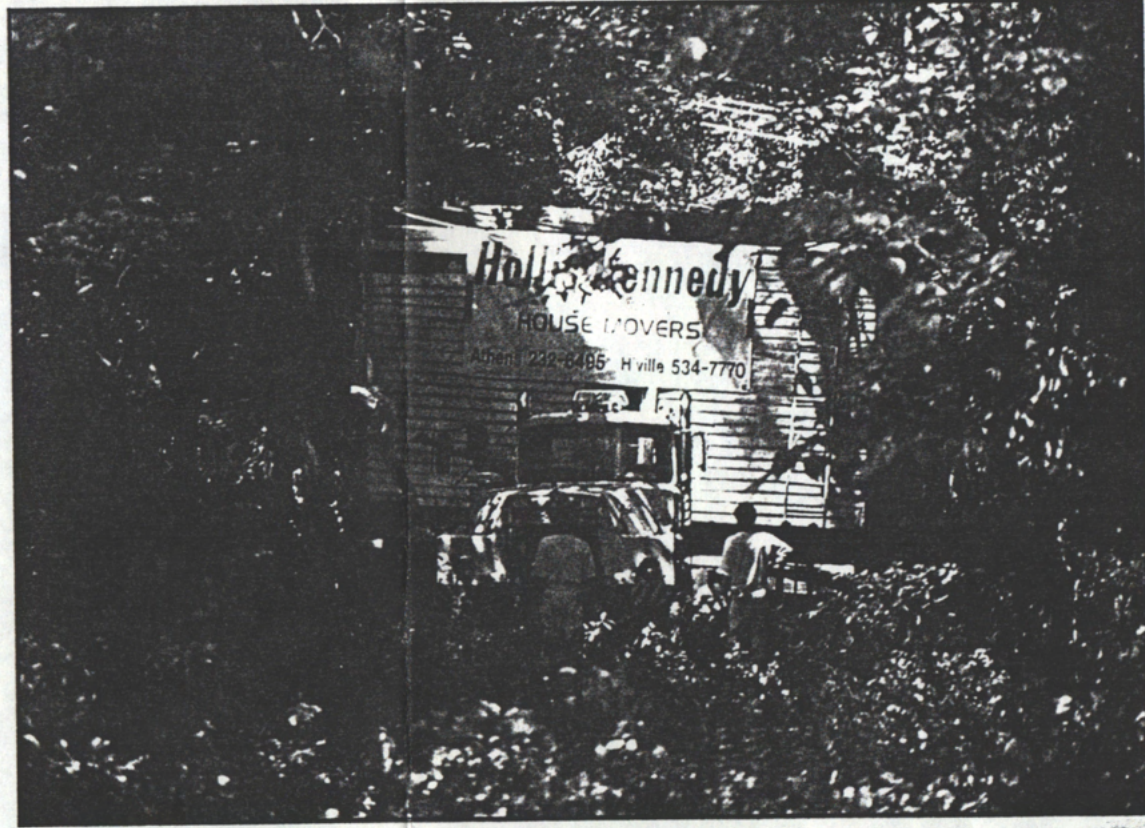
rapucci accuses Councilman have been working very hard

The group opened its bank ac-

(See Madison, Page A3)

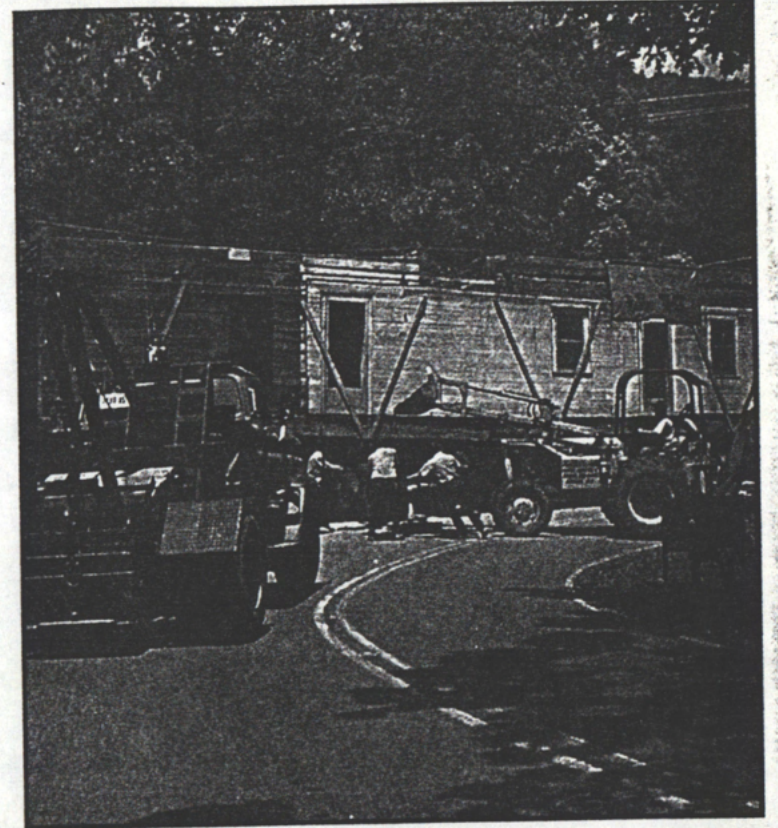
KNOWN AS THE GENERAL AGREEMENT

(See Account, Page A3)



Moving day

An 1840 "Saddlebag" log house, left photo, is moved Wednesday through the trees to the grounds of Burritt Museum's Historic Park. At right, workers with Hollis Kennedy House Movers change out dollies for the trek up the mountain. The house was a common rural home from the early 19th century. It was purchased with the help of a donation from the Historic Huntsville Foundation and belonged to Limestone County farmer James Meals and his descendants. (Staff Photos by Jim Taylor)



8 July '93 H.V. News

Restored 1995
James Meals Arch - H. Jones

Burritt Museum & Park



presents this

AWARD FOR OUTSTANDING SERVICE

to

Historic Preservation Award

Harvie Jones

on this *nineteenth* day of *January*
1995


Director

Burritt Museum volunteers honored for their service

Burritt Museum and Park volunteers were honored Jan. 19 during Burritt's annual awards banquet held at the Heritage Club.

Almost 70 volunteers attended to honor those individuals who in 1994 alone dedicated over 12,400 hours to the museum, a value of over \$150,300.

These special people assumed positions within the organization, played major roles in reaching the public and have supported the board and staff of Burritt Museum beyond measure.

Guests were welcomed by Jean Wessel, board chairman, who also gave the invocation. Jim Powers, Burritt Museum executive director, commented on the value of Burritt volunteers and their service to the museum.

Guild president Paula Ingram recognized charter members of the volunteer corps, Guild members and staff members.

City Councilman Ken Arnold spoke to the volunteers regarding the value of volunteerism and pointed out that Burritt is a jewel of the city of Huntsville. "One doesn't fall to the top, one climbs there as you who work at Burritt have done," he said.

Among the award winners were Crystal Kitchens, who won the coveted Frances Sisco Volunteer of the Year Award; Ruth Rothe, who received the Sustained Service Award; and Jimmy Lou Horton and Joyce South, who were each named Rookie of the Year.

Standing out as having the greatest number of hours were Paula Ingram, who donated over 952 hours of service, and Marty Siebert, with 1,643 hours.

Ruth Rothe, Mary Siebert and Paula Ingram were presented the Outstanding Contribution to a Special Project Award for their conception, research and installation of "A Child's World" exhibition.

Randy Reed secured the Natural History Award, Harvie Jones received the Preservation Award and Barbara Wassenberg was presented the Living History Volunteer of the Year Award for her dedication to the program.

Rachel Pickett and Joette Russell, both age 15, donated over 100 hours each last summer and were

Melange

THE HUNTSVILLE Literary Association's popular Sunday Soiree will be presented Sunday from 4 to 6 p.m. at the home of Margaret and Mack Vann, 1808 Covewood Drive.

Kay Cornelius, HLA board member and prolific historical and romance writer, will be the featured author. Kay has written four published books including "Sign of the Bow," "Sign of the Eagle," "Sign of the Dove" and "Sign of the Spirit."

Additionally, an article she wrote about Gen. Mitchell appeared in the winter 1994 issue of *Alabama Heritage*.

Membership in the Huntsville Literary Association is open to the public. All members receive two copies of the poetry magazine "Poem" and are invited to participate in all activities of HLA.

Membership categories include benefactor, \$100 and over; sustaining, \$75 and over; patron, \$50 and over; regular, \$25 and over; student, \$15 and over; and library, \$7.50 and over.

To become a member send a check made payable to the Huntsville Literary Association to HLA, 1808 Covewood Drive, Huntsville, Ala. 35801.

AN APPRECIATION luncheon honoring members of the Cotton Ball Association was hosted Monday by the Huntsville Hospital Foundation.

Hosted by Shirley Hale and Dorcas Harris of the Foundation and Mike Carter of Huntsville Hospital, the luncheon was an opportunity to show the Foundation's appreciation to members of the Cotton Ball Association, who have raised a total of \$206,475 in donations for the hospital since 1981.

Cotton Ball Association members attending the luncheon were Thelma Daugherty, George and Jewel Cass, Beth Galey and Francis Lundy.



BURRITT MEMORIAL COMMITTEE
and
BURRITT MUSEUM GUILD
request the pleasure of your company
at an
Exhibition Preview

**"FROM BEHIND THE WALL:
Discovering the Meals House Time Machine"**

Friday evening, June 17, 1994
from six until eight o'clock
at the Burritt Mansion

RSVP by June 15
536-2882



194

Copy photos April '94 A Jones



1904 photo in front of Meads House (his descendants)
No names.

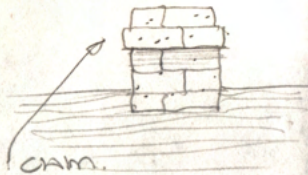
1870 James Meads House, NW Limestone Co. Al., look N.W.
photo 1943 in snow, w/original limestone chim.



DETAIL
orig.
limestone
chim.
fallen
down
c. 1930s
per
Ethel
Spencer



1926 photo
in front of Meads House
left =
Eathyle (sic) Spencer
right =
Ethel Spencer
years - no names
= Great Grandchildren
of James Meads
Still living in
2 nearby houses
in 1994 (Spencers)

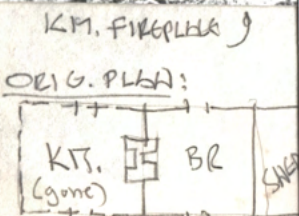




→ N



KM. fireplace (room gone) → N
 Note 90° sides + ±4" w. = typical of cooking fireplace



→ N

Post Civil War
 tenant has
 (date per use of
 small rotary-saw
 framing)
 probably 1870's

