

Steve Johnson, Committee Chair ('92)  
(H) = 345-6349  
(O) = 758-6355  
1994

Ms. Betsy Hayslip, Dir. — ~~758-4439 (H)~~  
Tuscaloosa Hospitality Commission 752-2575  
1305 Greensboro Ave.  
T — , A — 35401  
mbr. '92

Dr. Robert Mellon

The V — y J —

Dpt. of Art

P.O. Box 870270

T — , A — 35487-0270

Jemison Van de Graaff

Mansion Foundation

88 Box 030436

Tus, Al 35403

Steve Johnson,

Chairman

P.O. Box 030436

35403

205-758-6355 (O)

205-345-6349 (H)

Jim Fitts

Fitts Architects, Arch.

1606 Paul W Bryant Dr.

T — , A — 35401

759-5792, FAX 795-1041

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GENERAL CONTRACTING  
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JERRY  
HENDRIX

752-6930



3401 Greensboro Dr  
Suite 101 T — , A —  
35401

P.O. Box 032215

Betsy Hayslip  
1305 Greensboro Ave.  
Tuscaloosa, Al.  
35401

Harvie, Look what Robert and I found, thanks to your telling us to look  
*Mellows*

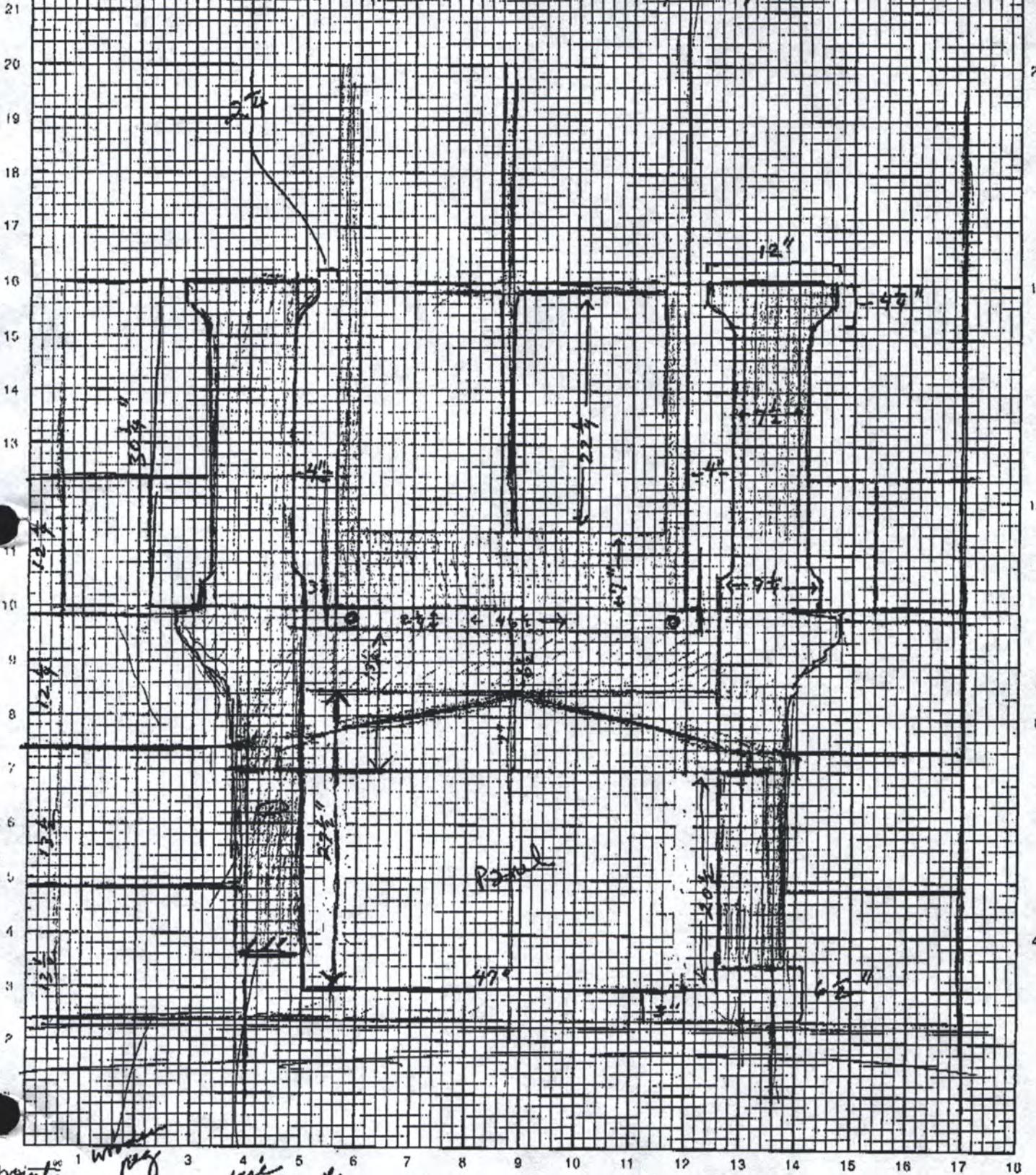
to look. I'm sure you will have questions. Let us hear from you.

SOUTH. 1124F. OCTAGON 342 COPY

top of oil paint shadow

bigy

POSTS/PICTURES appear to have been almost identical for 2nd & 3rd year West perch



tri-point 1 w<sup>o</sup> peg 3 4 wire 5 ~~and~~ rods

Traces on stones of balconies at half-octagon rooms

1810 Jemison Vtse, Tuscaloosa

10-28-92 03:06AM P02



Jan 7, 1992

Dear Harvie

Enclosed is a sampling of the material I have been collecting on the Jernigan House. I will give you more when I see you next week.

To give you an idea of what we have to work with this is what we have discovered so far =

1. Copies of letters from Gen. Jernigan in Tuscaloosa to John Stewart, archt. in Philadelphia concerning the design and construction of the stable/carriage house (demolished) located on the city block diagonally across and behind the house block; the construction of the slave house/wash house directly behind the mansion (not owned by Heritage Comm.); and the construction of the mansion itself. I have put these letters on computer - as you can see they contain a wealth of info.
2. Copies of letters to Jernigan's agents in Mobile and Phila. concerning the const. of his house. These are also now on the computer. (I have ploughed through hundreds of letters and transcribed all w/ references to the mansion). There are also letters to companies in New York and Phila concerning various products and machinery.
3. General copies of various contracts and specifications concerning the mansion's construction.

2

cline enclosed a copy of an article on the  
hospital it wrote several yrs ago, can provide you  
with a Structures Report on it also - if needed -

4. Gen. Jemison had one of the largest lumber companies in the state, so he used only the finest materials in his own house. A few years before constructing it, he had entered into partnership with Samuel Sloan's half-brother, Fletcher Sloan who was at that time building Superintendent for Bryce Hospital. Sloan provided the designs and Jemison handled everything else.

Because of this partnership (an unhappy one because Jemison disliked Fletcher for various reasons)

Jemison knew a lot about house construction. In fact they, or their "firm", built the (now demolished) Italianate Villa located just across the street from the Jemison Hs. Fletcher seems to have got the design from his half-brother). By the time Jemison built his own house in 1859 he had dissolved the above-mentioned partnership, but was still having to keep very detailed construction records on still unfinished houses. Perhaps because of all the complicated business deals, Jemison was extremely careful to identify work on specific houses in his various lumber books. These contain a wealth of information on Tuscaloosa architecture in the 1850s and early 1860s.

5. One of the most fascinating things these lumber books contain is a complete accounting for every penny Jemison spent on the construction of his own

to record construction costs

3

house. I think he got the idea from one of Sloan's books like the Model Architect where he gives an itemized estimate of cost for the construction for his house designs. At any rate the format Gemison uses is almost identical to that Sloan used. This should prove invaluable in the restoration of the house if we can decipher what some parts of it means. I have included a xerox of my handwritten copy. I tried putting some of it on the computer, but it was taking me forever and I hope you will be able to work from this copy. I was unable to make xeroxes of the letters or lumber or ledger books because they are so fragile they are disintegrating. I hope to develop some sort of article on all this material because it also contains the names of the various workmen and what they were paid. The building superintendent was, for instance, Joseph Lewis - a workman from the Sloan & Stewart firm in Phila. The master brickmason was first of all William B. Robinson - Gemison's partner ~~on~~ a Bryn Hospital contract. After Gemison fired him (see letters) he hired Phillip Bond who had just completed the brickwork of Carlisle Hall in Marion and was apparently a former Upjohn employee.

By the way, when Gemison stopped recording expenses on the construction of the house he had spent in excess of \$40,000. This is a huge sum when compared to Sloan's estimates. For instance Sloan's Homestead Arch. (pub. 1861) estimated that Longwood then under const. in

Natchez, would cost approx \$40,000 to complete! I came across a reference in the latest book on the Grandeur District in N.O. that stated that the dollar in the 1850's was worth 20 times what it is today. I suppose that would be about right - to build Longwood or the Gemini As would require  $20 \times 40,000$  or \$800,000?

Another interesting thing about all these records is that they reveal that construction continued during the war even though a lot of the material was becoming increasingly diff. to obtain. The servants house built first had a metal roof. By the time the main house was ready for the roof, metal was unavailable and shingles were used even though tin was called for. In 1870 the shingles were removed and a standing seam metal roof was put up (it is still there under the decking) We have the 1870 roofing contract, by the way. More about the roof when I see you.

6. Family correspondence. The Gemini Col. in the Univ. library contains not just the senators business papers but also his personal correspondence and that of his family. It is interesting to read and some of it makes references to later repairs, etc to the house. Gemini was ruined by the war and the family while it had its ups and downs never really recovered so the house was very little changed over the years.

7. Sanborn Fire maps are also useful in documenting changes. However, they have revealed something extremely puzzling about the conservatory which we thought was original. However, it only shows up on the 1923 map which doesn't make a great deal of sense.
8. Burchfield family - This family bought the house in the 1940s and extensively remodeled it inside. They spent so much money they went bankrupt. Mrs. Burchfield is still alive and I think lives in Calif. We are attempting to track her down and get as much info from her as possible.
9. Friedman library records - I am on the track of these records this week. Surely during the 20 some odd years it was the Tusca. Public library some sort of maintenance & repair records were kept. I hope they were not thrown out in 1978 when the library moved.

If you can think of other things we need to research please let me know. I doubt if this letter makes too much sense. I fear that I have tried to cover too much in it.

- 10 - also photos - earliest - a photogravure (Gamble uses it in Ala. Catalogue - is from 1887,  
also 3 or four H.A.B.S. photos - very useful

erect a handsome and permanent dwelling? The walls must be built of brick, and the exterior roughcast or stuccoed as the word is commonly used. The greatest objection to this style of finishing has been, that after a few years' exposure to the weather, the plaster falls off; but a careful attention to a few important points will obviate this difficulty. In the first place, the mortar must be removed from between the bricks to the depth of half an inch from the face of the wall. These interstices will afford a strong hold for the plaster. Then when the work is about to be commenced, the whole wall should be well swept with a stiff dry brush to remove all loose mortar from the brick work and all particles of dust which interfere much with the adhering of the plaster. Again, as the work proceeds, the wall should be well soaked or washed with water, in order that the mortar of the plaster may have full time to set and become hard. Otherwise the dry wall will rapidly absorb the moisture of the mortar, before the setting process is complete, and leave a crumbling mass that will soon yield to the weather. If the precautions mentioned be taken, and good hair mortar used, the coating of plaster will stand as long as the wall.

After the mortar is laid on, several methods are used to give it a finished appearance. In roughcasting, a pricking up coat of hair mortar is first put on; upon this, when tolerably dry, a smooth coat of the same mixture is laid, and a second workman follows with a vessel full of a thinner mixture which he throws over the work as fast as it is finished. This last produces uniformity of color and the rough appearance, whence its name. Many have thought to introduce an improvement here by pointing the surface in imitation of stone. If a design for a stone building is executed in rough cast, then this artifice must be resorted to; but if the building be for roughcast, such an imitation destroys the original effect. The present tastes and economical views of the times, demand such imitations; but if architects were allowed to exercise their own taste, they would exclude all such absurdities. In stucco work, as it is called, the surface is smoother, and is often painted and sanded for the purpose of preserving it, of giving uniformity of color, and to take away the gloss arising from a smooth surface, which, though sometimes allowed to remain, has generally a bad effect.

2 separate steps

Another, and better method of producing a desired color, is to imbue the whole mass of the mortar, when making it, with some substance that will produce the tint throughout the whole. This is a comparatively cheap method, and is preferable for other reasons which are bringing it into constant use. A patent has been taken by Mr. Silver of Philadelphia, for a method of forming this mortar, which we think superior to any other. We have no interest in this invention, but unhesitatingly recommend it, simply because we are convinced of its excellence. Not only are the most delicate and uniform colors produced, but the plaster is also made impervious to moisture by a mixture of oleaginous matter, and hence, walls coated with it are kept perfectly dry in every condition of the weather, while this admixture does not interfere in the slightest degree with the firm attachment of the plaster to the wall.

The influence of  
Jain in  
afforded - 14

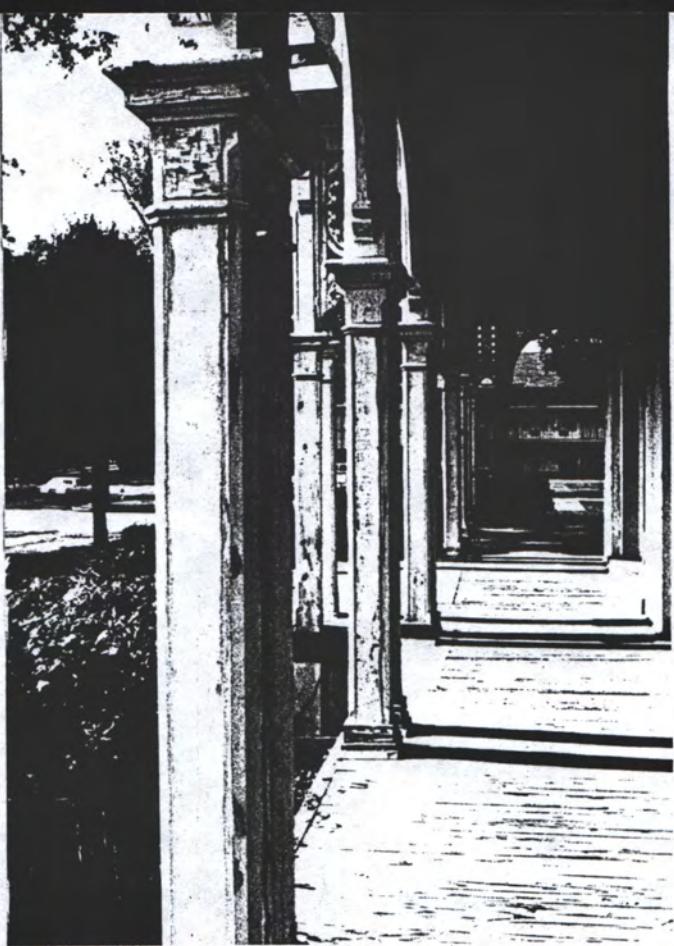
and the magnificence of the architecture of this city, so luxuriously described by the author of the Arabian Nights' Entertainments, might be thought an Eastern fable, were it not amply attested by cotemporary authority. Some of the buildings erected by the caliphs of Spain, yet remain to attest the genius and liberality of those who constructed them. The mosque at Cordova, and the Alhambra, described by Irving, are still in existence,—the latter, a perfect model of pure Spanish-Arabian Architecture. Probably one of the finest specimens of this style, is found in the mosque of St. Sophia, at Constantinople, rebuilt by the emperor Justinian, and which, to use the words of Gibbon, "remains, after twelve centuries, a monument of his fame. The architecture of this church, now converted into the principal mosque of the city, has been imitated by the Turkish sultans, and that venerable pile continues to excite the fond admiration of the Greeks, and the more rational of European travellers." The same author closes a polished description of the building with the remark that "a magnificent temple is a laudable monument of national taste and religion, and the enthusiast who entered the dome of St. Sophia might be tempted to suppose that it was the residence, or even the workmanship of the Deity."

Plate LXIII. is, we think, a proof of the fact, that the important features and characteristics of this style may be judiciously, and with much effect, made subservient to the uses of domestic life. The facade of the building is sufficiently modest for a private dwelling, yet striking in conception, and bold in outline. The design is octagonal and the elevation of each side is alike. The second story recedes from the first, and the whole is surmounted by a magnificent Persian dome. The cornice of each floor, is a parapet whose angles are flanked with turrets, from which spring the minarets, the peculiar feature of this style. The walls are intended to be of cut stone, or brick roughcast. The piers, and entrance steps should be of stone. The columns, arches, and ornamented friezes of the verandahs are of iron, and the floors laid with tiles upon iron joists. The parapets, minarets, turrets, and dome are all of wood, and should be well painted and sanded.

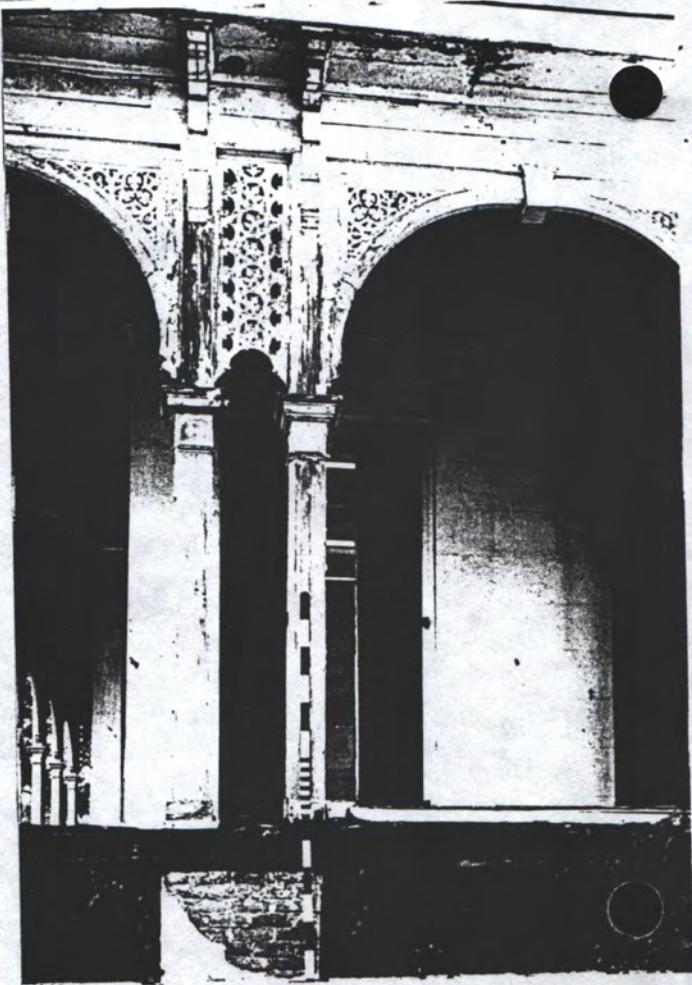
Plate LXIV. shows the plans of the first and second floors. On the first, are four porches or verandahs, a drawing-room, parlor, dining-room, and entrance hall, containing the stairway, each seventeen feet by thirty-six, a conservatory, sitting-room, library, and boudoir, each fifteen feet by twenty-two, and an inner hall immediately under the dome with the floor laid in tiles, as represented in the plate. The second floor contains five chambers, each seventeen feet by twenty, one, seventeen by eighteen, a bath-room, water-closets, and gallery under the dome.

On Plate LXV. are plans of the roof and basement. The latter contains the kitchen, laundry, wash-room, house-keeper's or steward's room, servants' hall and bedrooms, with apartments for the stowing of wine, provisions and fuel. The entire building is to be heated with furnaces.

Plate LXVI. is a vertical section of the main building from dome to foundation drawn to a scale, and will be found of great value to the builder. It shows the end of the vestibule, parlor and hall on the first floor, and, on the second, the gallery and entrance doors to the chambers, with the stairway leading out on the roof. One-half the dome is also represented, showing the ceiling and enrichments of the interior. For these it is not intended to employ the jeweller or lapidary, as was the custom in ornamenting dwellings in the East. We would recommend painting in frescoe, as being at once both chaste and economical. By the exercise of skill and good taste, the most pleasing and striking effects may be produced, at a moderate expense. The use of plate glass, ground into appropriate designs, or stained glass, may be recommended in such a building; while the effect of well selected pieces of statuary, judiciously placed, should not be overlooked.

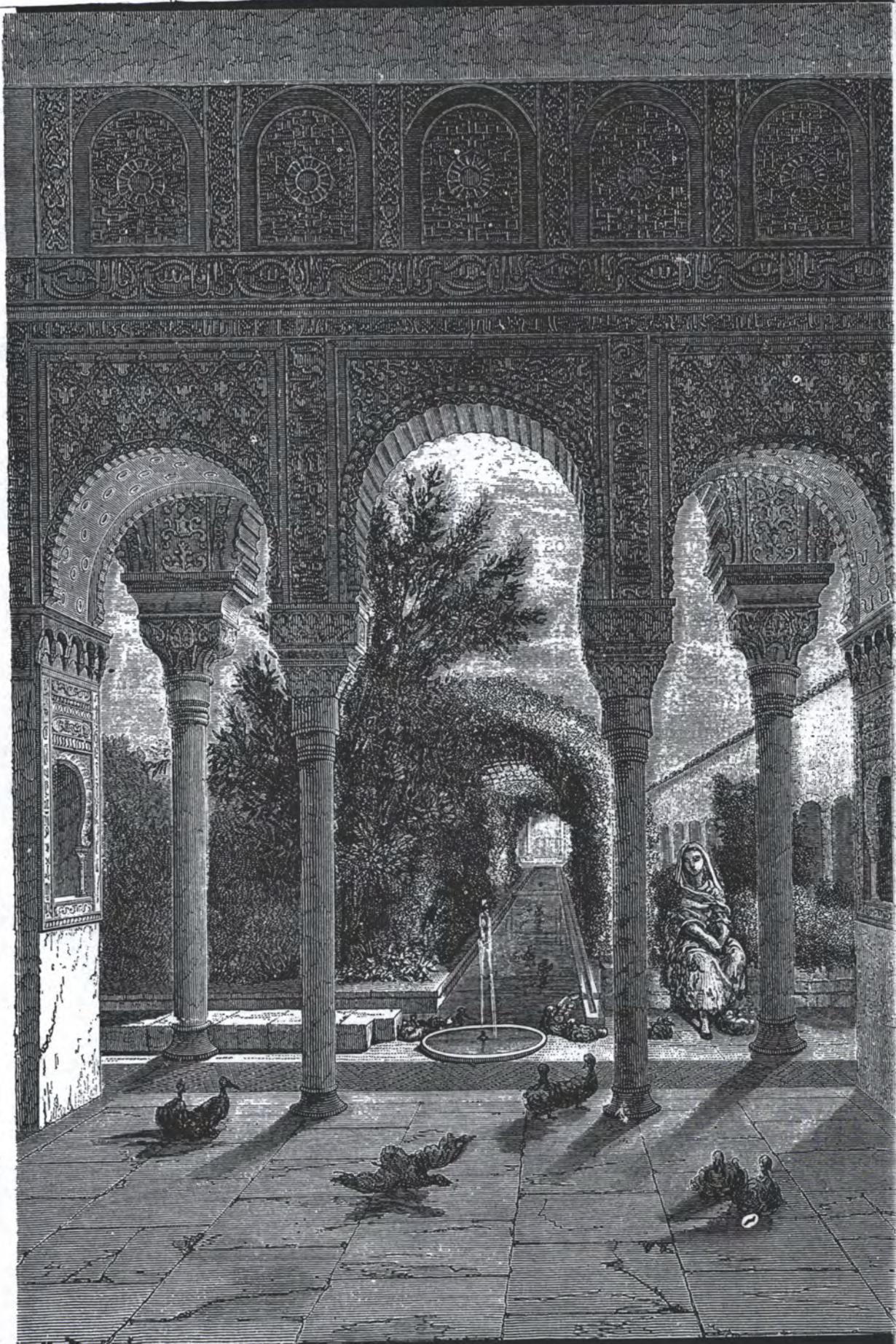


Compare w/ illus. 2



Jenison 1850's Veranda

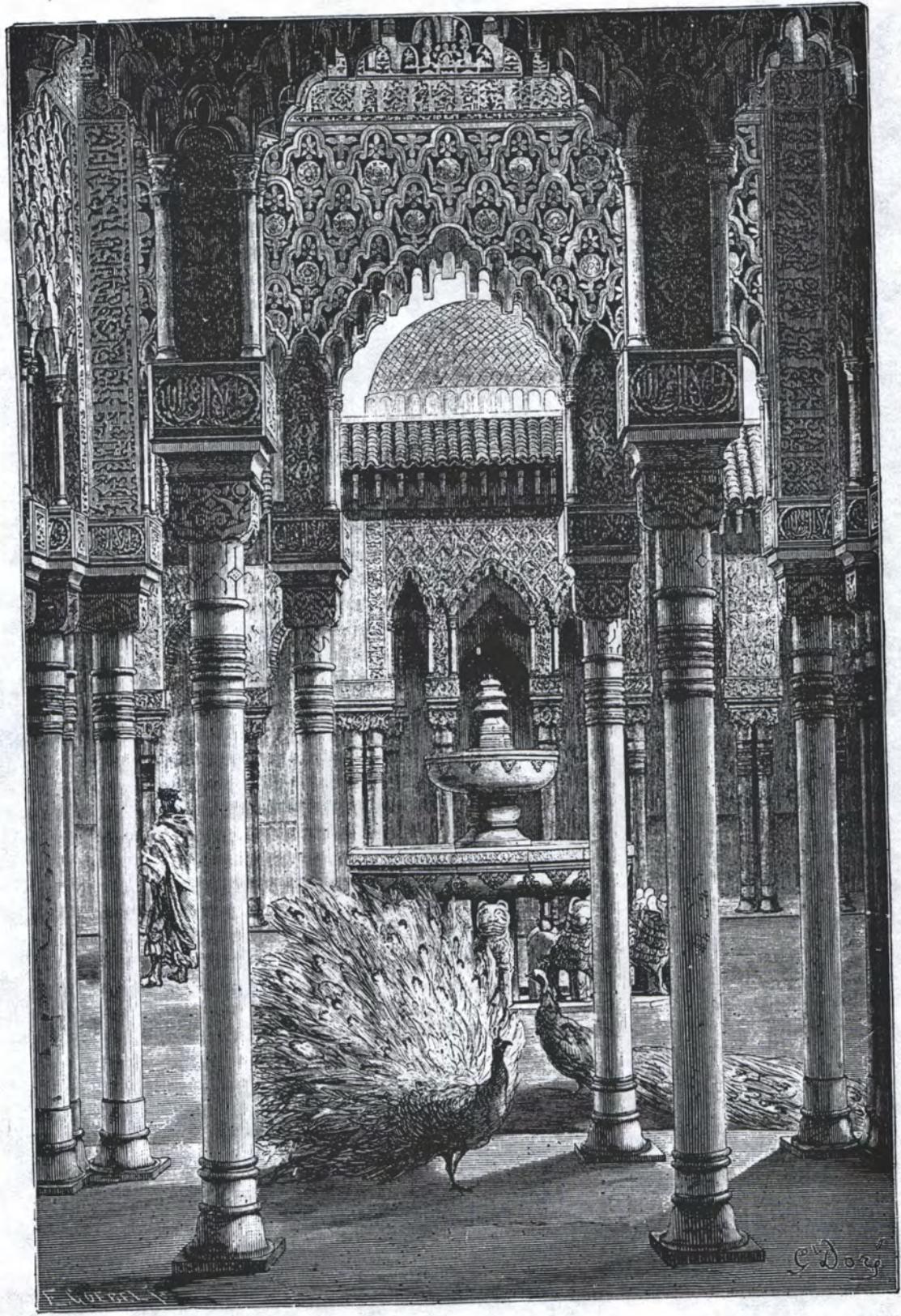
Illustrations from Washington Irving's 1832 book  
Treasures of the Alhambra (Spain, Moorish)

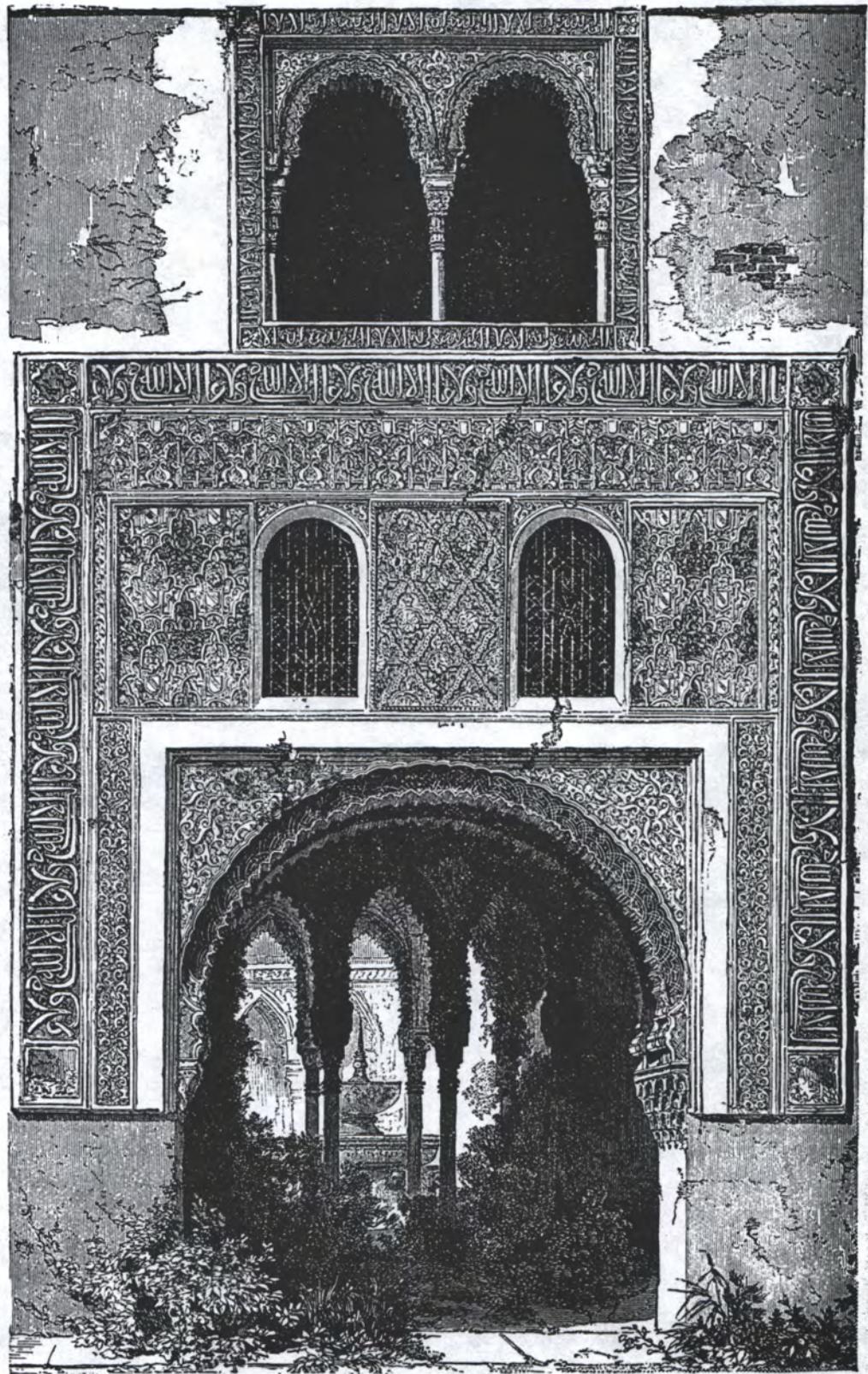


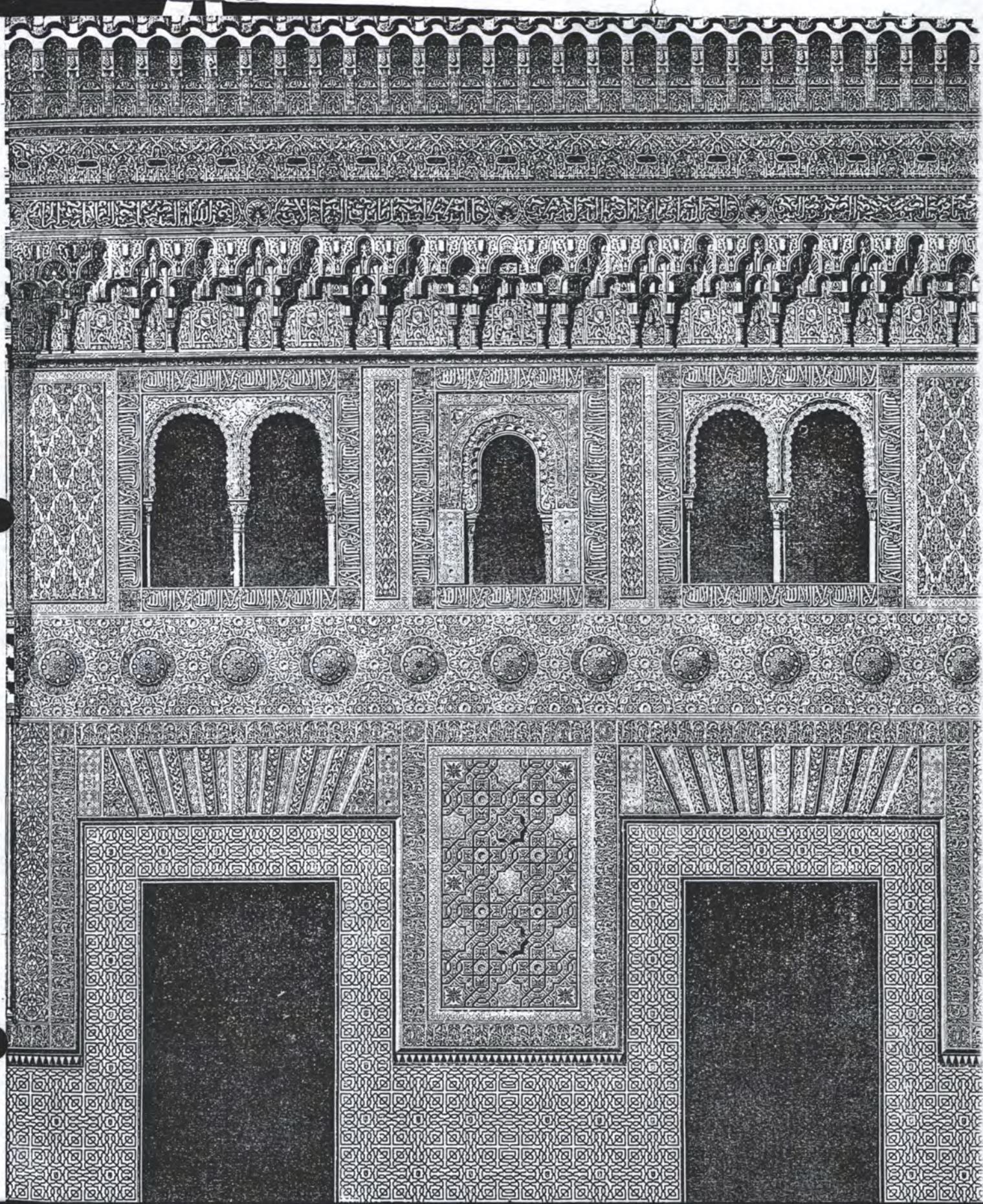
One of the beds in  
the Rest Hall.

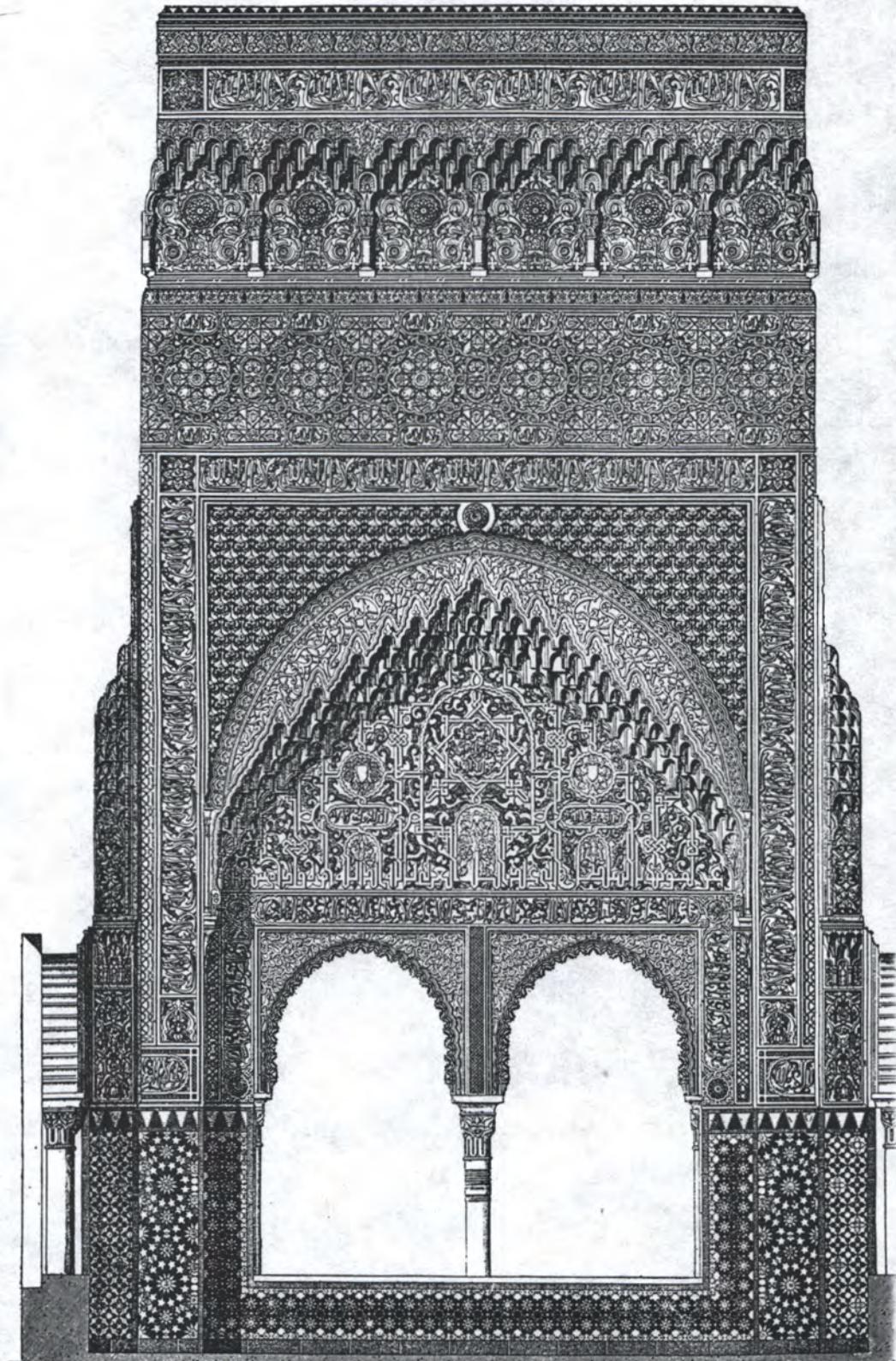
Ceiling of the Rest  
Hall.

Inner dome of the  
Hall of the  
Abencerrajes.

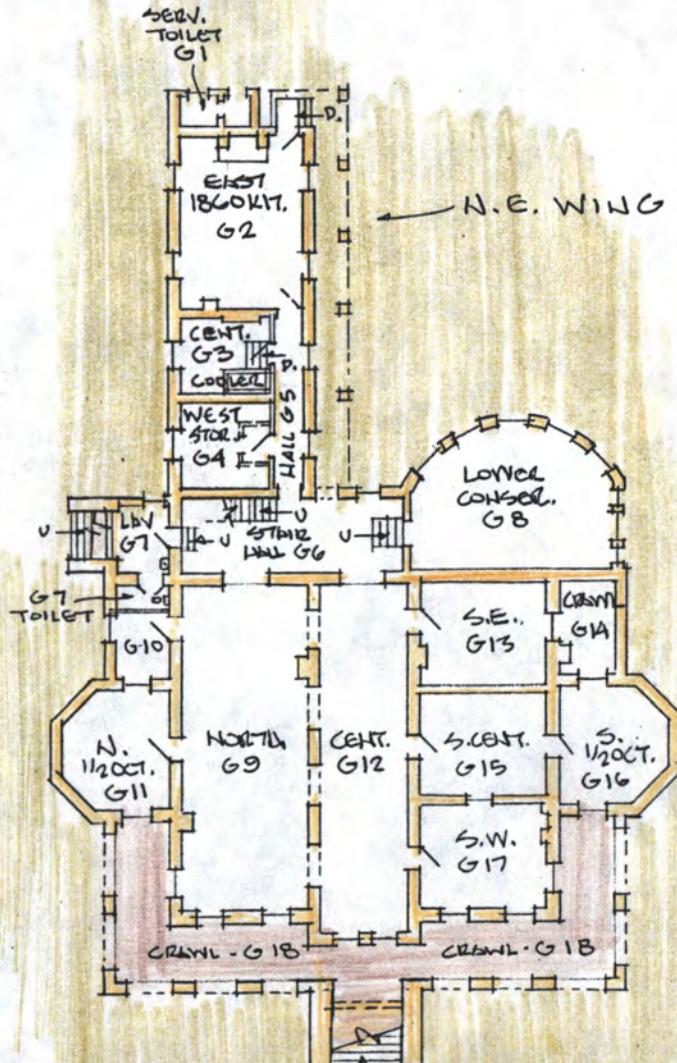












BASEMENT (LEVEL 1)

c.1859-62

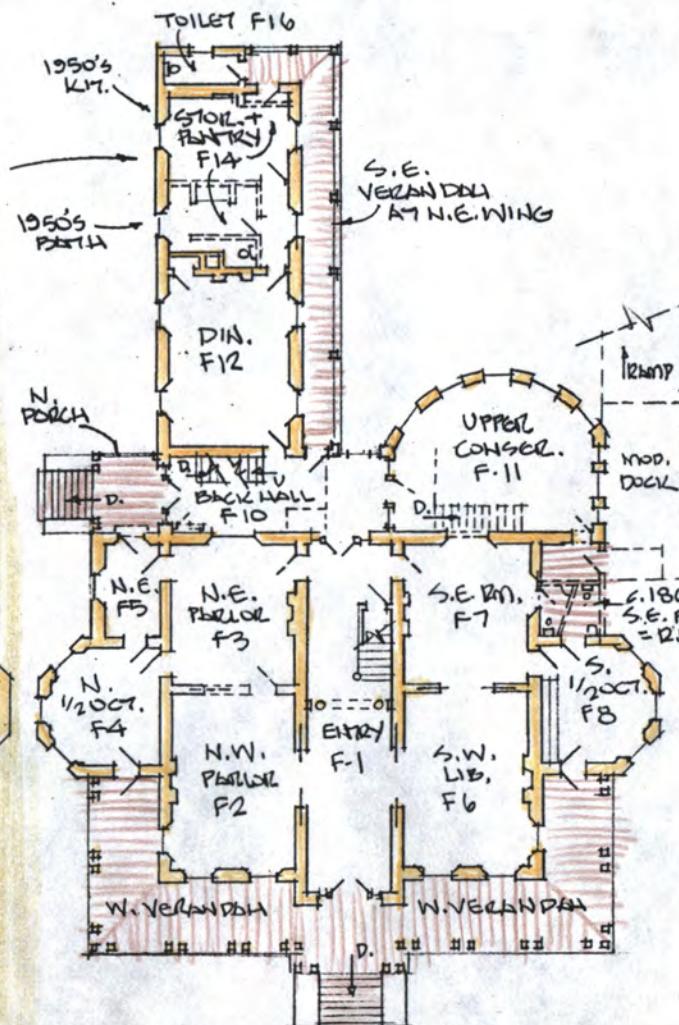
JEMISON - VAN DE GRAFF HOUSE SCHEMATIC EXISTING PLANS w/ ROOM IDENTIFICATION NAMES & NUMBERS

GREENSBORO ANT., TUSCALOOSA, AL. 8 SEPT. 1992 HARVEY P. JONES, F.A.I.A.

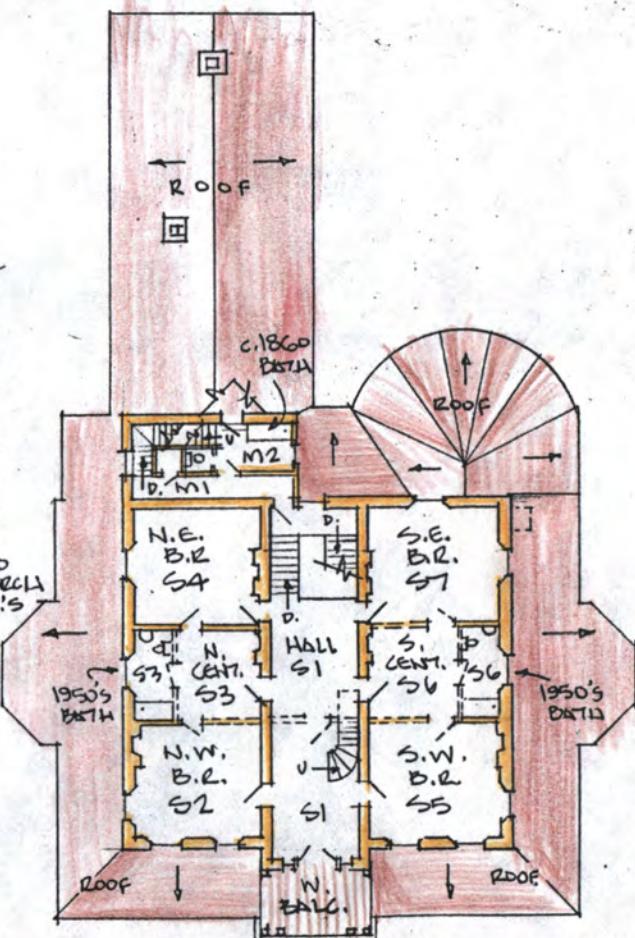
JONES & HERRIN, ARCHITECTS  
HUNTSVILLE, AL.  
HIST. PRESERVATION CONSULT,

0 10 20 30 40 50 60

APPROX. SCALE



MAIN FL. (LEVEL 2)



SECOND FL. (LEVEL 3)

# JONES & HERRIN

Architecture/Interior Design

May 28, 1996

Mr. Jim Fitts, AIA  
Fitts Architects  
1606 Bryant Drive  
Tuscaloosa, Alabama 35401

Re: Jemison House  
Project No. 92002

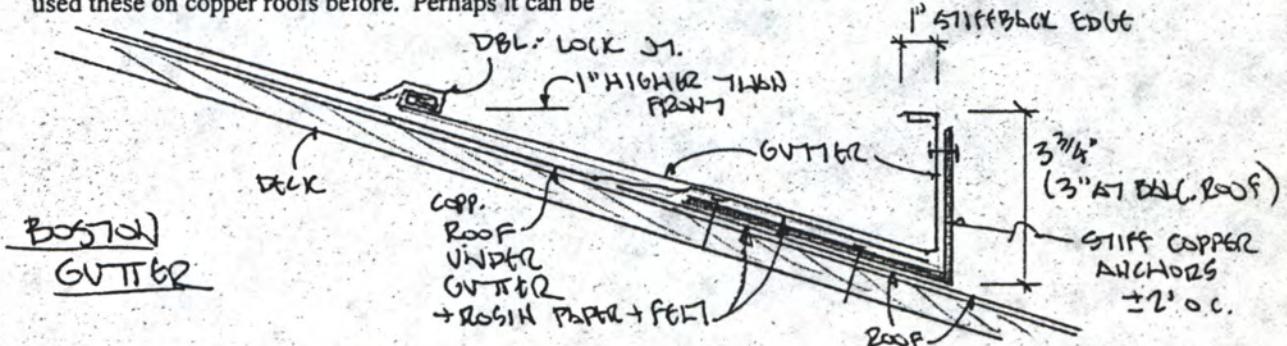
Dear Jim:

Thanks for the re-roofing plans and specifications of May 15, 1996. In a brief look, I would suggest the following:

1. The 5 inch high Boston gutters have over double the capacity of the 6 inch half-rounds (33 square inches as versus 14). I would make the Boston gutters 3.75" high (20.63 square inches) to make them unobtrusive, and still be bigger than the 6" diameter half-rounds. If the gutter spills in an occasional cloudburst, no harm is done.
2. At the small-roofed front balcony, the height could be 3 inches (12.75 square inches) and be almost the capacity of a 6" diameter (14 square inches).
3. The roof should be checked to make sure there are no extreme dips that would significantly affect flow to downspouts. With downspouts as close as you have them, this probably will not be a problem.

Per "Graphic Standards" a 4" diameter downspout should drain 2,230 square feet of roof.

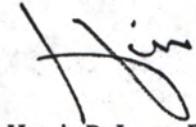
4. On Detail "B" on Sheet 1, I recommend that underground drains not be used, since I always find them stopped up and no one knows why their walls are consequently leaking, dirty and weathered. I've found three cases of this in the past year, with significant damage to interior walls. If used, be sure to put a relief spout about 12" above grade so at least the water won't dump down the wall along the stopped-up downspout.
5. A note at the section on Sheet 3 should emphasize that the back edge of the Boston gutter is 1" higher in elevation than the front edge.
6. Get with a copper fabricator and determine how to anchor the front edge of the gutter. I have not used these on copper roofs before. Perhaps it can be



7. The top lip of the gutter should be bent back 90 degrees for one inch to stiffen it.
8. Emphasize the miter joints at the downspouts, or you'll get "sweeps". This just happened to me in Marion, after emphasis.
9. Spell out that the downspout returns to the wall just below the frieze bottom. Detail "B" on Sheet 3 could result in it hitting the frieze. In the historic photographs, the angle of the downspout is about 60 degrees from the horizontal, not 45 degrees. At the southwest veranda the angle is about 80 degrees (see attachments).
10. At exterior wood elements, emphasize backpriming of both surfaces after final fitting cuts.  
Attached is a note I find to be helpful.

I'm happy to see progress on this fine house.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/tm

copy: Ms. Betsy Hayslip  
Ms. Elizabeth Brown  
**HJ**  
file

attachments



F. LAWERENCE OAKS  
EXECUTIVE DIRECTOR

STATE OF ALABAMA  
ALABAMA HISTORICAL COMMISSION  
468 South Perry Street  
MONTGOMERY, ALABAMA 36130-0900



TELEPHONE NUMBER  
242-3184

27 March 1996

James Fitts  
Fitts Architects  
1606 Bryant Drive  
Tuscaloosa, Alabama 35401

Dear Mr. Fitts:

I am in receipt of your preliminary plans for the re-roofing of the Jemison House. The proposal for the copper roof is acceptable, and we concur that full gutters are necessary for the protection of the wooden surfaces. Also, the information Mr. Jones provided is a good example of how the installation should be performed. However, some concern has been raised about the material proposed to be used for the gutter system.

The proposed aluminum gutters, in our opinion, would not be an acceptable solution because of the fragile nature of the material. Aluminum gutters bend under the weight of ladders and are scratched and dented by tree limbs. It has also been our experience that similar galvanized gutters, over a period of 5-8 years, tend to wear out and damage the wooden fascia and surrounding wooden material. They also have to be constantly maintained, painted inside and out, etc. to insure longer use. Another factor that must be considered is the corrosive interaction between the copper roof and the aluminum gutter system. They are almost exactly opposite on the Galvanic Series chart, as pointed out by Harvie Jones.

We would recommend using either copper or terne metal (80% lead, 20% tin.) Either could be fabricated to match the proposed profile, both could be painted to be inconspicuous, and either would be a much more economical decision over the life of the house. Even if the entire project is out of this year's grant budget, we would invite you to continue applying until the project is finished.

Robert Mellown mentioned that the plans for the downspouts were to place two large ones on either side of the side porches, having none on the front facade. In theory, this seems to be a solution. However, is this really a practical one? The rate of rainfall vs. the capacity of the gutter, not to mention the required slope of the gutter trough, surely must call for more than two downspouts. Our office recently finished a project in Mobile where the question of downspouts on the facade was a problem. The solution was to install the downspout connection to the gutter but place an elbow at the bottom to funnel water away from the foundation and into the yard. This might be an option you would wish to consider. I have included a detail and photo of this treatment.

Sincerely,

*Copy*  
Ed Hooker

copy: Ms. Betsy Hayslip, Director, Tuscaloosa Heritage Commission  
Harvie P. Jones, FAIA

# JONES & HERRIN

Architecture/Interior Design

March 12, 1996

Fitts Architects  
1606 Bryant Drive  
Tuscaloosa, Alabama 35401

Attn: Mr. Jim Fitts  
  
Re: Jemison House  
Project No. 92002

Dear Jim:

On the Jemison House gutters, a more accurate representation of the original cornice would be to recess the gutter (flashed beneath) similar to the method shown on the attached sketch. This would closely match the profile of the original wood cornice, which survives (or did in 1994) on the belvidere cornice.

To simply strap-on an ogee gutter to the inaccurate flat fascia is cheapest, of course, but is the standard speculative-house detail and seems a shame to do after all the painstaking work done thus far.

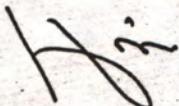
The most accurate detail would be to restore the original wood cornice and use "Boston gutters" on the rooftop as originally proposed in the 1994 report.

The owners should realize that all the aluminum gutters I've seen are fragile and easily bent by ladders, ice or tree-limbs. Maybe you can find a heavier gauge than I've seen.

The aluminum and copper must not touch each other because they are at opposite ends of the galvanic-action chart.

The three inch diameter downspouts should have mitered joints in the typical mid-19th century manner, and which can be seen on the attached historic photograph of the Jemison House. "Sweeps" apparently came in the late 19th century. The bottom joint should also be mitered. Splash blocks should be brick per the attached detail, set flush to grade.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/tm

copy: Ms. Betsy Hayslip, Director, Tuscaloosa Heritage Commission  
Ms. Elizabeth Brown, Alabama Historical Commission

HJ  
file

attachments



F. LAWERENCE OAKS  
EXECUTIVE DIRECTOR

STATE OF ALABAMA  
**ALABAMA HISTORICAL COMMISSION**  
468 South Perry Street  
MONTGOMERY, ALABAMA 36130-0900



TELEPHONE NUMBER  
242-3184

8 January 1996

James H. Fitts, III  
Fitts Architects  
1606 Bryant Drive  
Tuscaloosa, Alabama 35401

Dear Mr. Fitts:

We are in receipt of your letter dated 5 January 1996 along with the xerox of the proposed handicap ramped entrance to the Jemison House. The proposed scheme seems to be appropriate, however, our one concern would be that a determination of archaeological disturbance by the new construction be made. Possibly the area where the ramp is to be placed has already been compromised by past development and there is no need for archaeological investigation. But better safe than sorry.

Once this issue is addressed, you should be able to proceed with the working drawings. Please advise us once the question of archeological investigation is addressed.

Sincerely,

Ed Hooker  
Architectural Historian Services

cc: Harvie Jones  
Betsy Hayslip

# JONES & HERRIN

Architecture/Interior Design

January 9, 1996

Mr. Jim Fitts, AIA  
c/o Fitts Architects  
1606 Bryant Drive  
Tuscaloosa, Alabama 35401

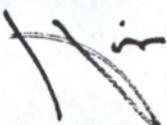
Dear Jim:

I like the ramp design for the Jemison House also.

However, I hope all the "foundation shrubs" I see on the plan are not to be, for such planting is strictly 20th century. Landscape historians call them "bungalow bushes". Look at any mid 19th century photograph or drawing and you will not see bushes lined or clumped around the foundation. They harbored insects (no screens until the late 1800's) and, it was feared, snakes. Mainly, however, such planting was not fashionable until the early 20th century and would be as inappropriate to the restoration as would be an all-white-painted exterior.

In the Jemison House, foundation shrubs would also block the daylight and breezes from the numerous ground-level windows that are present on all sides of the house.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/tm

copy: Ms. Elizabeth Brown  
Dr. Robert Mellown  
Ms. Betsy Hayslip  
HJ

attachments

FITTS ARCHITECTS

JAMES H. FITTS  
J. EVANS FITTS

January 5, 1996

Ms. Elizabeth Brown  
Alabama Historical Commission  
468 South Perry Street  
Montgomery, AL 36130-0900

RE: Jemison House Ramp - Tuscaloosa, AL

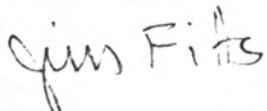
Dear Ms. Brown:

Please find enclosed a copy of the ramp which our landscape architect came up with. We like it here in Tuscaloosa and ask for your concurrence before I go to the trouble to do working drawings.

The City Council is providing \$115,000.00 to put the entrance door into the conservatory, build the ramp, and install an elevator. This money will be available in April. We want to be "ready to go" when April rolls around.

Thanking you for your prompt review.

Sincerely,

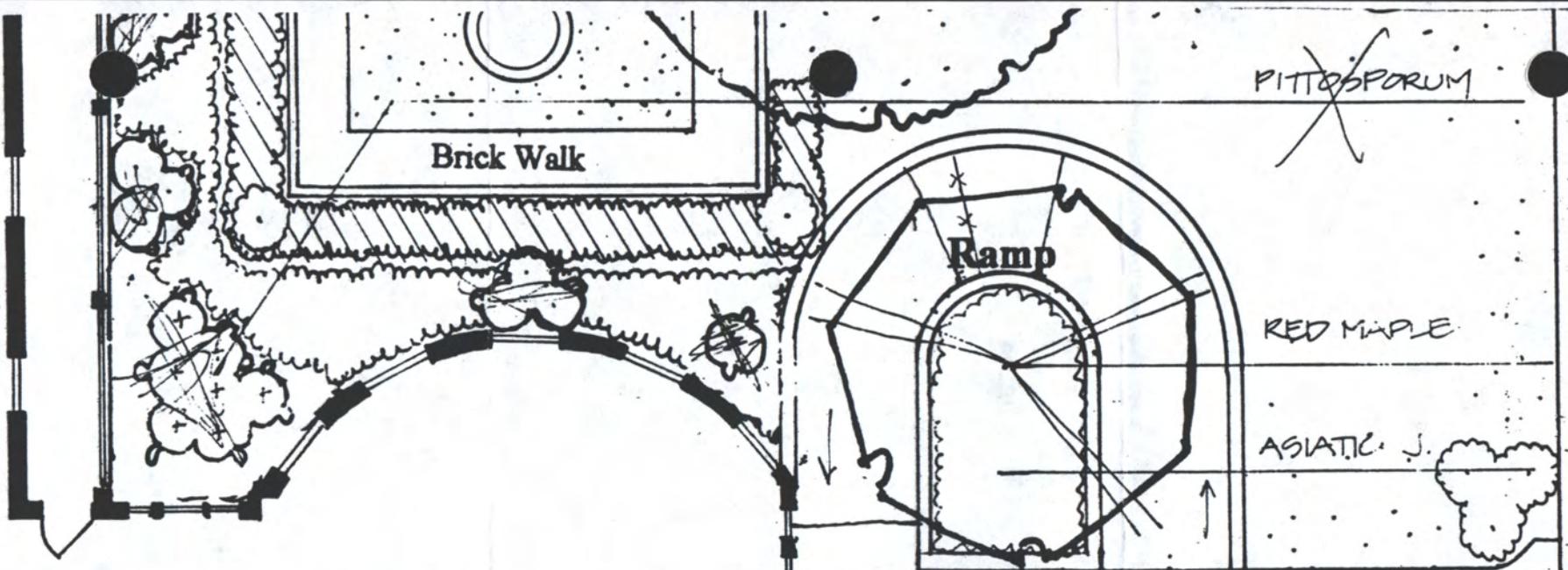


James H. Fitts, III

JHF/bp

Enclosure

cc: Harvie P. Jones  
104 Jefferson Street  
Huntsville, AL 35801



nison

Mansion

1" = 10'-0"

20 July - 1994

Jenison 125e Conserv.

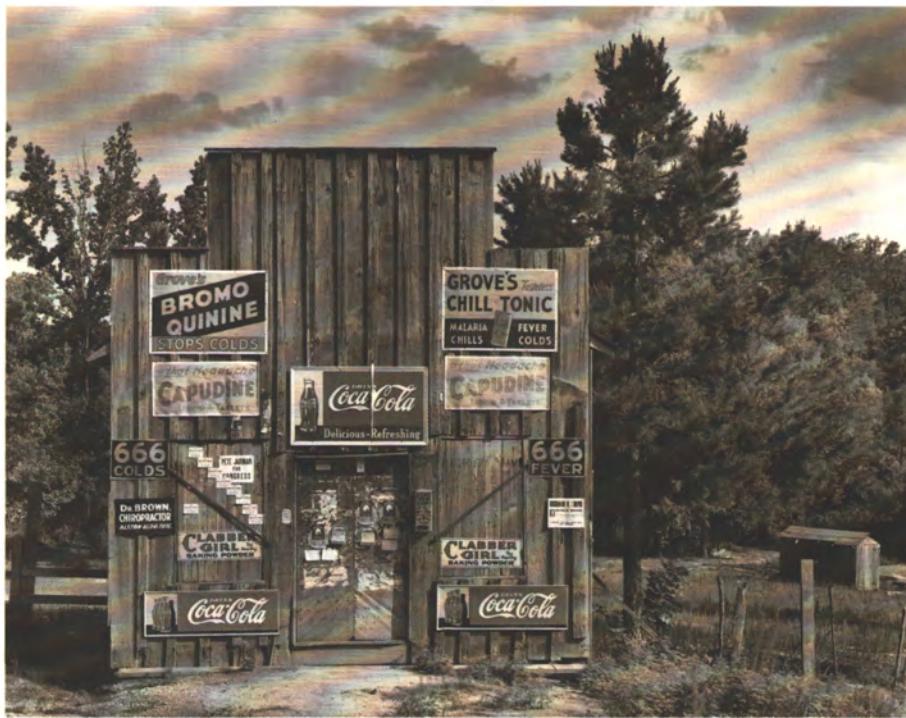
Liza Alger - City Planner

1. BM to Botany Handicap - refer to "Conservat"
2. Brick walk
3. Gutter + dryoring fascia set

- ① Jenison - Botany Handicap
- ② Walking + bricks
- ③ Gutter Action (app: 5/11)
- ④ Roof on roof
- ⑤ They are to send bsmnt drawings for my warrants

Met at site w/  
Habit. Fund. Committee  
(JH)

PHOTOCRAPH  
"ROADSIDE STORE, VACINITY GREENSBORO" — WALKER EVANS  
OF THE UNIVERSITY OF ALABAMA  
SOCIETY FOR THE FINE ARTS  
MOODY GALLERY OF ART  
THE FRIENDS OF THE UNIVERSITY OF ALABAMA



April 93

1860

Jemison

Tuscaloosa

Peston

going smoothly. We will probably be back in touch with you in the next few days to get your advice on a number of things including the belvedere, balustrades, balconies, etc.

B~~W~~ish you were closer by so you could participate more. It is really getting interesting now that the work has actually started

Will be in touch

Robert

DR. ROBERT MELLOWN

UNIV. OF AL.  
TUSCALOOSA

Dear Harry -

Here are some more Jemison house photos. These are details of a 1929 photograph in a M.A. thesis by Sydnor Keene Smyth. You have seen blurry copies of this photo but these details by Ray Eighmyer seem exceptionally clear... especially the half-octagon balcony. Can you work us up a drawing of it?

McElvey has begun work on the front porch and everything seems to be

# JONES & HERRIN

Architecture/Interior Design

April 2, 1993

Dr. Robert Mellown  
Director of Art Department  
University of Alabama  
P.O. Box 870270  
Tuscaloosa, Al. 35487-0270

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Robert:

Thanks for the historic photo of the Jemison House. I've looked at the south balcony photo with a magnifying glass and unfortunately there are leaves in front of the critical top point of the baluster cutouts. I can't tell if the shape is a pointed arch or shape "B" on my note to you of 12 Oct. '92. Based on the 1887 engraving (also not absolutely clear) I think the shape is more likely to be "B" (a sort of mummy-case profile). Sloan used this same shape in the friezes of his "Oriental Villa", and certainly this house has the same Moorish influence. The "Gothic" pointed arch profile seems not likely on stylistic grounds. I would use shape "B" unless you or Jim see something I do not. Please confirm with Jim.

For the rooftop "X" balusters shown on the 1887 engraving, I would replicate the size (1 7/8" square I seem to recall) of the few that seem to be original (look for cut nails) at the southeast verandah balustrade. The 1887 view makes them look larger than this, but in the historic photo looking west they appear to be about 1 7/8" square.

Since the profile baluster-halves at the north porch are joined with modern corrugated-metal fasteners at their bottom joints, this could indicate either a repair or that they are modern. If the planks are 7/8" thick rather than 3/4", this could indicate they are repaired originals. The presence of at least some cut nails would support this (repairs or reassembly could have occurred with wire nails). The "shelf" and scroll-brackets at the east balustrade are surely later and I would remove them. The top rail is neatly mortised into the column and pilasters and is therefore probably original (see at northwest pilaster). Unless the balusters are thinner than 7/8 inch, I would keep them, for lack of better evidence.

The small side-balconies seem to have been identical to the original belvedere balconies except for the baluster profile and perhaps the general dimensions as evidenced by the stucco-trace. I would assume the north-south dimensions to be identical to the belvedere balconies since the scroll-brackets that support each appear to be identical on the 1887 engraving. There is therefore no need to draw extensive details of this balcony. The belvedere balcony should be replicated (to fit the stucco trace) using the "mummy-case" balusters in about 1 1/2 inch thick material per the other profile-baluster thickness (check), and posts and rails like the original parts on the west balcony. See below.

The balcony floor could be heart pine 5/4 x 6 T & G exposed, or primed exterior grade plywood covered with painted canvas, or covered with a painted "EPDM" (smooth rubber) sheet. The corner posts must be set up on a concealed flashed metal rod so that water will run under and past the posts and air can circulate within the posts to dry out moisture. See attached sketch detail.

If enough heart pine is available, I'd make all the balcony and roof balustrade parts of it, backprimed where water might enter. Do not backprime such surfaces as the inner faces of the post sides, which need to "breathe" moisture out.

The balustrade posts at the rooftop balustrade can be detailed similarly as to their mounting and flashing, except the roof would be standing-seam metal when restored. A metal flashing flange will have to be extended out from the post bases now if the metal roof is to come later, because you cannot get to the steel rod supports "later".

Please review pages 6-9 of the Oct. 12 '92 "Preliminary General Notes".

I suggest that Jim Fitts prepare the necessary details for the north and south balconies and rooftop balustrades and let us review and comment. With a good millwork man, it is not necessary to fully detail parts to be literally replicated such as the balcony scroll-brackets. However the "Mummy-case" baluster profile needs to be worked out at full scale to get the proportions right. The planks for these need to match the thickness of those at the west balcony profile - balusters (about 1 1/2 inches per my photos). The post and rail details and sizes also match the west balcony original components. The only apparent original top rail remnant is the +/- 2 foot section at the southwest corner of the balcony, west front. Make sure they don't replicate later makeshift repair components.

The posts and rails of the north and south balconies and the rooftop balustrades will match the posts and rails at the west balcony. The posts and rails at the belvedere balconies are 20th century makeshifts. The belvedere balcony balustrades should match the intact southwest corner of the west balcony balustrade. See photos attached.

The 1887 drawing and the historic and current photos make it clear that the balustrades (posts, rails, and balusters) at the belvedere balconies were originally like the extant southwest corner of the west balcony balustrade (except no column shafts, of course). The historic documents also show "blind" profile-balusters around the wainscot portico below the belvedere sashes, with a solid board backing to close off air and rain from the belvedere interior. See closeups of the 1887 drawing, the 1950's photos, and the current photo attached. The restoration drawings for the belvedere balcony and wainscot balustrade must be pretty complete and clear to make sure the contractor has the idea and that flashing, backpriming etc. are correct.

On the dead-paint removal from the stucco the probability is that pressure cleaning won't work. Hold a piece of sheet-metal over the stucco and clean a small adjacent area with medium-pressure water at a flattish angle. Then remove the metal shield to make sure the erosion or pitting of the stucco is negligible, particularly at the scored "ashlar" joints. If the pitting is significant, experiment with other pressures and angles. Distance from the nozzle to the surface is also critical and must be constant once established. If this does not work, try the walnut shells with similar tests. It may be that only scraping will work without damage to the stucco. Definitely

the water or shell technique won't work on wood (eats out summer wood layers) and wood must be protected from the pressurized water or shells.

On wood, you can (1) scrape and feather-edge the remaining paint chips (2) remove paint with +/- 500 degree hot-plates or air-guns (3) try "peel-away" (the PH of the wood must be balanced after use). The disadvantage of (2) and (3) is that all paint history is lost. The disadvantage of (1) is that peeling will continue. You cannot (1) use a torch to burn the paint off (releases lead vapors, and burns the house down), (2) use any pressurized "blast" technique (eats out the summerwood layers).

It is necessary to sand off all gray oxidized wood film before priming, for paint will not adhere to this loose gray film of oxidation. Primer must be oil base, not latex.

Please call on any way I can help.

Respectfully,

Harvie P. Jones, FAIA  
HPJ/am

cc: Jim Fitts (letter & drawing)  
Steve Johnson (letter & drawing)  
HJ  
file (letter)

attachments

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

December 17, 1992

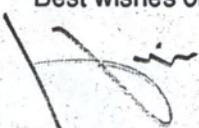
Mr. Steve A. Johnson  
P.O. Box 1883  
Tuscaloosa, Al. 35403

Re: Jemison House  
Project No. 92002

Dear Steve:

Congratulations on achieving your goal of raising \$1 million for the Jemison House restoration. This is a remarkable accomplishment and I wish we in Huntsville had your secret. We have five civic efforts here all trying to raise a collective \$30 million (4 museums and the Botanical Gardens) and it will be interesting to see how much they get.

Best wishes on Phase I progress in 1993!



Harvie P. Jones, FAIA  
HPJ/am

cc: file

HJ



## BALDWIN HARDWARE CORPORATION

November 20, 1990

Mr. Harvie P. Jones, FAIA  
Jones & Herrin  
104 Jefferson Street  
Huntsville, AL 35801

Dear Mr. Jones:

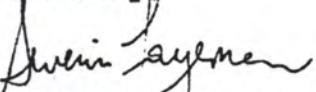
Thank you for your letter of November 4 inquiring about the patented Baldwin cast iron hinge. I am well familiar with the hinge you have described. As a matter of fact, we have one of them in our collection of antique hardware. The name Baldwin is entirely coincidental with the name of our company. We have no connection with the old Baldwin company, manufacturer of the cast iron hinges.

What I was able to gather confirms what Ball & Ball has written in their catalog. As a matter of fact, we have been talking with Ball & Ball about manufacturing such a hinge because of the need to replace the old cast iron hinges.

To help you identify the period during which the building was built, I would guess that it was at the height of the growth of the cast iron industry in the U.S. 1850 sounds to me as the most plausible and possible period.

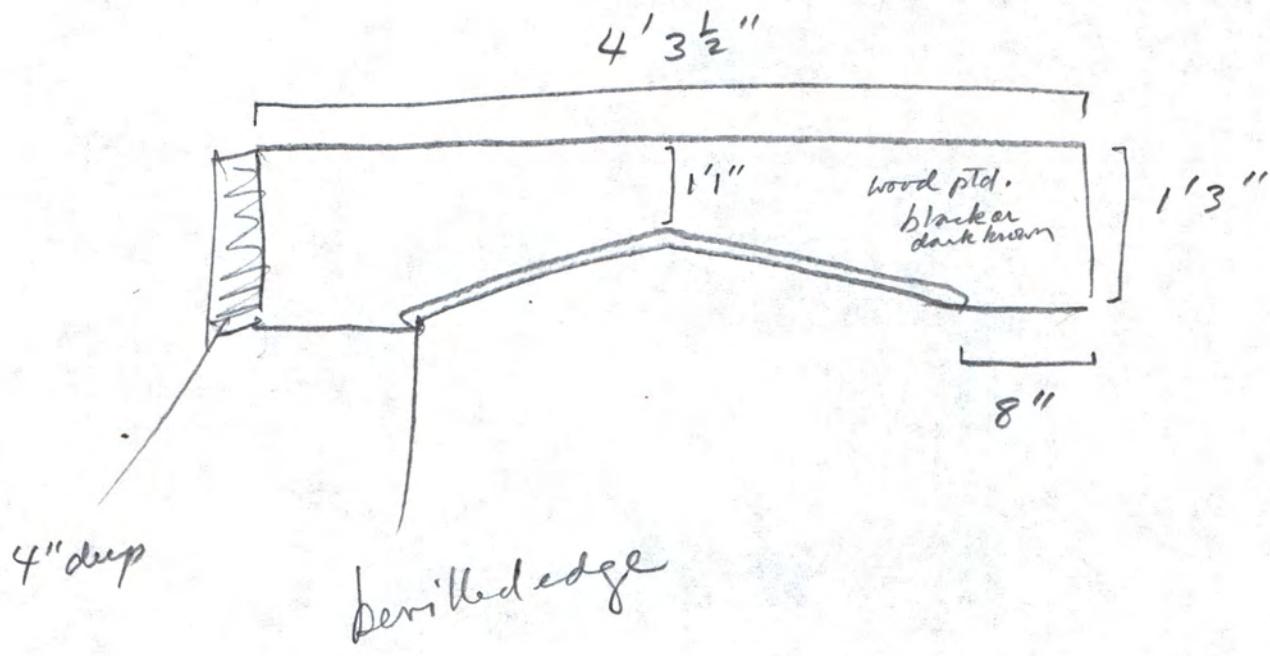
I am sorry for not being able to shed more light on this matter; however, we have been researching this hinge ourselves for a number of years and were not able to trace the location of the Baldwin Company or when it made the hinges. We are located in the heart of the old gray iron industry center. It is quite probable that the hinge was manufactured either in Lancaster or York County.

Sincerely,

  
Severin Fayerman  
Chairman of the Board

lsm

Re: hinges at west door of  
store bldg. at McClary-Thomas farm  
NW. of 3 forks of Flint.  
All lumber in bldg = rotary sawn,  
∴ date is most likely 1870 or later  
H. Jones, 27 Nov '90



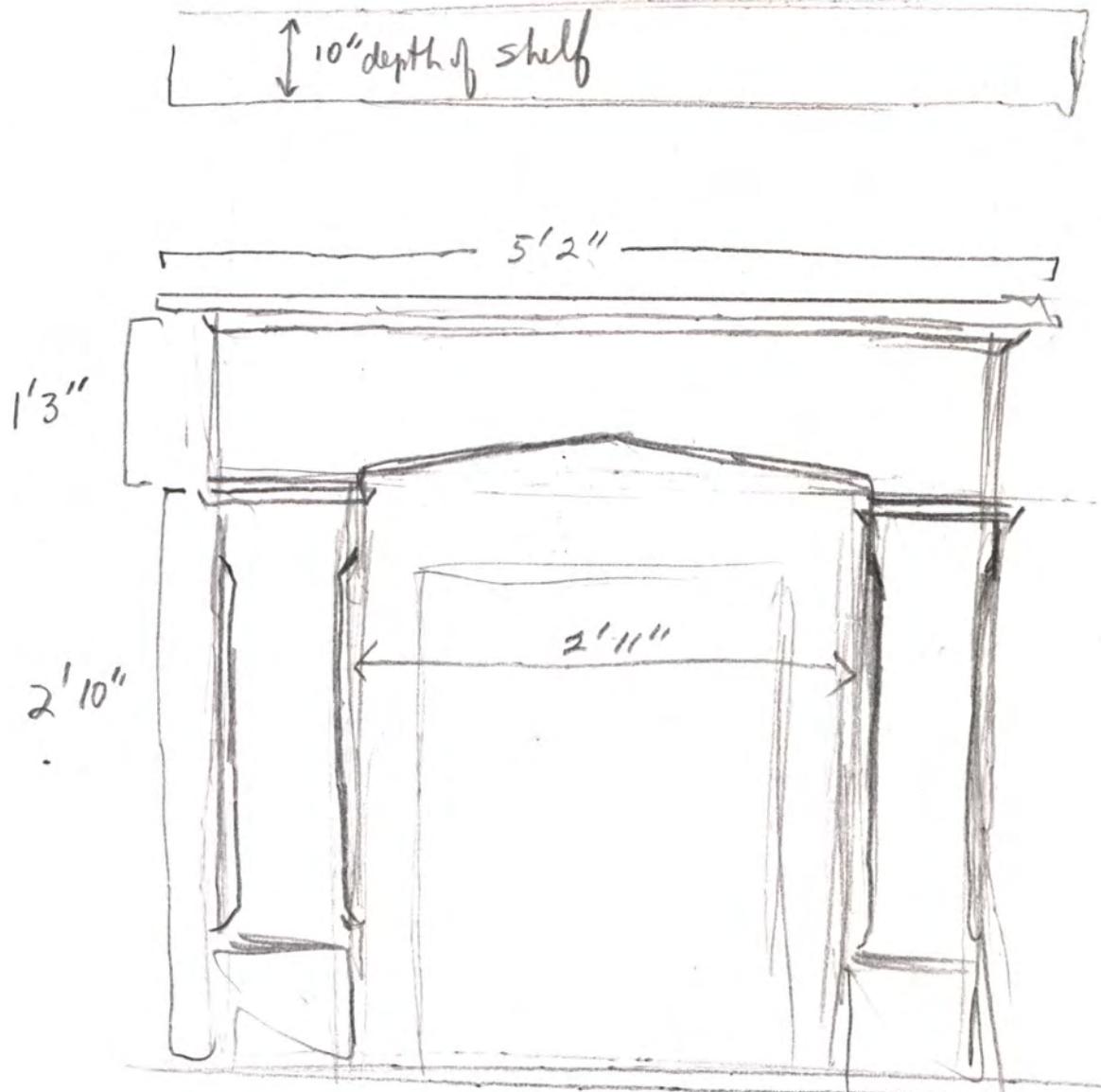
Mantel fragment from  
basement of Gemini

house

R. Mellor Aug' 72

Hannie, I think this is very  
similar in size to mantels in  
Servants' quarters -

The scale indicates coal  
burning fireplaces which would  
be correct



2nd Floor Servants' House



Jessica  
R Mellon  
Aug 92

①

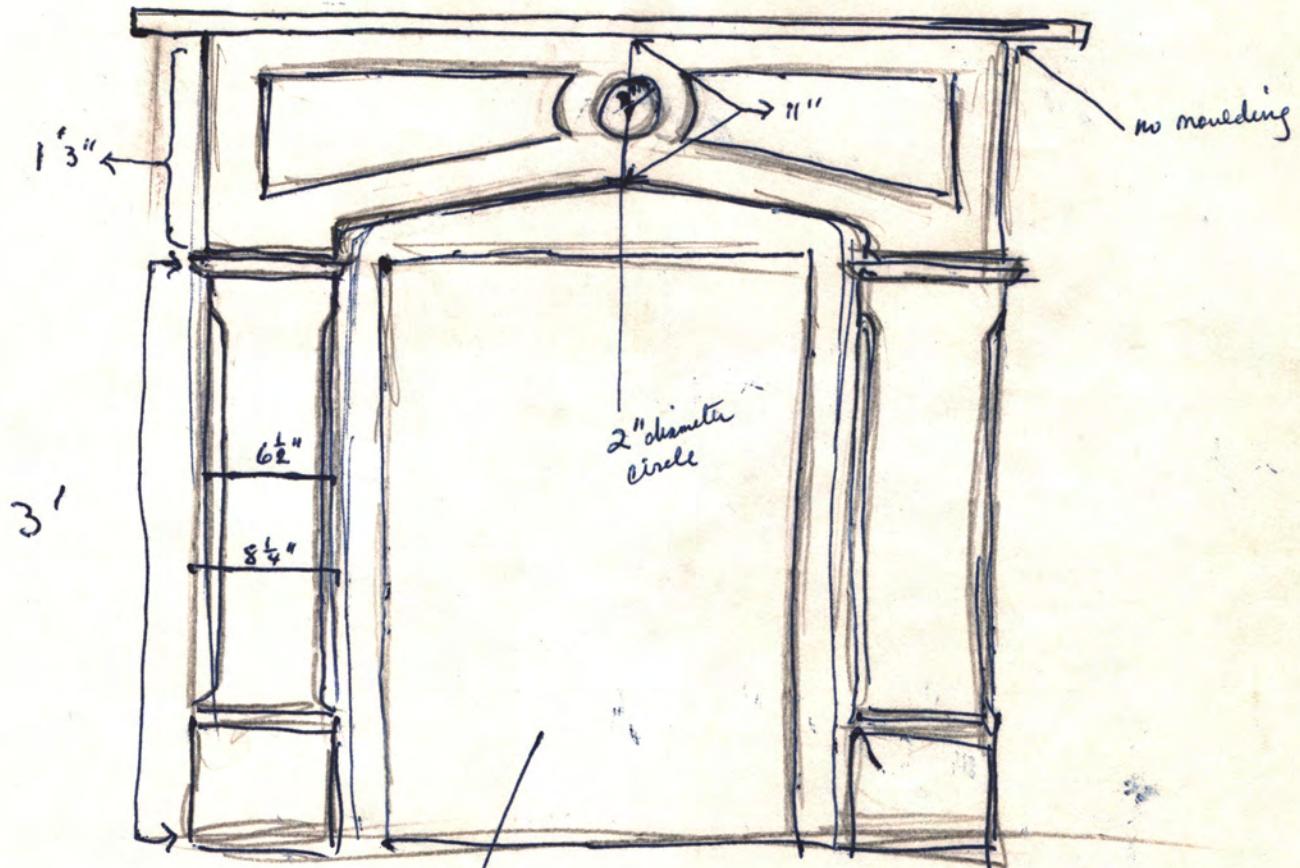
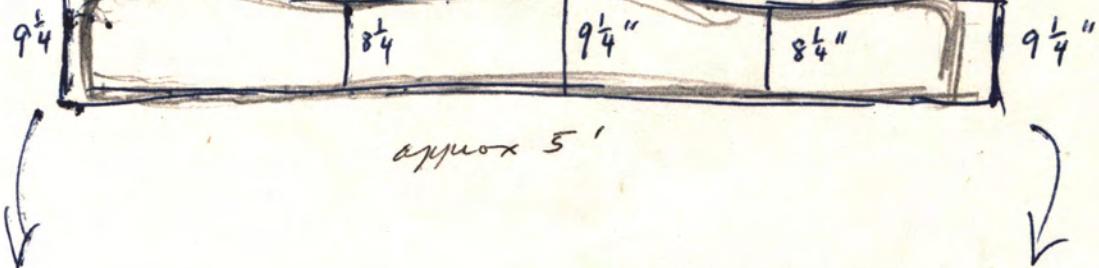
Jeanne Servato HSC  
R. Melton Aug'92





(shelf is bowed)

mantel shelf



opening doesn't seem to correspond  
though mantel may be reattached  
incorrectly?