Photos
 April '94
 H Jones



→ N



KM fireplace throat → N

A
Feb



N → Shed B.R. ♀ Cabin



LIT.
Gore

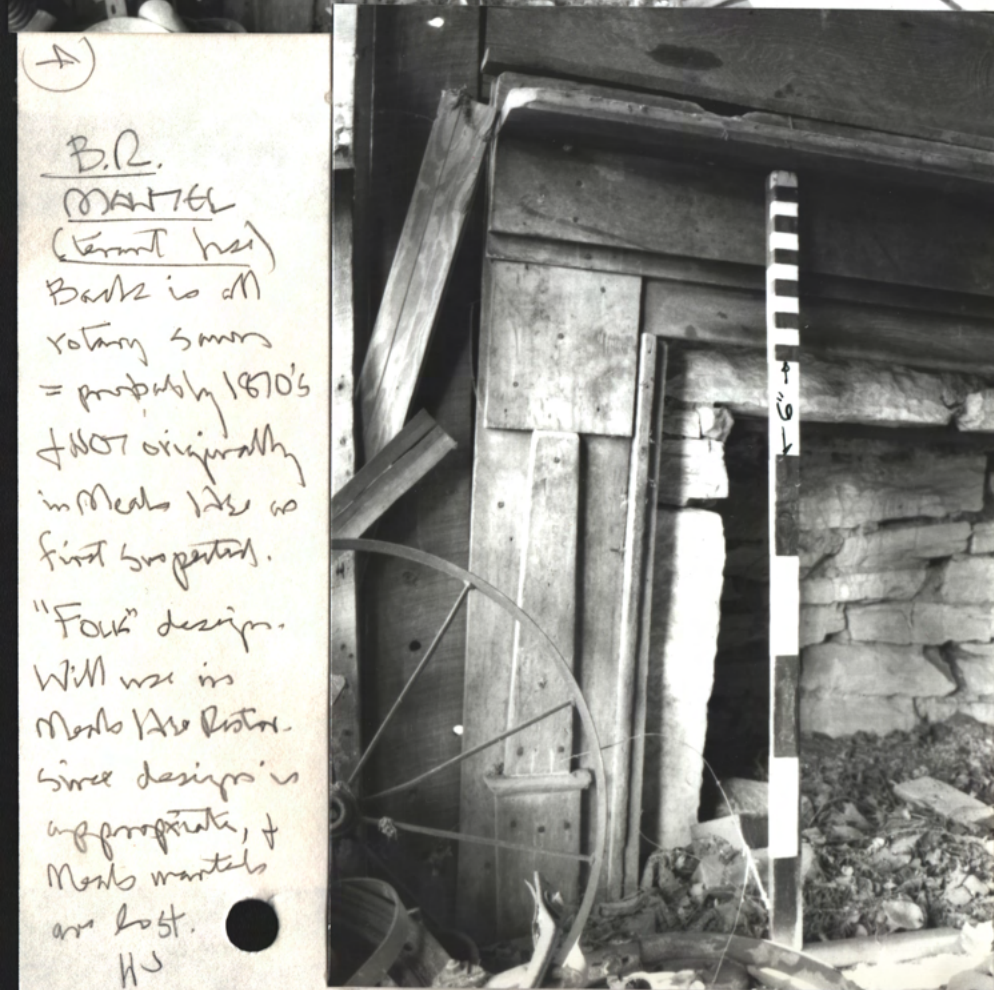


Under B.R. ♀ = all rotary sawn (post C.W. War) & small dimensions

A
N



limestone
chimney



(A)

B.R.
MANTLE
 (terracotta base)
 Base is all
 rotary saws
 = probably 1870's
 & NOT originally
 in Meads like we
 first suspected.
 "Four" design.
 Will use in
 Meads like before.
 Since design is
 appropriate, &
 Meads mantels
 are lost.
 HJ

Round
 edge
 cap



10/12

outbldg (post-Civ War
of limestone) ↓ Log Hse

Only 2 other
Saddlebag log hses
known in Tenn Valley
(Athens & Florence)

2A



Saddlebag Log Hse (c. 1840) James A. Meeks
± 12 mi. N.W. of Athens, Al. - Edgewood Rd.
→ outbldg ↘ photos Feb. 93 N.P. James FFA

↑ old Co. Rd.
Built by — Mills
FW



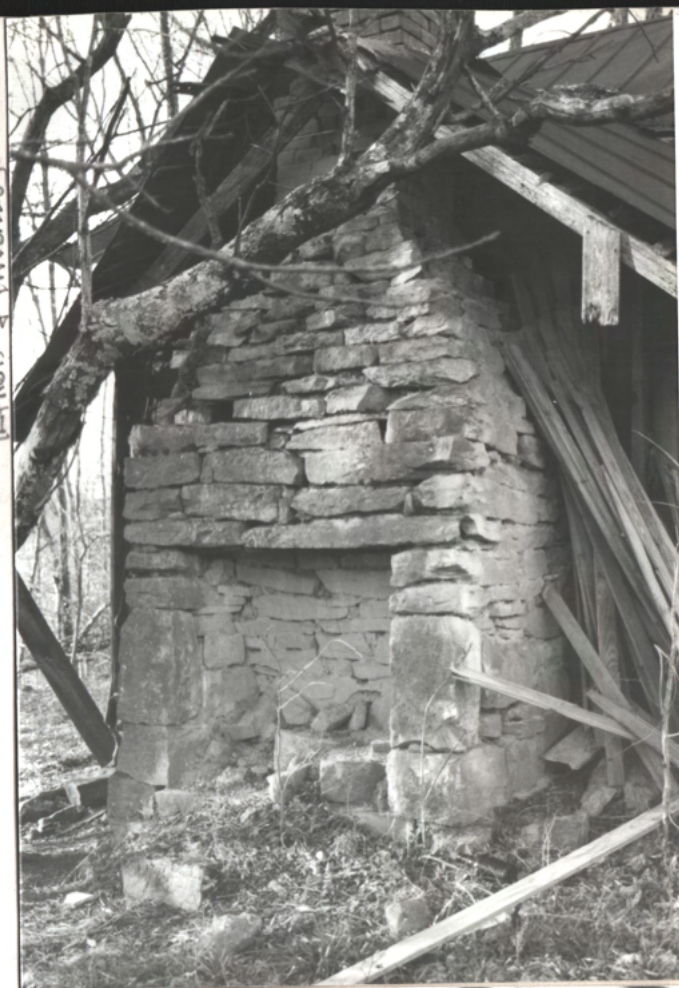
Outbldg w/ ext. dirt
fireplaces

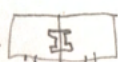
↖

(c. 1840)

SADDLEBAG
LOG HSE
- N.W. Lime Co.
STONE CO.
(Meeks)
(1840)

This rotting Sawn Lmbr. indicates
post-Civil War construction.

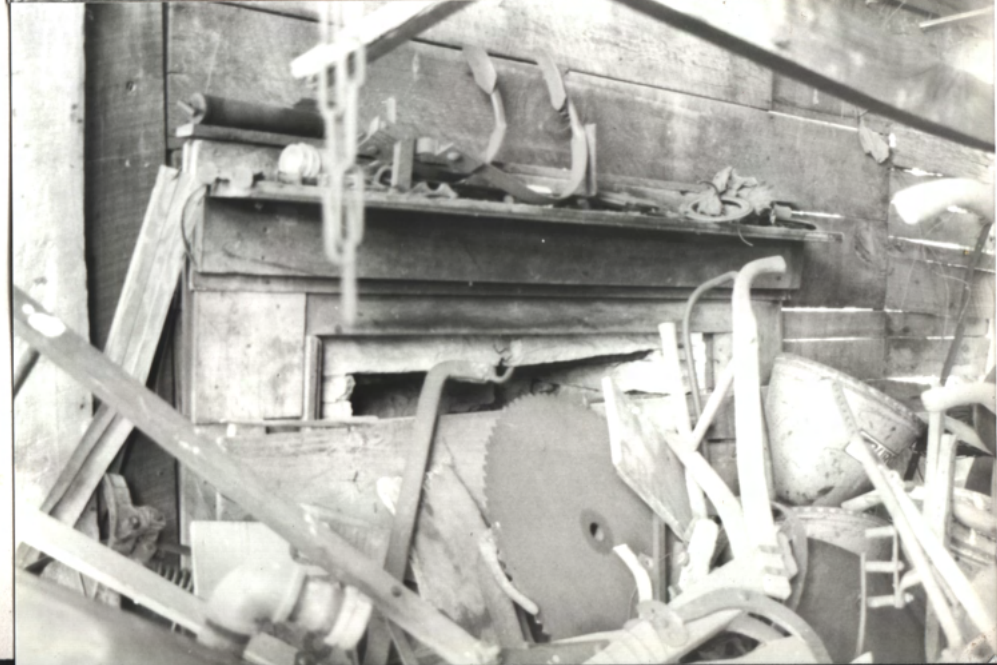


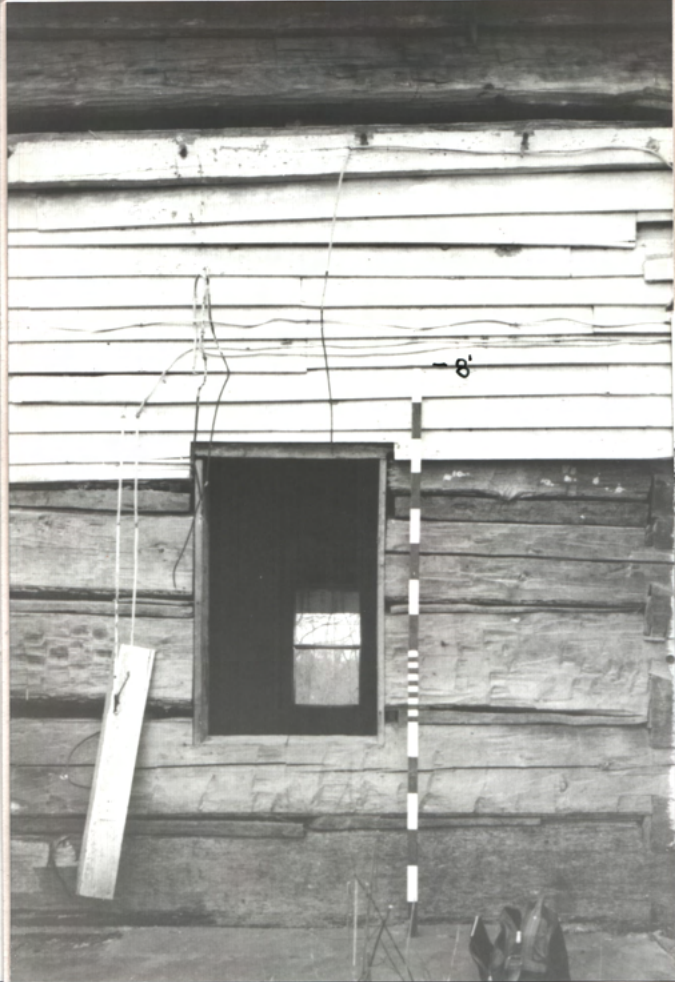
P.S. - Meeks descendant
says was two room
tenant hse. 

S. from game → N
April 94A

ext. fireplace on
outbldg. =
large cooking f.p.
(hog-killing?)
limestone.

↖ Could be
rebuilt orig.
chim. from
Saddlebag log
hse (?)





Collapsed roof = pre 1860 framing
 Fl. = 5/4 T & G on purlins = pre 1860 type



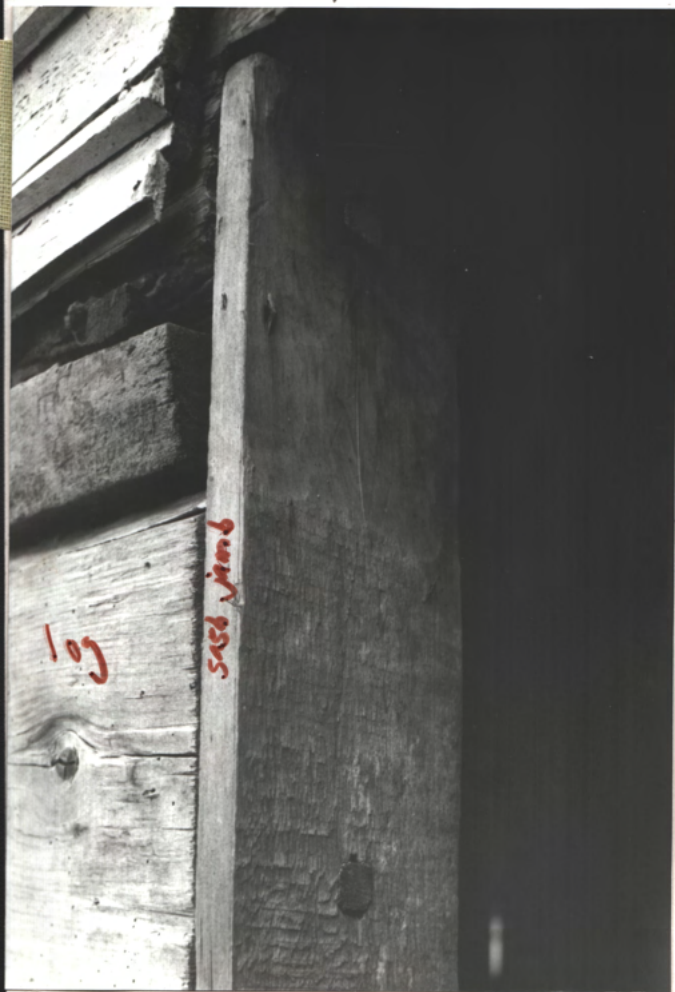
Same opening

Window photos p. 3

Door photos p. 4

See photos this pg.

NORTH SIDE



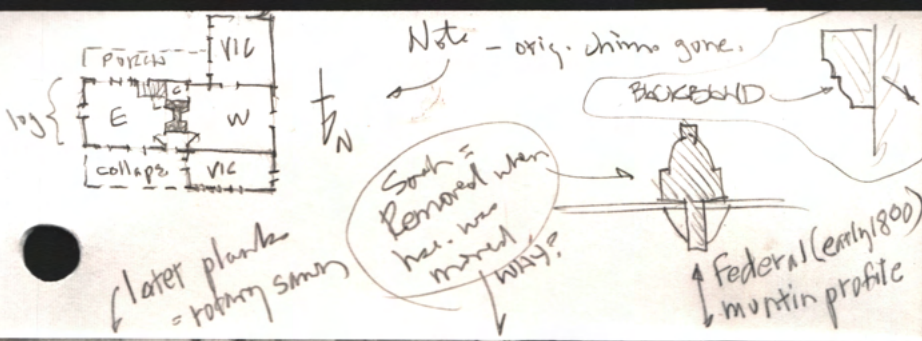
Same opening

indented here for fit

pit saw marks

sloped sill on log





5/4 x 17" Fl. (pre 1860)

hole is for lever-pole to push A. planks together

enst sash on N. side (Federal)

NORTH SIDE

P.S. - This backboard ripped off in moving the house too fast.



N ←

punches joists (pre 1860 type)

N.E. Leanto Rm. looks early (addn)

12bf7625 →

hewn joist/sash rafters (pre 1860 type)

Fl.

N →



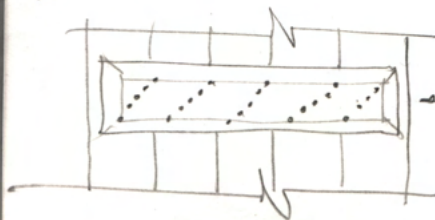
Sash opening at N. Wall, west end



Log wall corner
East pen



Door at N. Wall, center of E. Rm.



Nail pattern on battens on
this door only
(never seen before)



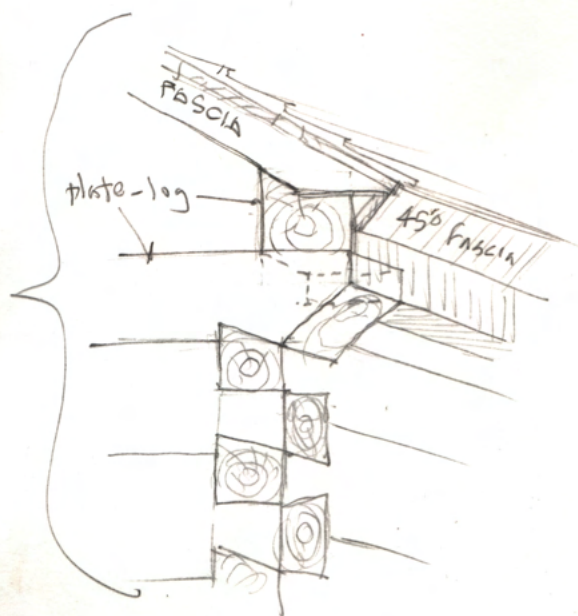
45° fascia at N. wall, E. corner



Logs ($\pm 16-18''$ h.)
bark still on (not unusual)
Ads or ax marks



N.E. Corner
→ N



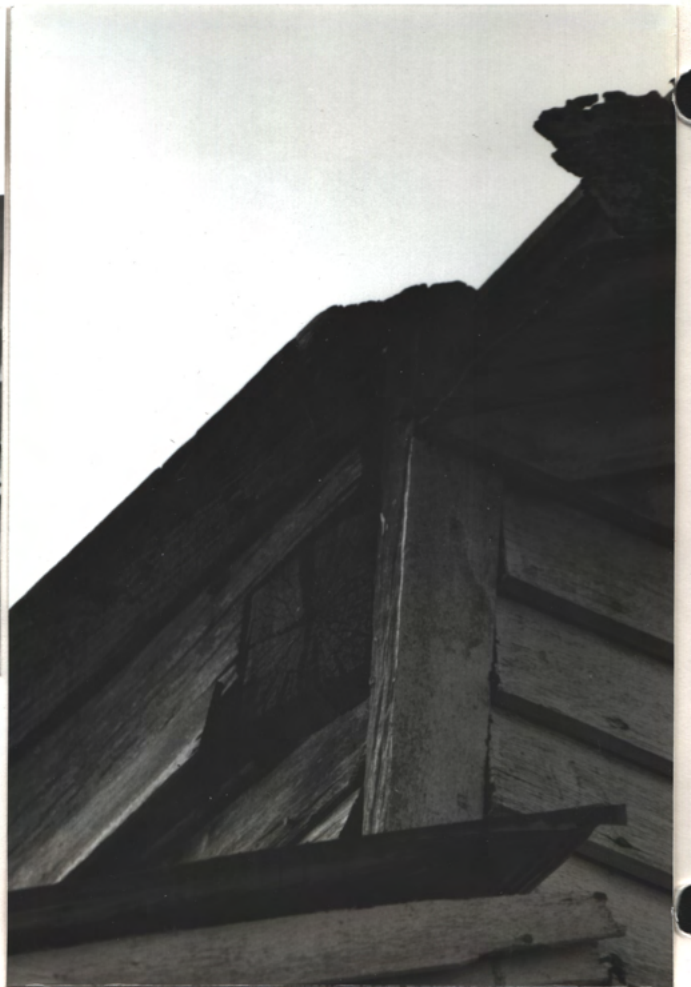


↑ late Vic. Rm
S. SIDE ↑ mod. chm ↑
 mod. porch



narrow sash over S. porch

450
 Fascia →



S.E. Corner



Vic. ← Log rise → Vic



N →



±20th. cent

N →

Logs

7 of 12





one-pc. cast iron hinges

1st stair (not orig)

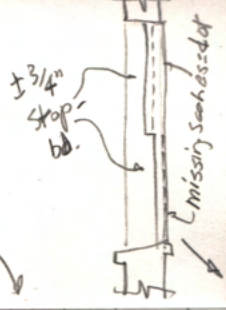
Door + wood "stock-lock" to beneath stair (probably orig)



1st fl. E. Rm.

Unusual bend, not seen before

mid 20th c. ply. phlt.



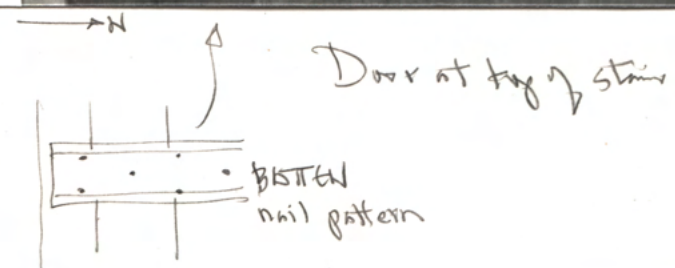
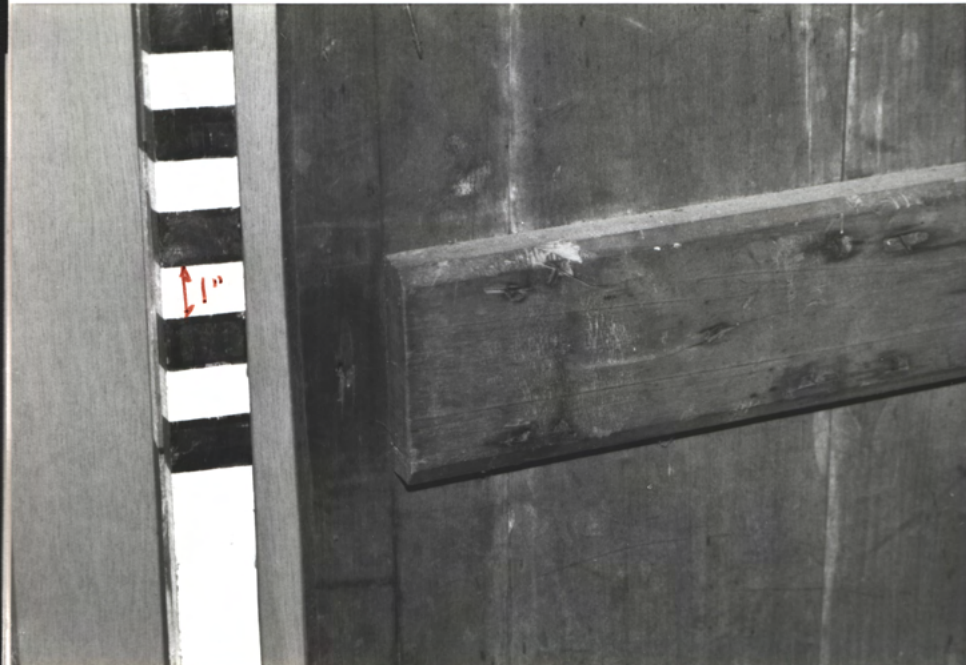
orig. fl.

no traces (mortises) of handrail

steps are

East side at Fl. 2 E. Rm (Jimbo's orig)

mod. carl of ply. wall

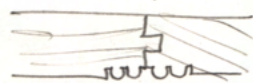




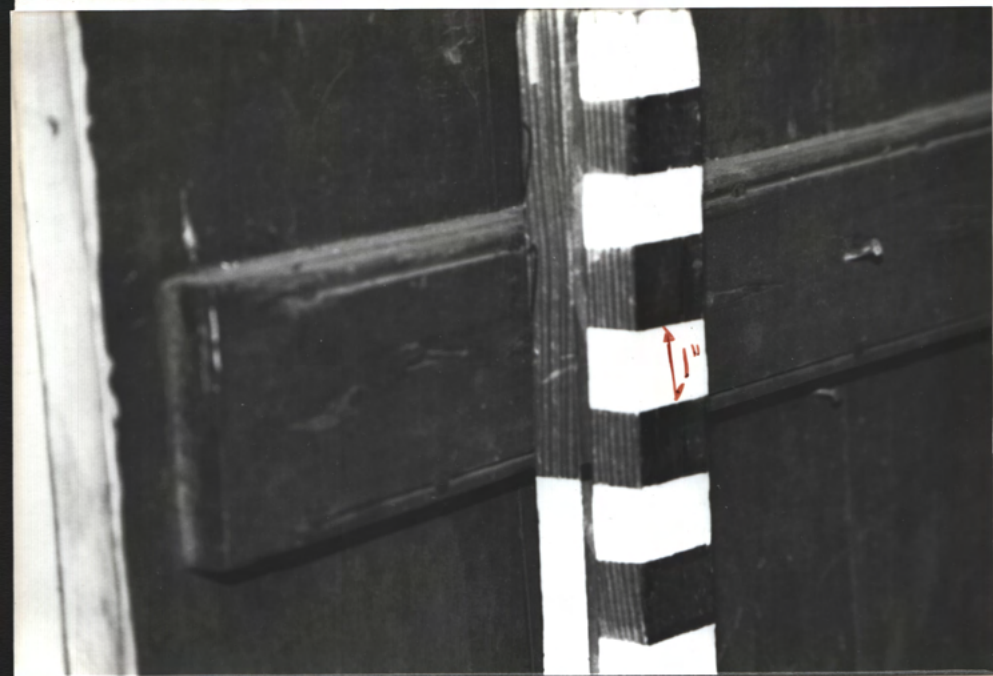
FL. 1 W. Rm
 N.E. Door (early or orig)



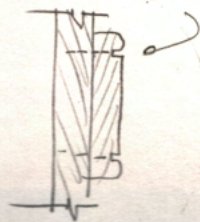
↑ c. 1850 or later lock
 (orig. knobs, C.I. housing)



unusual bending at jst.



note nails in bead-crevice



Door at 1st fl. W. Rm
(NE Door)



Logs at 1st fl. W. Rm.
N. Wall

= 18" - 22" ± w.

= size of early 19th c. construction



PN

East Attic

rafters, $\pm 3\frac{1}{2}'' \times 5'' \times 30''$ o.c. (by eye) = sign of early constr.



HN

Well-head. Not old, but any are rare.
This is probably 20th cent.