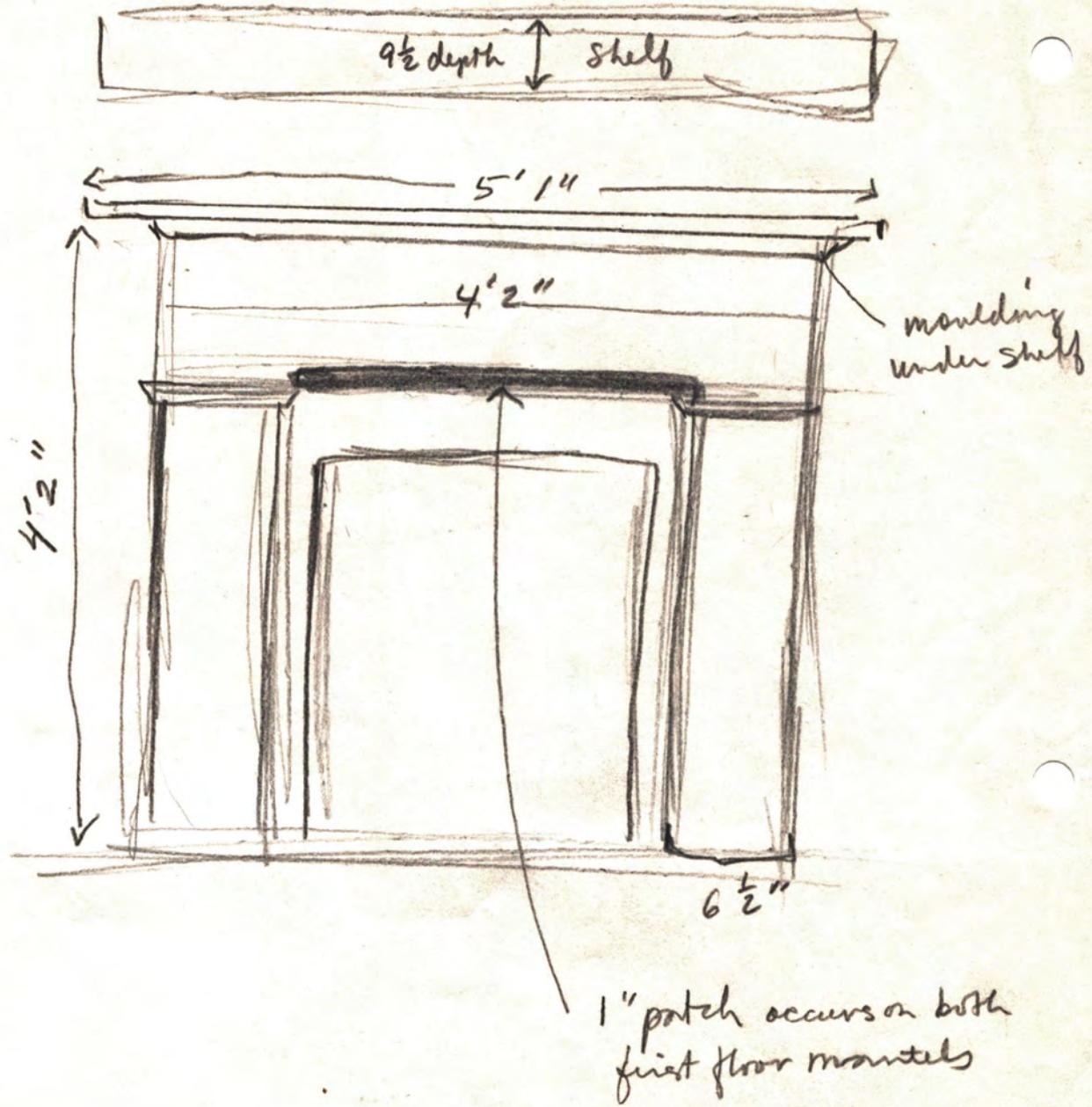
c.1860 Jemison  
Servants' House  
2nd Floor =

1.5 ft  
1 ft

← N

R Mallon  
Aug 92

②



Both 1st floor mantels identical  
in scale - no ornaments

c.1860 Jenison Servants House

Tuscaloosa

R. Mellow  
Aug '92

first floor both rooms

(basement floors did not have  
mantels - instead a 1940s  
bride veneer comparable to Gen. Hs.  
kitchen)



c.1860 Jemison - Tuscaloosa  
③ 1st fl Servants Hse R. Mellowy



Serratos House - Room not identified.

The Jemison - Van de Graaff Mansion Foundation  
1305 Greensboro Avenue  
Post Office Box 030436  
Tuscaloosa, Alabama 35401  
205 752-2575

Aug '92

Dear Hattie

Hope these photos and sketches answer most of your questions - I am convinced that the room beside the north porch was always enclosed (see attached). Also, there are no photos that I know of, of the interior from the van de Graaff era or even the Burchfield era for that matter. I'm sure there are some but they haven't surfaced yet.

Also enclosed is a conjectural sketch of the south porch with reasons why I think it looked that way. I am sure we will find an exterior view of the south side of the house before long.

Sorry about the poor photos of the mantels, they do give a general idea of the mantels. Note also the sketch of the mantel fragment from the basement of the Jemison House. It seems similar to those in the servants' house.

Robert Mellow N

give me a call if you need any more info.

Shown on two  
1914 photos  
Received 18 Sept. '92 HN - is as depicted (like west front porch enter. section)



Note the  
trim

South  
Porch

*Robert McCellan's thoughts on now - closed south porch*  
Aug '72

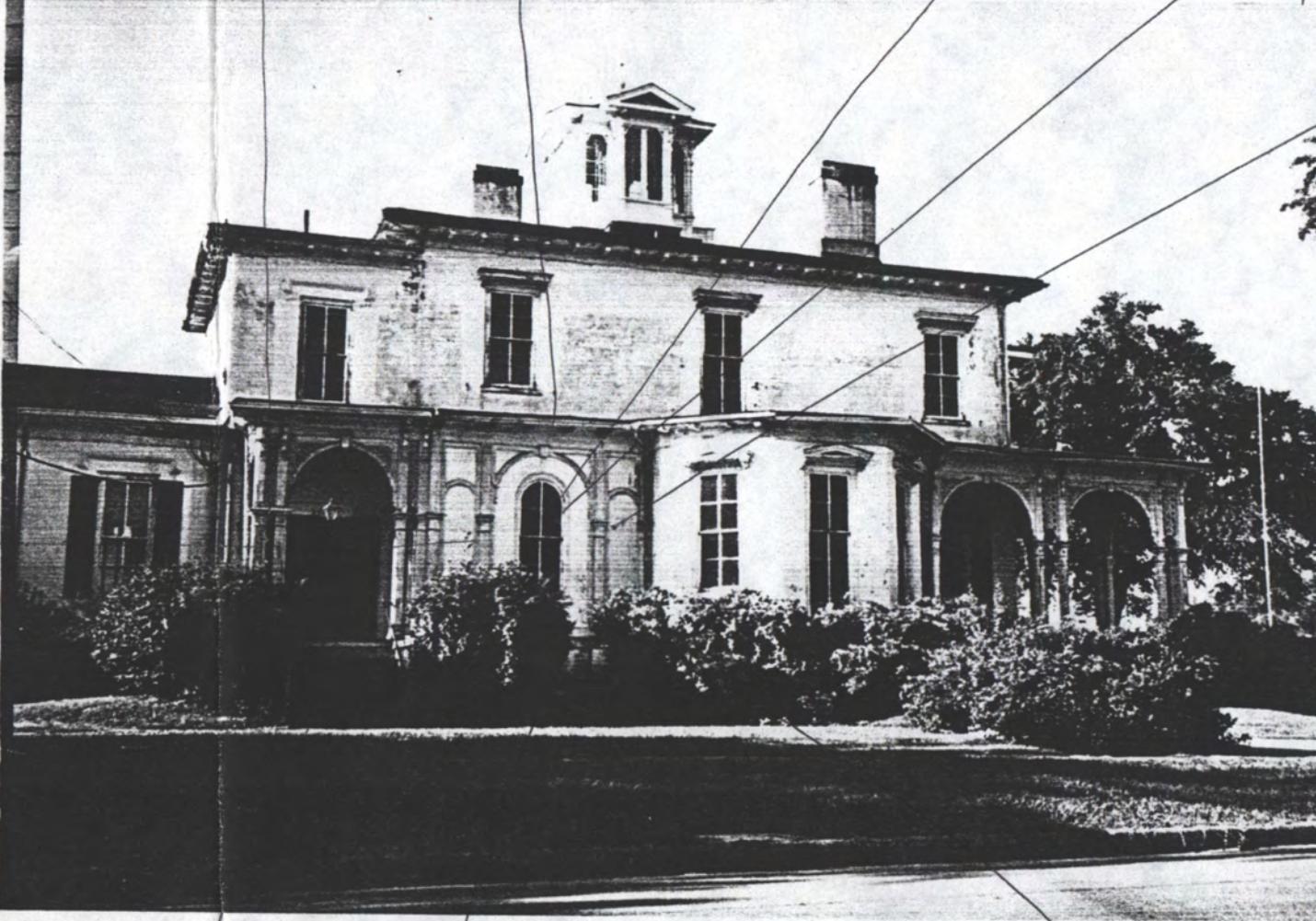
dropped key  
evident from bathroom  
attic crawl space

paint shadows and upper trim  
molding of brackets  
still in situ



This is the standard bay  
as on front porch (same  
measurement) same dropped  
key

The width of this opening  
corresponds to that on center  
projection of front porch see upper  
right of this page and follow arrow. cl  
behind it should have this kind of trim  
see sketch



tripartite blind or  
"partially." blind arcade  
is common in Sloan design

porch floor is 8"  
lower than main house

The level of the floor is same as house proper

square ribs used in trim

all porches on house  
have paired brackets

Modillions as on main house

modillions are all  
interior windows trim and  
molding match those  
throughout the house  
window on inside  
has pockets for now  
missing interior shutters the  
hexagon being  
walls are of brick

This room was never a porch  
according to family members -  
it was used as Miss Minnie's  
"sewing room"

# JONES & HERRIN

Architecture/Interior Design

17 Sept'92      Harvie P. Jones, F.A.I.A.

Dr. Robert Mellon

V.P.A

re Johnson 1231 92002

Dear Robert —

Please look at the lock at  
the door to the N.E. Wing, E. Rm.  
From my photo & memory, it  
looks like this might be  
an original lock.

Thanks —

HJ

104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

cHJ

Sept 11, 1992

Dear Hattie

Many thanks for all the useful information you have been sending me. I have been busy incorporating it into the report which continues to get longer and longer. Your close reading of it is also much appreciated and I will correct all the errors. I have followed your suggestions and called the polygonal rooms "half-octagons" rather than hexagons.

You will be interested to see the latest material I have uncovered concerning the conversion of the home into a library in 1957. It was contained in the minutes of the Library and the County Board of Revenue. I am on the trail of the architect's renovation plans (he made five small black and white sets). I am convinced the Board of Revenue

still has their set since it was mentioned in their minutes as something like exhibit "A". At any rate I have the County Clerk going through boxes of misc. papers trying to find them. Unfortunately, he thinks there was a major house-cleaning at the court house several years ago... Along those lines... the supervising architect who renovated the library was in a bad car accident and had a stroke last year and doesn't seem to remember much!

I haven't had a chance to check on the door knobs yet, but will this weekend. Steve Johnson again fits, and I plan to spend Sunday cutting back the shrubbery.

Jim is at the house today trying to get the roofers to fix the roof which leaked horribly when the remains of Andrew blew through town.

We look forward to seeing you. Maybe I will have a final copy of the report ready by the time you come — Robert

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

09/08/92

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

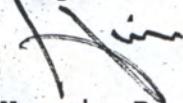
Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

Attached are copies of 42 pages from the 435 page 1865 Russell and Erwin hardware catalogue, which will give a good idea of c.1860 hardware in general, since probably most or all of this material was also available in 1860. Note that this also includes such items as door bells, dumb-waiter hardware, hanging lamps, table lamps and hundreds of other items that you do not think of as hardware (sleds, fish hooks, etc.).

Please pass this on to Robert, for it may be of help in sorting out the time period of some items at the house, and in searching for missing items.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/kw

cc: Robert Mellow  
HJ  
file

# JONES & HERRIN

Architecture/Interior Design

Sept 8'02      Harvie P. Jones, F.A.I.A.

Dr. Robert M. Morris

VPA

re Jamison 92002

Robert —

1. "fluorescent" is "fluorescent"
2. "lathe" = "lath" (p.37, bottom of p.)
3. Lib. mantel = "architrave" (p.45)  
(fragment)
4. p.50, par.1 — the center lower  
sofa is makeshift modern & deterior.
5. For documentation, mention the  
dark-yard family snapshot that  
shows the stairs inside the conservatory.  
(Fig. 13)
6. p. 64, bottom: Is the ceil. grille for  
an attic fan, or a return-air grille  
for an air-cond. system?
7. Do we know that there was not a  
2nd. detached "summer kitchen"; as  
numerous houses had?
8. Excellent report!

Thanks —

Harvie

104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

cf, 12

# JONES & HERRIN

Architecture/Interior Design

6 Sept' 92      Harvie P. Jones, F.A.I.A.

Dr. Robert Mellow

Vija Tackmann

re Johnson House 9202

Dear Robert —

Her is p.72 of book 2  
of Shaws books, from  
which we know that Mr  
Mantua (in living) was  
at least one direct influence  
on the Johnson house.

Hair

c-BB Gamble, AIA (not + copy)

104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

HJ (mt)

# JONES & HERRIN

Architecture/Interior Design

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August 31, 1992

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

To update you, I'm presently on page 26 of my notes and I'm still on the exterior work. As I do the notes I'm naturally bringing to light other things on the site that need investigation. I'll be happy to donate to the cause a Saturday trip to satisfy my own curiosity, after I get the questions all in order.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/am

cc: Robert Mellow  
Jim Fitts  
**HJ**  
file

# JONES & HERRIN

Architecture/Interior Design

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August 27, 1992

Dr. Robert Mellown  
The University of Alabama  
Dept. of Art  
P.O. Box 870270  
Tuscaloosa, Al. 35487-0270

Re: c. 1860 Robert Jernison House Restoration  
Project No. 92002

Dear Robert:

Attached are several engravings from Washington Irving's 1832 book Treasures of the Alhambra. This book was quite influential and it seems likely that it may have been a direct or indirect influence on Sloan and Stewart's Moorish devices such as the Jernison House Moorish west verandah. Does anyone know the source of this influence on Sloan and Stewart? It would be an interesting sidelight to discover it. Perhaps some clues may exist in the several books on this firm that you have read. Please let me know if you discover anything.

Respectfully,



Harvie P. Jones, FAIA  
HJ/am

cc: Bob Gamble, letter & illustrations  
Steve Johnson, letter & illustrations  
HJ, letter  
file, letter

P.S. — Sloan mentions  
this book specifically &  
the Alhambra as a fine example  
in his book The Moorish Arch  
c. 1852 (H)

# JONES & HERRIN

Architecture/Interior Design

Sept 6 '92 Harvie P. Jones, F.A.I.A.

Dr. Robert Mellon

V.P. ~ Inc.

re Jemison, 9/20/92

Robert —

This matches the definition  
of "rough casting" fine drywall  
board, which makes the  
Jemison house "stuccoed,  
scored, painted & sanded".

Hij

c 123

104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

Statement:  
Shows definition of  
"Rough Casting"  
(="dark" board  
plaster over fake photo)

# JONES & HERRIN

Architecture/Interior Design

Sept 4 '92      Harvie P. Jones, F.A.I.A.

Dr. Robert Mellow

Vog A - Tuscaloosa

re Johnson 1/25e 92002

Revert —

In the kitchen, I've seen  
of most of numerous Gov. houses  
with both "summer" (detached)  
of "winter" kitchens (in basement).

Could this be such a case?  
There were several out-buildings,  
now gone.

Let me know if there are  
clues for or against.

Thanks —



104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

CF  
27

# JONES & HERRIN

Architecture/Interior Design

Sept '92, Harvie P. Jones, F.A.I.A.

Dr. Robert McElroy  
U of A, Tuscaloosa  
re Johnson 12/2 92002

Dear Robert —

Thanks for the c.1923 (?) photo  
of the front steps with the  
rounded nosings of closed risers  
as typical of 19th c. The LBB's  
photo shows closed risers on the  
N.E wing east steps as well,  
w/ rounded nosings.

I'm on pg. 45 of my notes  
so far. WM sent a draft for  
your input, but I'm bound to  
miss something. Many new  
questions have come to light  
in just writing the draft.

— Thanks — Harvie

104 Jefferson Street  
Huntsville, Alabama 35801  
Telephone 205/539-0764  
Fax 205/534-2289

CH2

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

August 27, 1992

Betsy Hayslip  
Jemison House  
1305 Greensboro Avenue  
Tuscaloosa, AL 35401

Re: Jemison House Restoration  
Project No. 92002

Dear Betsy:

Thanks for your help at our August 21 work session at the house. We accomplished a lot.

Per our discussion, I'd like to get good copy-stand glossy photographic prints of any historic photos and drawings you have, including the 1887 engraving (all I have is a fuzzy photocopy). The photographer should also do zoom-in blowups from the original print of any presently-missing elements such as:

Balustrades on half-hexagon roof.

Balcony on half-hexagon walls.

Balustrade on belvedere balcony (now replaced with plywood).

South porch, before enclosure (if any photos exist).

Roof cornices (now gone) before "slung" gutters were installed in the 1950's. I'm trying to confirm the cornice shape. It probably matched those still on the belvedere window-hoods.

In addition to these specific details, I'd like to get fair-size (5x7 or 8x10) overall prints of any historic photos that might be helpful.

I urge you to catalogue your prints and negatives so they won't get misplaced, or information about them lost or forgotten in future years. I would like to get what you know about each print you send to me.

You should also make a duplicate set of archival-quality negatives, catalogued, of both old and current photos and graphics and store them in a separate location such as the library to help insure against the loss of the information. Robert's research should go in the same package, on acid-free paper. You've all worked very hard to accumulate this information and it could all easily get lost again in the next 20 to 30 years.

Thanks!



Harvie P. Jones, FAIA  
HPJ/am

cc: Steve Johnson  
Robert Mellown  
file  
**HJ**

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

June 23, 1992

Dr. Robert Mellown  
The University of Alabama  
Dept. of Art  
P.O. Box 870270  
Tuscaloosa, Al. 35487-0270

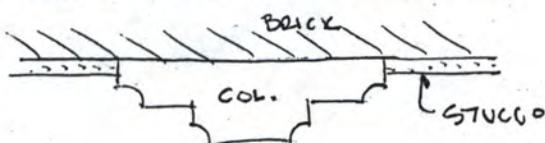
Re: c. 1860 Robert Jemison House Restoration  
Project No. 92002

Dear Robert:

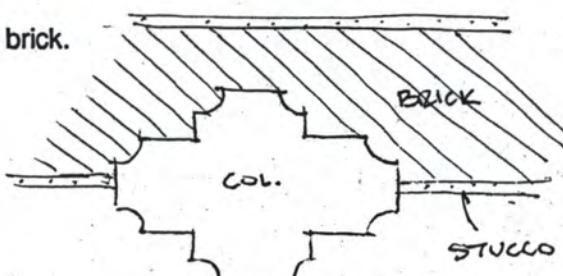
Thanks for the photos and sketches on the mantels in the service building. They certainly appear too elaborate to have originally been in that building, and it appears probable that they were originally in the main house. The mantel on the second floor is a slightly more modest variation of the one shown on the HABS photo of the parlor.

I agree that the small north room shows no visible evidence of having once been a porch. It is curious that Sloan & Stewart would have designed in the 19th century a completely interior room with only "borrowed" light and ventilation, and designed the outer wall of the small outer room to resemble a porch, with colonettes and arches set into a masonry wall - a device not used elsewhere in the house. The theory I have is that the opposite (south) porch must have had an identical but open treatment of colonettes and arches, since the main part of the house is axially symmetrical. When the time comes to remove the modern exterior wall of the former south porch, we should look carefully for any traces of colonette caps and bases, rails or other trim clues. A photo of the original porch would be best, of course. What architect did the loading dock modifications for the Library? Are any of those records available?

An easy way to absolutely confirm that this room was never a porch is to see if the wood colonettes and arches are applied to the face of the brick wall.



<sup>once</sup>  
If it was ever a porch, the wood would be embedded in the brick.



P.S., Aug '92 - noted  
Carpenter told R. Mellown  
He mantels were given to  
various people when the Lib.  
got the house. Bldg. mantels are  
the same. Bldg. mantels are  
not from the  
main house  
AJ

The credenza doors at the first floor south - bay room bookshelves are plywood and therefore at least mid-20th century. I suspect Gray Boone may have installed these bookshelves. They seem too fancy for public library use.

Respectfully,

A handwritten signature in black ink, appearing to read "HARVIE P. JONES".

Harvie P. Jones, FAIA  
HJ/am

cc: Steve Johnson  
HJ  
file

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

June 15, 1992

Dr. Robert Mellow  
The University of Alabama  
Dept. of Art  
P.O. Box 870270  
Tuscaloosa, Al. 35487-0270

Re: c. 1860 Robert Jemison House Restoration  
Project No. 92002

Dear Robert:

You mentioned a historic photo of the Dining Room. I'd like to get a copy of this and any other such interior photos. All I have on the interior are xeroxes of the HABS photos of the S.W. parlor and the entry hall.

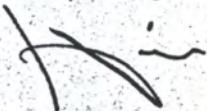
I'd also appreciate current photos of the mantels in the servants' building, with basic dimensions.

For my notes, please tell me the historic source of the information about the room by the north entry always being enclosed. For the opposite porch (by the Library) it seems we should replicate this design (without the wall) unless we find conflicting clues upon removing the later wall.

I suspect the false door at the head of the stairs was there to make a balanced Palladian composition, reflecting the one at the west end of the hall. We should remove enough plaster to look for clues. If money allows, we should replace it.

I've sent Steve Johnson three revised plan sketches based on our 12 June conversations, with one that I think successfully incorporates your thoughts on the rest rooms. Take a look and see what you think.

Respectfully,



Harvie P. Jones, FAIA  
HJ/am

cc: Steve Johnson  
HJ  
file

P.S. - was detailed similar to  
the room by the N. porch, but open,  
& with wood ornaments like at  
the west veranda; apparently.  
See two 1914 photos, & photos of the  
col. - camp trains & roof-breaker trees  
removing at the site (photo horain)  
HJ 11 Oct '92

# JONES & HERRIN

Architecture/Interior Design

June 15, 1992

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

Based on our 12 June discussions, I've tried three more ground floor rest room plans. The best is Schematic Sketch "B", Option 2, June 13 '92, attached. This has larger non-handicapped museum rest rooms, anticipating tour buses, two separate non-handicapped one-person office rest rooms, and a unisex handicapped rest room. The handicapped rest room would be directly available from the conservatory, and would be available to a handicapped office staff member with a key. This would minimize security problems since only the handicapped office staff member would have a key to the museum space. It is highly unlikely that a handicapped person will even be employed in the small office staff.

Schematic Sketch "B" has weak security and complex locking patterns, and I don't recommend it.

Schematic Sketch "B" Option 1 consumes a large office space with office handicapped rest rooms, and is therefore not as good as Sketch "B" Option 2.

On the main floor we discussed enlarging the rest room by the dining room for handicapped. The size would have to be 6 feet x 8 feet 2 inches and would leave only a tiny office of about 7x10 feet. I think it is reasonable that a proper handicapped rest room is available by chair lift by the conservatory. If the small possibility of rain at the open lift is a problem, then it is no less a problem for entry to the museum. We cannot provide a canopy from the entry to each parking place. If this is deemed unacceptable, I suggest we install a second open chair lift at the conservatory west wall, just south of the conservatory stair (\$15,000 +/-). I think this would be overkill.

Attached are pages 13 and 14 of the Americans With Disabilities Act (par. 4.1.7). It appears to me that Sketch "B" Option 2 complies with this, but your group should study it and make your own decision. Note that the State Historic Preservation Officer (Larry Oaks) must review and approve the plan you decide on. Let me know of your decision and I can get up a neat plan for submittal.

Also note paragraph 4.1.7.c on consultation with interested persons.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/am

cc: Jim Fitts (letter & attachments)

HJ

file

**4.1.7 Accessible Buildings: Historic Preservation**

(j) Where it is technically infeasible to install a required standard stall (Fig. 30(a)), or where other codes prohibit reduction of the fixture count (i.e., removal of a water closet in order to create a double-wide stall), either alternate stall (Fig. 30(b)) may be provided in lieu of the standard stall.

(l) When existing toilet or bathing facilities are being altered and are not made accessible, signage complying with 4.30.1, 4.30.2, 4.30.3, 4.30.5, and 4.30.7 shall be provided indicating the location of the nearest accessible toilet or bathing facility within the facility.

**(f) Assembly Areas:**

(i) Where it is technically infeasible to disperse accessible seating throughout an altered assembly area, accessible seating areas may be clustered. Each accessible seating area shall have provisions for companion seating and shall be located on an accessible route that also serves as a means of emergency egress.

(ii) Where it is technically infeasible to alter all performing areas to be on an accessible route, at least one of each type of performing area shall be made accessible.

(g) Platform Lifts (Wheelchair Lifts): In alterations, platform lifts (wheelchair lifts) complying with 4.11 and applicable state or local codes may be used as part of an accessible route. The use of lifts is not limited to the four conditions in exception 4 of 4.1.3(5).

(h) Dressing Rooms: In alterations where technical infeasibility can be demonstrated, one dressing room for each sex on each level shall be made accessible. Where only unisex dressing rooms are provided, accessible unisex dressing rooms may be used to fulfill this requirement.

**4.1.7 Accessible Buildings: Historic Preservation.****(1) Applicability:**

(a) General Rule. Alterations to a qualified historic building or facility shall comply with 4.1.6 Accessible Buildings: Alterations, the applicable technical specifications of 4.2

through 4.35 and the applicable special application sections 5 through 10 unless it is determined in accordance with the procedures in 4.1.7(2) that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility in which case the alternative requirements in 4.1.7(3) may be used for the feature.

**EXCEPTION: (Reserved).**

(b) Definition. A qualified historic building or facility is a building or facility that is:

(i) Listed in or eligible for listing in the National Register of Historic Places; or

(ii) Designated as historic under an appropriate State or local law.

**(2) Procedures:**

(a) Alterations to Qualified Historic Buildings and Facilities Subject to Section 106 of the National Historic Preservation Act:

(i) Section 106 Process. Section 106 of the National Historic Preservation Act (16 U.S.C. 470 f) requires that a Federal agency with jurisdiction over a Federal, federally assisted, or federally licensed undertaking consider the effects of the agency's undertaking on buildings and facilities listed in or eligible for listing in the National Register of Historic Places and give the Advisory Council on Historic Preservation a reasonable opportunity to comment on the undertaking prior to approval of the undertaking.

(ii) ADA Application. Where alterations are undertaken to a qualified historic building or facility that is subject to section 106 of the National Historic Preservation Act, the Federal agency with jurisdiction over the undertaking shall follow the section 106 process. If the State Historic Preservation Officer or Advisory Council on Historic Preservation agrees that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility, the alternative requirements in 4.1.7(3) may be used for the feature.

## 4.2 Space Allowance and Reach Ranges

(b) Alterations to Qualified Historic Buildings and Facilities Not Subject to Section 106 of the National Historic Preservation Act. Where alterations are undertaken to a qualified historic building or facility that is not subject to section 106 of the National Historic Preservation Act, if the entity undertaking the alterations believes that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility and that the alternative requirements in 4.1.7(3) should be used for the feature, the entity should consult with the State Historic Preservation Officer. If the State Historic Preservation Officer agrees that compliance with the accessibility requirements for accessible routes (exterior and interior), ramps, entrances or toilets would threaten or destroy the historical significance of the building or facility, the alternative requirements in 4.1.7(3) may be used.

(c) Consultation With Interested Persons. Interested persons should be invited to participate in the consultation process, including State or local accessibility officials, individuals with disabilities, and organizations representing individuals with disabilities.

(d) Certified Local Government Historic Preservation Programs. Where the State Historic Preservation Officer has delegated the consultation responsibility for purposes of this section to a local government historic preservation program that has been certified in accordance with section 101(c) of the National Historic Preservation Act of 1966 (16 U.S.C. 470a (c)) and implementing regulations (36 CFR 61.5), the responsibility may be carried out by the appropriate local government body or official.

(3) Historic Preservation: Minimum Requirements:

(a) At least one accessible route complying with 4.3 from a site access point to an accessible entrance shall be provided.

EXCEPTION: A ramp with a slope no greater than 1:6 for a run not to exceed 2 ft (610 mm) may be used as part of an accessible route to an entrance.

(b) At least one accessible entrance complying with 4.14 which is used by the public shall be provided.

EXCEPTION: If it is determined that no entrance used by the public can comply with 4.14, then access at any entrance not used by the general public but open (unlocked) with directional signage at the primary entrance may be used. The accessible entrance shall also have a notification system. Where security is a problem, remote monitoring may be used.

(c) If toilets are provided, then at least one toilet facility complying with 4.22 and 4.1.6 shall be provided along an accessible route that complies with 4.3. Such toilet facility may be unisex in design.

(d) Accessible routes from an accessible entrance to all publicly used spaces on at least the level of the accessible entrance shall be provided. Access shall be provided to all levels of a building or facility in compliance with 4.1 whenever practical.

(e) Displays and written information, documents, etc., should be located where they can be seen by a seated person. Exhibits and signage displayed horizontally (e.g., open books), should be no higher than 44 in (1120 mm) above the floor surface.

NOTE: The technical provisions of sections 4.2 through 4.35 are the same as those of the American National Standard Institute's document A117.1-1980, except as noted in the text.

## 4.2 Space Allowance and Reach Ranges.

**4.2.1\* Wheelchair Passage Width.** The minimum clear width for single wheelchair passage shall be 32 in (815 mm) at a point and 36 in (915 mm) continuously (see Fig. 1 and 24(e)).

**4.2.2 Width for Wheelchair Passing.** The minimum width for two wheelchairs to pass is 60 in (1525 mm) (see Fig. 2).

**4.2.3\* Wheelchair Turning Space.** The space required for a wheelchair to make a 180-degree turn is a clear space of 60 in (1525 mm)

# JONES & HERRIN

Architecture/Interior Design

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June 8, 1992

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

Attached is a schematic plan and section that shows a way of developing the ground floor for leased offices in a way that least intrudes on the historic exterior and interior of the house.

The wheelchair lift shown would give access to both the ground floor and the museum floor with much less visual impact than ramps up and down at a 1 in 12 pitch, and probably at less cost than the obtrusive ramps.

Current handicapped requirements dictate the large rest rooms shown on the ground floor. The code would require only one water closet per rest room, but I think that may be too few for offices this size. If you decide that two single-person rest rooms would adequately serve (it just squeaks by the plumbing code) then another office space would be gained. See the "Optional R.R." plan sketch.

The code requires a one-hour-rated fire separation between offices and museum space (mixed use occupancy", per code). This is fairly easily achieved with a rated ceiling, partitions, doors, and fire dampers in duct penetrations of rated walls and ceilings.

Lighting per the offices is a question. Since this space has virtually no natural light, I believe that at least "standard" office light levels would be needed, partly to overcome the psychological "basement" effect. Probably neat surface-mounted fluorescent fixtures (to avoid lowering the ceilings) would be best.

Realistically, the floors would probably need to be carpeted after the concrete slab is leveled. This may or may not be sufficient for acoustical absorption. I'd hate to put acoustical tile in this space, and would prefer to see if a tenant can be found who is willing to accept, or at least try, the space with a smooth ceiling.

Jim can work with the Building Official on the ceiling rating. The Official may consider the plaster ceiling as "1-hour". If not, it would have to be covered with smooth one-hour gypsum board. In order to install the ducts and conduits between the ceiling joists, a fair amount of plaster ceiling will have to be removed in any case. The gypsum board (to the plaster) would probably be the least-cost solution. I would not remove any more of the plaster than absolutely necessary. If some is loose, it can be easily re-secured with a "plaster-washer" technique I can send information on.

Jim should check with the City on the minimum number of off-street parking spaces that will be required to serve the office and museums, as well as the number of handicapped spaces. If this number is too high for the site and landscaping needs, I would try to obtain a variance. The side street is available for curbside parking and I never see more than one or two cars on it.

On the main floor, I think we should get rid of the obtrusive, daylight-blocking rest room by the S.E. parlor. I've shown a "museum rest room" by the ground-level stair, and another in the east wing. If you think this is adequate, Jim should check it with the Building Official.

No handicapped access is shown to floor 2. Both the "Standard Building Code" and the "Americans With Disabilities Act" have provisions for small historic structures which I believe would not require this second-floor access. Jim should check with the Building Official.

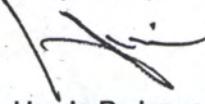
No rated, enclosed "fire stair" is shown from the second floor, for this would be very obtrusive to the historic house. The Standard Building Code has a provision for historic structures that would allow the Building Official to approve this, perhaps with an occupancy limit on the second floor. Sprinklers are possible, but I'd hate to use them.

As we have discussed, the fundamental decision is "restore it to which period, or periods?." The house has elements which span a century of periodic remodelings, typical of most I've worked with. The decisions are affected by the historical importance of the later elements and their installer. An obvious example is the marble mantel in the S.W. parlor, which hasn't been there very long and we have the H.A.B.S. photos from which a good replication could be made of the original Sloan mantel. Economics comes into play also, for it's cheaper to leave a later, inappropriate element than to change it to an appropriate condition.

Robert Mellow mentioned that he is making a room-by-room list of such later, items, and I'll list some as well (example-many sashes are modern, with non-original mould profiles). The Foundation will have to make decisions on each such item.

Please review these "starter" sketches and let me know how you'd like to proceed. I'll be at the house on June 12 to gather more information. I have another trip nearby so I will be able to "share" the travel cost and time with that trip.

Respectfully,

  
Harvie P. Jones, FAIA  
HPJ/am

cc: Jim Fitts (sketches & letter)  
HJ  
file

attachment

any provision of this or the technical codes shall be defended by the Department of Law until the final termination of the proceedings.

**101.4.8 Reports.** The Building Official shall submit annually a report covering the work of the building department during the preceding year. He may incorporate in said report a summary of the decisions of the Board of Adjustments and Appeals during said year.

#### 101.5 Existing Buildings

**101.5.1 General.** Alterations, repairs or rehabilitation work may be made to any existing structure, building, electrical, gas, mechanical or plumbing system without requiring the building, structure, plumbing, electrical, mechanical or gas system to comply with all the requirements of the technical codes provided that the alteration, repair or rehabilitation work conforms to the requirements of the technical codes for new construction. The Building Official shall determine the extent to which the existing system shall be made to conform to the requirements of the technical codes for new construction.

**101.5.2 Change of Occupancy.** If the occupancy classification of any existing building or structure is changed, the building, electrical, gas, mechanical and plumbing systems shall be made to conform to the intent of the technical codes as required by the Building Official.

#### 101.6 Special Historic Buildings

The provisions of the technical codes relating to the construction, alteration, repair, enlargement, restoration, relocation or moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as Historic Buildings when such buildings or structures are judged by the Building Official to be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings within fire districts.

### 102 POWERS AND DUTIES OF THE BUILDING OFFICIAL

#### 102.1 General

The Building Official is hereby authorized and directed to enforce the provisions of this and the technical codes. The Building Official is further authorized to render interpretations of these codes, which are consistent with their spirit and purpose.