HN

120812

102

JAMES A. MEALS LOGHST
1830's

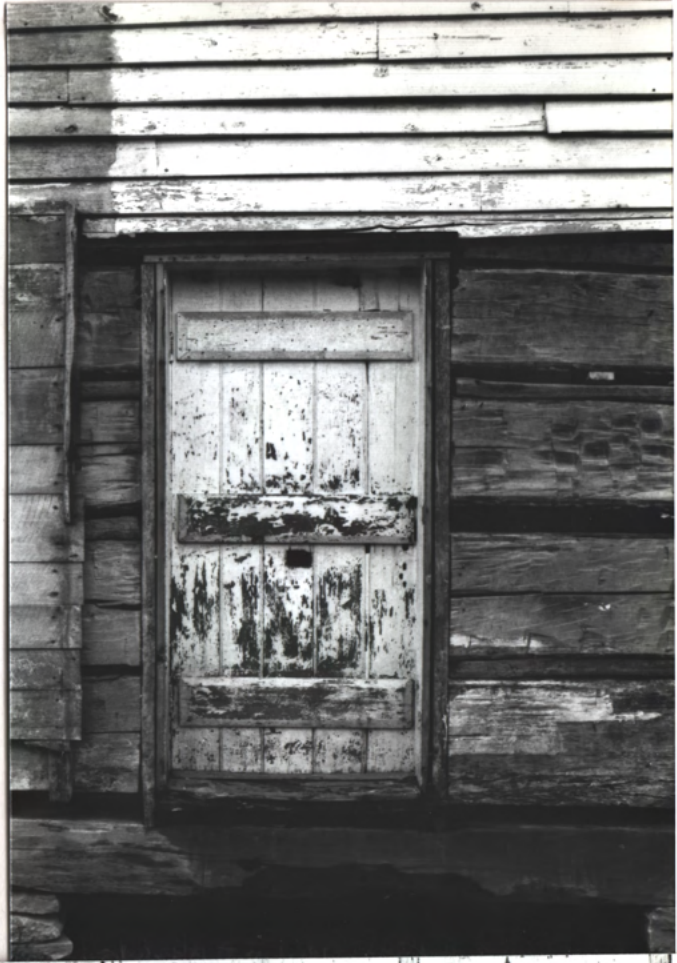
central chim.
gone before 1932



"Saddlebag" early 19th c. Log Hse, now at Burrill Museum
in Hamlet, AL, awaiting restoration.
Originally on Edgewood Rd, ± 12 miles N.E. of Athens, AL.



↑ door at rt. ↓ door frame



photos
Nov. 1993
Harrie B. Jones

← SW
lower left
for log detail

↑
board & batten
fell, period
of door





S. wall



BR
FR

porch - joists under main fl.



N
→

W,
Wall

2042

c. 1840 James A. Meals
 "Saddlebag" log hse. originally in
 N.W. Limestone Co., Al.
 here moved (late 1993) to Burrill Museum
 in Huntsville, Al for restor. by JFH, Arch - HJ
 photos Mar, 1994 Harrie P. Jones FAIA



K. P. Jones

extended gable - same
 this cap/d = Victorian, c. 1890?
 T&M windows this wall = Victorian.
 Note paint on chap. INSIDE vic. cornice

Cap/ds on this gable are
 rotary - same as bark,
 indicates post-1865 fab.
 See west gable for earlier cap.



extended gable - same is Victorian, ±1890?
 N.E. Corner
 of East Porch

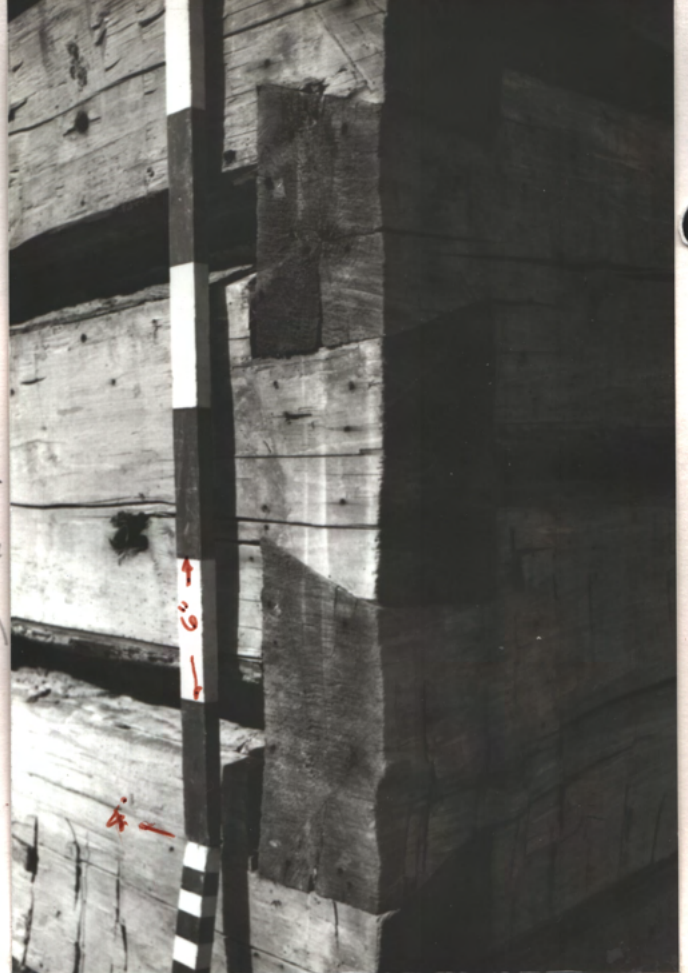


1852



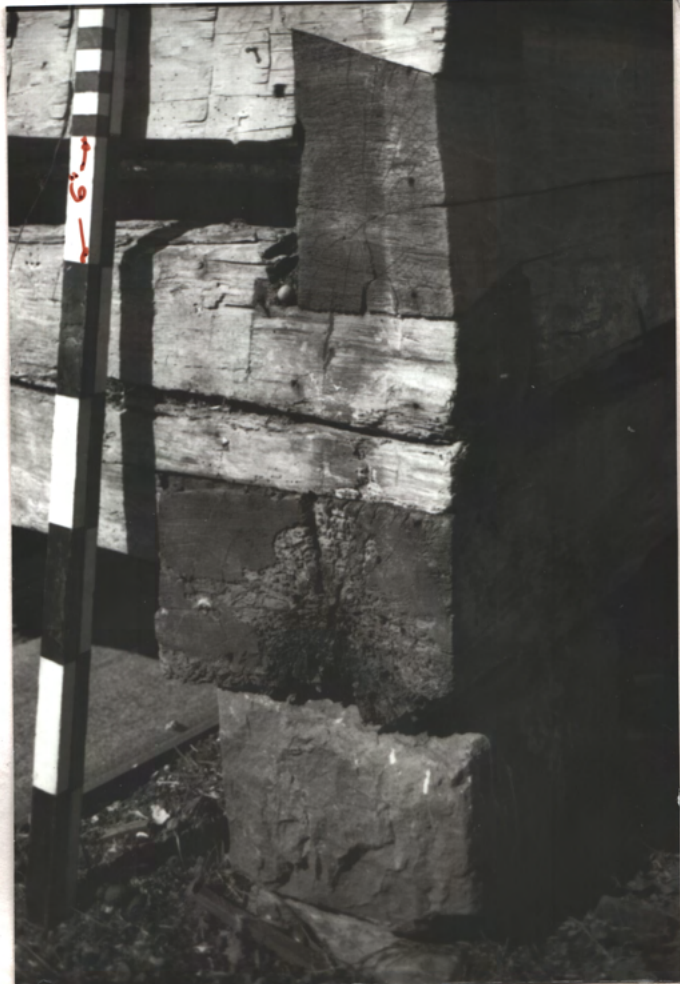


← excellent
 joint-work
 at E. pier
 Not so good
 at later
 W. pier
 →



St. Louis, E. Pier

← N.E. Corner, E. Pier
 →

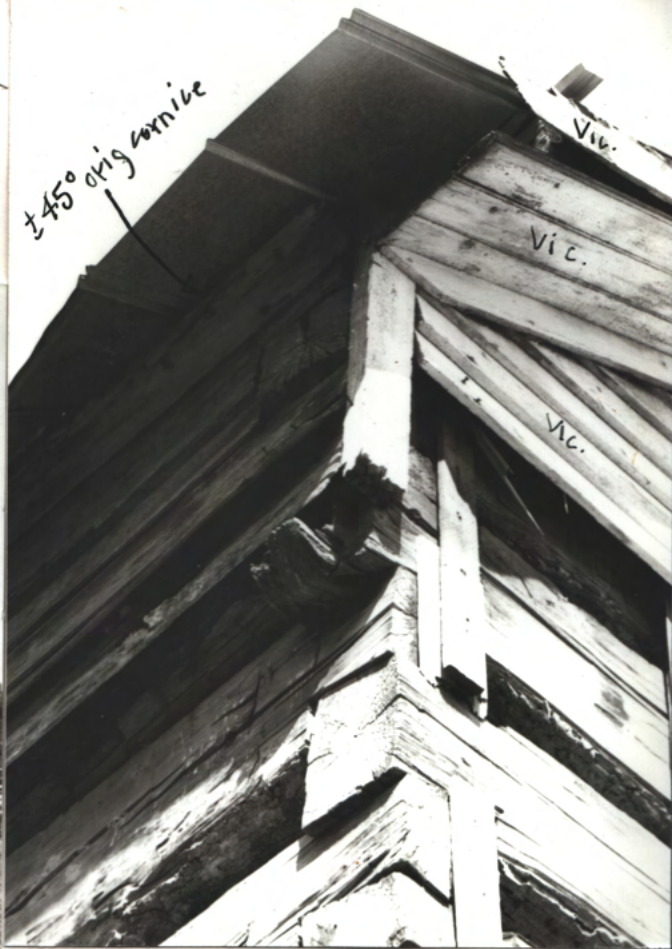


Vic. S. 1890?, E. pier, fl. 1

12

Vic. gable trim

±45° orig cornice

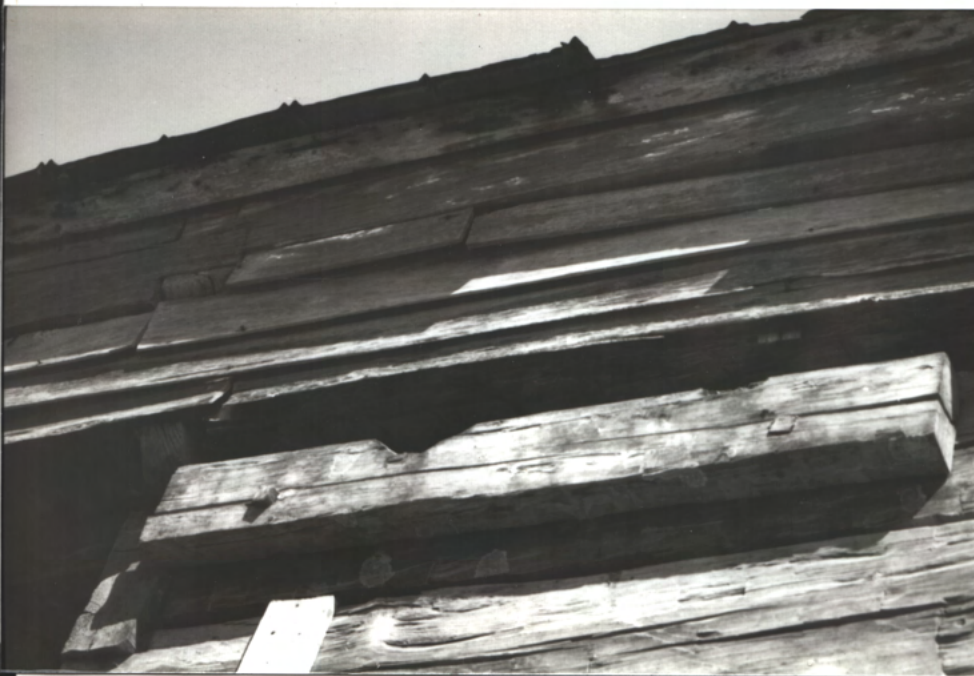


S.W.M)

± ON E.W.M

^
LUG FOR ROOF
Rafter plate (±2' below eave)

later pen → c. 1840 pen



Peg-applied scrub is to support porch rafters



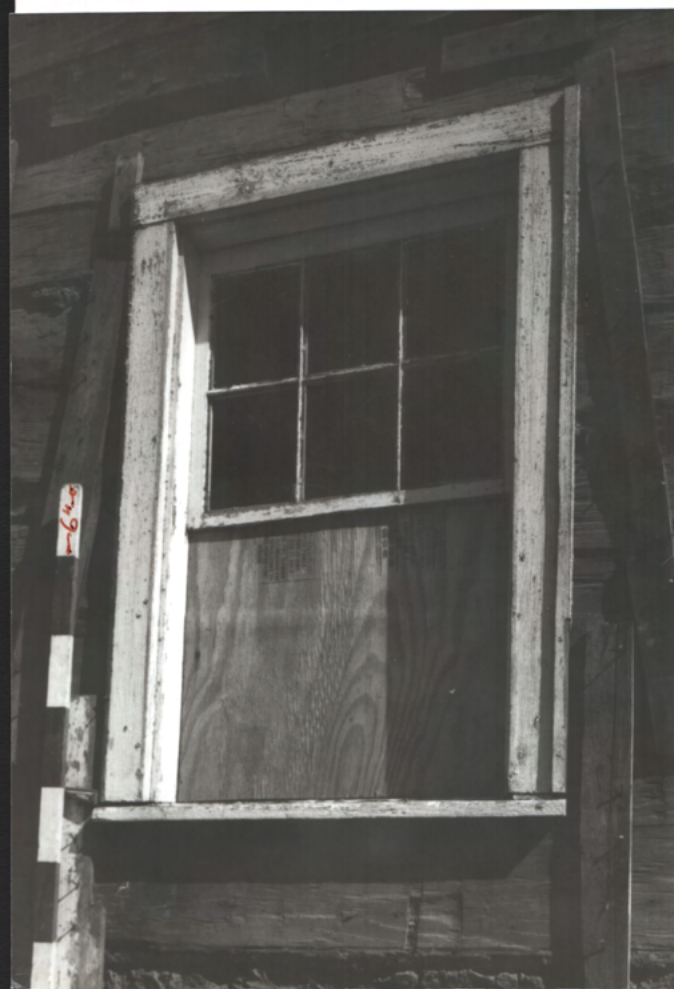
3 of 52




S.E. corner, E. pass → N



Orig. or early freight - streets in mud during HQ
S.W.M., E. pass



Only Federal - type orig. sash left
() , E. pass, S.W.M., E. sash

5052

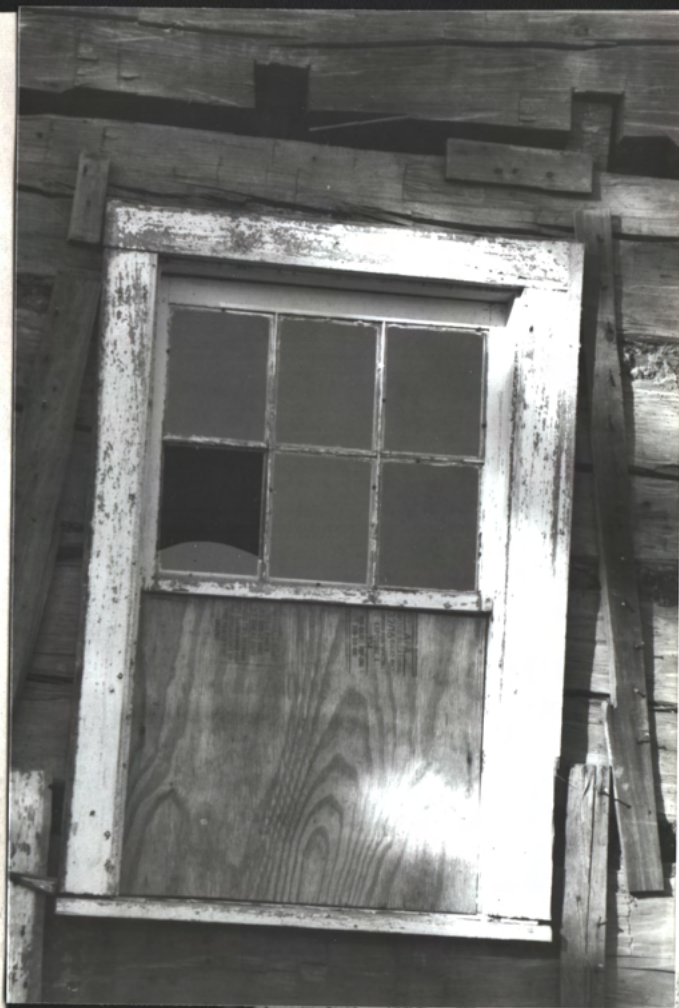


S.W. window (E. pm)
(would have had backband like
window at rt.) →

photos Apr. 98 AJ

SOUTH WALL
EAST PEN

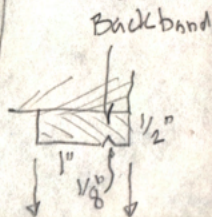
Fed. style
Orig. Sash
(only one)



See below
for backband

S.E. Window
(E. pm)

Detail





S.W.M., West (After) film ← E. Pan
 ↓
 Chim. square
 (Chim. gone
 before 1933.)

E. Pan
 S. Door,
 West jamb

Mud & hair
 staining →



S.W.M.
 Orig.
 E. Pan



9 of 52



→ R
platform
in attic

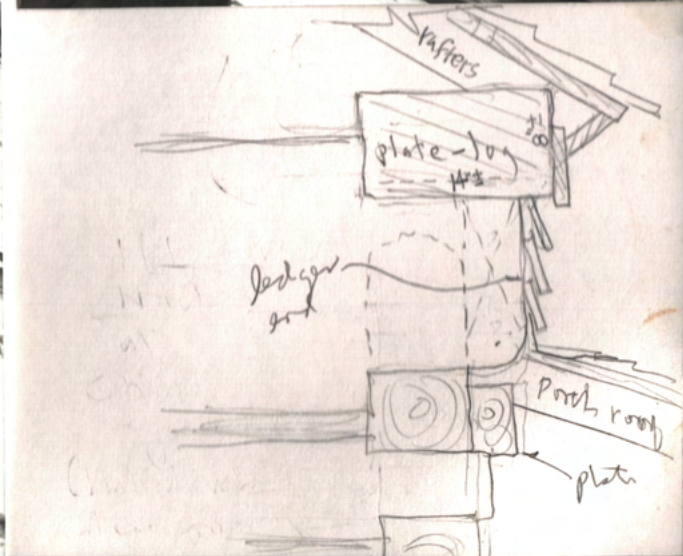
N
↘

S. WALL
GAP FOR
CHIMNEY
(chim. gone
before 1993)



A2

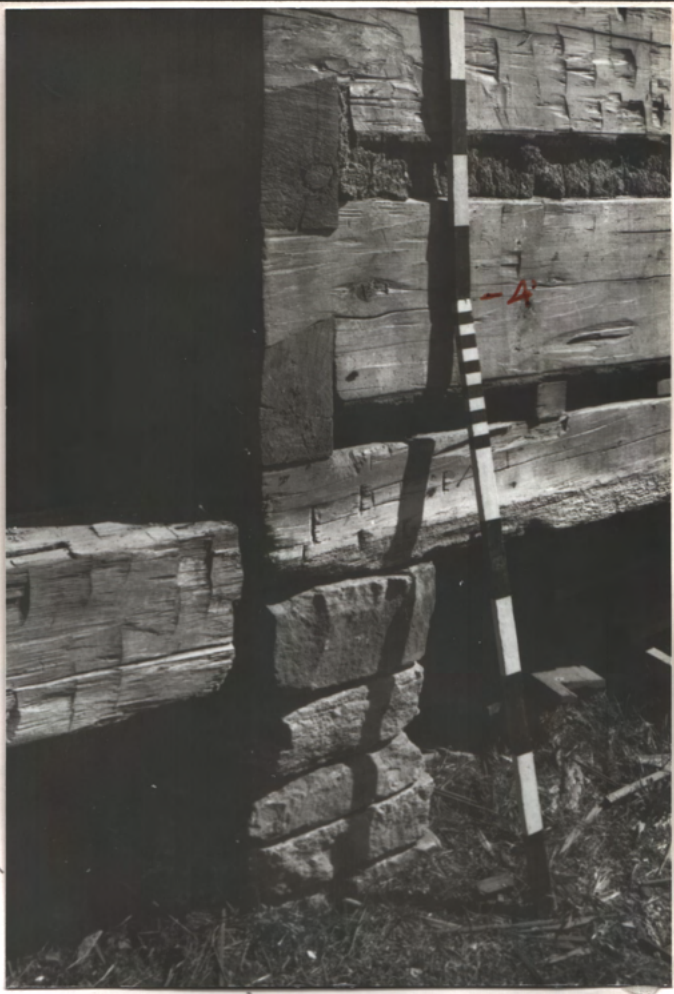
→





E. Pew
 ↘
 W. Pew
 ↙
 different
 workman-
 ship
 (better or
 original
 east pew)

↖ ↗
 CLAIM,
 SPACE
 ± 5' W,
 ↙ ↘
 N N



P.T. in SM-105



East
 center door

West
 later door

S. Wall, W. Pew (later addition)

East later door to
 West Addition.



Door joints of head at orig. center door

W. PEN
S. WALL
CENTRAL
DOOR



Orig. center door (later rotting - same sub-frame)



Door sill at orig. central door

W. PEN →
S. WALL
WINDOW
(opns. =
orig.)





S.W. Corner, W. pen



N ←
 ← E. PEN
 ← W. PEN
 ↑ ORIG. WINDOW
 ↑ ORIG. DOOR
 ↑ VIC. DOOR



N ←
 ↑
 Later W. door. Was a window.
 Note door opening. CURTS SIM-log



banded
drip'd
↓
↓
(must be
orig. or
pre-1865)



W ←
N.W. corner

W. Wall, W. Post
← rotary saw soft

W ← S.W. corner



W ← early or orig banded drip'd
Victorian (c. 1890?)
extended gable - same
Later west wall
door at W. post



130052

W ←



E. PEN PN

+45°
Fascia
(orig.)

RAFTER-
PLATE

N
P



CHIM.
SPACE
15' W.



NORTH
WALL

CHIM.
SPACE

+45°
fascia

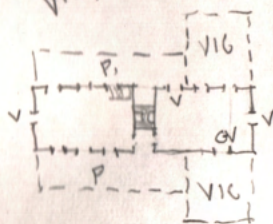
plate
by p.c.