#### 102.2 Right of Entry

**102.2.1** Whenever necessary to make an inspection to enforce any of the provisions of this or the technical codes, or whenever the Building Official has reasonable cause to believe that there exists in any building or upon any premises any condition or code violation which makes such building, structure, premises, electrical, gas, mechanical or plumbing systems unsafe, dangerous or hazardous, the Building Official may enter such building, structure or premises at all reasonable times to inspect the same or to perform any duty imposed upon the Building Official by this Code, provided that if such building or premises is occupied, he shall first present proper credentials

and request entry. If such entry is refused, he shall first make a reasonable effort to locate the person having charge or control of such and request entry. If entry is refused, the Building Official shall have recourse to every remedy provided by law to secure entry.

**102.2.2** When the Building Official shall have first obtained a proper inspection warrant or other remedy provided by law to secure entry, no owner or occupant or any other persons having charge, care or control of any building, structure, or premises shall fail or neglect, after proper request is made as herein provided, to promptly permit entry therein by the Building Official for the purpose of inspection and examination pursuant to this Code.

#### 102.3 Stop Work Orders

Upon notice from the Building Official, work on any building, structure, electrical, gas, mechanical or plumbing system that is being done contrary to the provisions of this or the technical codes or in a dangerous or unsafe manner, shall immediately cease. Such notice shall be in writing and shall be given to the owner of the property, or to his agent, or to the person doing the work, and shall state the conditions under which work may be resumed. Where an emergency exists, the Building Official shall not be required to give a written notice prior to stopping the work.

#### 102.4 Revocation of Permits

**102.4.1 Misrepresentation of Application.** The Building Official may revoke a permit or approval, issued under the provisions of this or the technical codes, in case there has been any false statement or misrepresentation as to the material fact in the application or plans on which the permit or approval was based.

**102.4.2 Violation of Code Provisions.** The Building Official may revoke a permit upon determination by the Building Official that the construction, erection, alteration, repair, moving, demolition, installation or replacement of the building, structure, electrical, gas, mechanical or plumbing systems for which the permit was issued is in violation of, or not in conformity with, the provisions of this or the technical codes.

#### 102.5 Unsafe Buildings or Systems

All buildings, structures, electrical, gas, mechanical or plumbing systems which are unsafe, unsanitary, or do not provide adequate egress, or which constitute a fire hazard, or are otherwise dangerous to human life, or which in relation to existing use, constitute a hazard to safety or health, are considered unsafe buildings or service systems. All such unsafe buildings, structures or service systems are hereby declared illegal and shall be abated, structures and rehabilitation or by demolition in accordance with the provisions of the Standard Unsafe Building Abatement Code.

#### 102.6 Requirements Not Covered By Code

Any requirements necessary for the strength, stability or proper operation of an existing or proposed building, structure, electrical, gas, mechanical or plumbing system, which are not covered by this Code, shall be determined by the Building Official.

1989/1990 Revisions

Standard Building Code/1988

1989/1990 Revisions

Type of Building or Occupancy <sup>2</sup>	Occupant Content Sq. Ft = One Person	Water Closets	Urinals	Lavatories	Bathtubs or Showers	Miscellaneous Fixtures <sup>3</sup>
Dwelling or Apt. House <sup>4</sup>	Not applicable	1 for each dwelling or apartment unit		1 for each dwelling or apartment unit.	1 for each dwelling or apartment unit.	Washing Machine Connection per Unit <sup>5</sup>
Schools	Classrooms 20 square feet Pre-School, Day Care or Nursery	No. of Fixtures Each 15 children 1 Add one fixture for each 15 additional children or fraction thereof.		No. of Persons 15 No. of Fixtures 1 Add one fixture for each 15 additional children or fraction thereof.		
Elementary		No. of Fixtures Each 35 females or less 1 1 per 30 males or less Each 60 males or less 1		No. of Persons 60 No. of Fixtures 1		
Secondary		Each 45 females or less 1 1 per 30 males or less Each 100 males or less 1		Over 60 same ratio.	1 persons	Drinking fountains for each 3 classrooms but not less than one each floor.

922.1.3 The number of occupants of a building shall be determined by the square feet of habitable floor space in accordance with Table 922.2. In determining the habitable space, the square foot area of permanent structural building components, public kitchens, toilet rooms, corridors, stairways, vertical shafts and equipment rooms, when necessary for the operation of building utilities only, may be deducted from the total aggregate floor area.

Jemison Office fl.  
= ± 3,000 sf.  
÷ 100 = 30 persons

TABLE 922.2 MINIMUM FACILITIES<sup>1</sup> AND OCCUPANT CONTENT<sup>2</sup> (Cont'd)

Type of Building or Occupancy <sup>2</sup>	Occupant Content Sq. Ft = One Person	Water Closets	Urinals	Lavatories	Bathtubs or Showers	Miscellaneous Fixtures <sup>3</sup>
Office and Public Buildings	100 square feet	No. of Persons 1-15 1 16-35 2 36-55 3 56-80 4 81-100 5 101-150 6  Add one fixture for each 40 additional persons	One urinal required for each 3 required water closets in all men's toilet rooms when accessible to the public. Wherever urinals are provided for men or women, one water closet less than the number specified may be provided for each urinal installed except that the number of required water closets in such cases shall not be reduced to less than 2/3 of the minimum specified for men and 3/4 of the minimum specified for women.	No. of Persons 1-15 1 16-35 2 36-60 3 61-90 4 91-125 5  Add one fixture for each 45 additional persons.		Drinking Fountains No. of Persons 1-100 1 101-250 2 251-500 3  Not less than one fixture each floor subject to access.

This Article Revised.  
See 89 Revision.

5 June 1992  
Jemison 174  
Grnd. FL. 123

Feb '92 Sloans Vic. Blsys Dover 0-486-24009-6  
WD at Committee Meet

Steve Johnson - Chair of Hand Comm.

Sotey Hayslip - Dir of Hand Commissions

Jerry Hendrix - Project Corporation

Lisa Algire - City Planning Commission

1. Get off + mt. prospective. (rough pencil.)

2. \$12,000 WD per budget

3. Come back in March ±, get photos of notes

4. Post to get no HBBS photos

Imfits " " " " plan

# JONES & HERRIN

Architecture/Interior Design

January 21, 1991

Ms. Betsy Hayslip, Director  
Tuscaloosa Heritage Commission  
1305 Greensboro Avenue  
Tuscaloosa, Al. 35401

Re: c. 1860 Robert Jemison House Restoration  
Project No. 92002

Dear Betsy:

Attached is a sketch perspective layout of the entry interior for use in doing a rendering of the entry, complete with furnishings and people in appropriate dress. Per our discussion, someone in the University Interior Design School would be able to research and render furnishings, clothing, and colors if applicable.

A house of this ambition would probably have had 1860 style wall-to-wall carpet, typically of a bold floral pattern. We know the house had wallpaper as well. The carpet-tack holes we saw around the walls show that it had wall-to-wall carpeting, although the Civil War may have delayed its installation.

I don't have the HABS photo, so was unable to draw the door at the stair landing. You may want to add it. I've also left in the modern wall-cornice. For this rendering you may want to retain it, or else substitute a wide wallpaper frieze (a frequent device of the period) with a picture-rail below.

As to the exterior view, I suggest you get a sharp copy of the ink perspective you showed me. I think this is an excellent drawing. If you can't get a sharp copy, I'd get someone in the Art Department to simply trace it.

If you decide to color an exterior view, get someone to carefully scrape with a single-edge razor blade on the various elements of the trim, siding, doors, sashes, and blinds to at least get some preliminary feel for the original colors. The safest thing is to avoid colors unless you decide it is essential for your fund-raising brochure.

Also attached is a list of books that may be of help on such items as wallpaper, carpeting, furnishings, gas-lights, gardens, and many other subjects.

My next job will be to come for two days to look, sketch and photograph. I'll call before I come. I will need access to roofs, attics, etc.

Respectfully,



Harvie P. Jones, FAIA  
HJ/am

cc: Dr. Robert Mellow (letter & attachments)  
file  
HJ

# JONES & HERRIN

Architecture/Interior Design

January 15, 1991

Ms. Betsy Hayslip, Director  
Tuscaloosa Heritage Commission  
1305 Greensboro Avenue  
Tuscaloosa, Al. 35401

Re: c. 1860 Robert Jemison House Restoration  
Project No. 92002

Dear Ms. Hayslip:

It was a pleasure for me to again tour the Jemison house with you and the Commission members on January 14th. This fine Italianate style house is of national importance, since it was designed by the firm of Samuel Sloan of Philadelphia, who also designed the famous house "Longwood" in Natchez and the Tuscaloosa Insane Asylum. Sloan was one of the nation's preeminent architects of the late ante-bellum period. This house was of daring "modern" design for its period, when the typical southern mansion was of a restrained and stolid Greek Revival design. In addition to being modern for its time, it is well detailed in its proportions and elements. Since Robert Jemison was in the lumber business, the wood components in the house are the finest available. The dense heart-pine original growth flooring is "edge-grain" cut for maximum density and hardness. The flooring has 20 to 30 growth rings per inch, whereas today's "dense" pine has about 6 growth rings per inch. Most of the doors are veneered with rare "curly" grain wood flitches which make a unique decorative appearance. This mid-19th century wood is also highly resistant to insects and decay, and it appears that most of the original wood will be found to be sound. The 20th century fast growth and low density pine replacement porch floors were the only significant areas needing replacement that were observed. Significantly, the "new" material in the building is the material that has not endured.

The exterior ashlar-scored original stucco appears to be in generally excellent shape. A thorough scraping and repainting appear to be the major exterior items needed for the house to regain its inherent handsome appearance. This house is a good example of the too-frequent situation where we are prone to judge fundamental conditions by cosmetic appearances. Peeling paint does not in itself indicate any condition beyond the need for scraping and painting. It is a surface cosmetic condition, easily corrected. Underneath most of this paint we will likely find, based on our experience, that a majority of the 1850's wood and masonry is sound.

The house is quite large, of course (14,862 s.f.), so any element of restoration will be more costly than in a normal house. Those wood elements that need restoration or repair/replacement will need to be of high-quality decay-resistant wood and cut to new-special sizes and shapes. The work will not have the mass-production cost advantages of a new building. Most repair items will involve considerable handwork and careful element -by-element evaluation, planning and fabrication.

Technical items such as a more efficient heating-cooling system, new electrical, and lighting system and plumbing system will of course be needed. Landscaping should be appropriate to the c.1860 period, as much as the reduced site allows. Exterior and interior paint colors should be researched, if funds allow, by a specialist in this field. These colors should be replicated so that a true presentation of the house's original appearance is made. Furnishings in the museum areas should at least be appropriate to the period and style, and should be Jemison family pieces where possible.

We look forward to assisting the Tuscaloosa Heritage Commission in bringing back this nationally-important Sloan design to its original beauty.

Respectfully,

A handwritten signature in black ink, appearing to read "Harvie P. Jones".

Harvie P. Jones, FAIA  
HJ/am

cc: file  
HJ



Missing trim at enclosed S.E. porch was like  
this, per the two 1914 photos ("Summer" & "Winter")  
& traces at the E.S.

<sup>modern</sup> WPA? - for orig (E) see photo of belvedere eaves

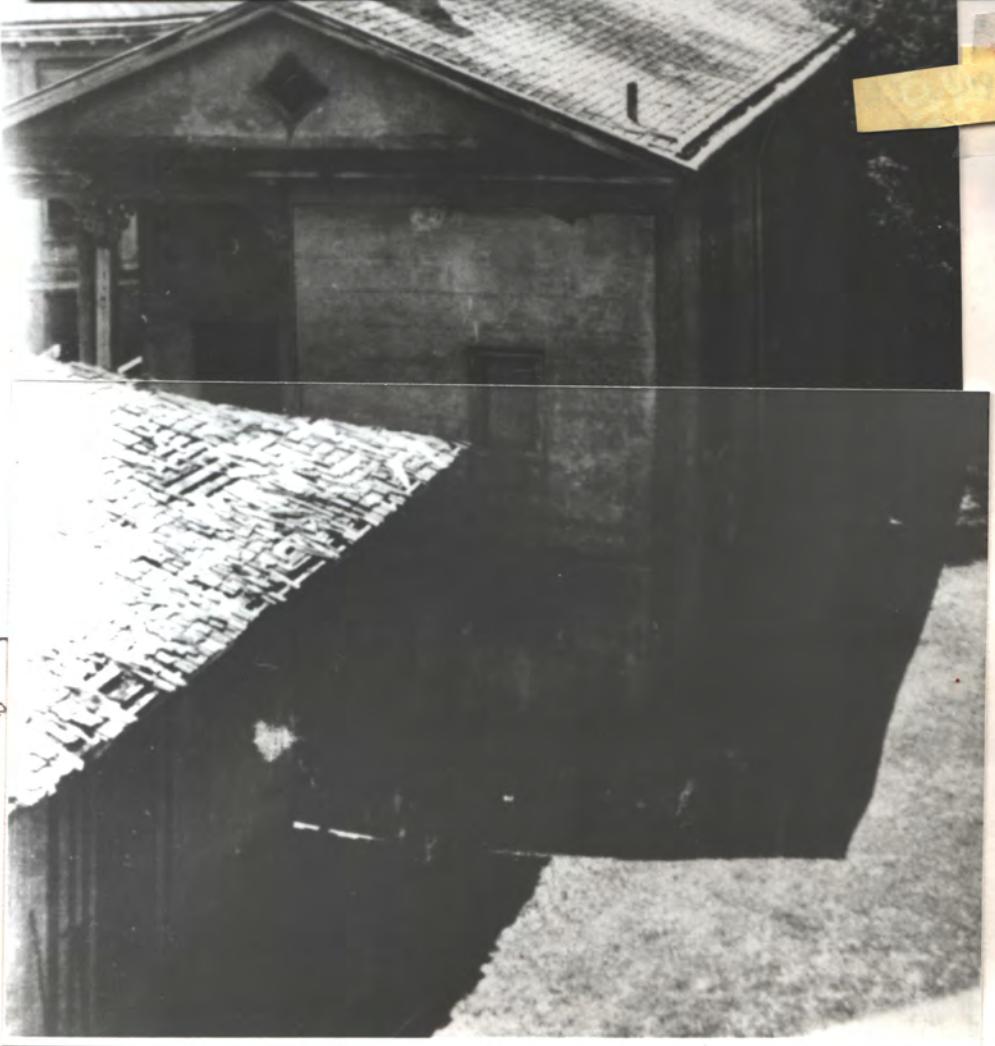
photos Bob Mellown,  
Aug'92



W. Balcony mod

NA





hist. photo  
(Ante? -  
late 18th c.?)

possibly  
now gone

Also see numerous  
c. 1950 photos (int + ext)  
in book II

note hidden gutters at  
main hse, gone in  
1950's photo

1860 Garrison Hse, Tuscaloosa  
copies April 1992 H Jones, FASB

1 of 124



16205

HABS photo, 1930's  
Copied April 1992



note hidden gutters  
still present



N

2

b.

145. Jemison-Van de Graaff House (Friedman Library) c. 1860  
1305 Greensboro Avenue

This handsome antebellum home, designed in the Italian villa style, was built by Robert Jemison. The architect was a man

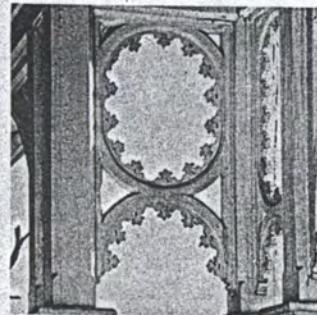
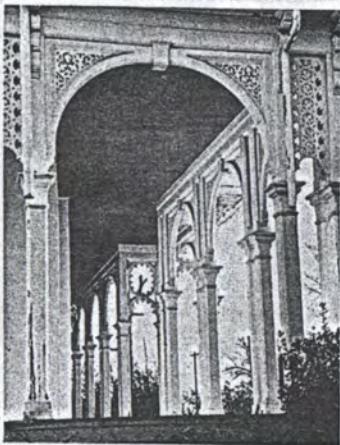
named (Lewis) from Philadelphia, and the style marked a distinct change from the usual architecture of this area. The building was begun in 1860 and completed in 1862. Most of the materials including the timber, were obtained from the Jemison plantations, and much of the work was done by the labor of slaves trained on the Jemison "Cherokee" plantation.

Slender pillars, laced together by carved fret-work, reach across the long veranda on the front of the two-story mansion. The walls are a foot thick, and the double parlors have 18 foot ceilings. Carpentry, moldings, and design throughout are very fine. There are 26 rooms. The deep-cut paneling is of walnut, light oak, and chinaberry. Six staircases link together the extensive floors. Chinaberry inlay was used in the newel posts. An interesting feature of the first floor is a large octagonal conservatory, the windows of which open to the floor. All doors are made of walnut and curly pine, are 14 feet in height, and are elaborately carved. The rear wing housed the dining room and serving room. Food was brought up from the kitchen below to the serving room by dumb-waiter. The room now used as a library office was

Mr. Jemison's office. The present stack room was a porch. Originally, there were in the basement a ballroom, dressing rooms, and a wine cellar. The house was lighted by gas from a room in the basement containing machinery which manufactured the gas from coal. There was a water system and a deep well to provide refrigeration.

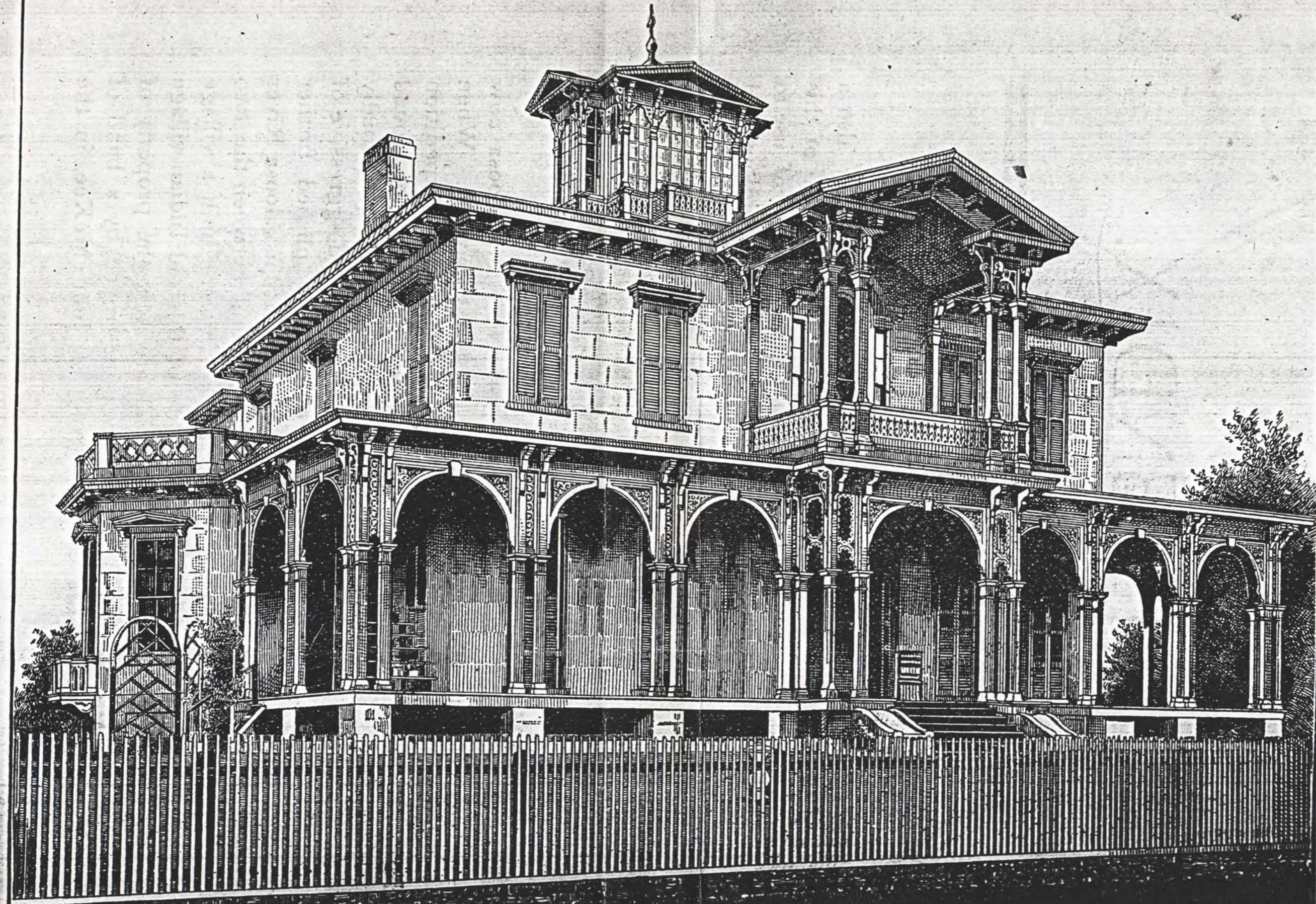
Robert Jemison owned six plantations, totaling over 10,000 acres. He was a legislator in the Alabama House and Senate, a member of the Secession Convention of 1861, and in 1863 succeeded the famous William L. Yancey in the Confederate States Senate. Jemison owned one of the first Tuscaloosa stagecoach lines which ran to Montgomery and into Mississippi and he was instrumental in bringing the State Insane Hospital here.

In 1955, Mr. Hugo V. Friedman bought the house and gave the structure to the Tuscaloosa County Commission to be used as a county library.



(Samuel Sloan). Restored. Plan by  
H. A. Jones in 1992, w/  
Fitts & White, Arch.

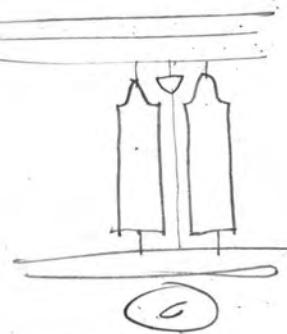
Part II original  
1978  
Tuscaloosa, Al.



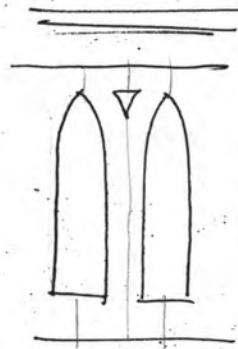
RESIDENCE OF COL. A. C. HARGRAVE, TUSCALOOSA, ALA.

1887

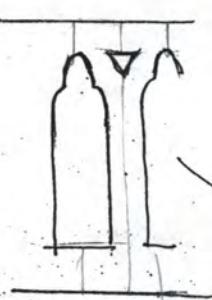
Dr. Robert Mellen  
OJA  
Re-Jenison Hse



(6)



(A)



(B)

NOV 92

Robert - Could be either.

More likely to be "B".

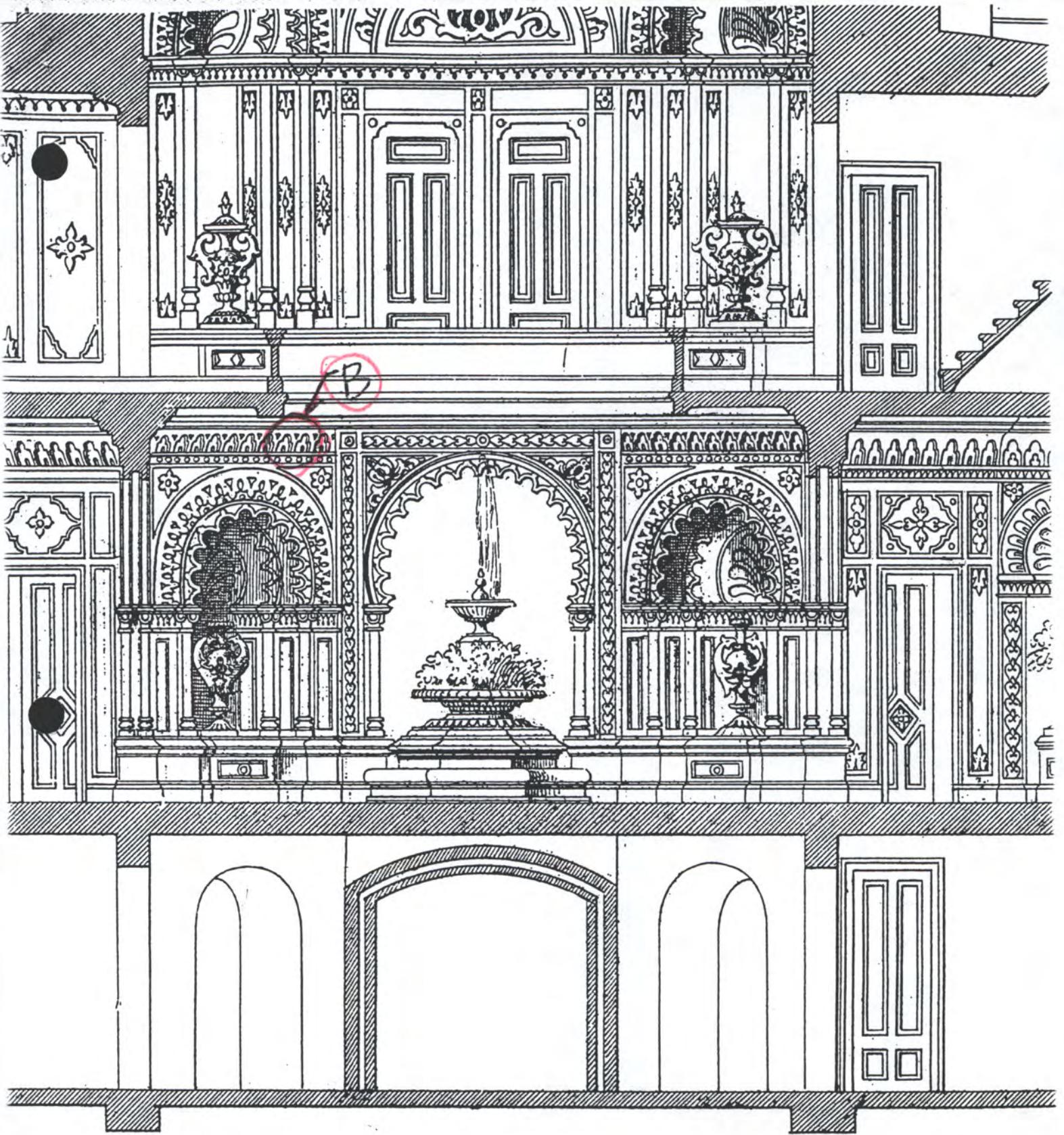
See Sloan precedents  
attached.

James

Jenison  
Side bldz

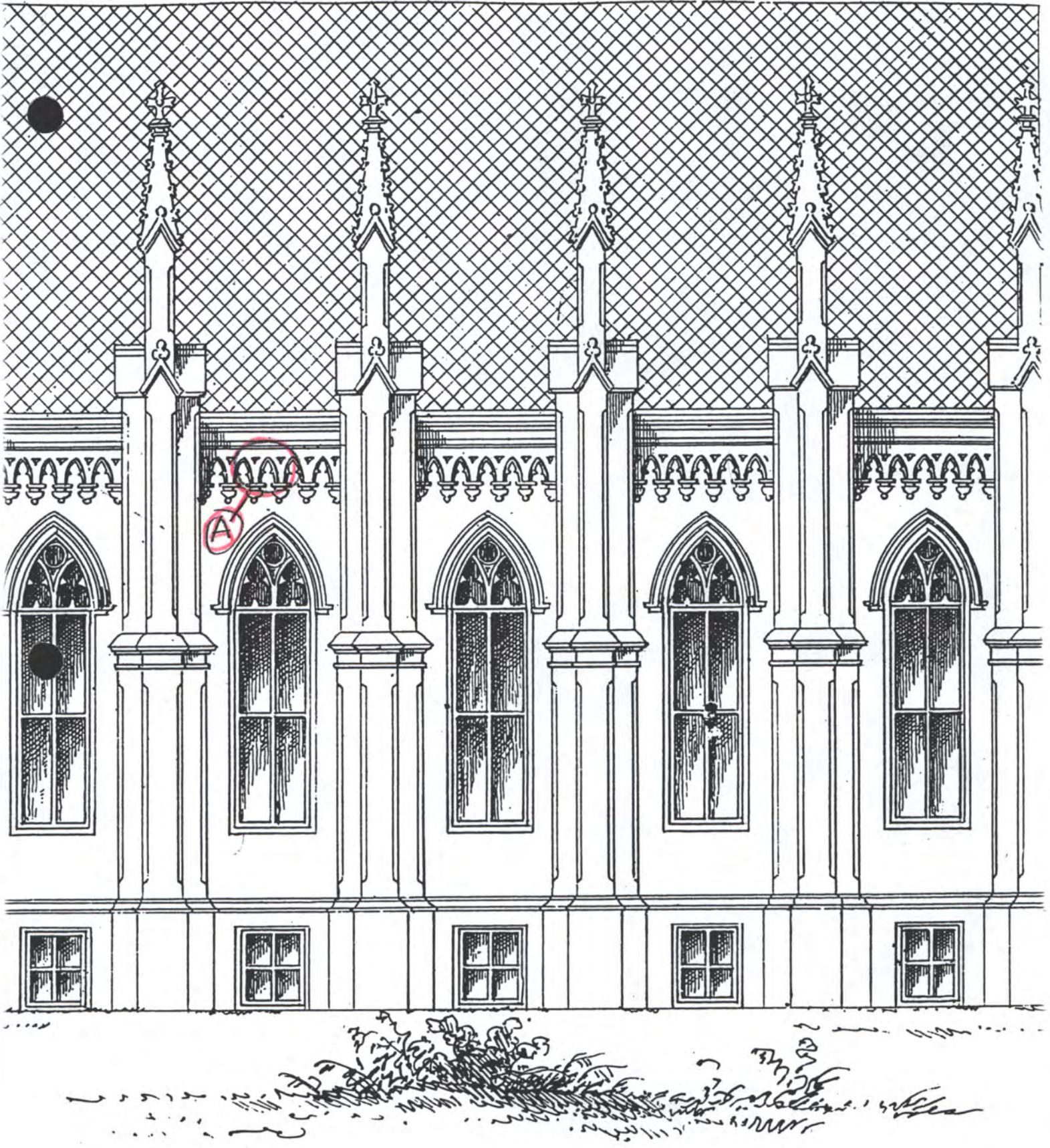
See Sloan's Oriental Villa  
Rotunda frieze, main fl





Show Oriental Villa

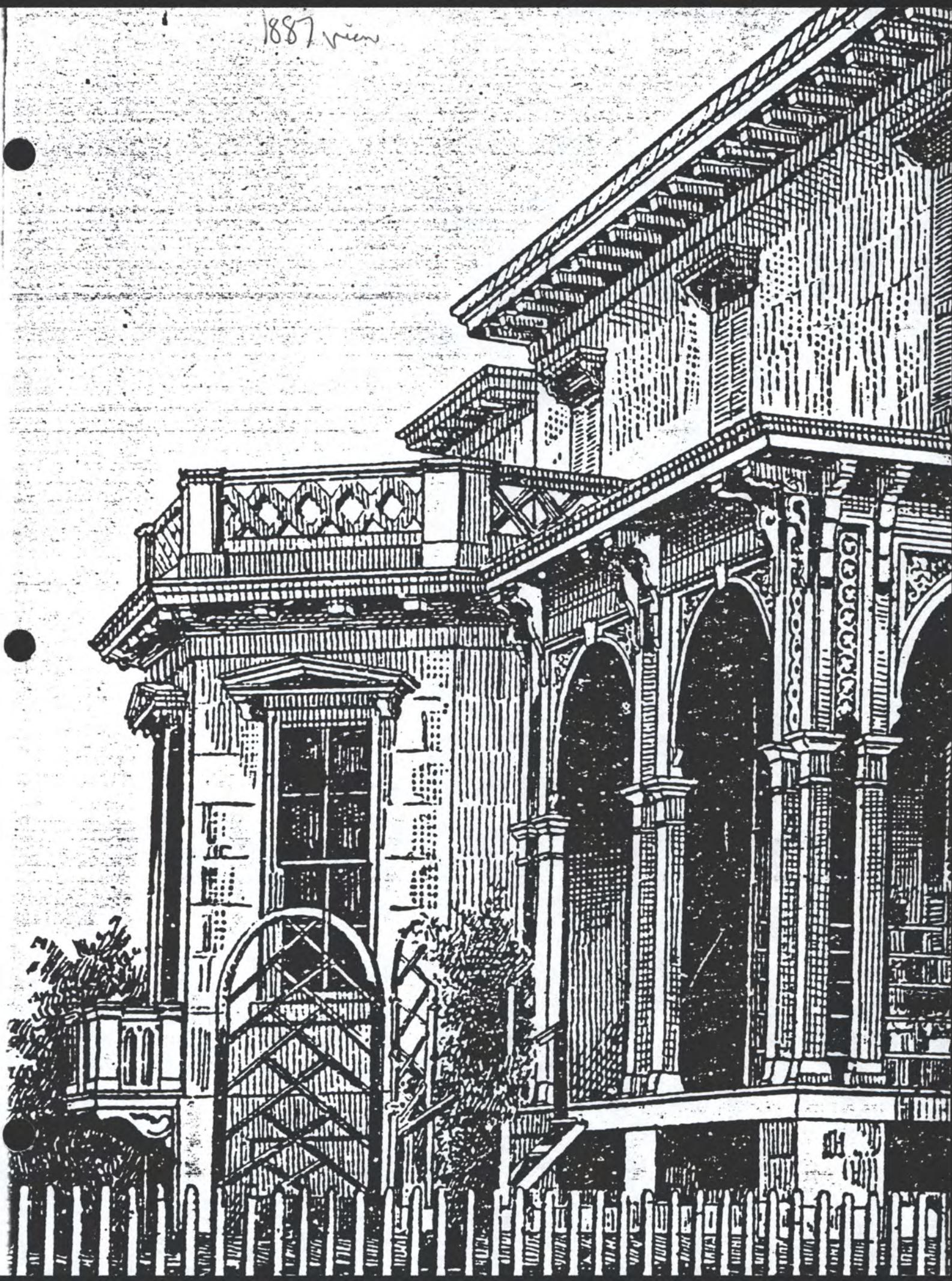
VERTICAL SECTION.



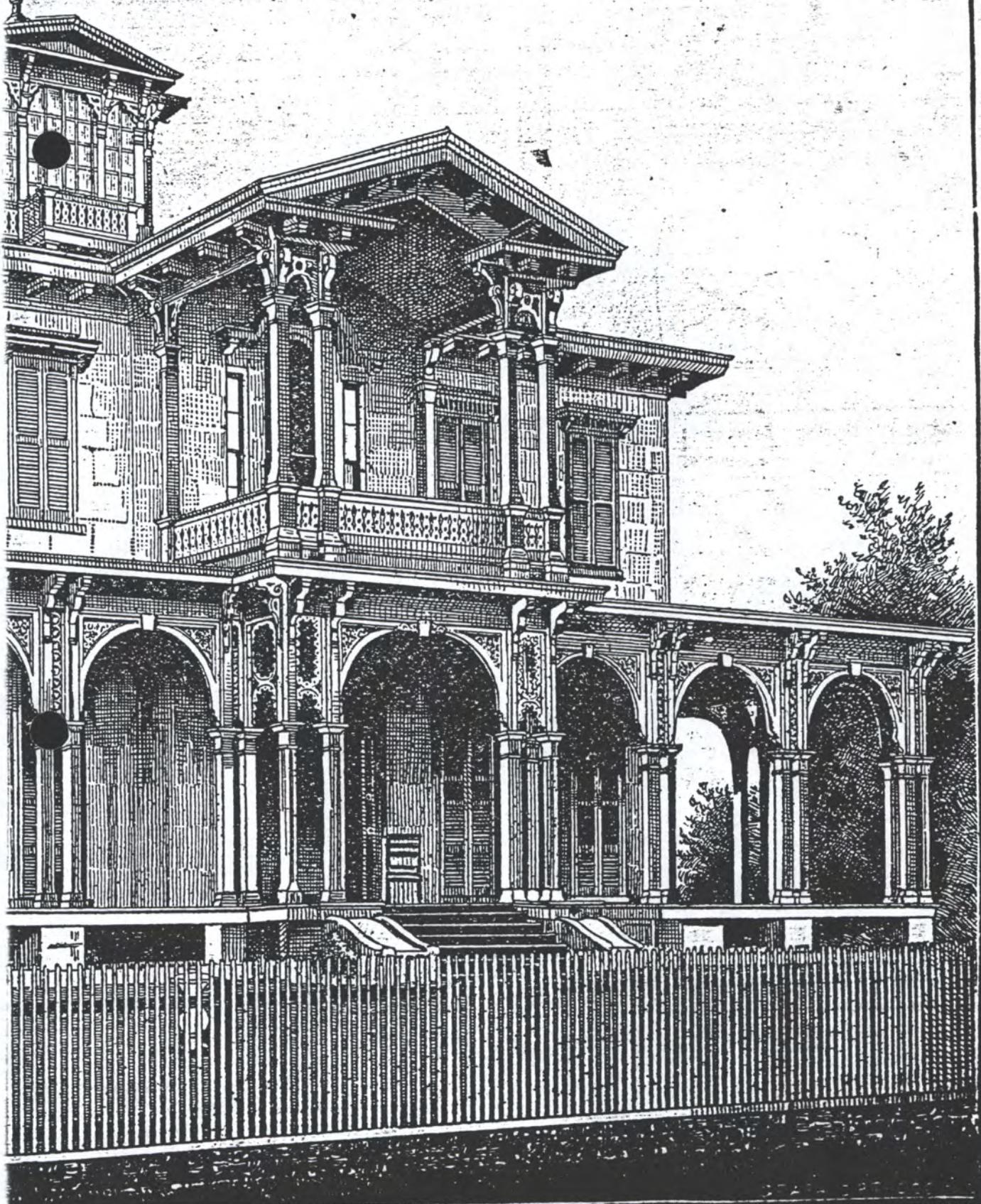
**SIDE ELEVATION.**

*Sloan church*

1887 view



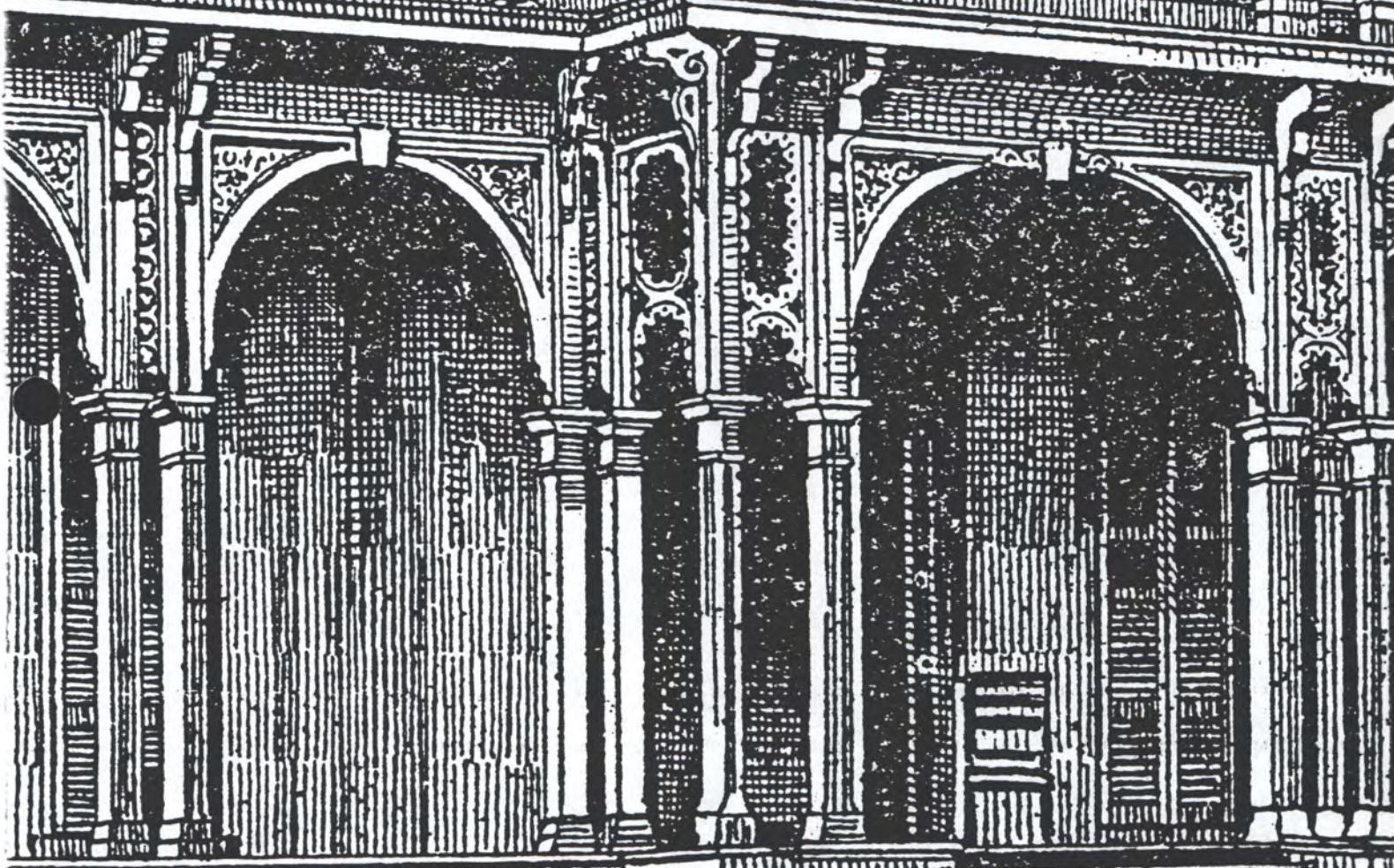
1887  
View



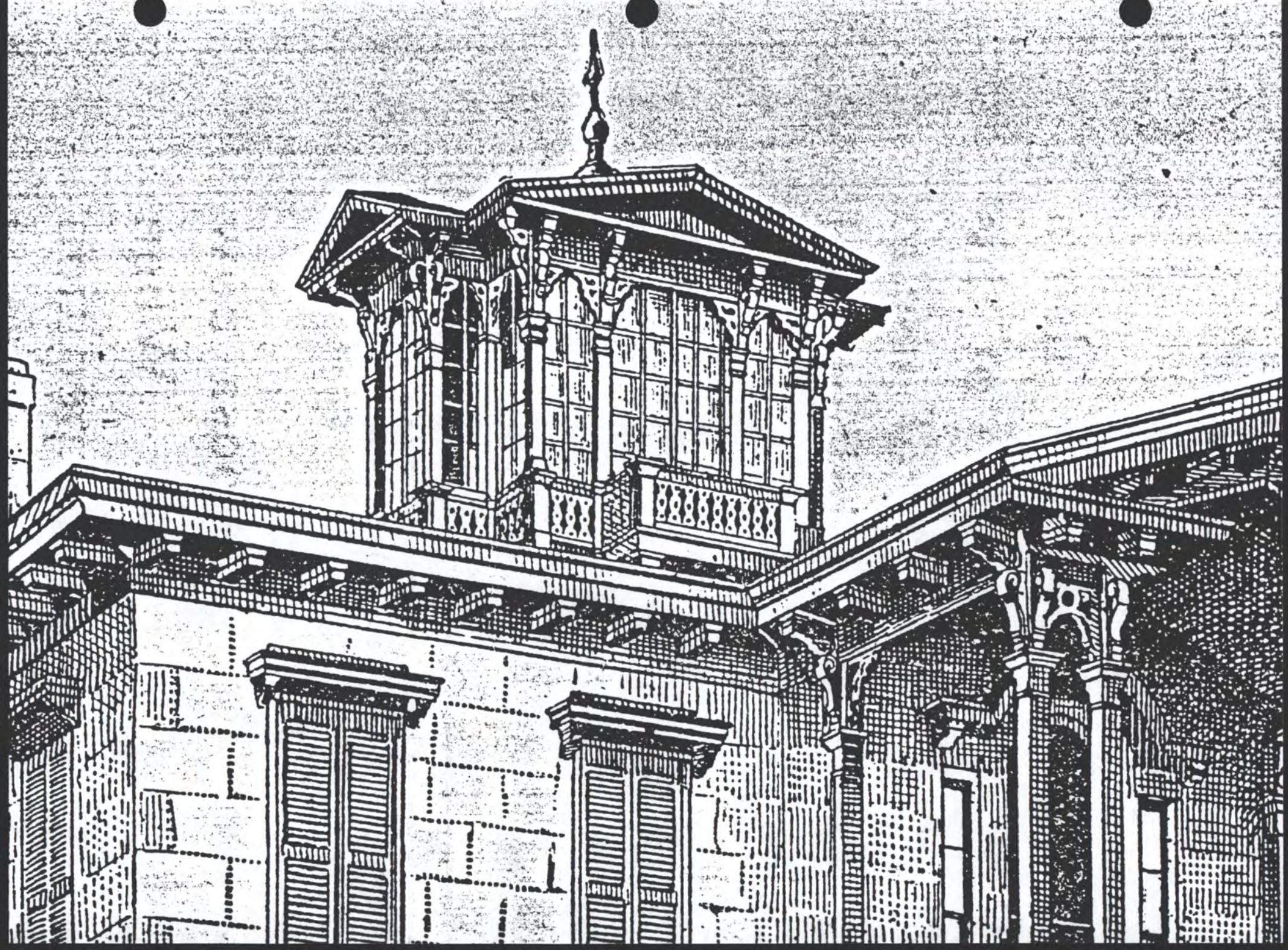
HARGRAVE, TUSCALOOSA, ALA.