plate log
bottom



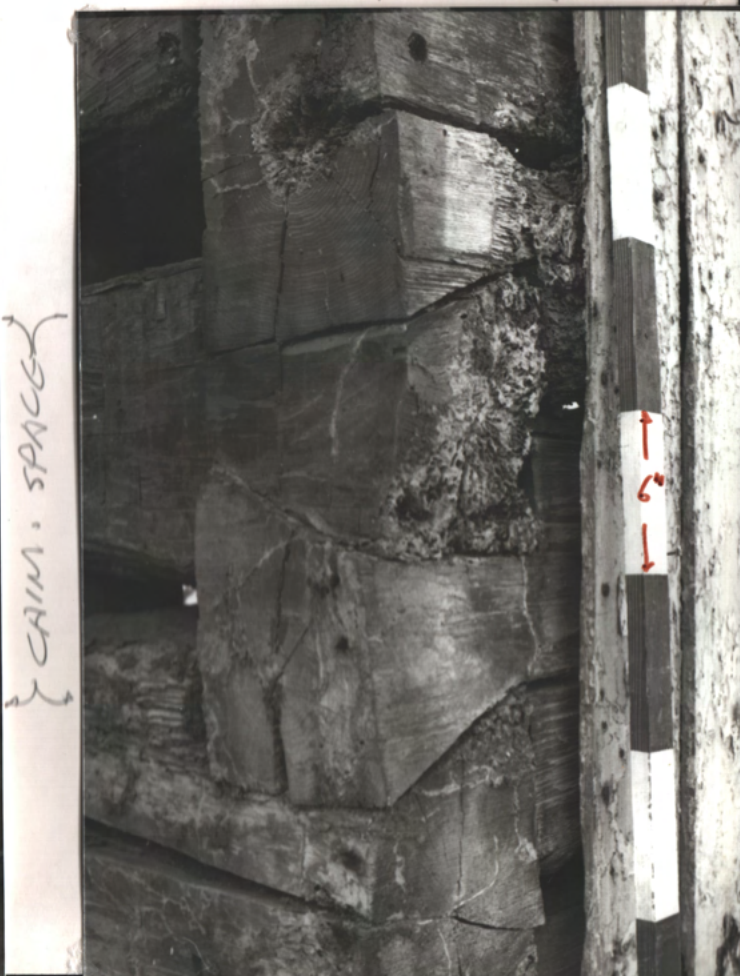
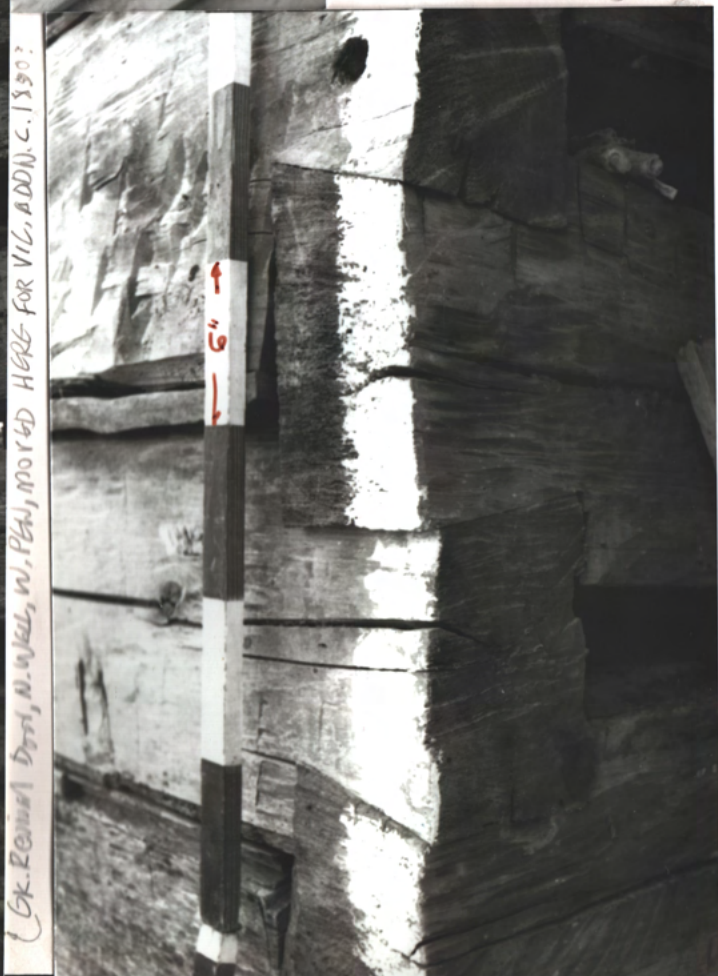
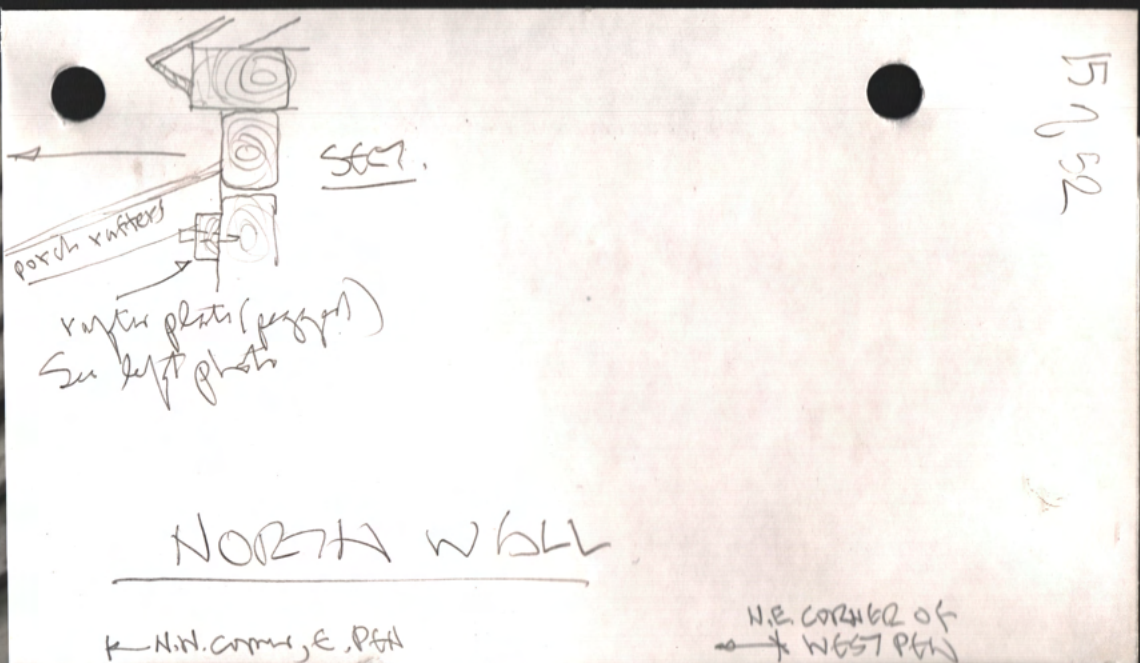
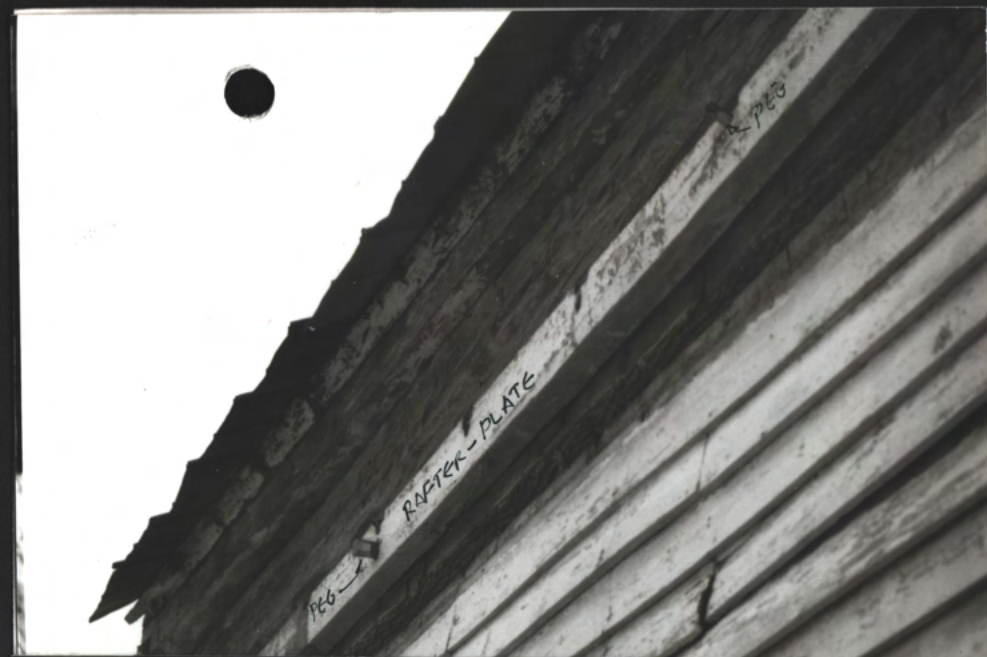
W. PEN PN

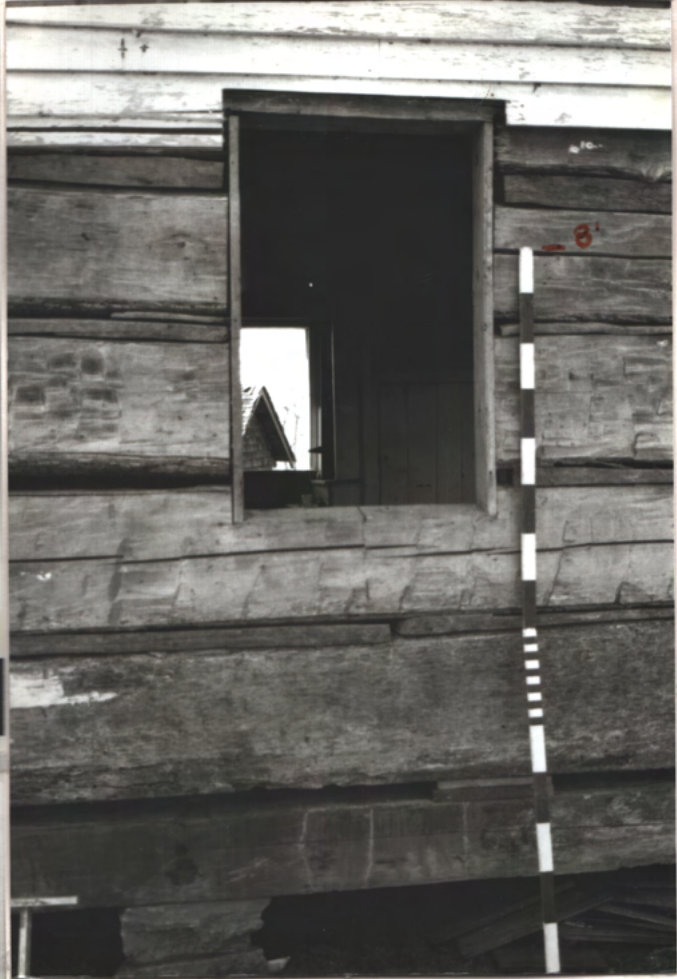
Crack Rev.
type door
relocated here
from another
here, to gable
vic. addn.



N
Z

W





N. wall, W. window
Rough Opng. (over)



N. Wall, W. Window
Rough Opng.

NORTH WALL, E. P6H



N. Wall, W. Window Rough Opng

pegged
Joists
c. 1840 Sash - Saw marks
hewn-
slope
S.M.



N. Wall, E. Window (over)



NW

NW
 6'6" 4"
 mod. sub frame
 Volung 5/20/52

N.W.M., E. Pen, Door. ^{with mod. subframe}
 Door is original but is put in backwards (hinge against the stop)
 so it is impossible to open. WHY?



NW
 N.W.M., E. Pen, E. Window

17 2 52

PZ



← W
← N
EAST
PEN
→



↑ Chewing pit-sawn joints (orig.)
problems (orig.)
↓

CROWN SPACES



← W
← N
WEST
PEN
→



Rotting sawn thin joints?
- post-1865

problems probably original

190652



Fell. Sash Vic. door

w/ flash



Vic. stair - door removed
↓

E. PEN, S. WALL

Vic. stair - door in place
↓



Fell. Sash

Vic. Door

w/o flash



gone! ← Only Stair door

EMERY
PEN

CRIBB
SPELL



H

same

Note Outer
border of
wall - bds

VIC. OF
LISTER
S. DOME

H

20



B



loop = step-ladder top

H

S. DOME SILL +
ORIG. PINS. FL

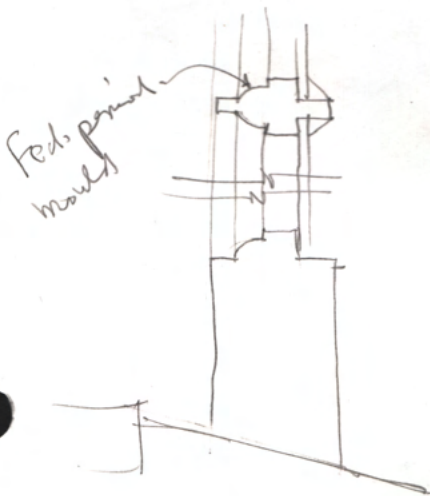


E. P. 1st, S. 5th, S. 6th, Lower of pen
April '94



E. POW
S.W.M., E. Sock
(Fed. moulds)

Note peg at jo
(mortise, tenon & peg
jo = trypint)