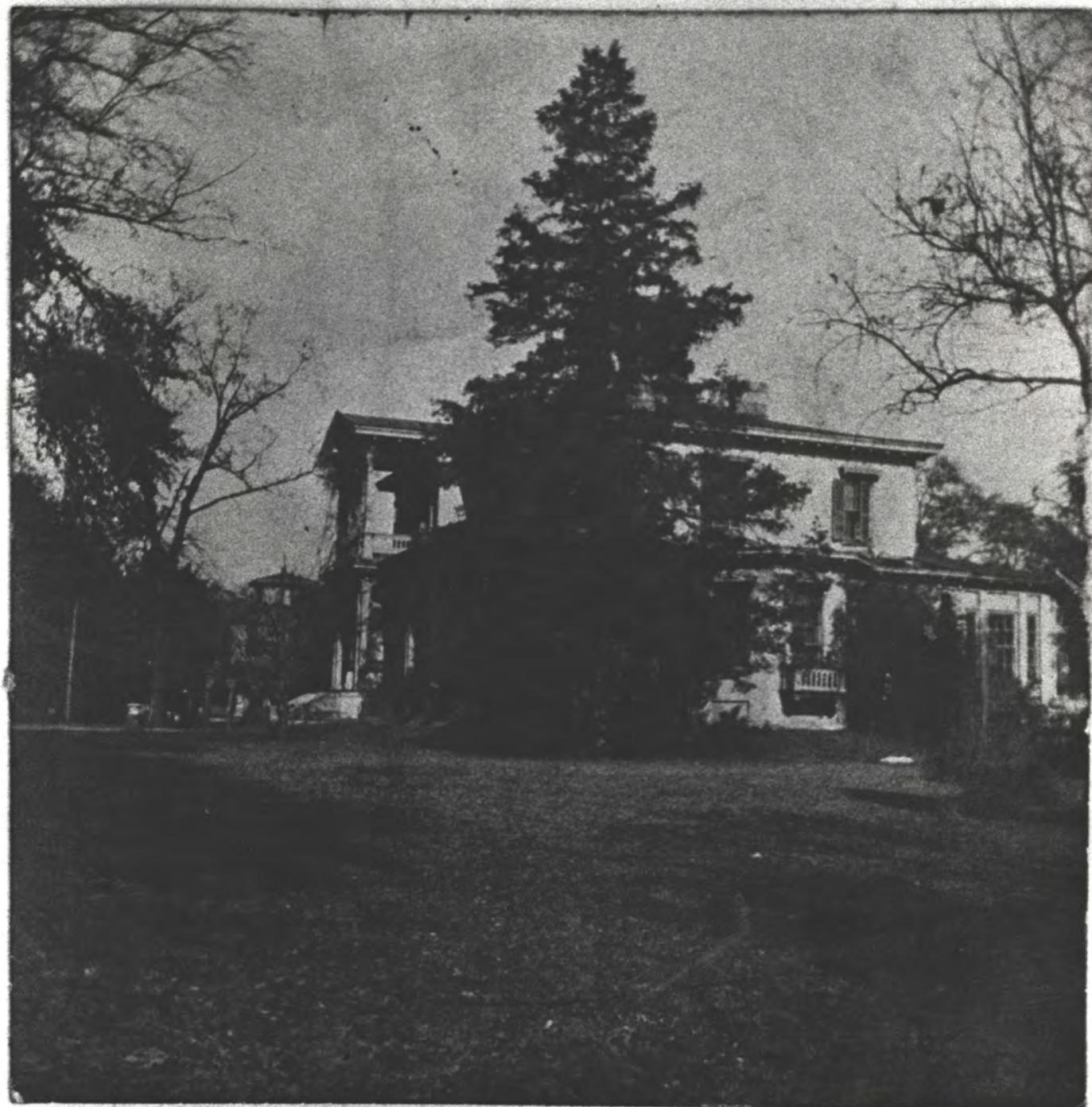
1887 VIEN



1887 VIEW



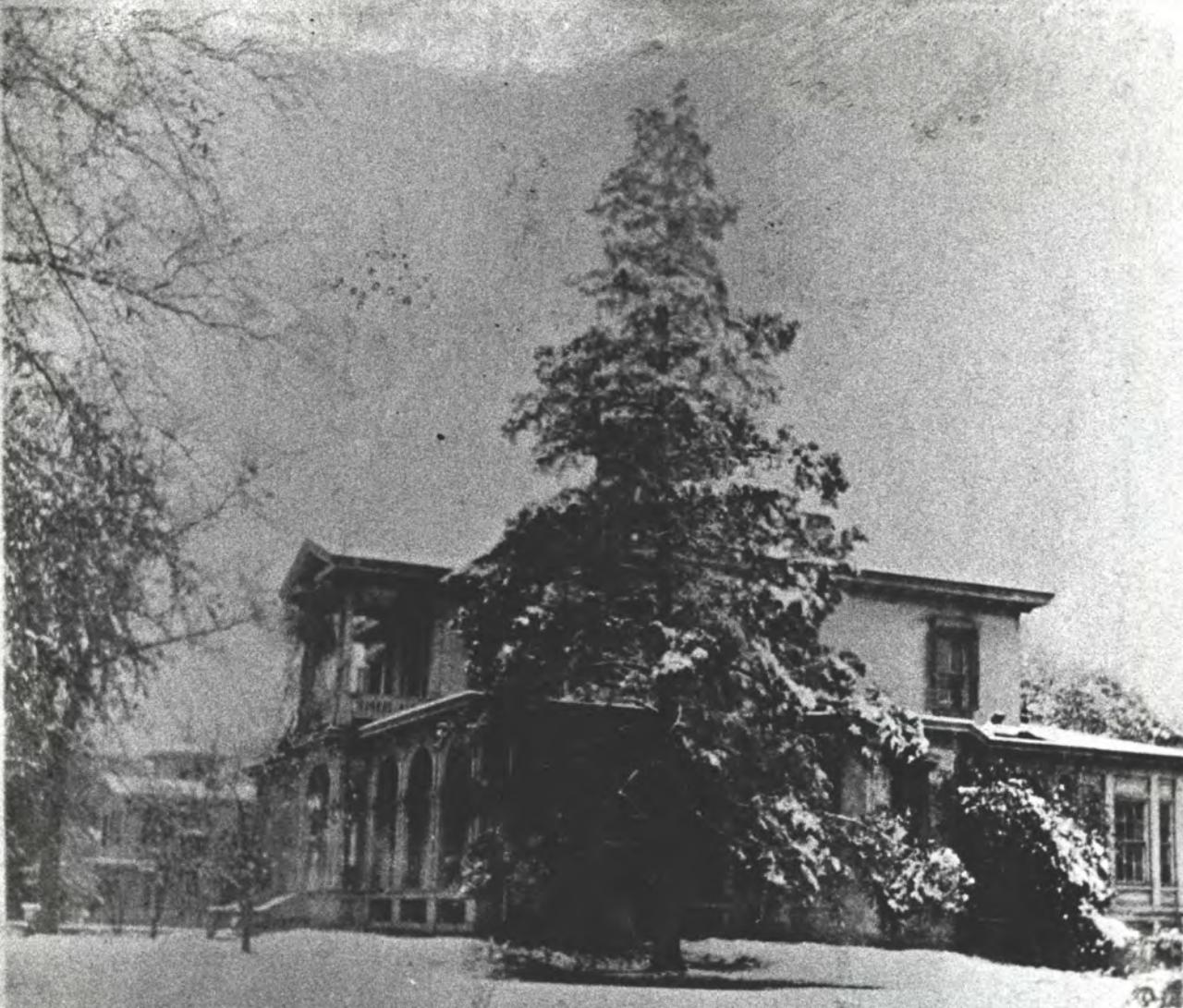
1914



Summer

c. 1860 Garrison Estate, Two columns  
print Sept '92

↑  
balcony ↑ open porch w/  
GONG IN 1992



Winter

probably 1914 based on dated "summer" photo

open porch, closed in with - 2nd c. for Libb)

Sept 21'92

Robert - This is  
what I see w/ a mag. glass,  
which matches what we  
sighted. We need a detailed  
blowing from the ~~old~~ photo.

Hannan



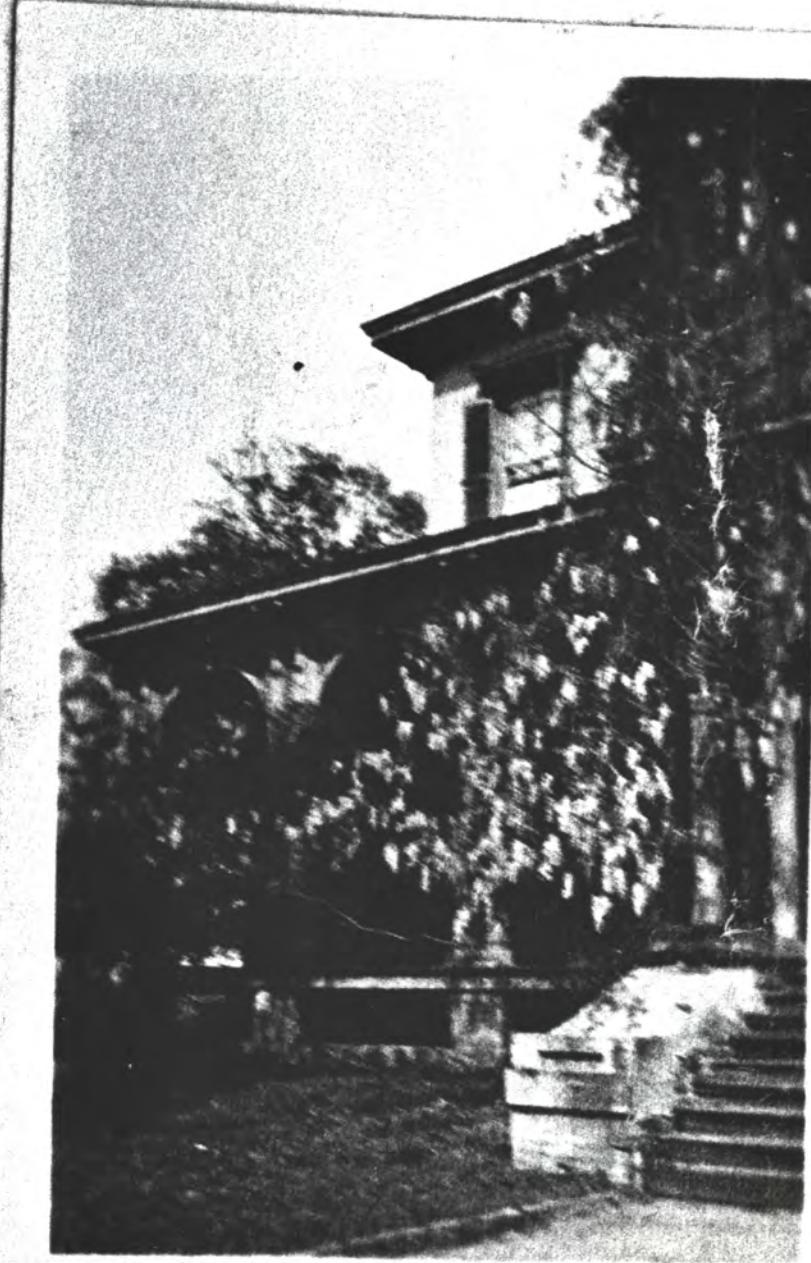
"WINTER" (1914?)

c.1960 Jamison Inn, Tuckahoe

Print Sept '92

# Van de Graaff Home

1917



Wood steps, closed rooms  
(gone by c.1970) = corr. now



pre-1931 based on the absence of the shed in the dated 1931 photo.  
c.1860 Garrison 1751, Two columns  
print Sept. 92

515

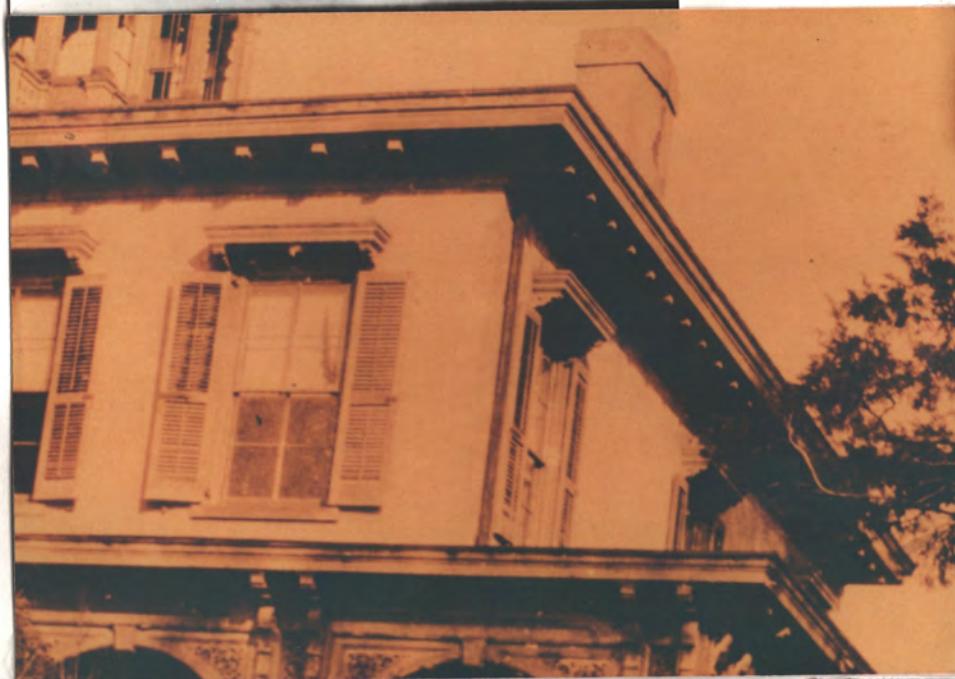
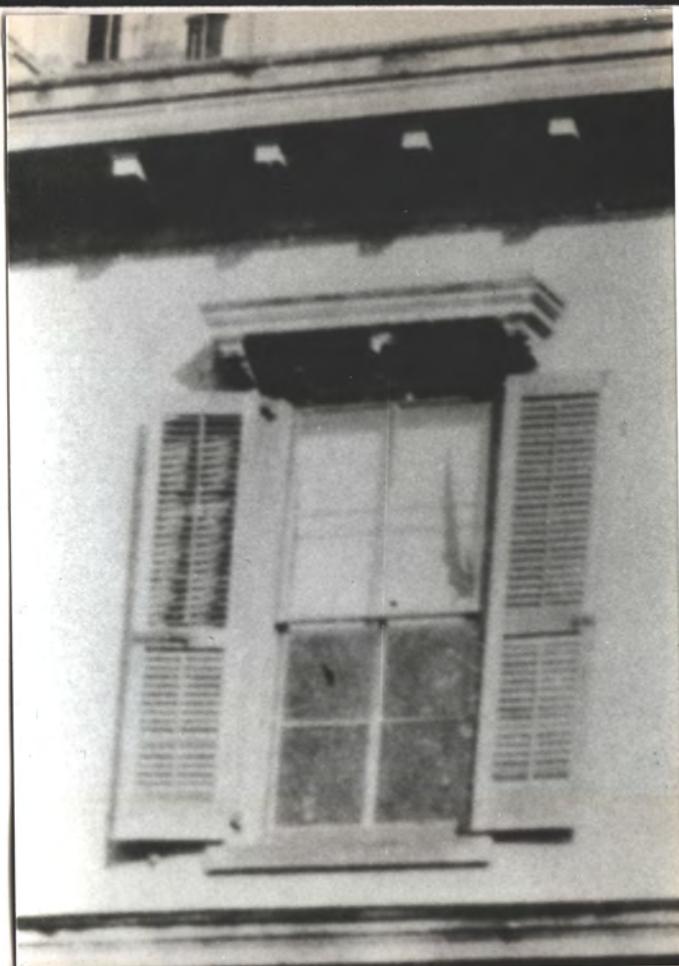
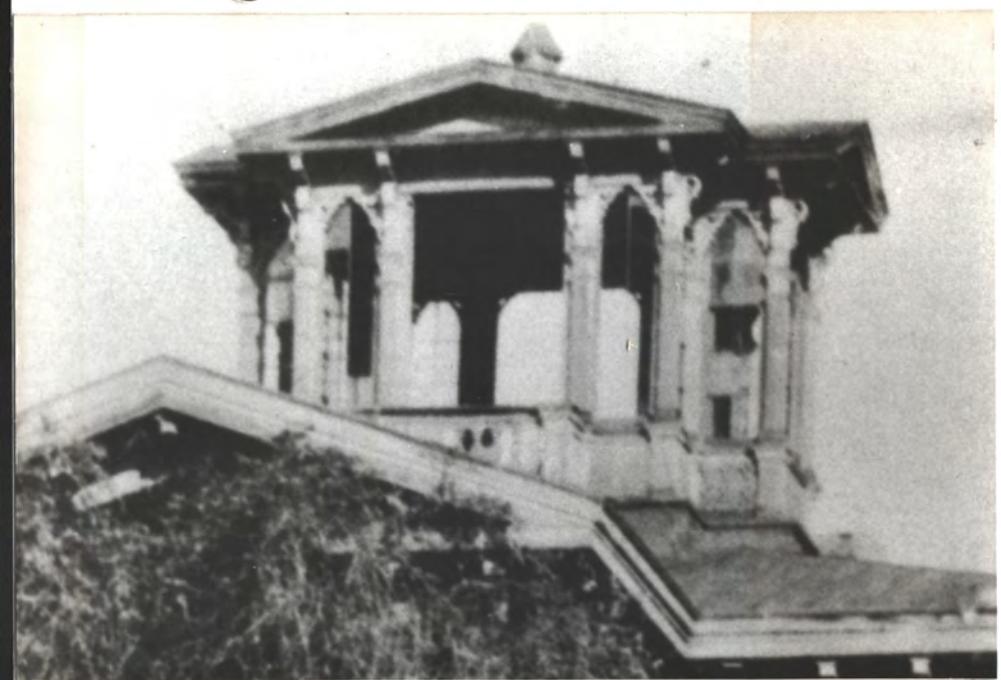
1931



c. 1460 Jamison 1221 Two colour print Sept 1997

72

142



1960 Robert Jamison 1/2  
Tucson, AZ  
1929 Thesis Photo (actual enlargement)  
color copies by Dr. Rob Mellown, UA,  
B&W prints by H Jones, April '93

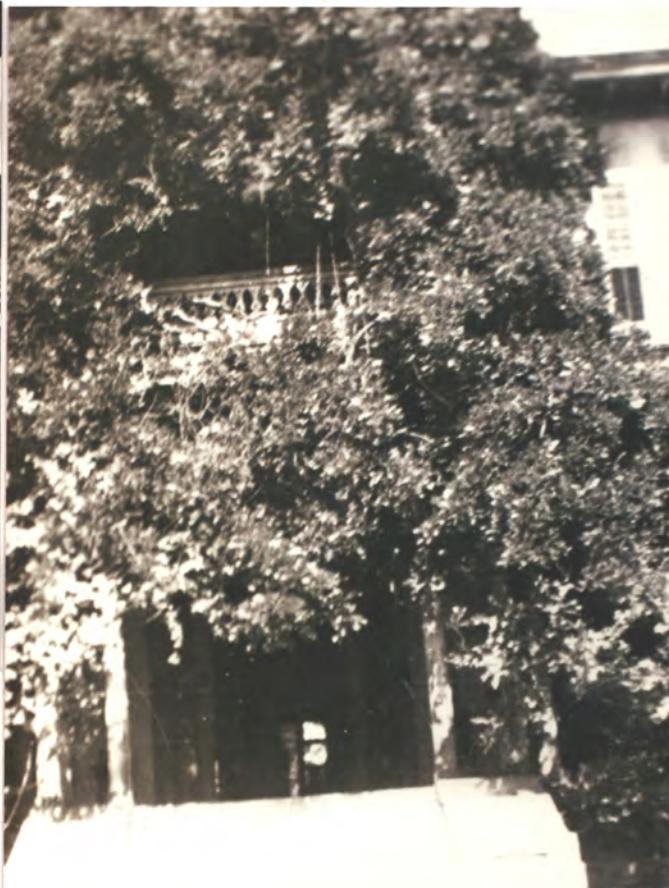




1950's photo after remodeling / renovation  
in that period



Early 20th c. photo



1959-62 Robert Jenison Hse, Tuscaloosa.  
Archs. = Samuel S. Sloan,  
Sloan & Stewart, Phila.

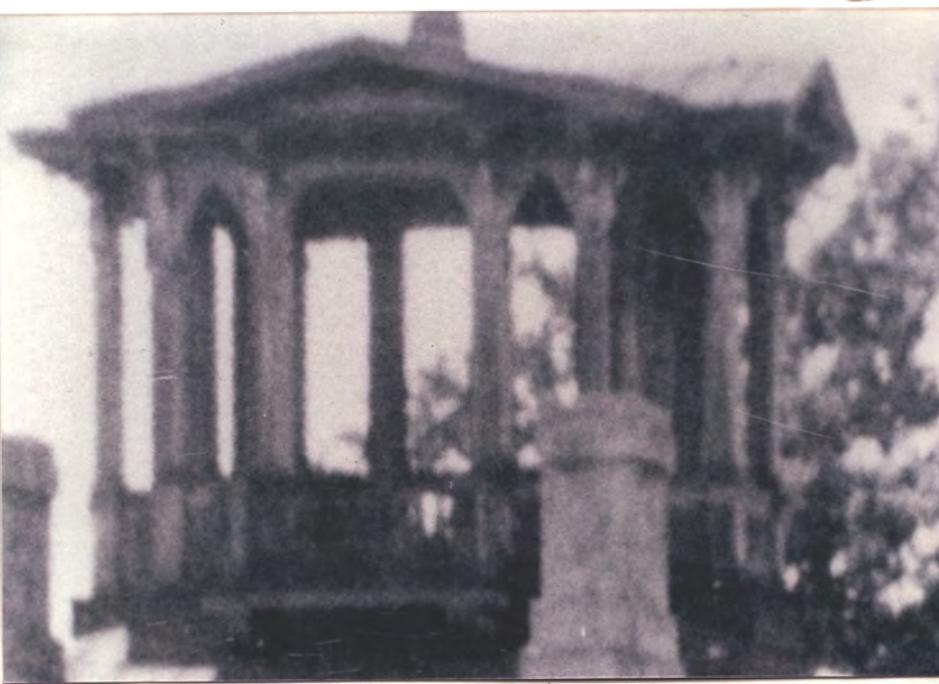
1 of 11 Oct 92



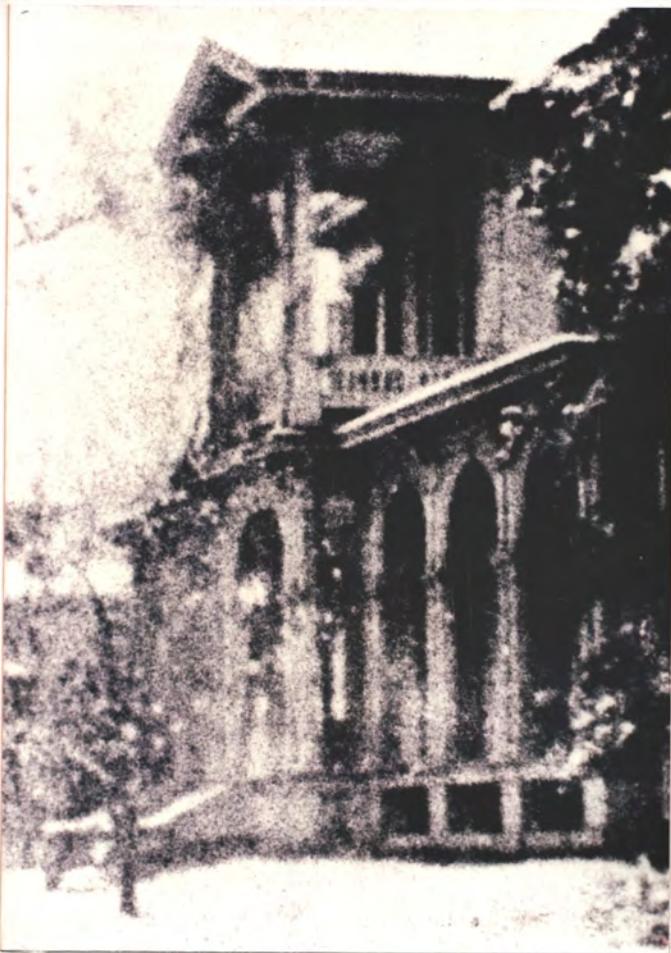
Late 1900's photo



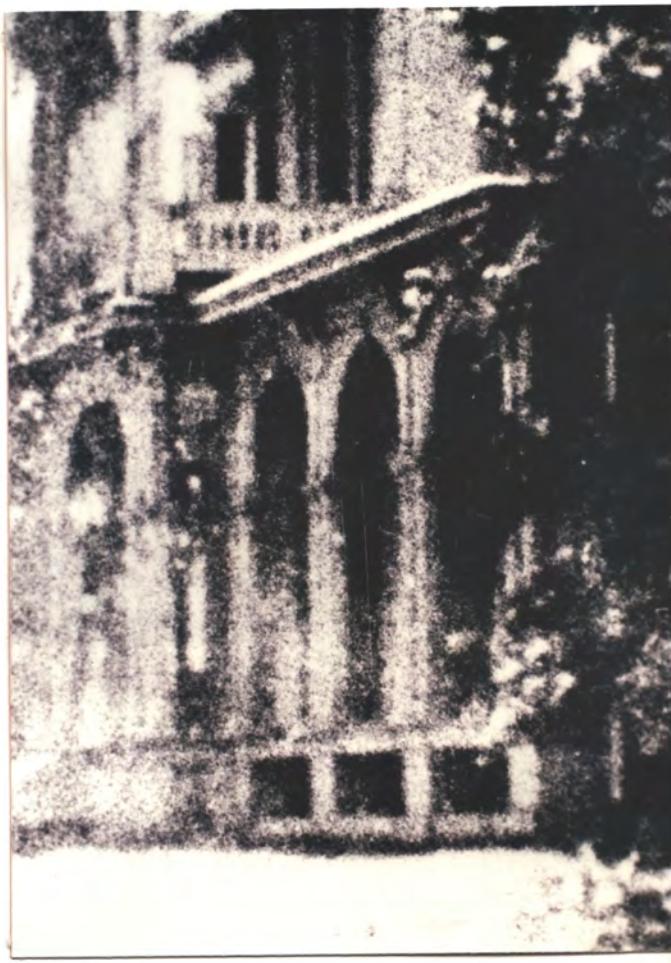
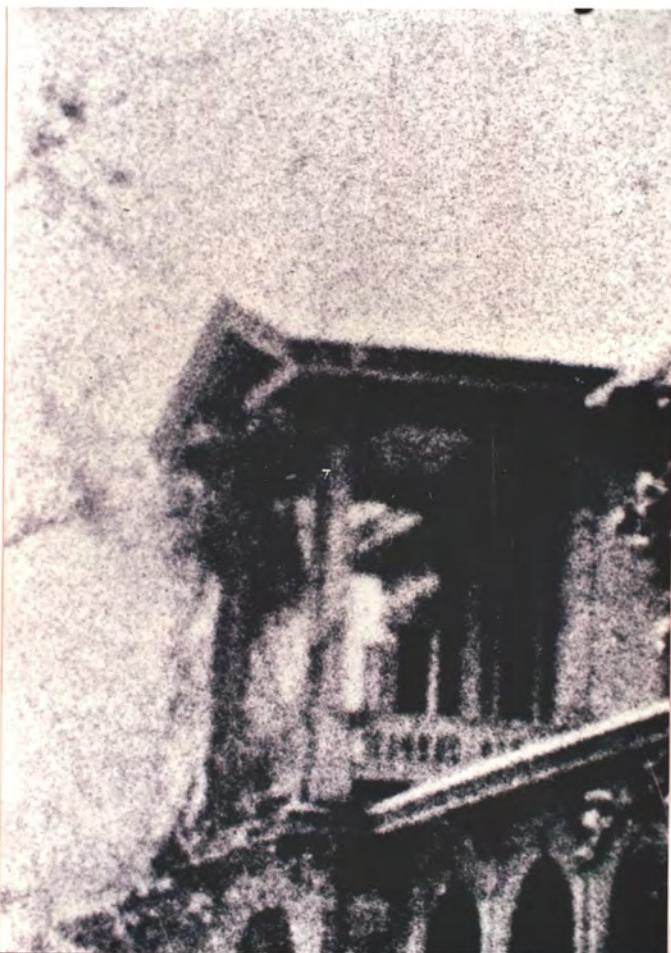
Note balustrade on  
roof, gone in 1992



Note casement sashes removed



Winter 1914 Details



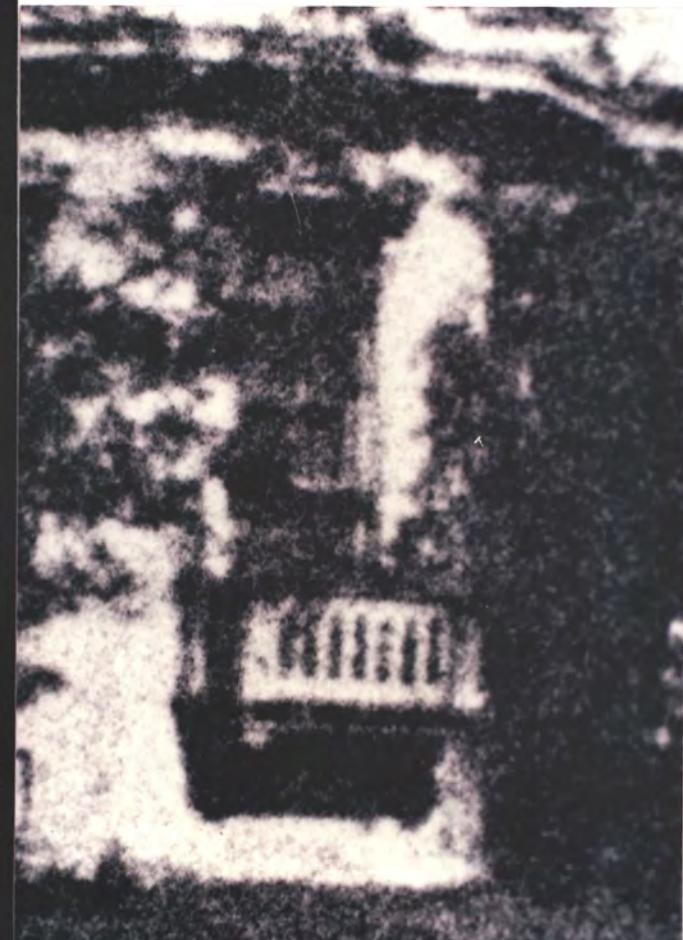
3411



Winter  
1931  
Detail



Summer, 1914



Edakemy gone in 1992

"Winter"  
c.1914

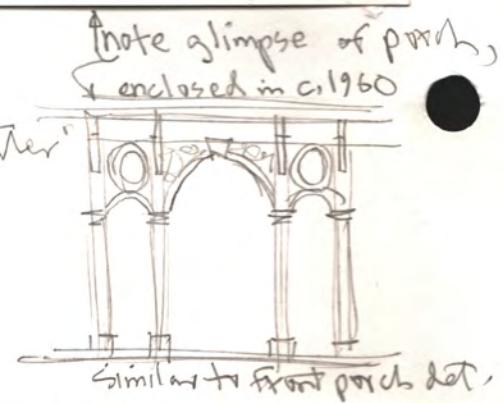


Figure 12



H.A.B.S. 1930's photo, rear



Note bottom step is half-turned,  
indicates they may  
have been here  
from 1862 ±.