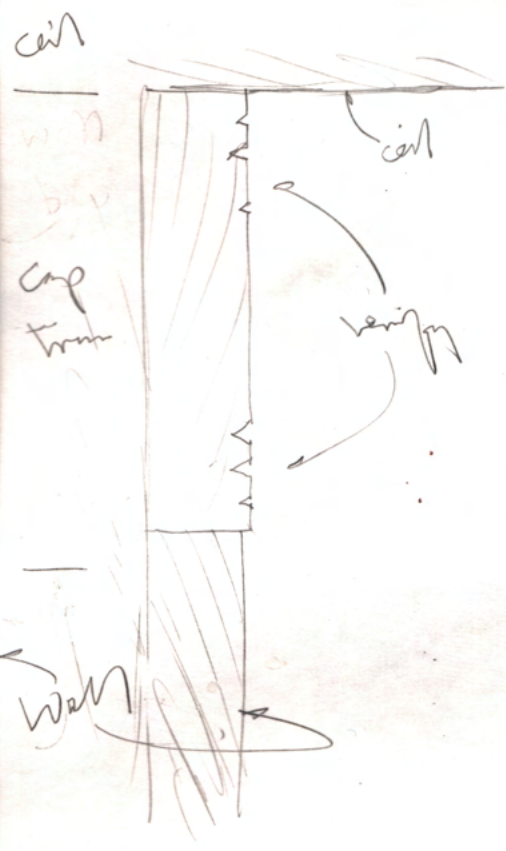




← ceiling
← top trim
ceiling



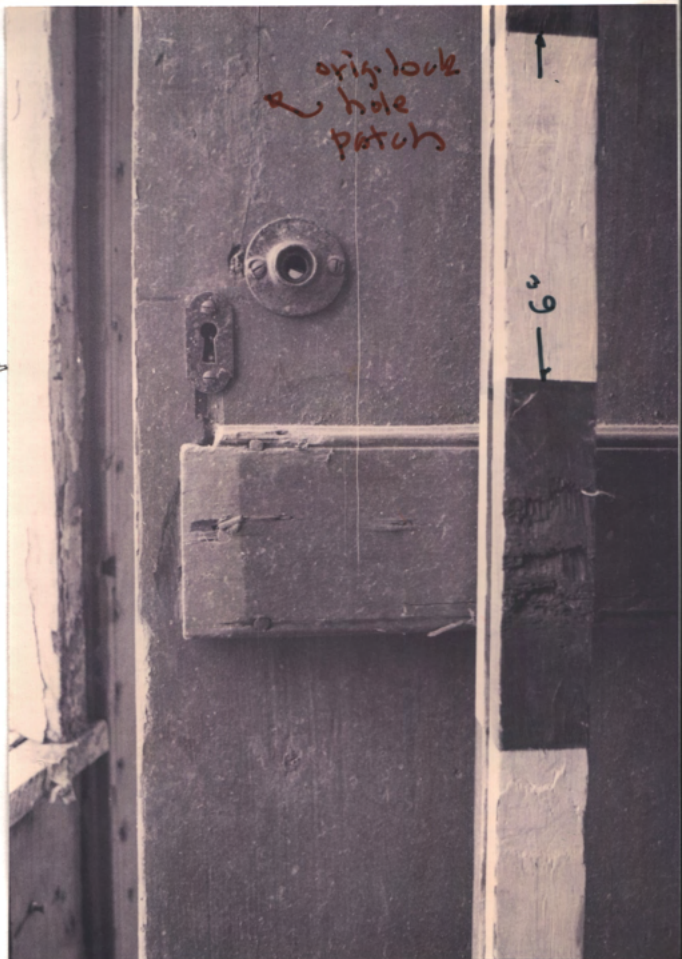
N. WALL
N.E. CORNER
S.E. Corner
S. WALL



N. WALL



Stair door (detached) - good work.
 Apparently original or early (since planed wood)



← hole at orig lock, gone
 ← C.I. lock is after c.1850 (2nd lock)



See notes on p. 22 b

C.I. hinge
apparently orig.





stairs
V.C. door
& frame
removed
at this
line

Chim.
Gap
(view
into
W. pen)

↘

← N



4'

E. PEN, S.W. SIBIR (ORIG.)

Orig. door



Note
curve of
fram.
of missing
soffit

↘

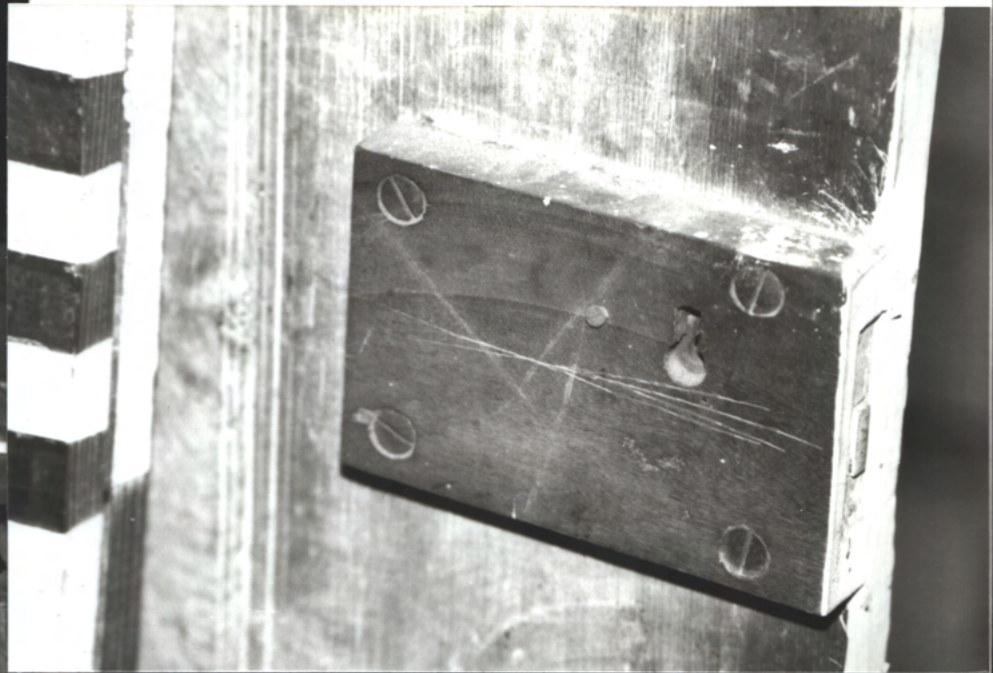
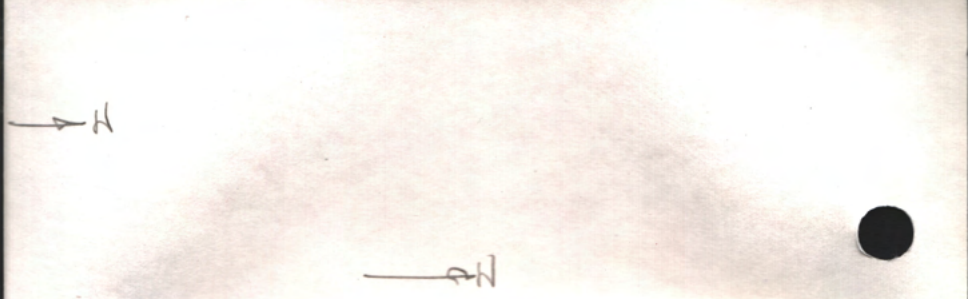
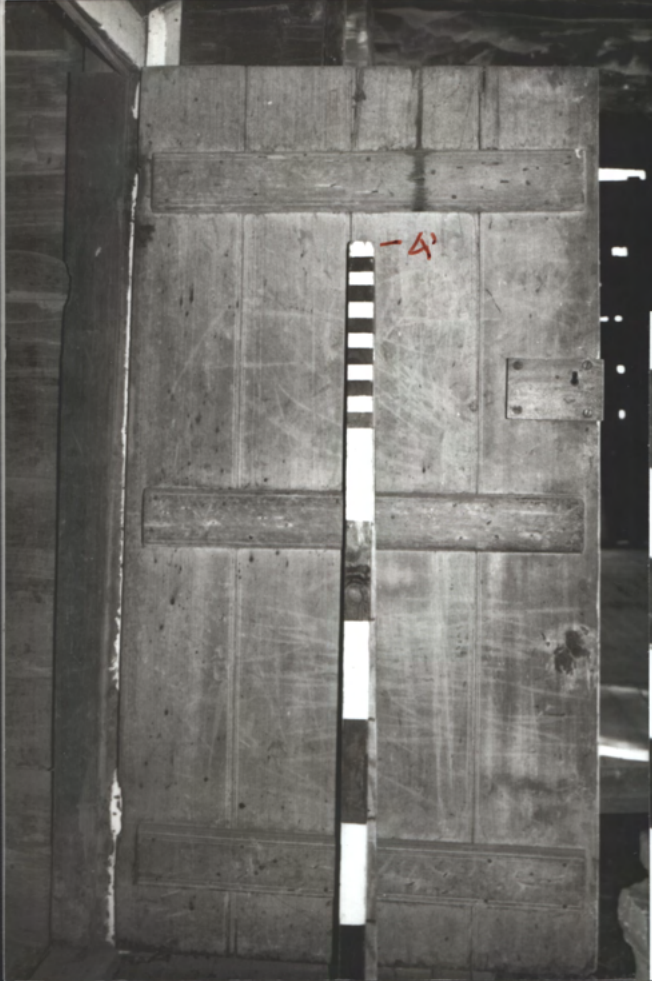
23 N 52

* Chim. Gap



↘ N

* Chim. Gap



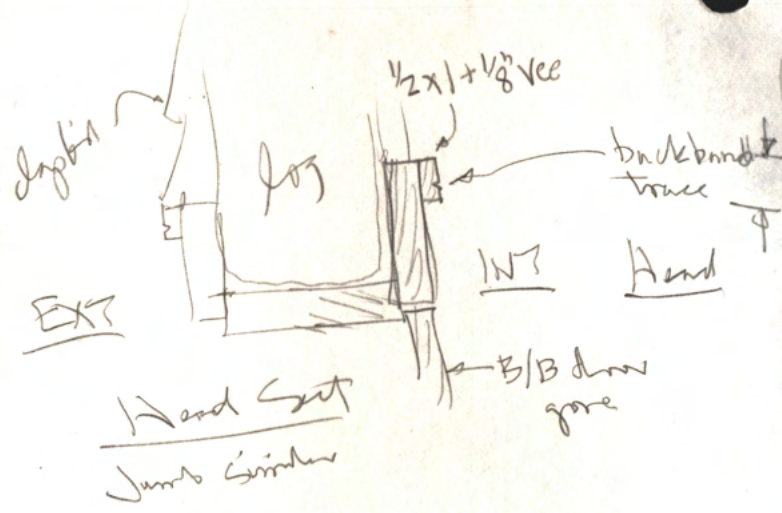
Orig. door at dog. under
stair, w/ wood "stock-lock"

Wood "stock-lock" at door to
dog. under stair



Center bottom at door to
dog. under stair

25 52



Temporary
Vic. door
closure



E. PCW
S. Door
ORIGINAL FRAME
EXPOSED
 (was covered
 w/ Vic. frame)
 April '08

Sim

backband trace



→ H

E. PCH

Orig. stain

board support
removed in
vic. joint.

→ N

Vic. bds.
has removed.