This dark door of steps  
are 20th c. (early).  
Was a window



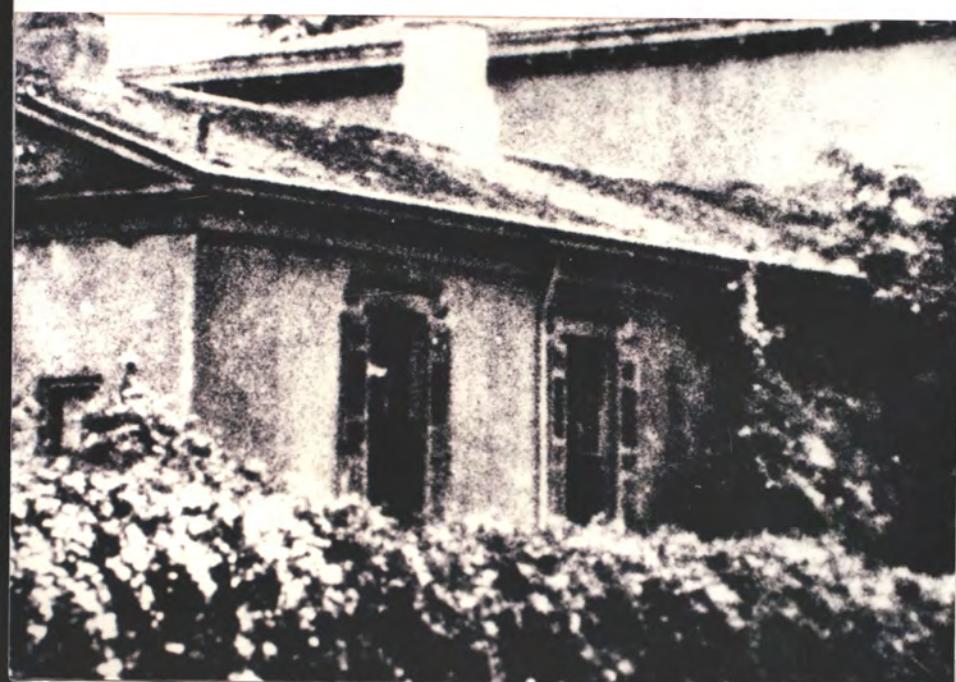
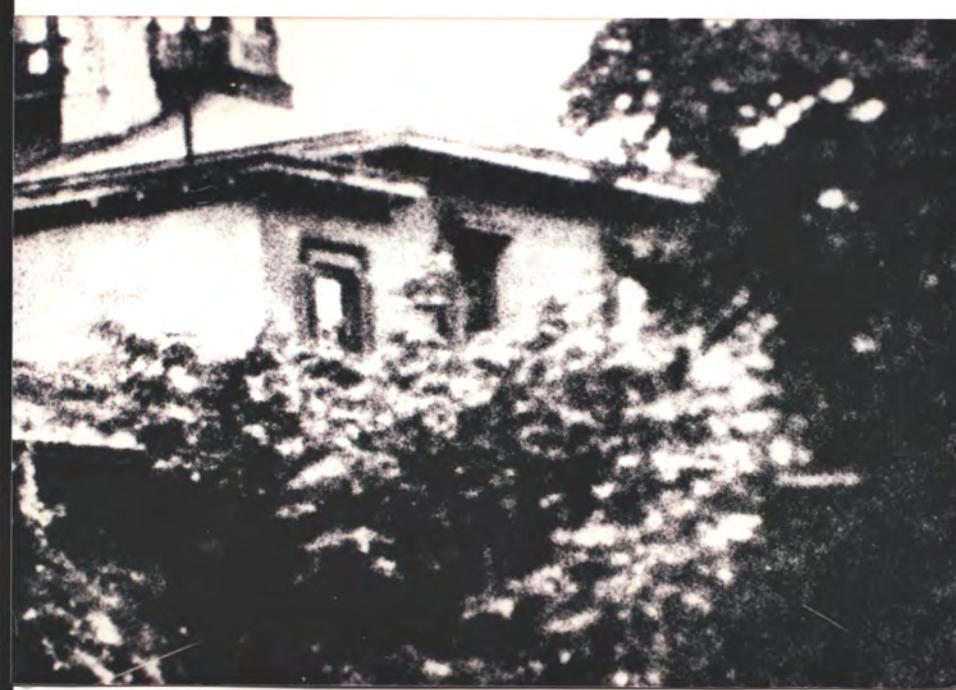
16-205



WABS 1930's photo  
Rear



→ These upper brackets  
gone in 1992.  
Traces remain



Details of your photo  
looking W.S.W.  
1931

1196  
11



Dalustrade  
gone in 1992

1882 Engraving.  
Copy photo by Jemison Hise Fitch.

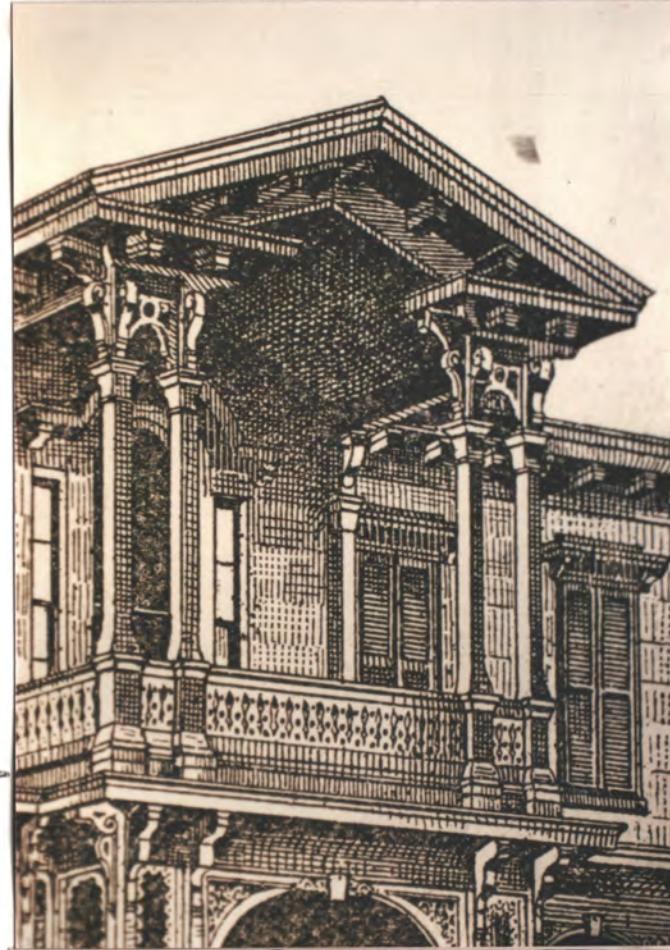


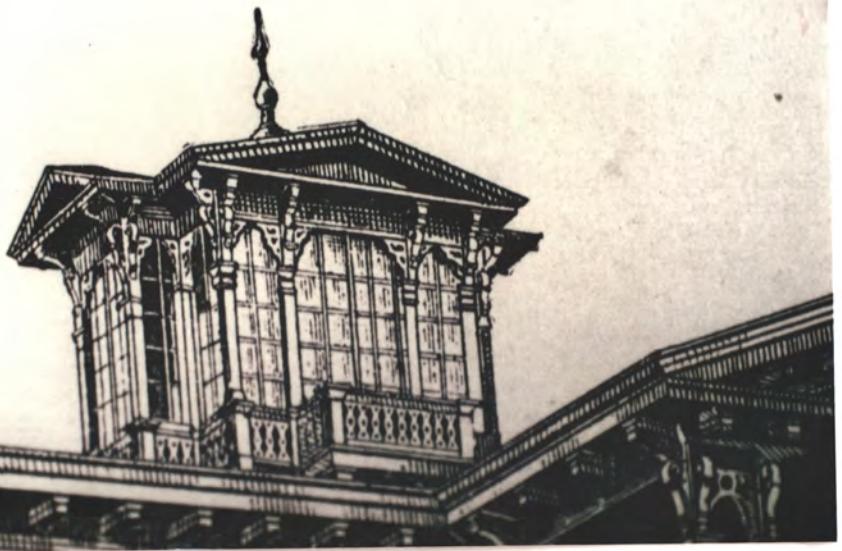
balcony gone in 1992

Wood  
Plinths  
gone in  
1992

Details

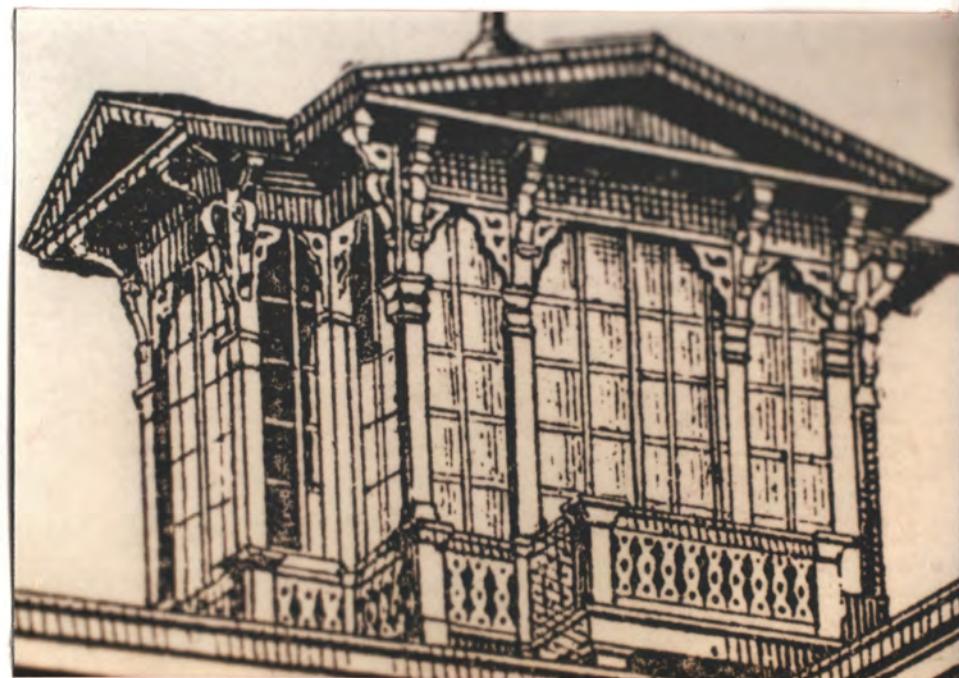
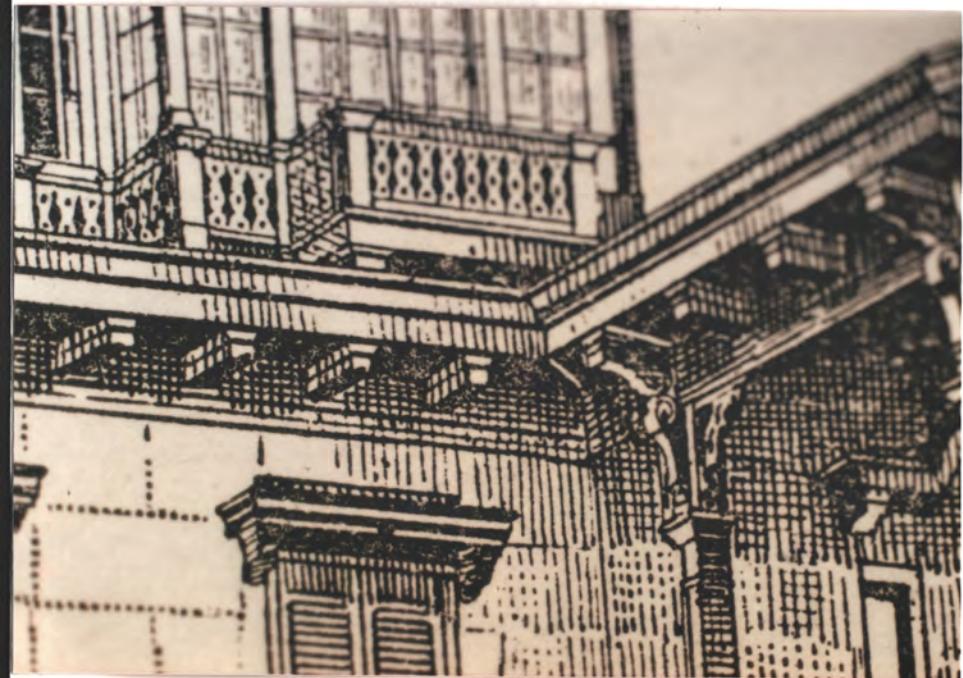
→  
balcony  
gone in  
1992





Belvedere

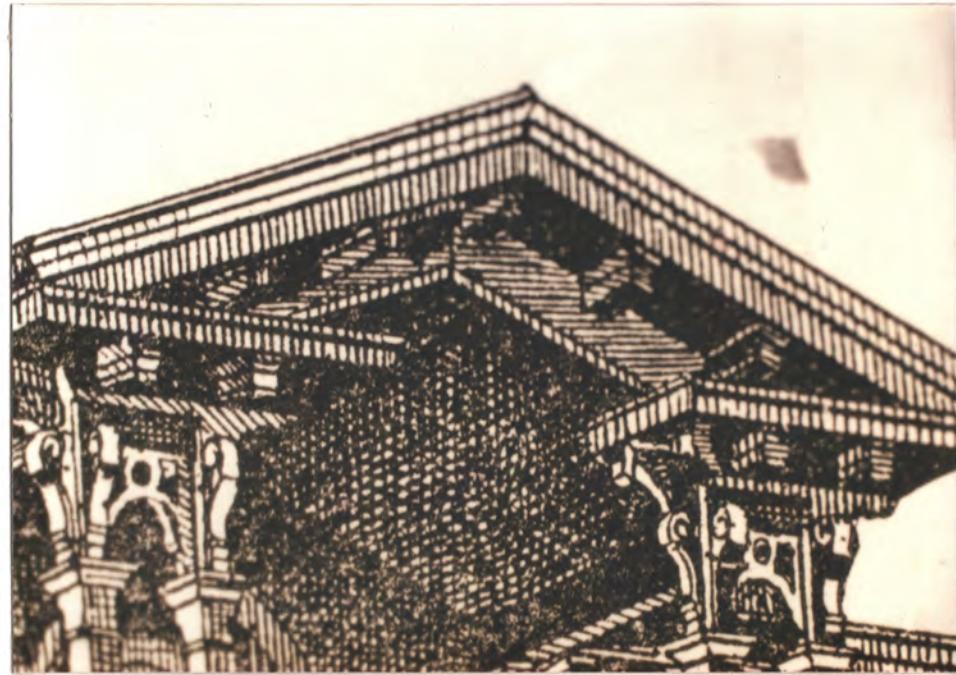
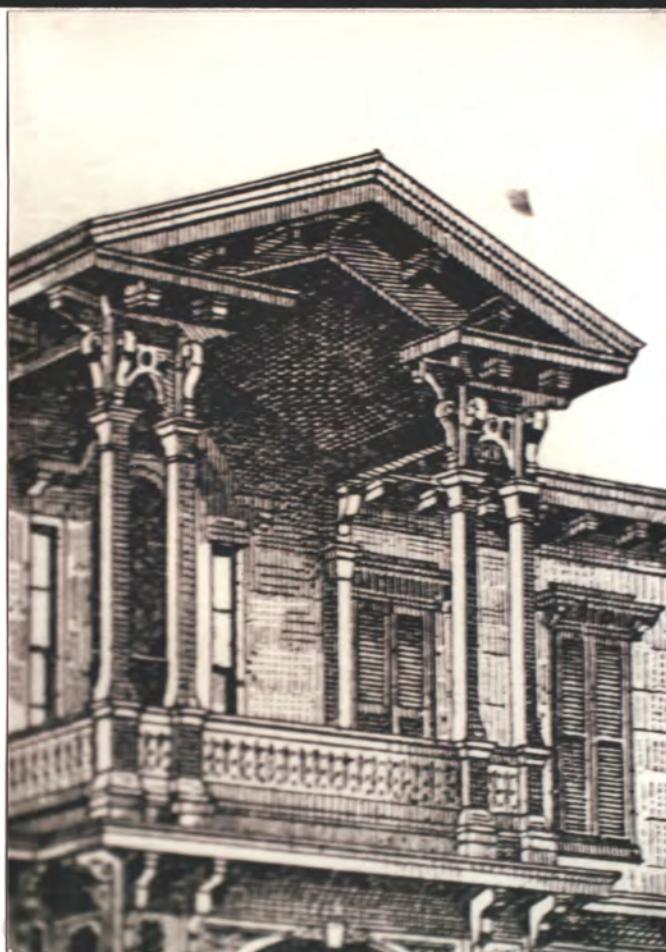
1687 Engraving details (not by HS)



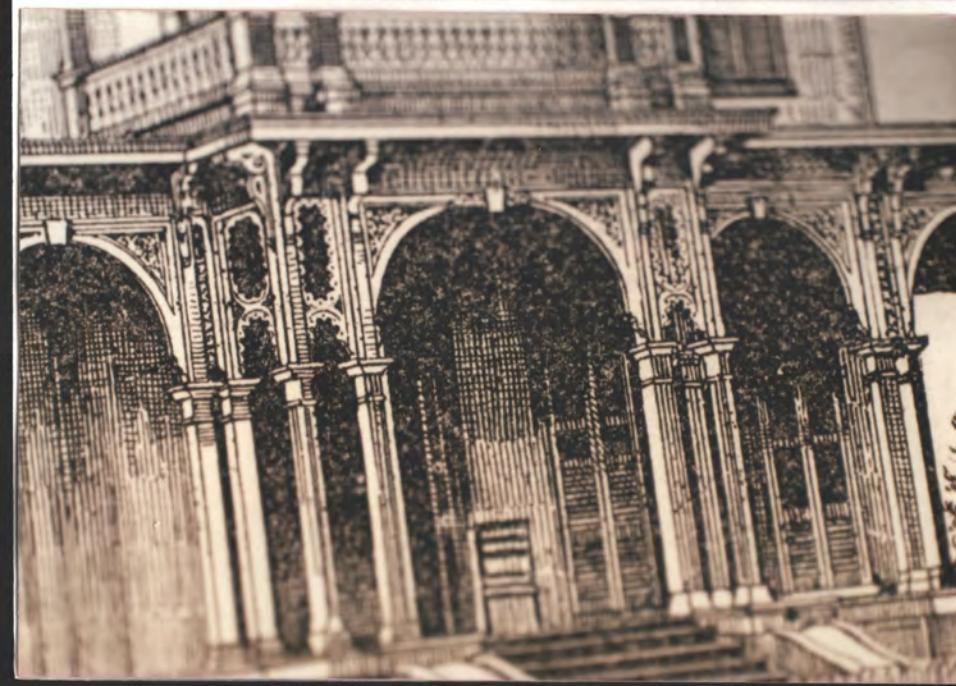
"blind" balustrade  
(is solid behind the  
profile - balusters)

balcony

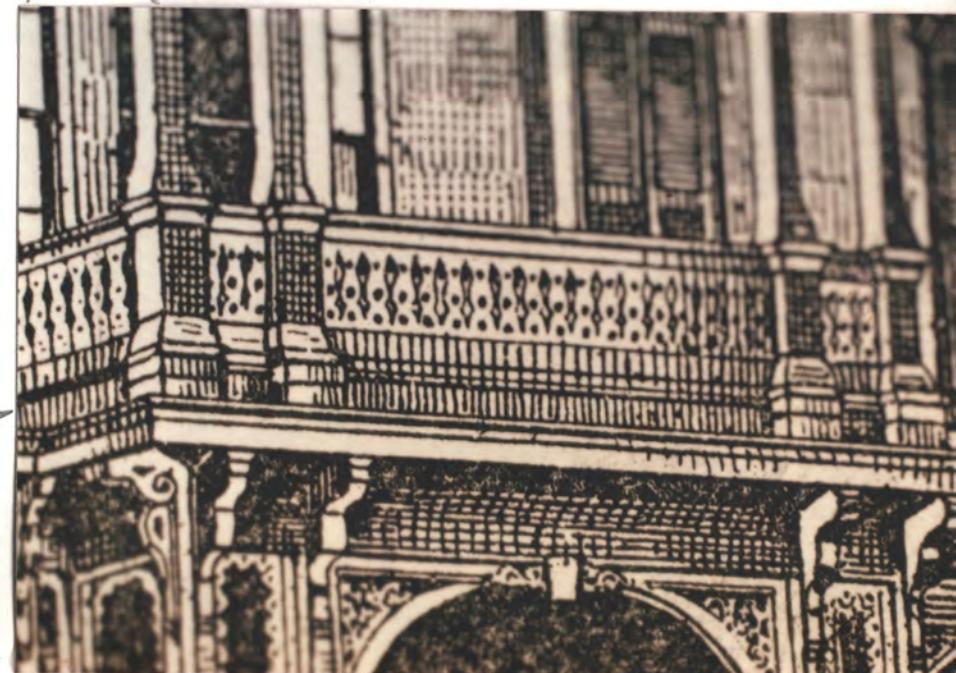
11811



1887 Engraving - details



plinths  
gone in  
1992

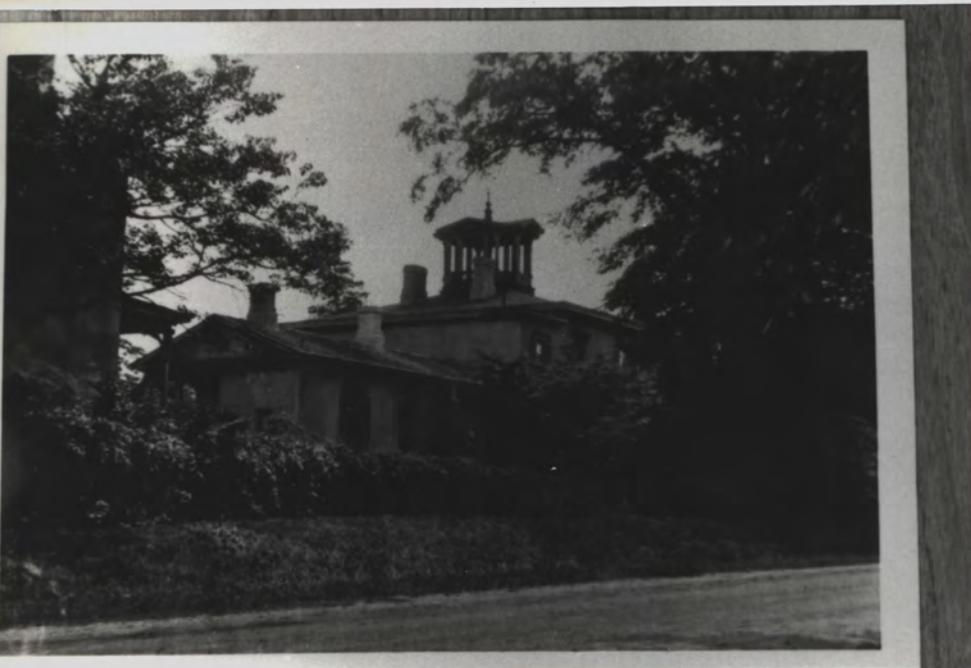


NOTE Stains in conservatory, now gone  
but remembered by a '50's resident

Said to be "Buddy" Van de Graaff  
(Al football player & resident)



family group shop, perhaps 19-teens



Looking S.W. — early 20th. c.

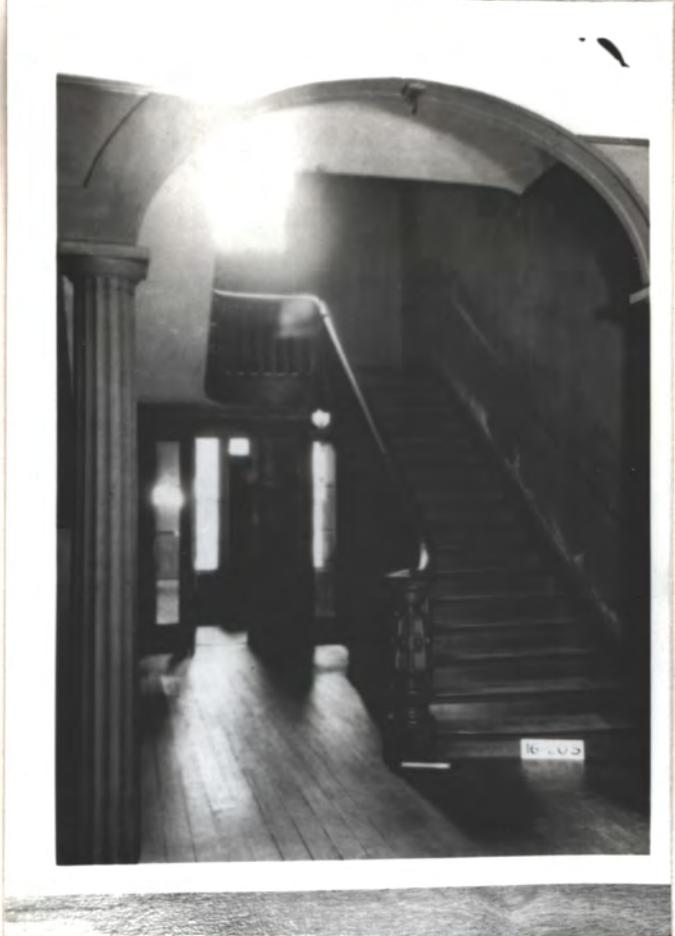
Note that the soil is at  
least 6 inches lower than  
in 1992 = typical soil  
building over the years  
(± 12") certainly in many  
cases)



Sew. Blkly. - HABS photo of detail, 1930's  
Copy in 1992 123



↑  
c. 1950's photo  
not very round  
gutter(s) not  
on 1930's HABS  
photo



N

Detail

N



WAB's 1930's photos - copied 1992 110



H

S.W. Parlor mantl.

→ detail

Now gone, replaced in  
1950's by Vic. Italian marble  
mantel from New Orleans antique shop  
Too bad!

e.

5/7/24



Dear Harry -

Thanks for the various bits of info : the "Alhambra" material has particularly interesting. Here is our latest find. We'll send you a good photo as soon as Betty gets it copied.

Dr. Robert Mellen - Tuscaloosa

4 Sept '92

FRONT OF HOUSE  
GREENSBORO AVE FAÇADE



watered or  
smilax (?)  
Covers all details

brick blocks

rather rotten  
wooden steps

bricks on edge

gravel

Cherokee  
Van de Grift  
Roundtree

c.1860 Jemison 1231, front (west) entry. Photo looks

c.1920-30 / clothes



7 workers putting on temporary  
comps. shingles & top



AZ



1460 Robert Morris Ave

Glenview IL  
Architectural  
Designers Inc  
John J. O'Leary



8

N →



N.W.M

9/1/24



N

Greensboro Ave



N



N

c.1860 Jamison 1/2 x  
Greensboro Ave, Tuscaloosa  
Arch. = (Samuel) Sloan & Stewart  
of Philadelphia.  
Photos April + June 1992 H.P.Jones F.A.I.B  
11 of 124





No

Emad. Cons.

orig.  
brick &  
stone



No

Moorish  
influence



PP



No

West front entry

12



N →



↑ N



N →

West Front Porch

Cheek walls = orig. (see 1887 engrav.)

Conc. steps = c. 1950 } wood originally. See c. 1930 photo.)

1305



P 1859 door  
mid 20th c. lowered  
for several doors

P door bell  
here



1859 door

WEST FRONT DOOR

S. JAMB to WEST FRONT ENTRY

N.s.

20th c. doorbell →  
(mortise is for  
1859 acoustic bells  
bell - housing similar  
to that at N. door

bronze survey marker  
used as doorbell plate





N

→ medium stairs in metal bath (support)



N



No  
N

W front window at S.W. Park



N

13 9/24



Was a porch.  
Enclosed for  
2 RR's &  
Wal. Stockerty  
by T. C. City Lib  
c. 1960's



159124



Main fl center south  
is c. 1750 (was a door).  
Bottom part is the  
door removed



Mod. Working dock (Lib)

~~was open porch of  
from 2 RRs + dock area~~



→ N

ACJ

conservatory



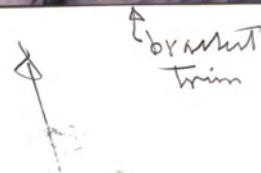
→ N

→ door is at front. Looks  
Goes into Conservatory

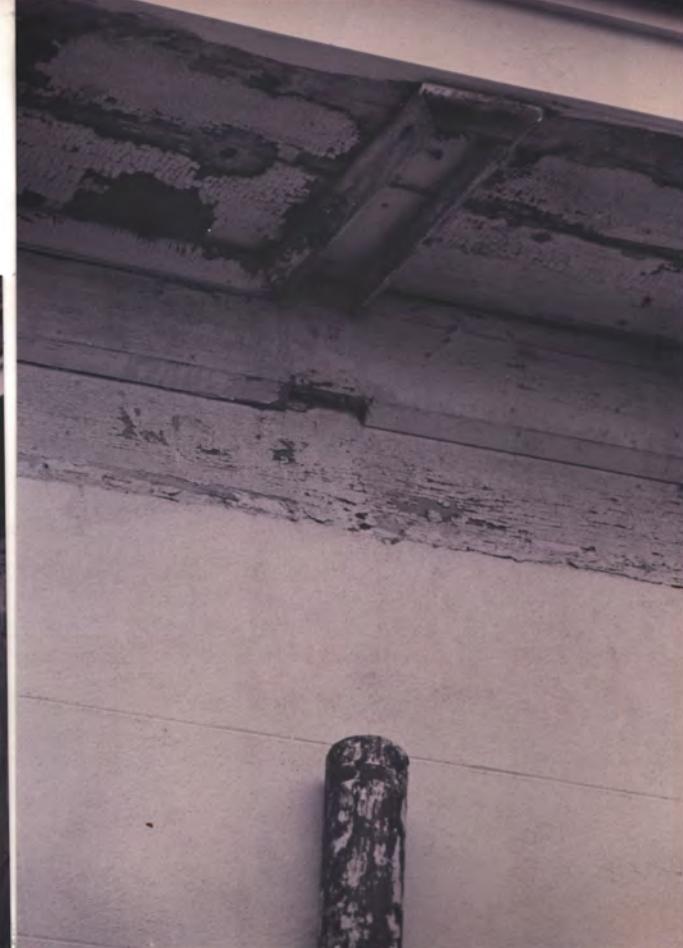
→ N



bracket  
trim

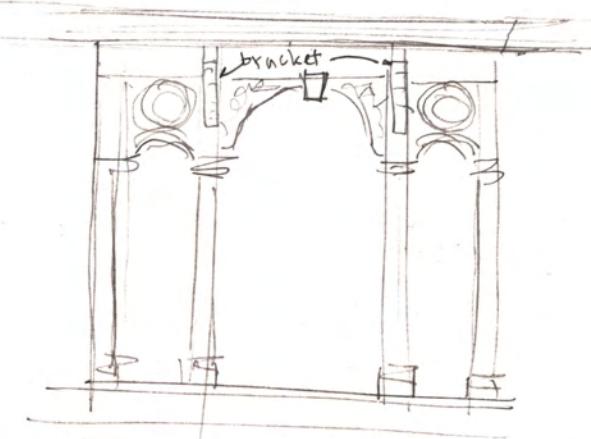


ornament  
trim



east col. bracket  
trim

S. CENT. PORCH  
now enclosed



This was an open porch before L.R. enclosed it  
in c. 1960 for 2 RR's & Loading Dock.

See hist. photos, 1914

See photos of west veranda for details, extant.

See int. photos of this space for col. cap trim remnants



CONSERVATORY - E. Side



163



Conservatory  
S.E. corner

N  
→  
e load dock  
con. ramp

1708124



Modern rail replacement  
Was cut out for steps in  
6' 1950 (Bushfield)  
{ 3 1/4" # "X"



Junction of Conservatory  
+ N.E. Wing, back hall

center window was a door  
on WABS photos

→ Z

18

→ N



Lrb. front. look, c. 1960s → N Elms.



Belvedere → N



→ N

was an open porch.  
Entr. for 2 RR's  
& front dock entry

19 of 124

→ N

Lrb.  
Look.  
dock





↑ door to back hall

H  
P  
back wall



→ H  
Conserv.

P  
back  
hall

N.C.  
wing



↑ S.E. corner  
of site

Servants  
lase

N.C.  
wing,  
E.W.W.M





West col.  
Bracket traces N



East col.  
Bracket traces N

### S.E. & S.W. DATA

Col. caps.

Traces of brackets at frieze,  
now gone



20B

← Gable

} 20th  
cent

→ N



Gallery at N.E. Wing  
S. wall

(most is  
20th  
cent.  
wood &  
white  
nails)

N

S

21 of 24





N. Under gallery



Cisen. A N. G. Wing



Locust St. N. Side

N.

door to my kit. at E. end of N. G. Wing  
N at Grand fl.



N  
pier



N  
pier

Under fl. at  
S.E. Verandah

Most framing appears original. All pine fl. is mid - 20th c. rotted.



S.E. corner  
of Bsmnt  
wall

"WP 47" crown mould = Stock modern  
20th c.

) 20th c.

Ogee gutter  
= 20th c.

↑ S.G. corner of  
S.E. Verandah  
wood panels (dark)

↓ bracket cut off at top end



→ Roof  
frieze b.n.

DN

N.C. WING, N. WALL, MAIN FL.  
Window hood - mould (stone)



N.C.Wing, N.W.M., Grand Pl. Level 1 Shutters  
(solid)



Level 2 (Min Fl.) blinds (slatted)  
N.C.Wing, N.W.M.



N. WALL  
(Locust St.)



detail of 3rd window from left

N.E. WING  
N. WALL

DETAIL

6 -

sash dropped  
3/4" t.  
(typical of  
bsmt)



Set 1  
Foothills



N. ENTRY



+ mod. cor. steps.  
Ch. check walls.





E. PBLUSTRIDE. MADDEN. BALUS ARE JOINED  
W/ CORROUGATED FASTENERS

N. PORCH



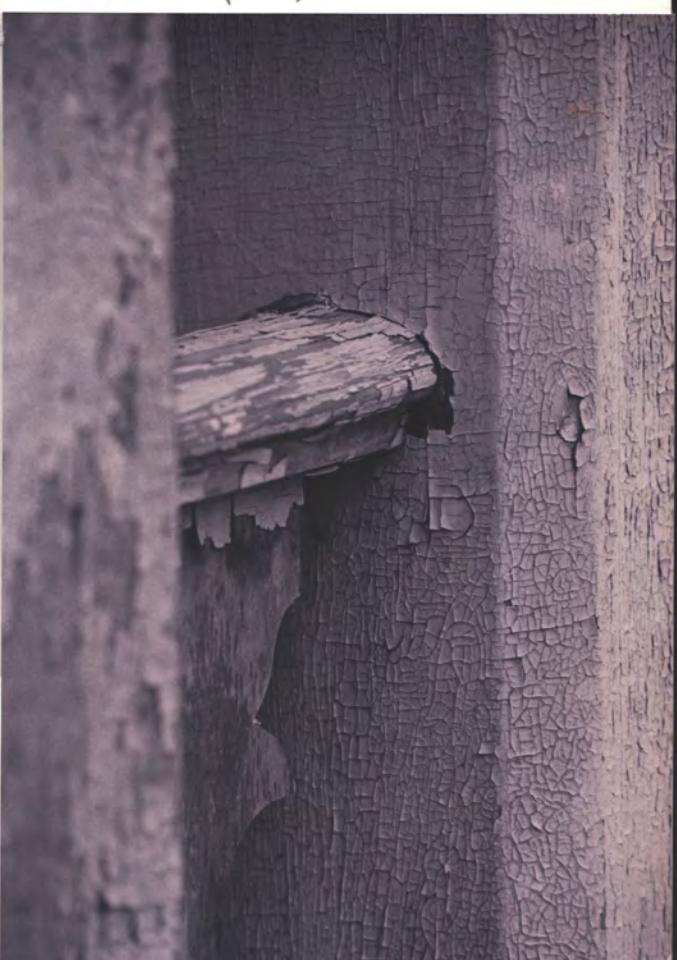
N.W.  
PILASTER

RAIL PROBABLY  
ORIG., PER  
MORTISE

same



1859 belt pull  
(still works) - see  
photos of back hall F10  
for belts inside



Typical pedimented hood  
at Main fl. (This is  
at N. 1/2 Octagonal Room)  
Looks orig. except  
wire mesh in  
tympanum. = originally  
shoes, perhaps.



Typical wood  
filigree at  
west veranda  
(N. side here)



24B



Was this ever an open porch?



This was a window.  
Door is 1950's mahogany.



→ note "porch fl" (was this ever an open porch, or is this just expressive of a porch.)

baluster not like  
a west balcony.  
Original?





N

PN.

W. ENTRY



25.07.24



PN with your west  
of W. entry

N



n



N. ENTRY

This small rm.  
was never a porch, like  
at the S. opposite point,  
per Dr. Ross. McLean.  
(?)

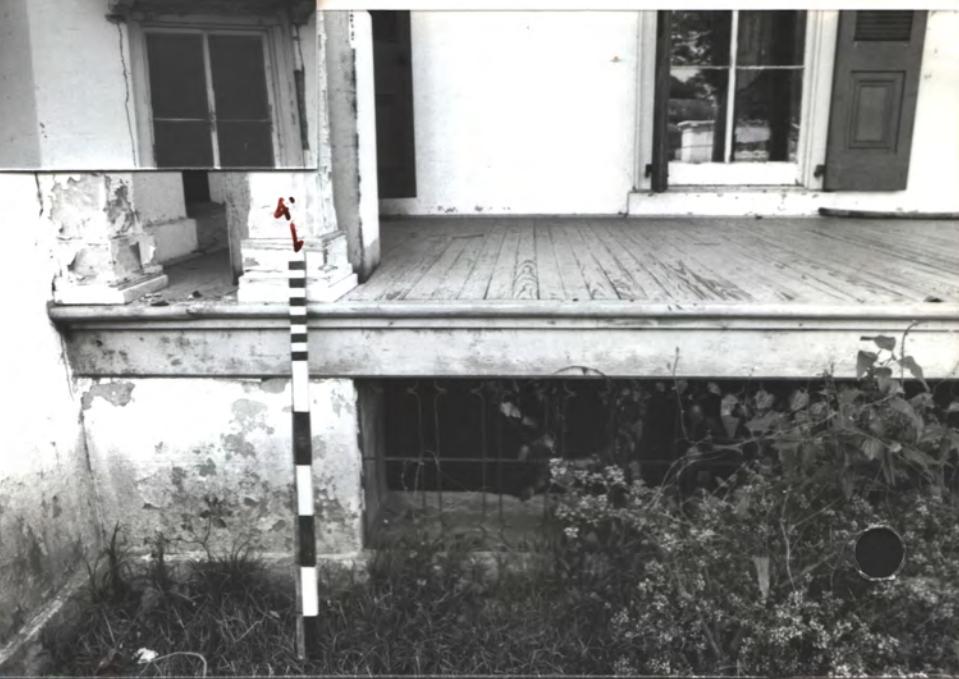
N. ↙

N ↗



W. DOOR  
FROM  
N. BAY  
RM

N ↘



26

0

for orig Gen. Use



→ E. end of  
N.E. wing

→ wall by St. (Locust)

N →



N →

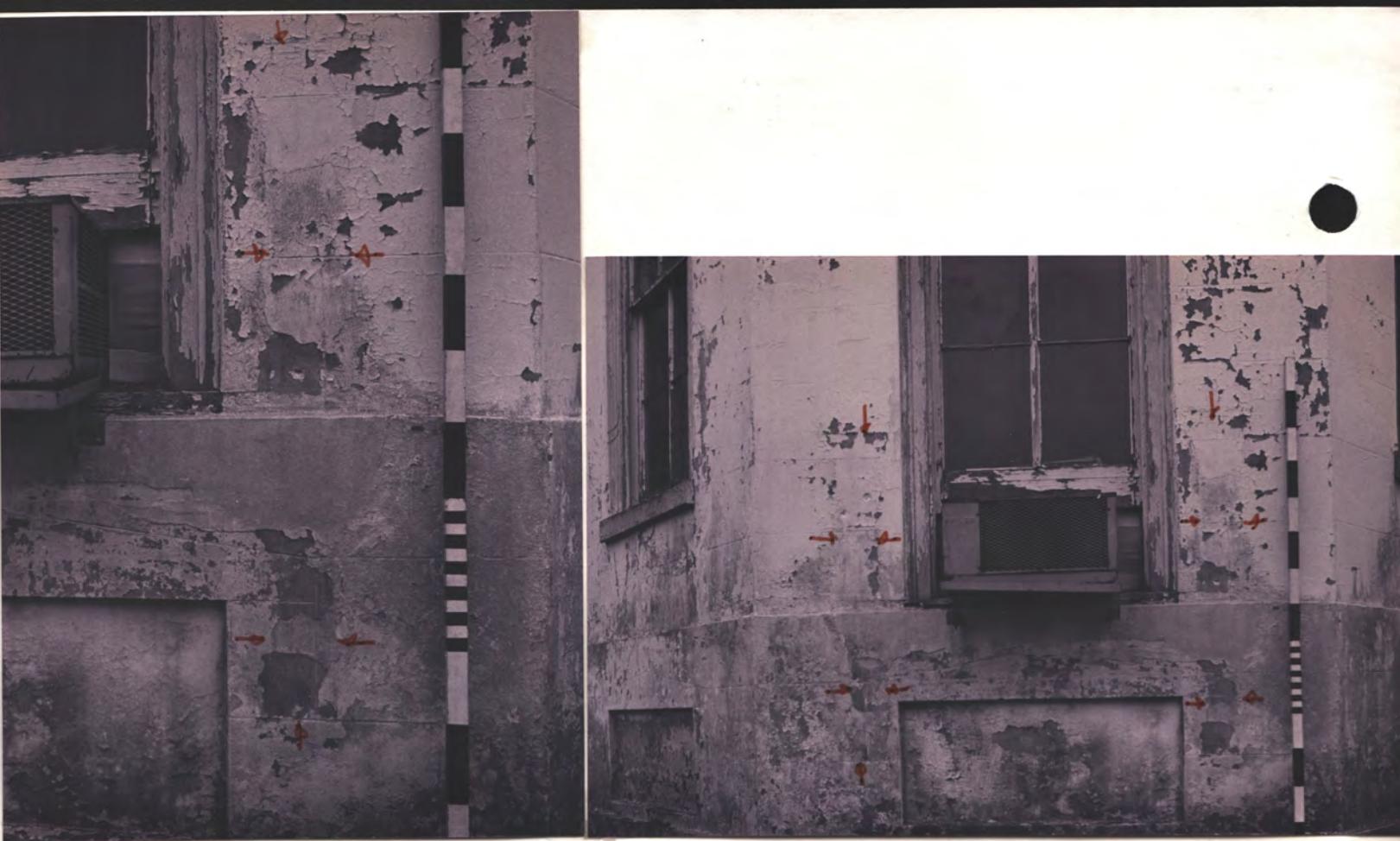
mod. fence  
(not authentic  
details)

→ Orig Gen. Use

N →



27/8/24



Traces of bulleting on stones at N. 11 $\frac{1}{2}$  Octagon Km  
2 photos 12 Nov. 1921



N  
→



N  
→



A  
Z

8

mid. fl

BALCONY at W. front

30

8



F1. appears to be  
original doors pine

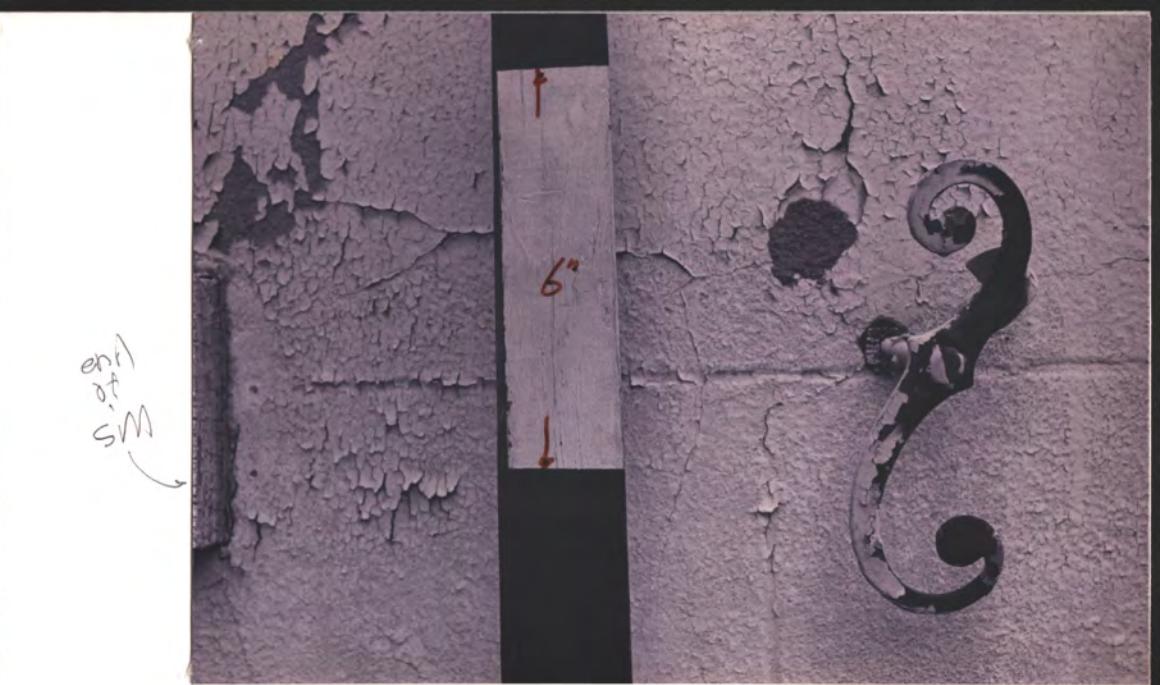
West Balcony  
(center doors are 19th c. screens)



Inspired S.M.  
at level 3  
(brick - wood  
affirms orig.)



30B

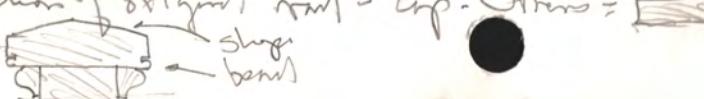


ent  
of  
S.M.

P 20th c.



West  
Balcony  
S.W.  
Corner

Only section of original rail - esp. Others = 



BALCONY at W. front

) modern

→ Top rail cap between ab. (2' 6")  
appears original



) flat-top mod. replacement

→ N

ST.  
SHAPES?  
VERITY

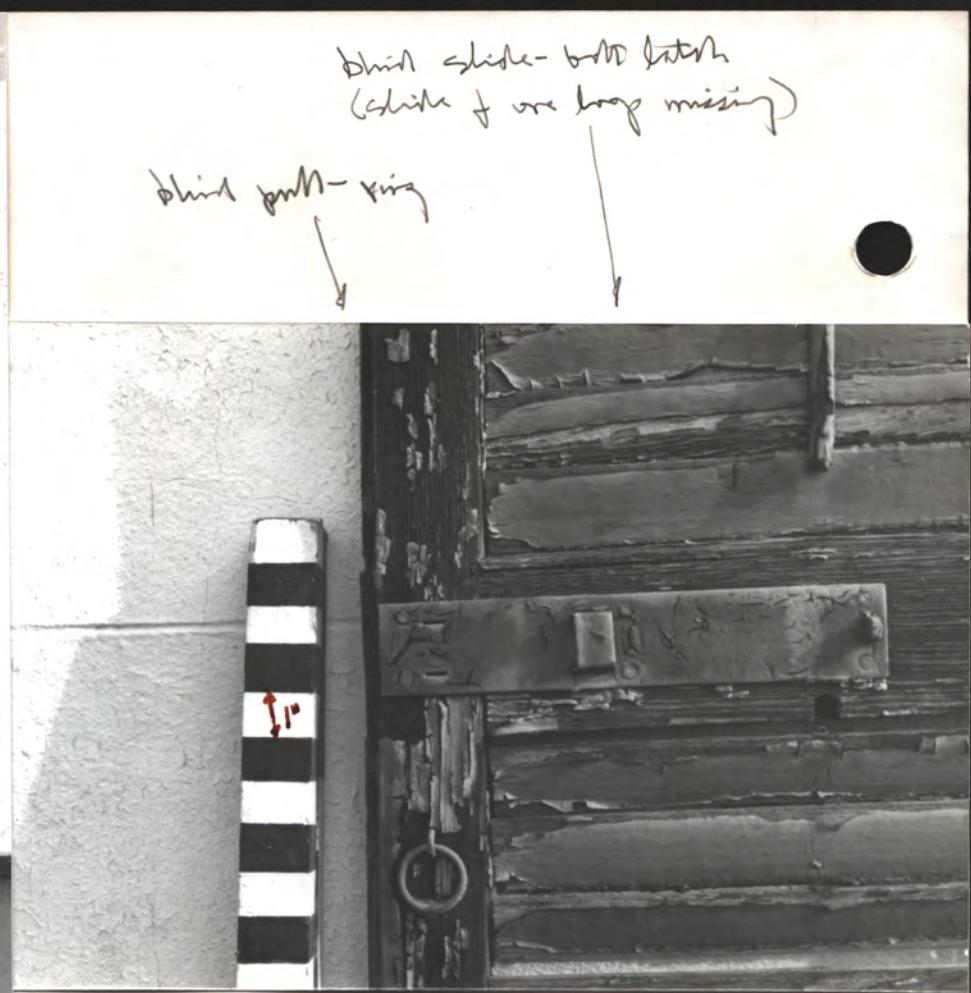


31/08/24

8



S.W.M at fl. 2 Bldg Rm → N  
fl. 2 Bldg Rm



Blinds & sash at S.E. 2nd fl. walls  
E.W.M at fl. 2 S.C.-B.R. → N

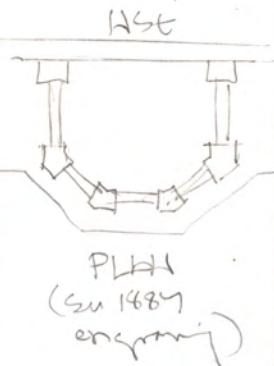


forged hinge & draw pintle. → N

Chimn at E. rear wing

N

32A



Traces of  
rooftop  
balustrade  
pier

N. Roof

E.  
PIER W.  
PIER



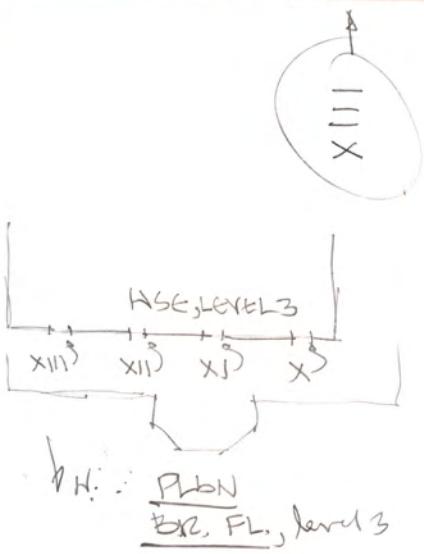
MAIN  
FL.  
ROOF

S. Roof

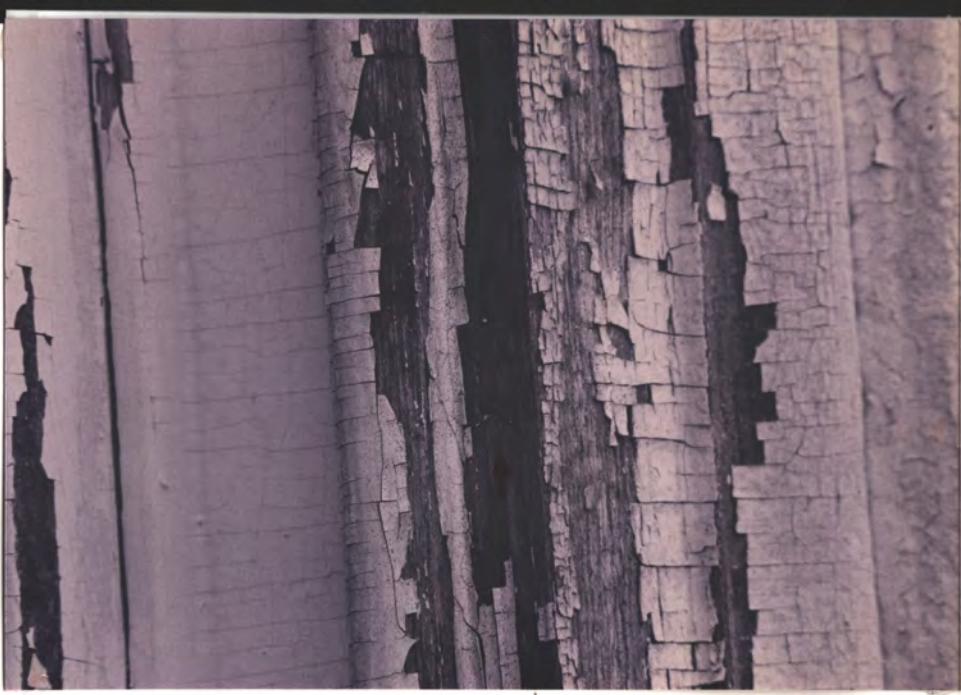
W. PIER

E. PIER





All windows are identified w/ chiseled roman numerals.  
So are the blinds,  
so they can be fitted to the correct window



XI  
XII



Conservatory



N.W.W.  
FL. 2

N

N

33 of 124





S.F.C.

BELVEDERE



P  
(see H.)

P<sup>N</sup>



Belvedere

This is about the  
only 1859 cornice  
left =



-phy. is mid 20th c.

See 1867 organ. + hist.  
photos for "blind" silhouette  
balustrades that were here

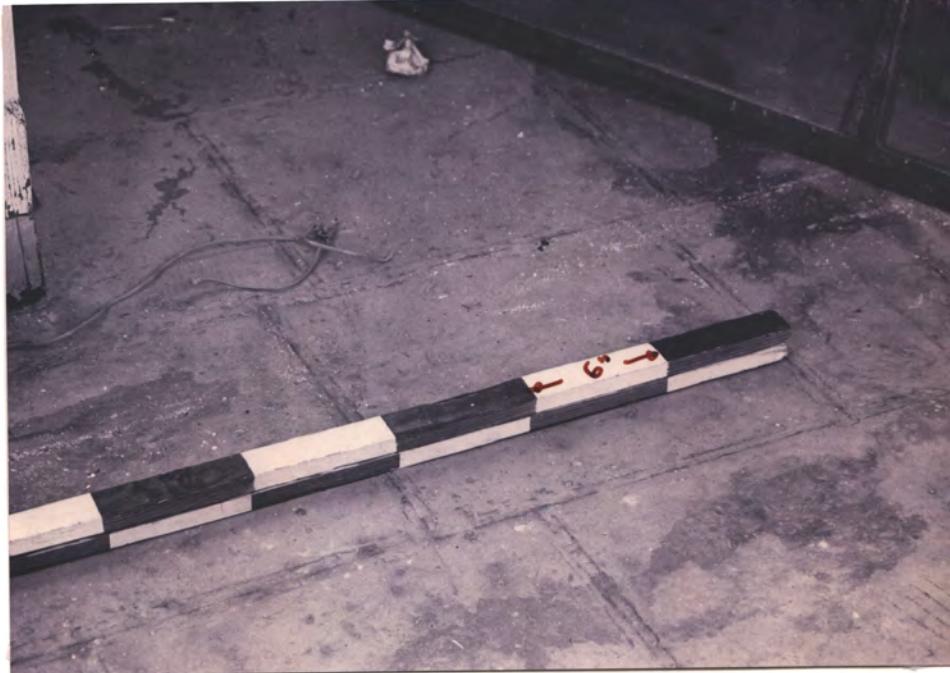


This French Window  
is original (Ent)

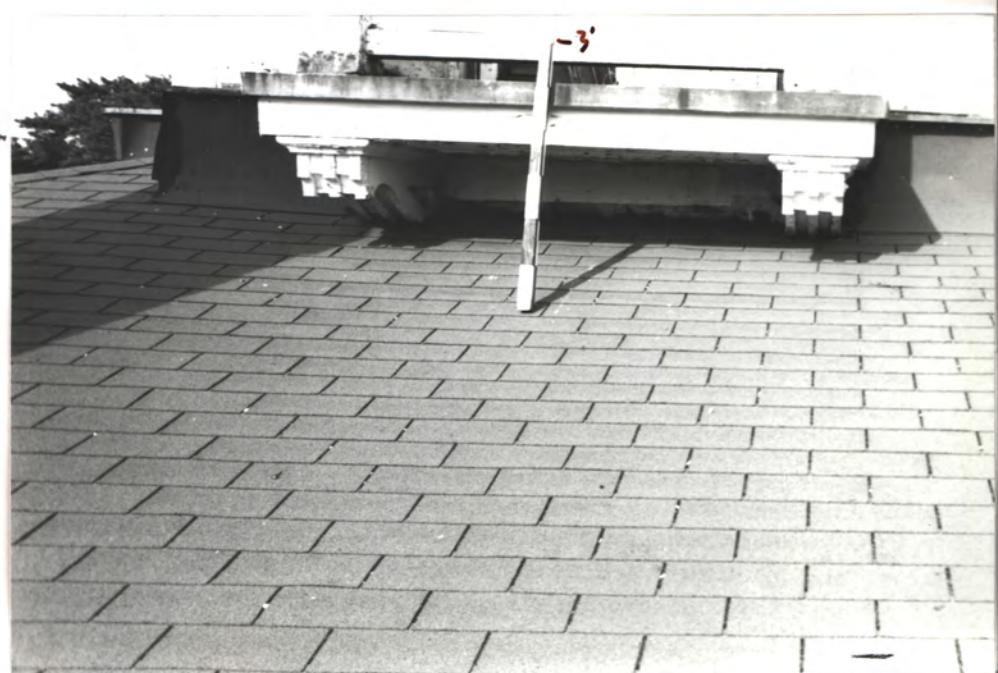


This sash is original (most here aren't)  
= N. wall

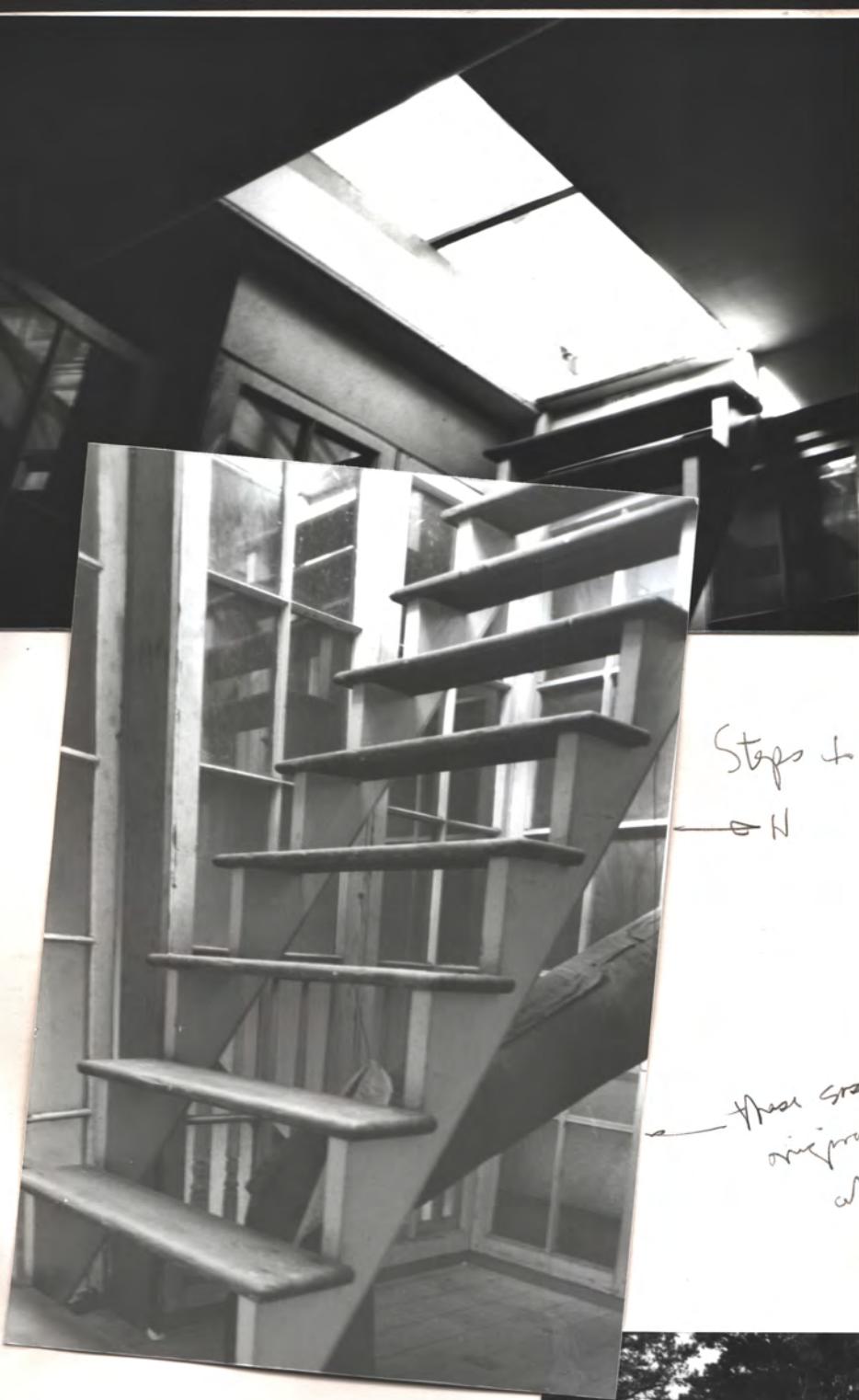
## BELVEDERE



Flat-lock-seam soffited fl. metal.  
At belvedere. Probably original,  
based on the ± 18" # pc. of metal.



35 9/24



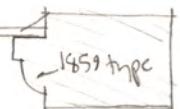
Steps + Belvedere

→ N

These stairs we thought to be  
originals from the belvedere  
above. Very nice & detailing



→ Greensboro Ave  
Junction road  
N →

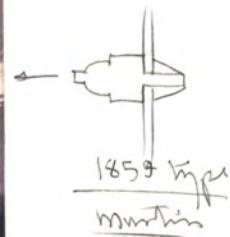


Irish pegs ↗



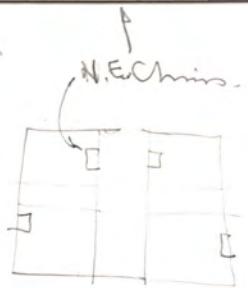
( heavily weathered  
with three mortises of tenon - end at stile (19th c. joining) )

Original Bohemian Stiles  
now in attic below bedrooms,  
used as a partition.





N. Main Attic, N. Side



(MAIN)

36B



→ modern (c. 1950's)  
bricks + stones (how far down?)

N.E. Chim.

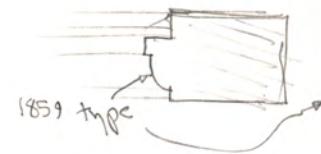
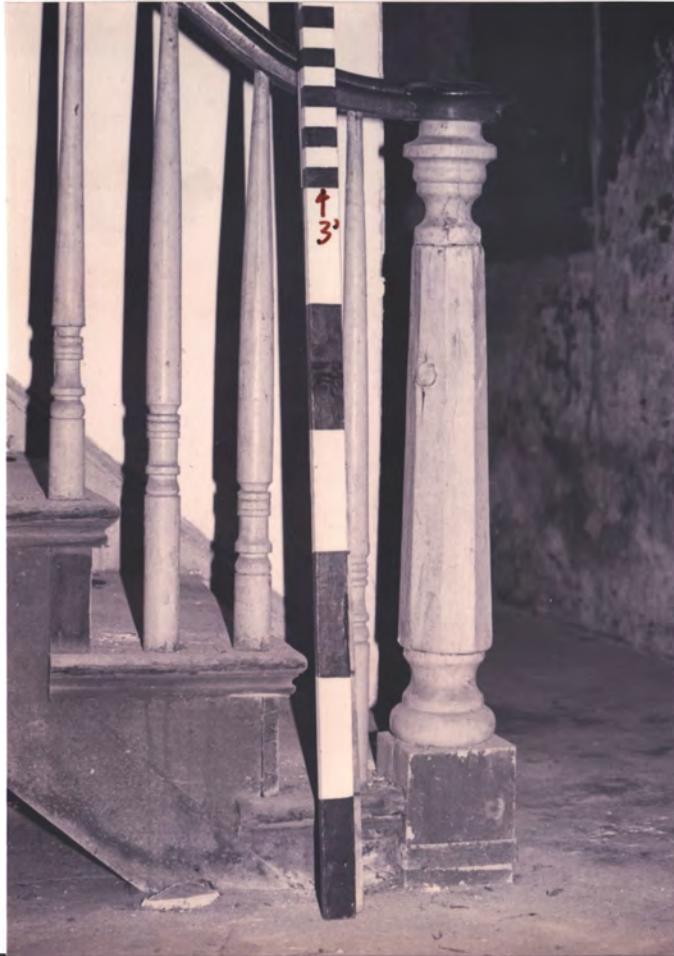
REBUILT (1950's ±)  
CHIMNEY TOPS



S.E. Chim.

→ c. 1950's concrete block  
+ stones (how far down?)

368  
B Smnt  
Stair  
N

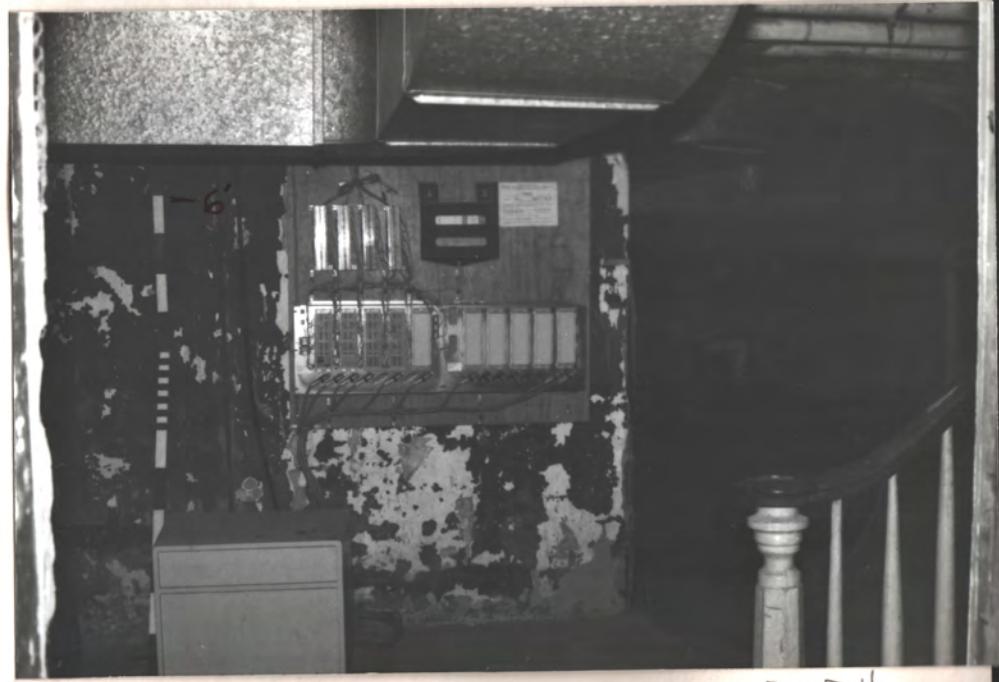


→ N West Wall Shelf at B Smnt  
(typical) - looks original



370  
P4

N



N

GRND FL - stair w/w



N



N

9



P mod. cons. steps up to  
shortened door to  
Conservatory

GRND FL



Large central space  
old blinds

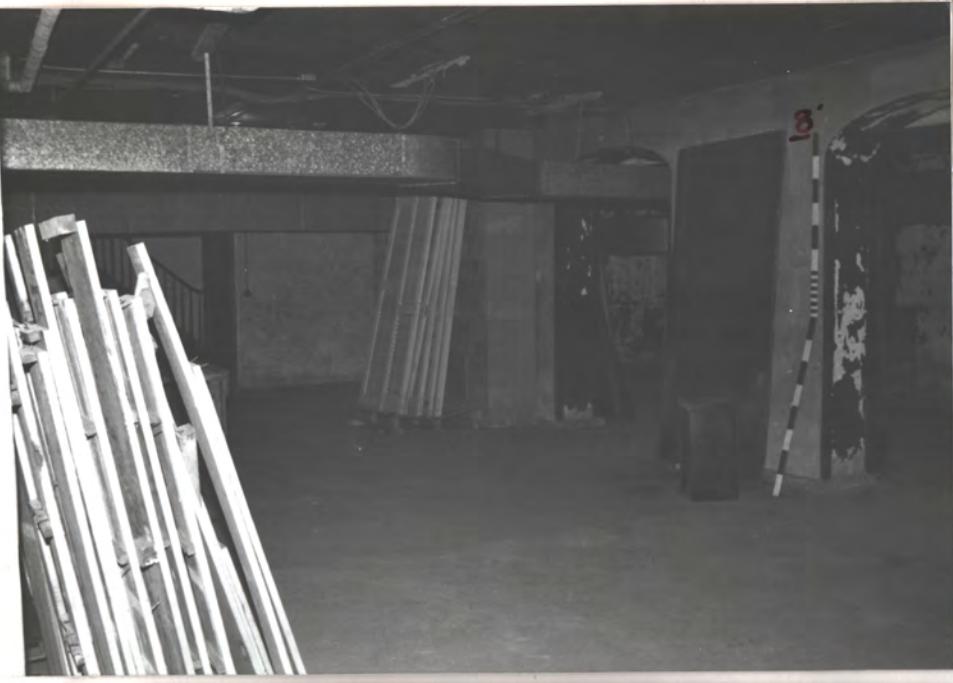


Corn fl. may be original (Shows spec'd one)  
Mod. work plaster



photo Mar '97 HJ  
after bsmnt. developed for offices  
(Int. Design by Jim Seth's daughter in law)  
→ Same view as p. 38 upper rt. photo

—DN



GND FL. - Jarry cont. space



42



399124



w. wall of large cent. space



GRND FL. - South "aisle" by large cent. space



ACount



N

A

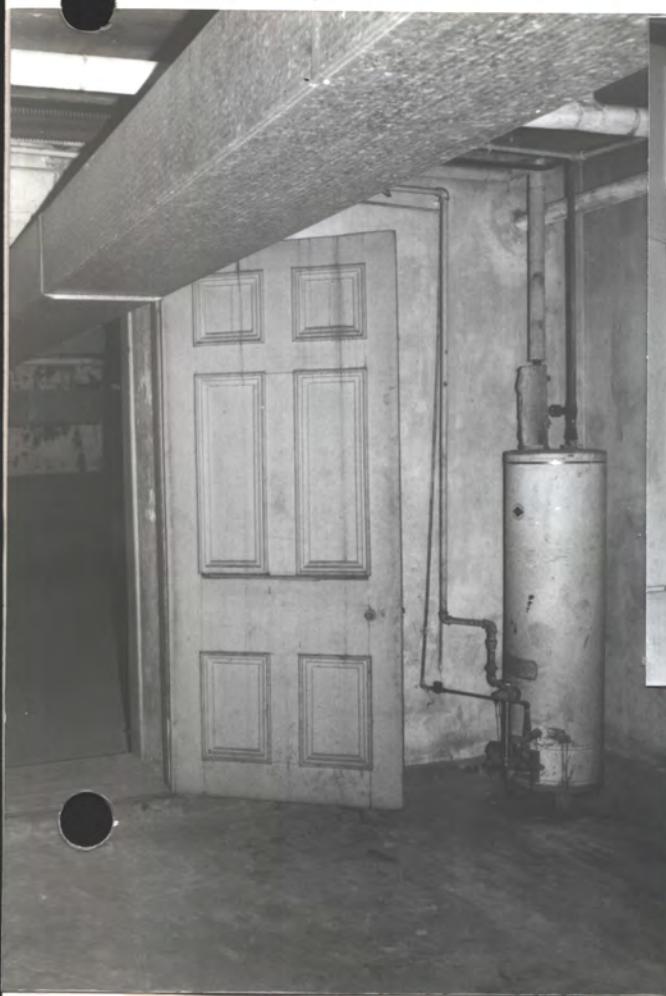
N

P



→ Grand St. S "Aisle" Room, half of  
N. chsl. door at N. Dbl. Pdr. B

GRND FL. N. CHSL. DOOR & PN



4/9/24



→ N

GRND FL. — S.W. Rm.



→ N



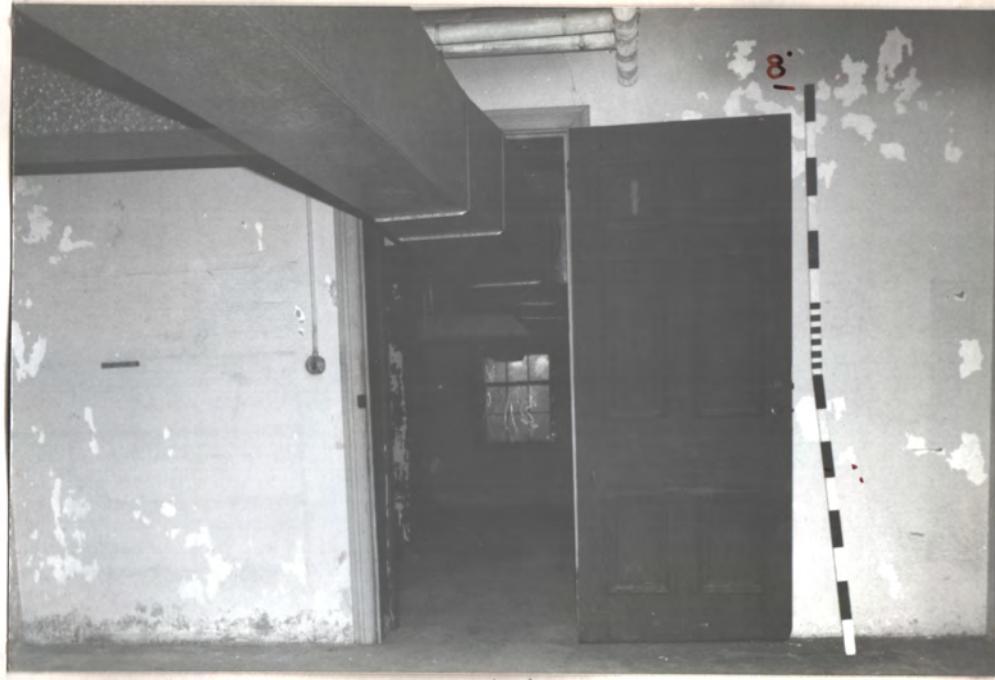
→ N

Ris /  
Damp ↗



→ N

GRND. FL.- S.W. Rm.

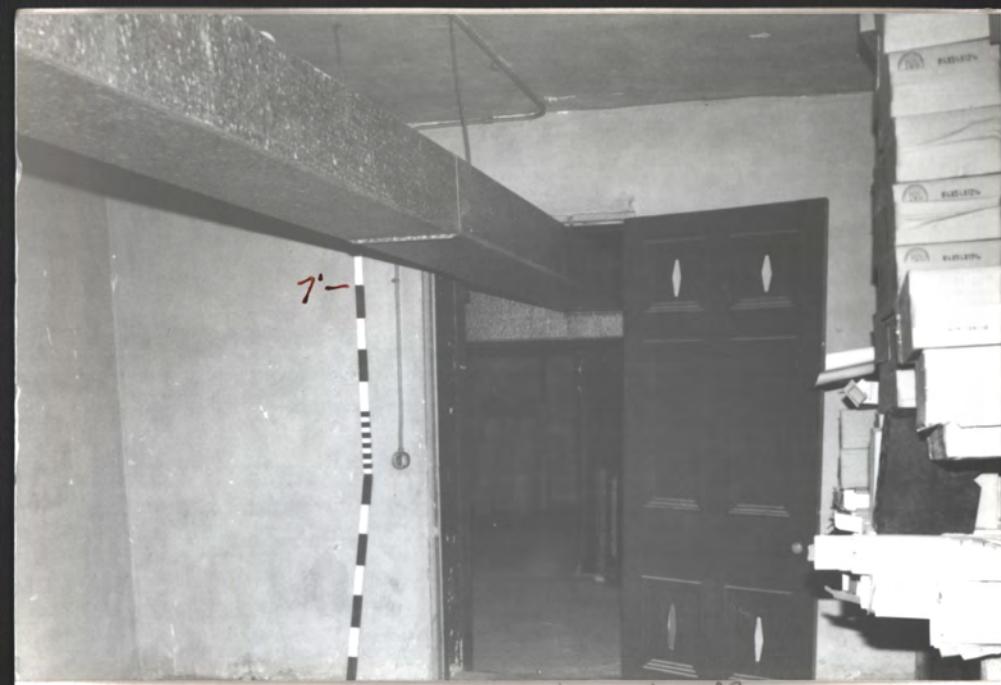


↑ N



N →

Window to NEw RM (S. ext.)



→ N N.W.M



E.W.M N →

GND FL - S. Cent. Rm. (by large "aisle")



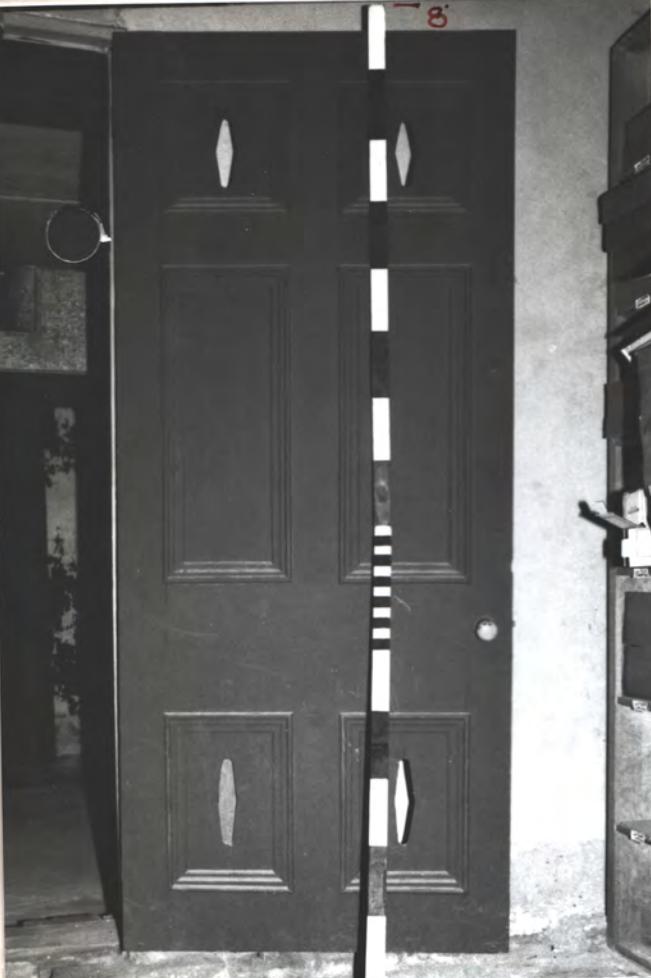
→ N S.W.M



W. wall

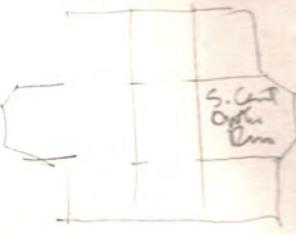
→ N

window to N.E? Rm. - (S.W. rm)



Door at S. Cont. inner rm.

GRND FL.



N.D.

S.E. corner

43 of 124

S. Cont. Outer rm (under lib) SWM

"BAY"  
RM.



W. W.M.

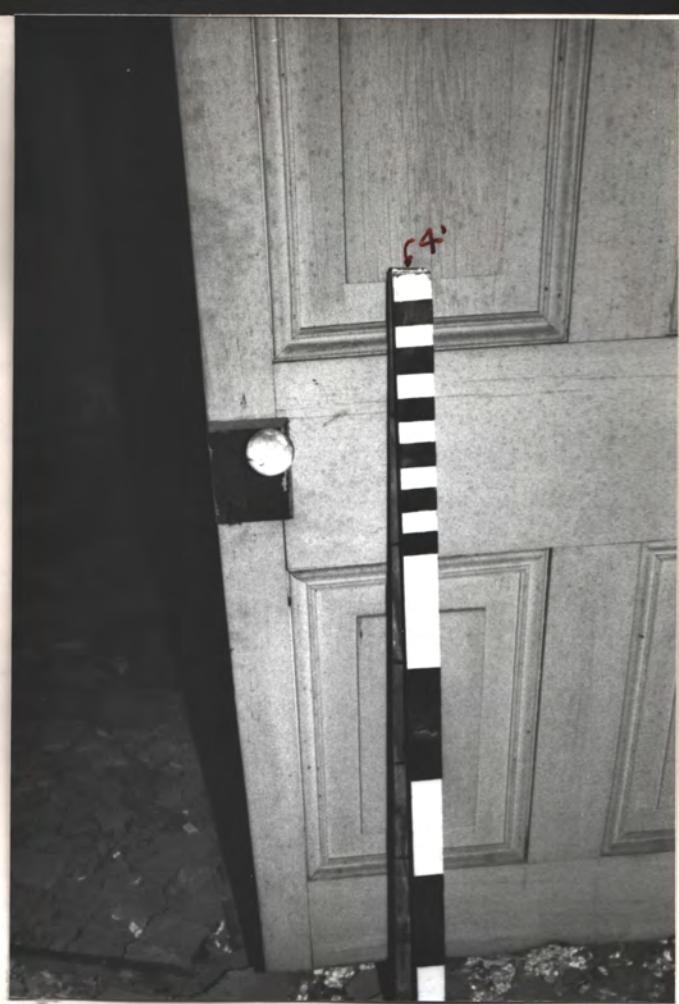
→ N

8-



J.