26



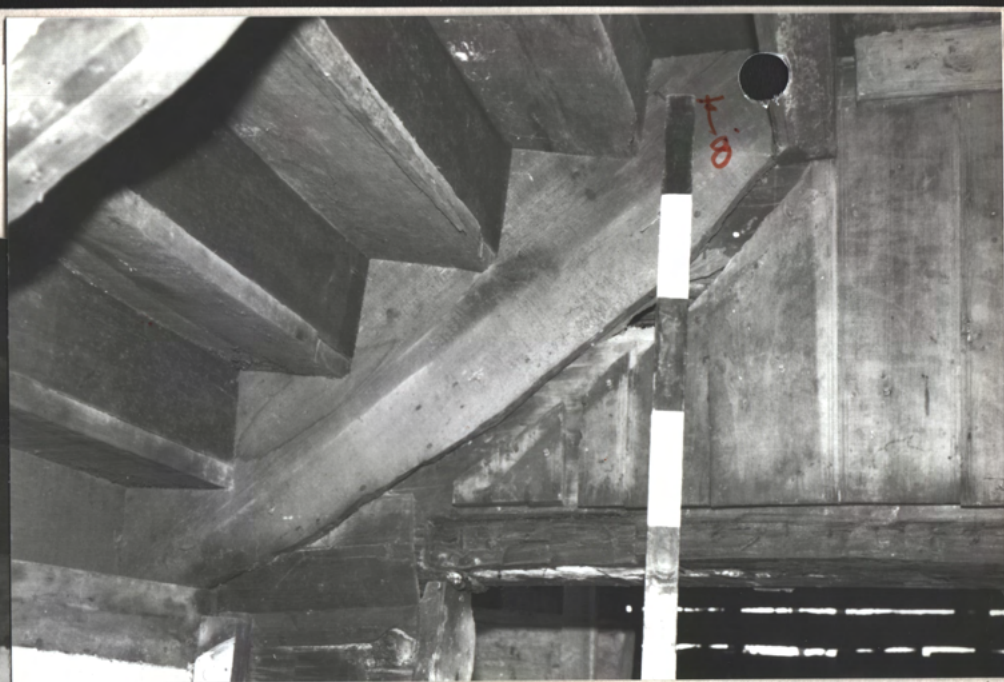
↳ close
door

→ N

027852



E. Pch 5th flr



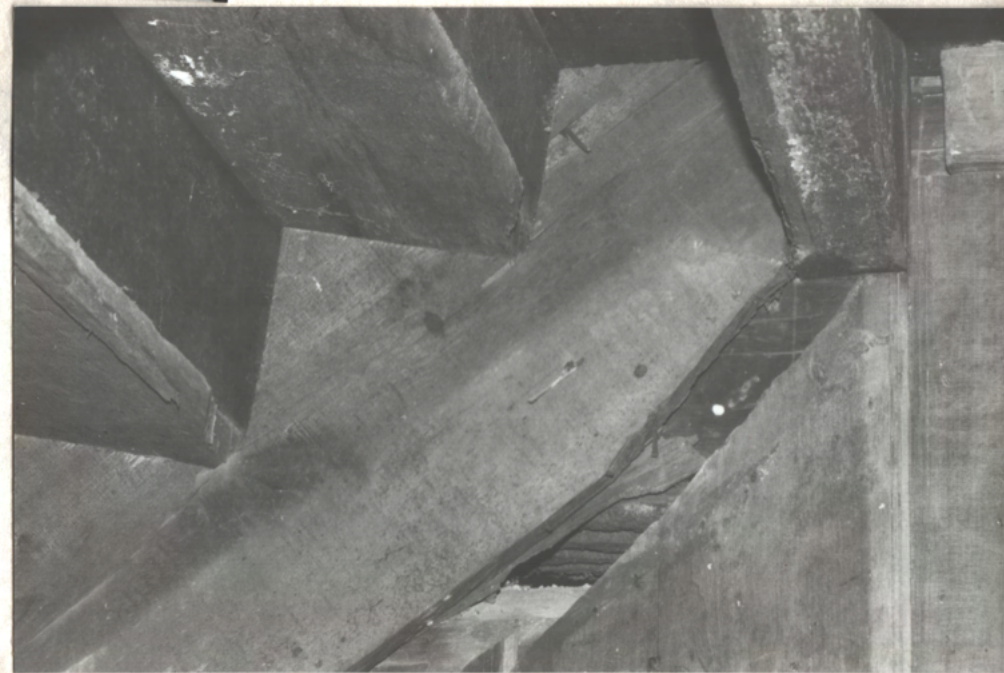
† Note sash - saw marks
= 1840 ±

→ H

→ N



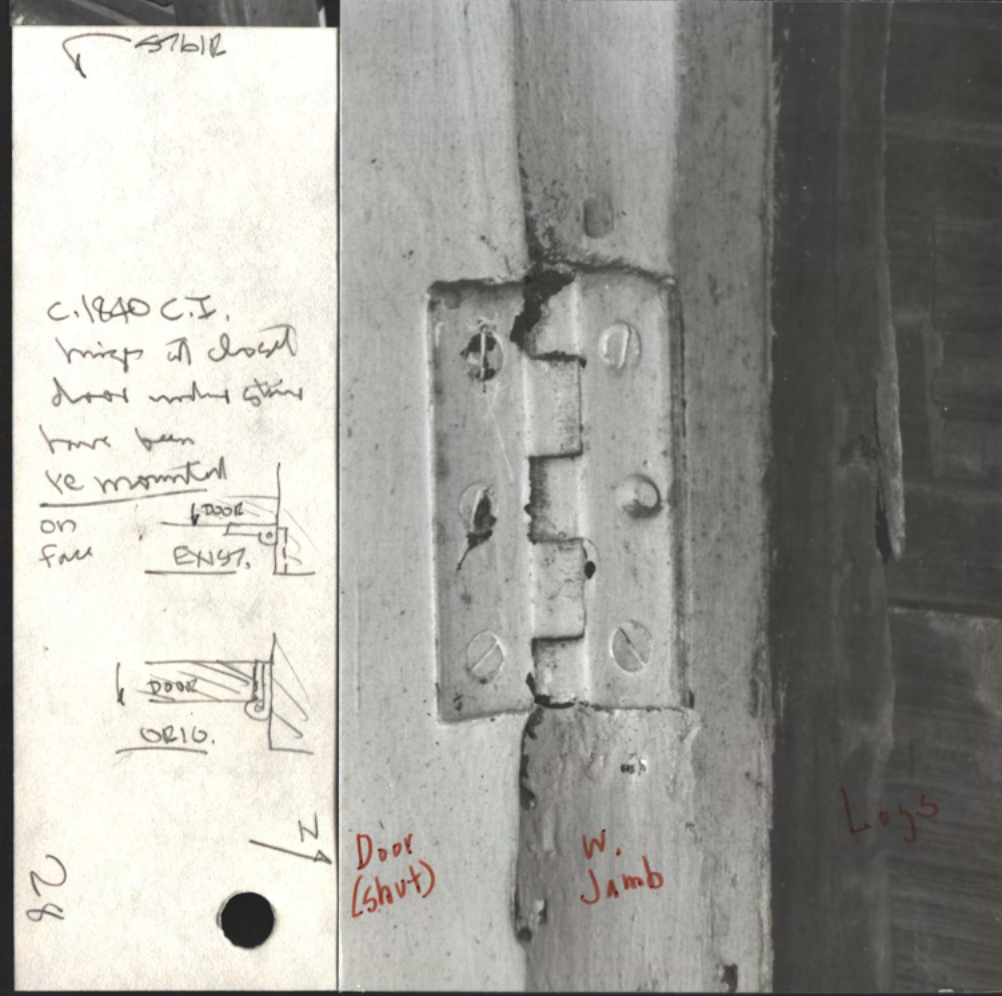
→ N



† Sash - Same planks

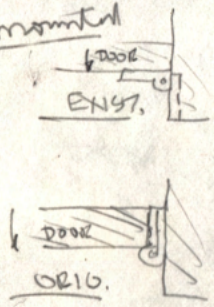


E. PEN
 LOFT
 W
 ↙
 5/4 SAS ft. to
 ↙ trace is 1/2. pins
 removed
 ↙ no trace of any
 hardware balusters
 or ravel
 W. Jamb
 ↙ (class. door (opened))

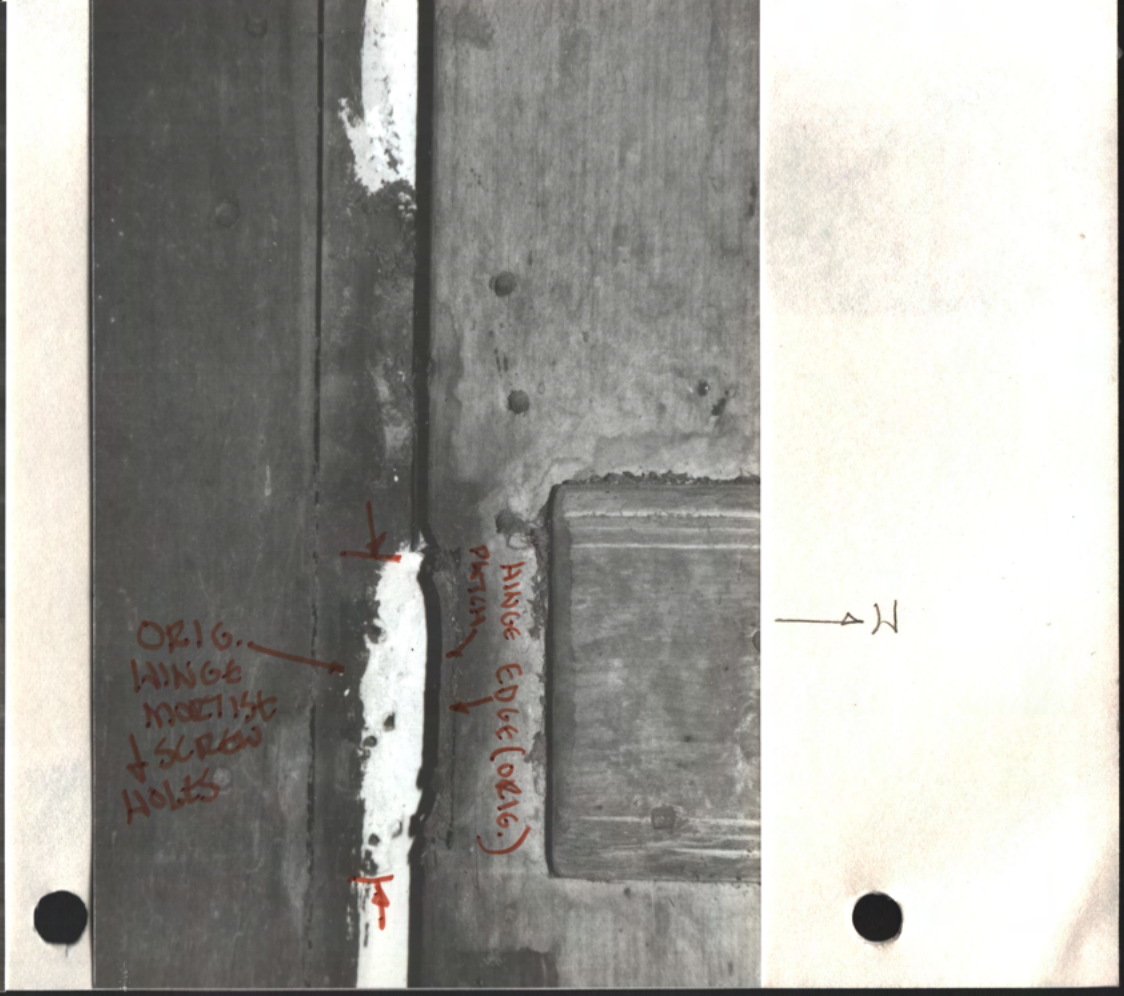


↙ stable

c. 1840 C.I.
 hinges at closed
 door under stone
 have been
 re-mounted
 on face
 ENST.



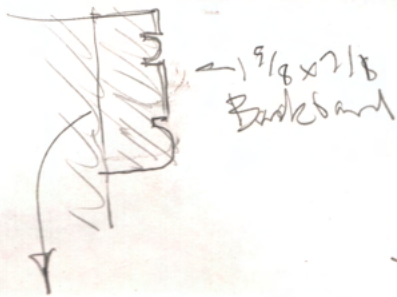
28



ORIG.
 WINGE
 MORTISE
 SCREW
 HOLES

HINGE
 EDGE (ORIG.)

N



upper st. trim at door
at N.W. corner of E. pan
(vert. pc. is gone)

cpm: *
ebp.

N.W. door at
E. pan



Orig. door
EPGW, N. WALL ↑ N.



Wallpaper (date? Vic?)

← Dowel head



Repts - Oprg. for
missing sash, frame & trim
at E. pers, N. wall, W. sash

For comparison, see
extant orig. sash
at S. wall



31 952



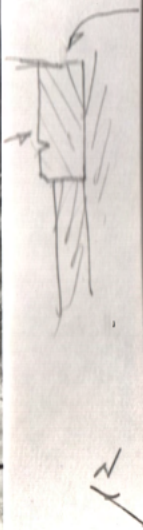
Vic. swab t ply ← loose doors



E. Pen, E. Wall



NE Corner E. WALL



SE corner S. WALL

22

23152



2 →



12 →

loose
drops →

↳ S. WALL

E. Pan, E. Wall

Note about missing base



→ N
No traces of balustrade as removed



E. LOFT



rived
scabs
at Jts
→ E



→ A
Note multiple chisel or plane grooves
to number the rafters
(normally is Roman Numerals)

→ N
→ W
→ E
→ S
→ A
→ H
20. feet
sash frame
* intact sash frame
(no hardware done)