64'



N. Door at S. Ext Outer Rm.

GRND FL.

N  
A



S.G. Rm, 1860 Elm Street  
N →

450/124



GRND FL. - S.E. Rm (under S.E. Parlor)

W.WALL 8'

GRND. FL. S. CENS. INNER RM. (under S.E. Parlor)





46A

→ = pegs at frame  
sill & head  
(mortise of frame fits)

Ground Space under  
west front Verandahs





pegs for mortise  
& tenon jts.



West front Veranda Crowd Spar



NA

N.W. Corner of hse

1859  
Water  
Conduits  
to run  
roof water  
to cistern  
This led  
to down  
spout  
(gone)



S.W. Corner of hse

NA

41B



470124  
Looking from Large cent. space  
through w. window to under the  
w. verandah.

Soil is lower than ext. terms.  
See ext. photos



H → Old blinds stored in large cent. sp.

GRND FL.



Rm. under the small N.E. "porch" Rm.  
(See this window on Sh. 25)

① ②

N  
S

③



Rm. under N. Porch N.

→ ↓ door to stair hall  
See this window on  
Sh. 24

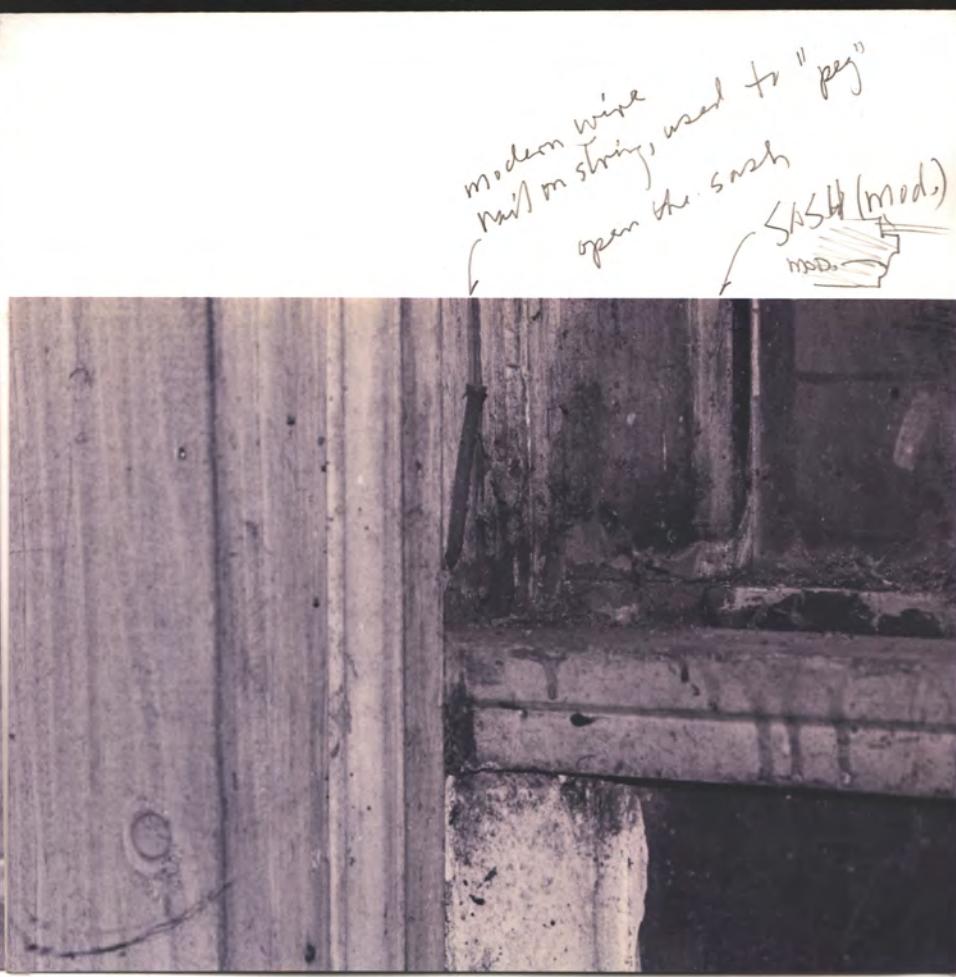


Rm. under  
N. Porch

↑ N

48

GRND. FL.  
Small Rm's  
N. of Stair hall  
(under the  
north porch)



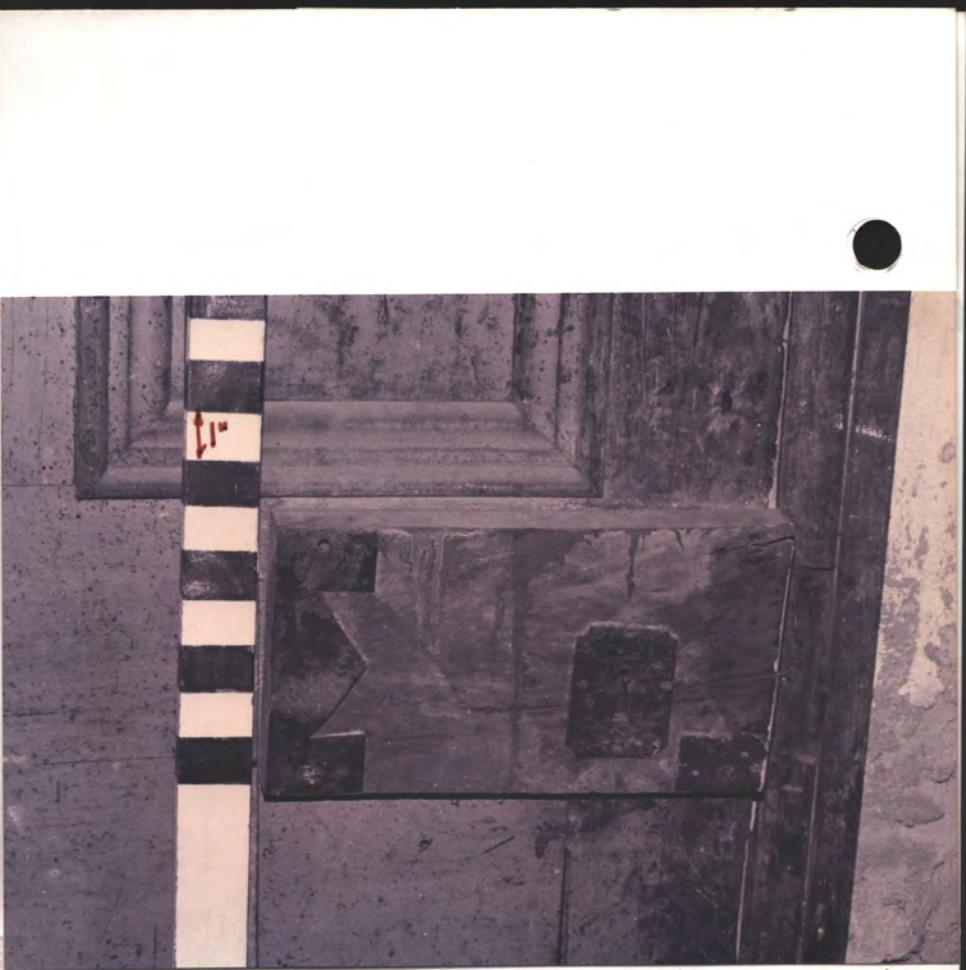
N → S. int. wall at "Lav. 07"  
 under N. porch.  
 Wood is later.

Note scored & painted staves  
 showing this was originally  
 an open area under  
 the porch.

H → S. Modern sash ~~was~~ installed when  
 the N. porch was  
 enclosed for a bathroom, 20th c.

West jamb of door  
 at door from  
 S. mt. Stair hall  
 to 20th c. Lav. under  
 the N. porch, showing  
 trace of an original  
 window jamb (→) before  
 the lav.  
 enclosure was installed





Bsmnt - N.E. WING  
= 20th. 20th. century  
Cent. shape  
replace. (ogee)  
shuts



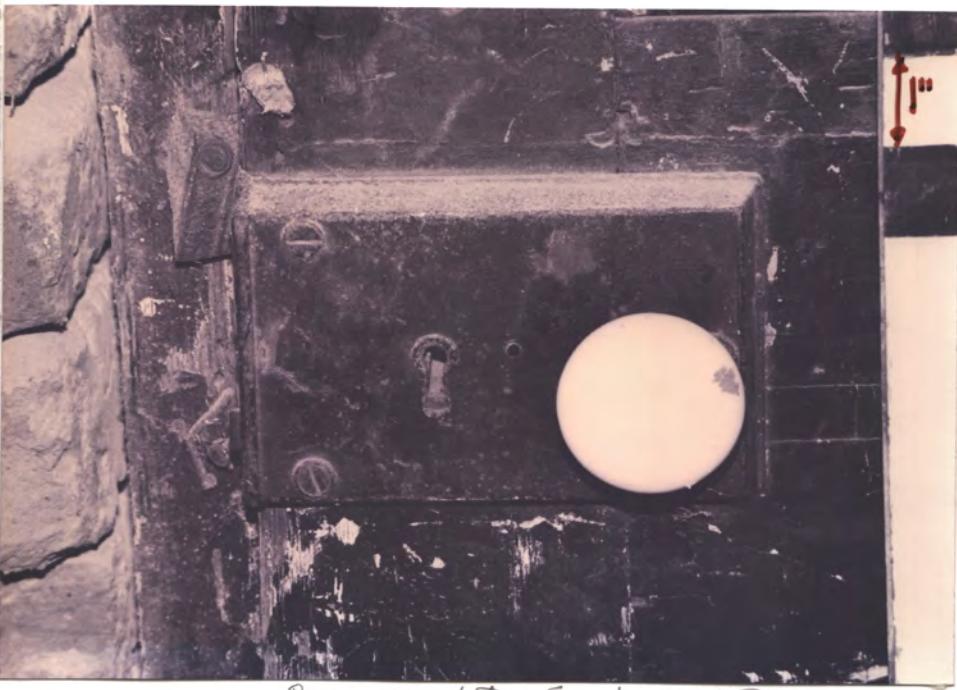
Wood "Stock Lock" (w/ metal parts) at  
West Stair. G4. No knob ever, apparently

Bsmnt N.E. WING



Lift Latch box  
↑ date 1859? 1889?  
white cer.  
knob

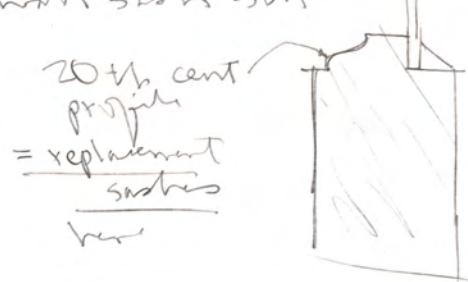
← Cent. Cooler Rm. door,  
1859 lock (white ceramic knob)  
wall side



Bsmnt Kit. E. door int  
(lock probably orig. Keeper is gone.  
White ceramic knobs)



Bsmnt S. wall sash sill





Ground fl. servants toilet door  
EXT. Nothing inside

INT



Level 2, toilet at end  
of S.E. verandah  
(locked, no access)



"Carpenter" lock keeper  
(inside down, not unusual)

Trace of "Carpenter" iron rink work.  
Wood is crudely grained under.

23

plast. ceil



H.W. window

N

N — H.W., back E.

GRND FL. E. WING

N



49 07/24





N "dry cooler" look down N  
GRND FL. E. WING, CHY RM.  
mod cor. blk.



P 8" ±  
brick fl

5/21/24



→ N  
opening to  
N.W.B.LL (m.c.)

↑ Boiler Room  
W.W.B.LL

P  
boiler

GRND FL. C. RM.



E.WALL

↖ c.1950's fireplace & hearth



Pboiler

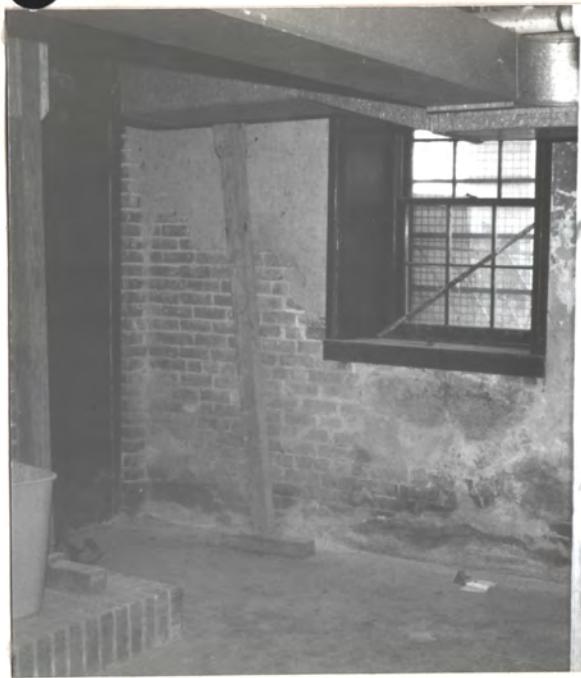


↑ N

N.W.B.LL



8



N

S. WALL

N

GRND FL. E. RM.

going to hall  
(no frame)

530124



1



3 photos  
this pg only  
July 1995  
H.B. Jones  
~~after partial~~  
restoration

S.W. parlor

10



N.W. parlor

East plaster mantel was  
once in this room,  
late 19th century  
per Dr. R.M. McElroy

11

54



N2



N  
4

SS 9/24 a.



N → April 92 photo

ENTRY



N →

Jan 92 photo



photos  
Jan 92



N  
S

ENTRY



photos ~  
April 92

N  
S



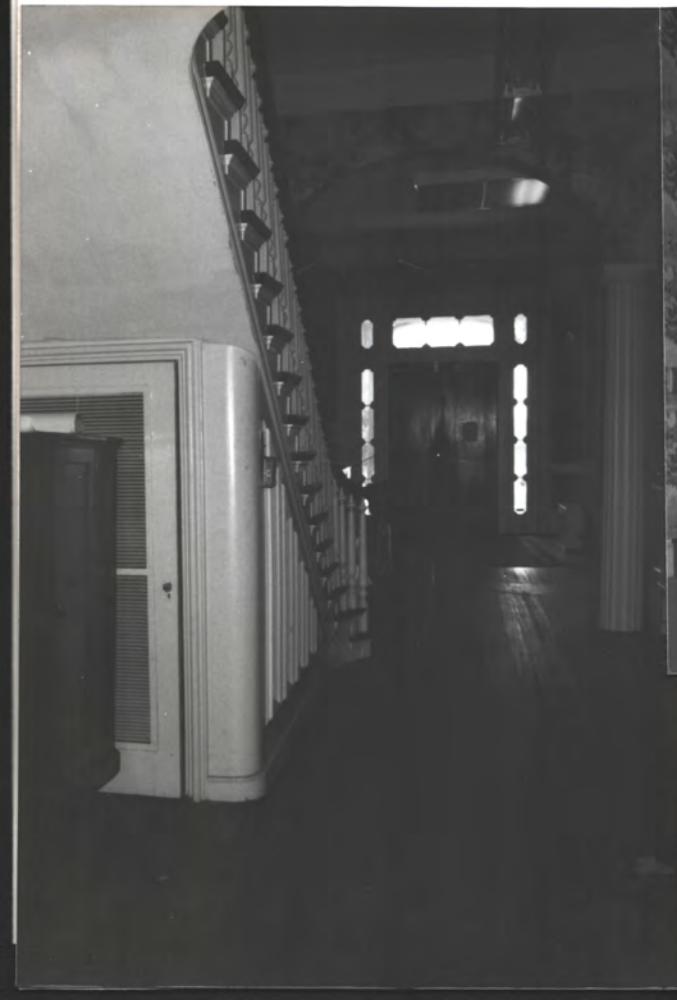
578124



N

chain roof is mad.

ENTRY



front (w.) doors

N

Following pg. 5 = April & June  
1992 photos, HP Jones, FAIA

N

58 d



→ N  
FRONT ENTRY (WEST)



59 of 124



Front entry door & sidelit.  
C.I. hinge

modern  
chrom pull  
c. 1950's



fluted  
Ionic  
cols

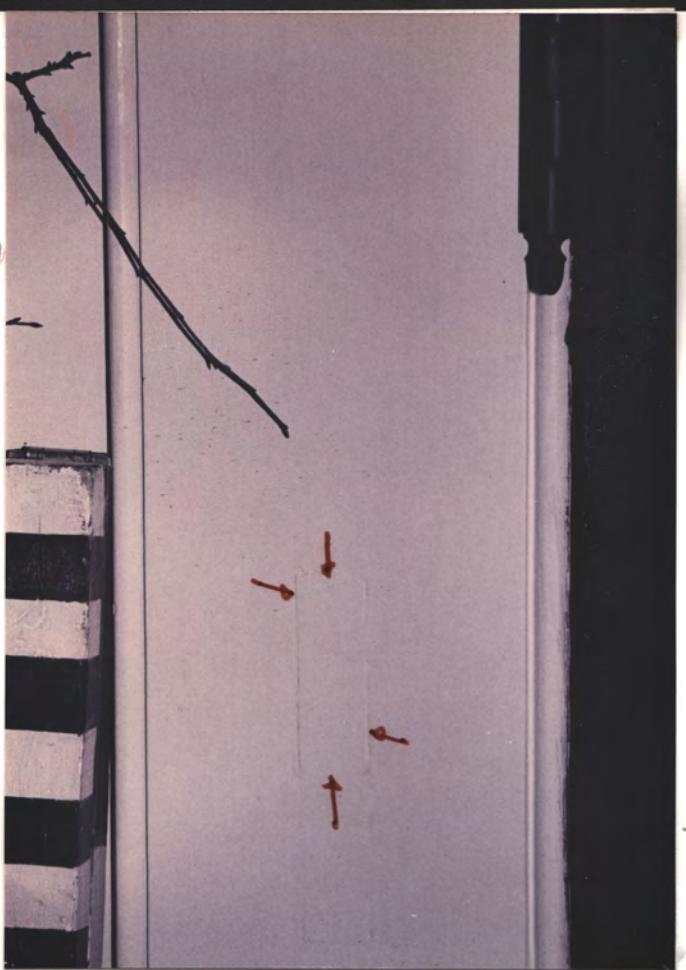
pilasters at  
arch

ENTRY HALL



20th c. wall - cornice, probably 1950's  
(not on HABS photos)

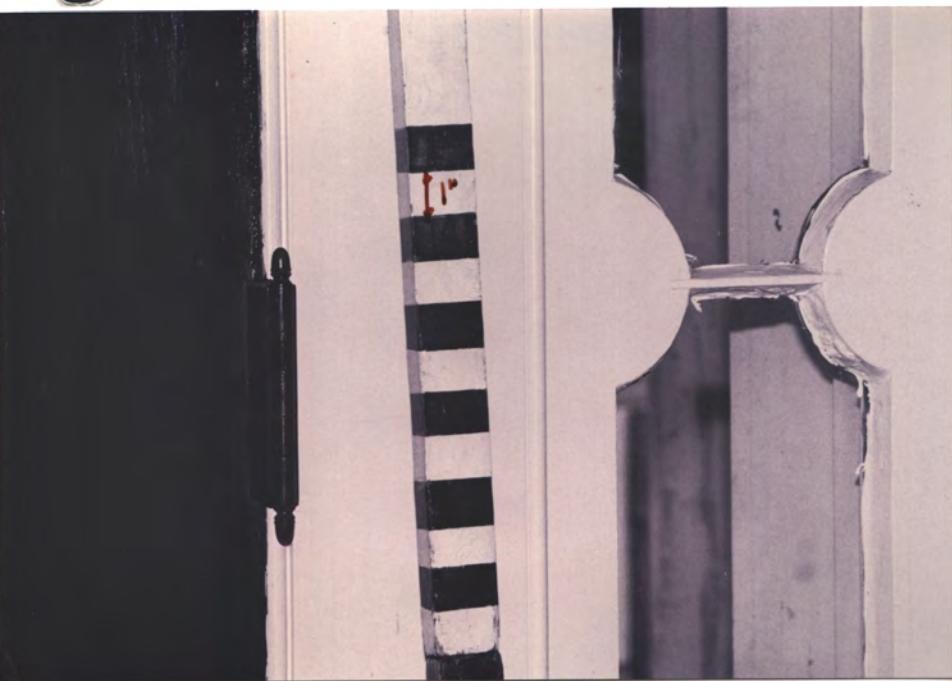
→ this is in 1992 still a "stock" mould.  
After the B mould



Front (West) entrance, S. Jamb (INT.)  
Wd. Panels all removed 1860  
Door bell surviving  
to one still at N. entrance (pull-wire & acoustic bells)



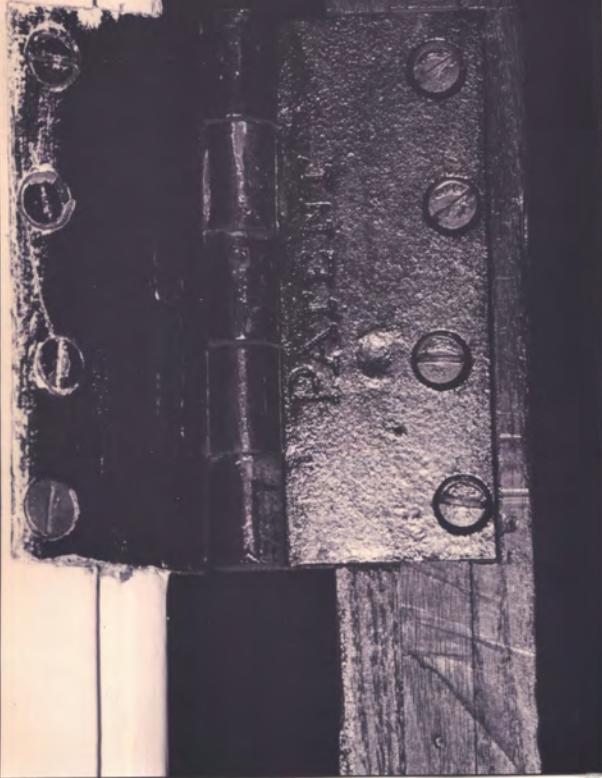
Sidelit., W. front entry, int.



Sidelit., W. front entrance, int.



1860 [kind of] finish  
at front west entrance



Typical C.I. "Baltimore Patent" original hinge (most still extant).



ONEPC.  
CAST  
IRON  
TOP  
VIEW



Original c.1860 mortise lock w/  
white cer. knobs (Ghoan's preferred)



Inpinst c.1950's replacement brass lock.  
Note wood patch at door edge & at keyhole cover



N.S.

ENTRY



8

N.S.

6/18/24



N.S.

Entry rear



NR  
P door to  
back hall f orig. bath

panel below window



Main St. newel, probably orig.



Main Stair Mid - Landing

NR  
Sill continues  
to S. wall



→ N

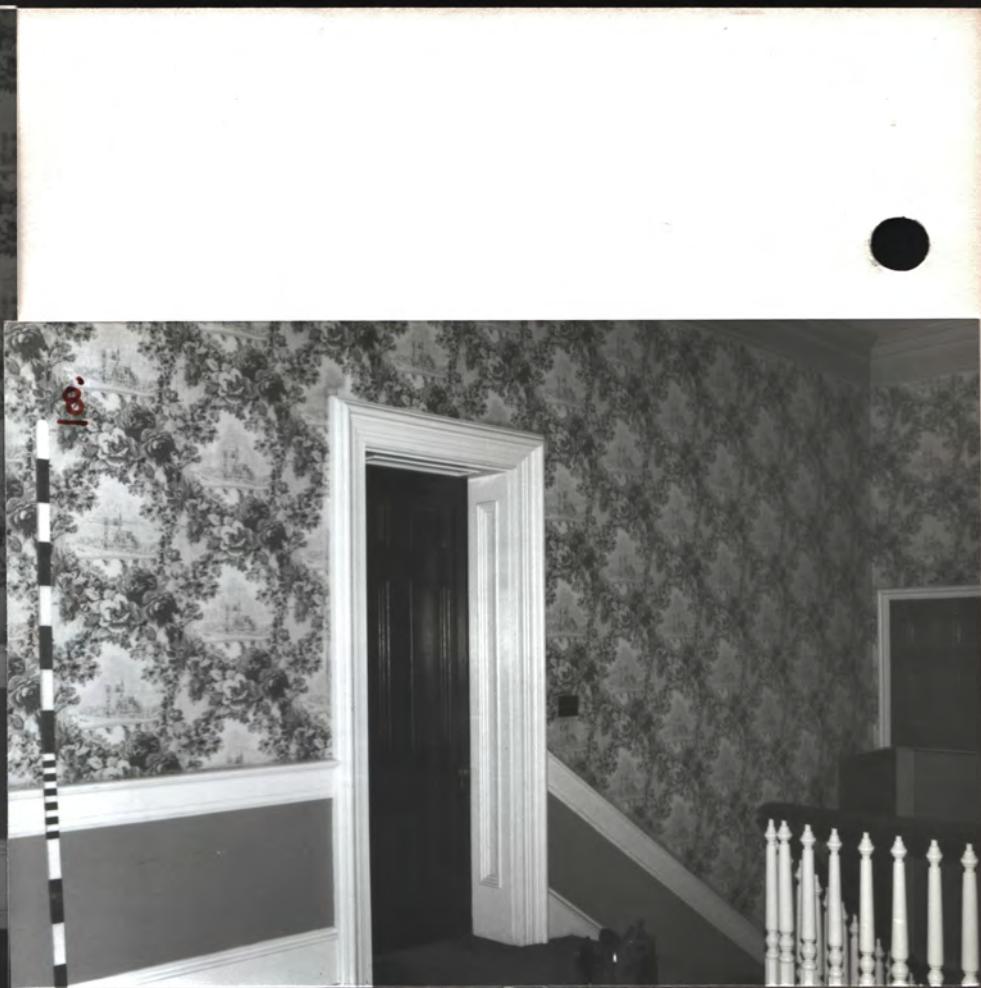
N ↓

Fl. 2 Landing

→ N



False door at mid-landing shown on  
HABS photo, now gone. Probably to make a  
"Palladian" composition similar to that at  
fl. 2 west balcony entry.



↑ N looking from hall  
into N.W. Rm &  
into N. bath beyond

F1.2 main stairs - hall



← bottom trade

→ N

→ N  
west wall is 20th c.,  
put in by Lib.



Fl. 2 Stair Hall



→ N Door from hall to N.E. bedroom (all same)





\* This wall is 20 ft. c.  
(divides hall in two)

H

Fl 2 West Front Hall

↑ blind

↑ blind



Door to west balcony  
→ N  
→ N



this div. wall  
Addn = c. 1960  
Lib. ad.



LEVEL 3 (FL 2)  
Hab



66A

→ N West balcony entry ("Palladian")



→ N Attic Stair



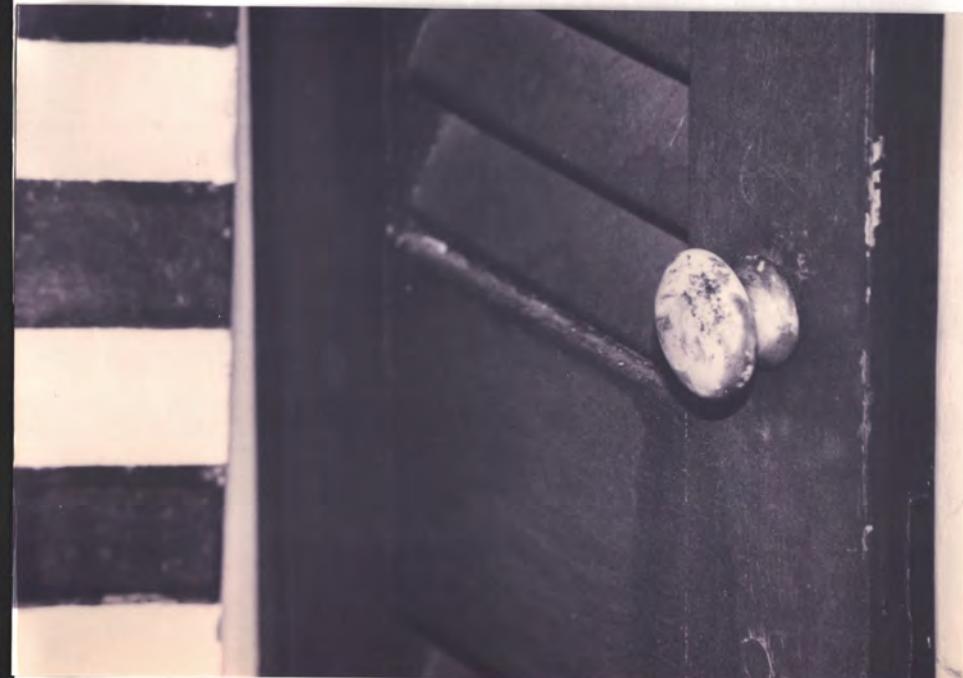
BLINDS  
OPENED  
→  
BLINDS  
CLOSED  
INTO  
JAMB  
POCKETS  
→



LEVEL 3 (Fl. 2) West door to W. Balcony

wood curved flange

metal (copper?)  
1860 weatherstrip



white  
ceramic  
pull  
(orig.)

"grained" brown finish

66B



N → ext.  
wood  
metal (Copper?)  
Pmod.  
screen  
door



8-  
9  
door  
to bdr. FL. 2 west end of hall

679124



N.W.M

N  
A

ENTR HALL



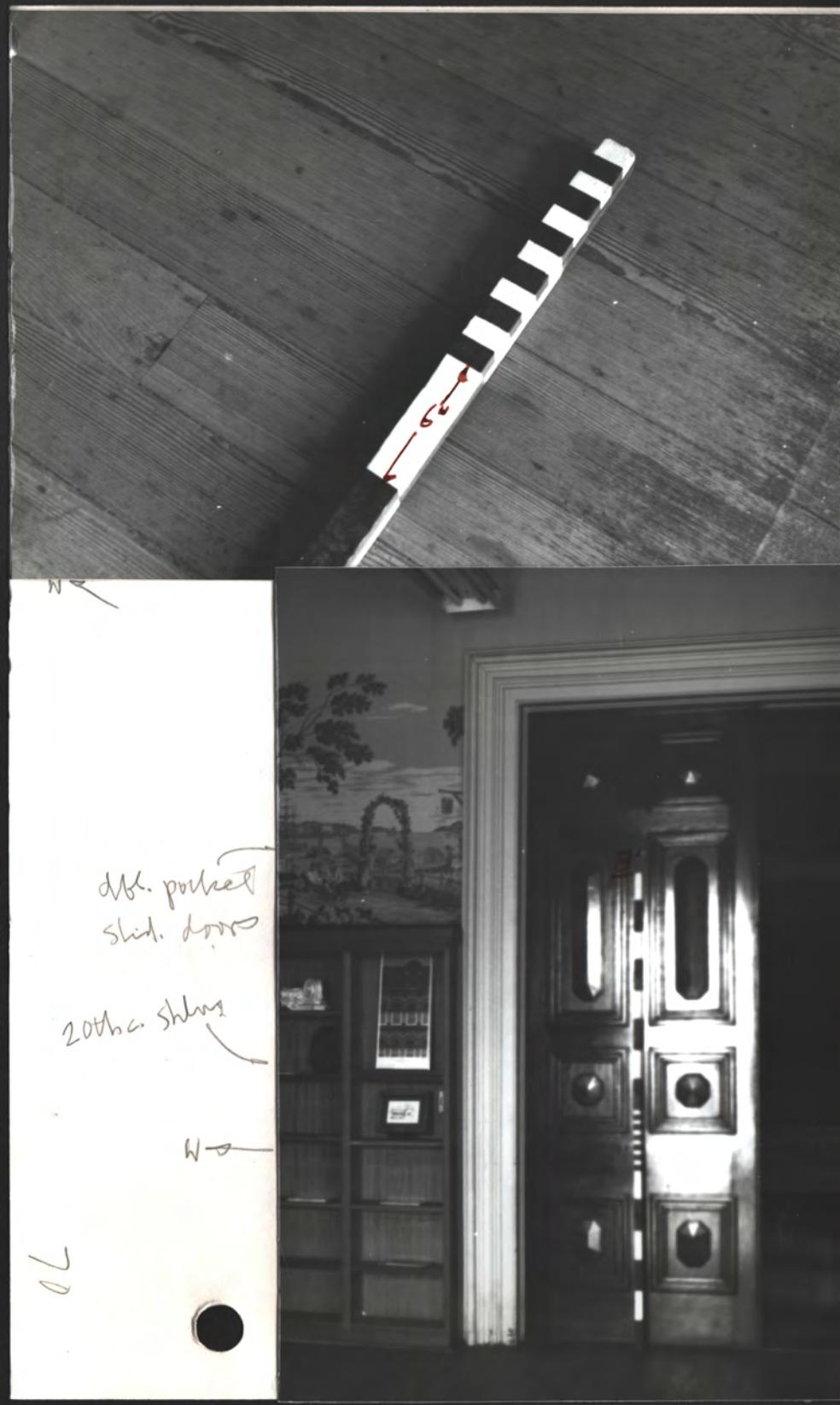
S.W.M

Lanty sinkets

N

69 of 124

e.



endemic heart-pine

S.W. Parker



→  $\pm 3/8^{\text{th}}$  veneer  
said to be original  
"Chinaberry" wood



42  
JL

24



25

S.W. Parker - Smith photos



J N

Wic. Mahim marble, put in 1950's. Orig. wanted gone. See HBS photos



N



8'

→ N



→ N

S.W. PARLOR - April '97 photo



8'

→ N

6 26



→ N



H6

Vic. Italian marble mantel, brought here in 1950's from New Orleans  
See HABS photo for original wood mantel.

NS



73

N



bN



N

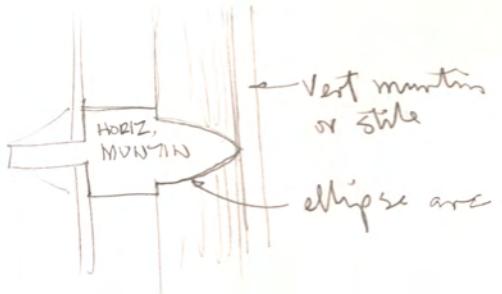


N

SW. Parlor,  
West window



N



S.W. Parlor, W. Window  
→ thick center muntin  
(typ. Vic)



note  
perfect  
panel  
fit

758/24





Width is 20th in

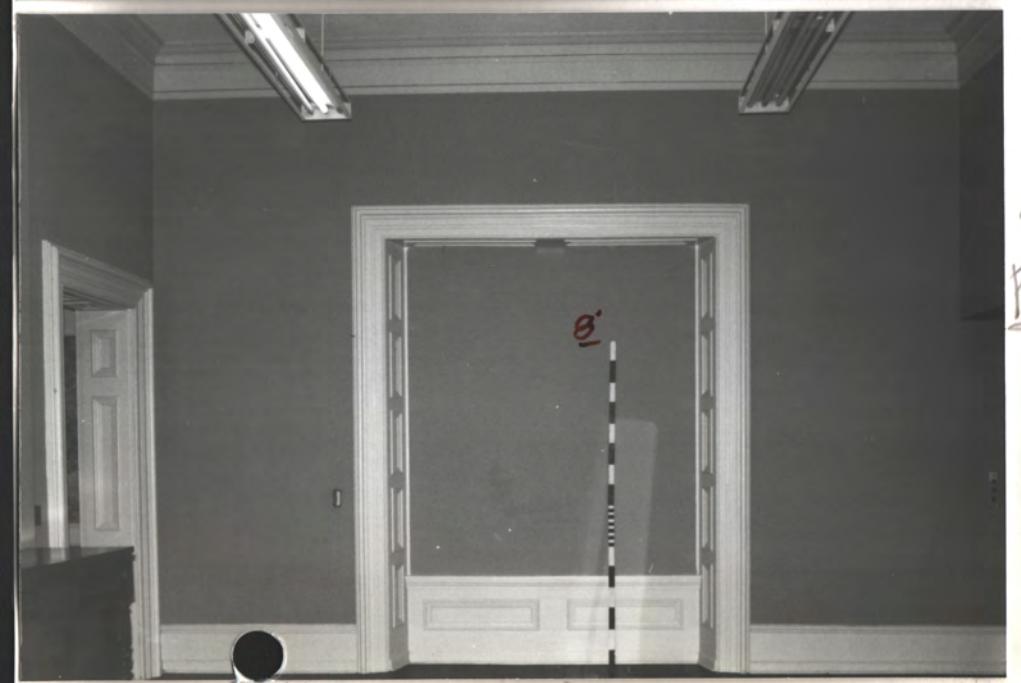


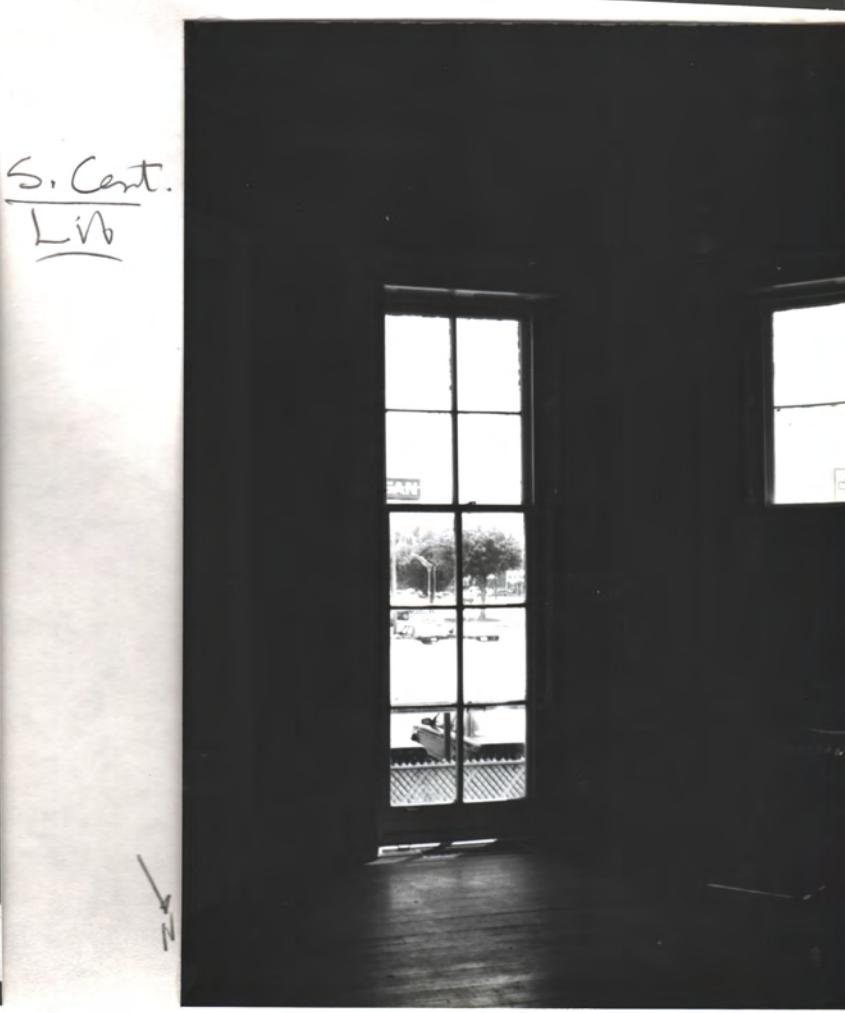
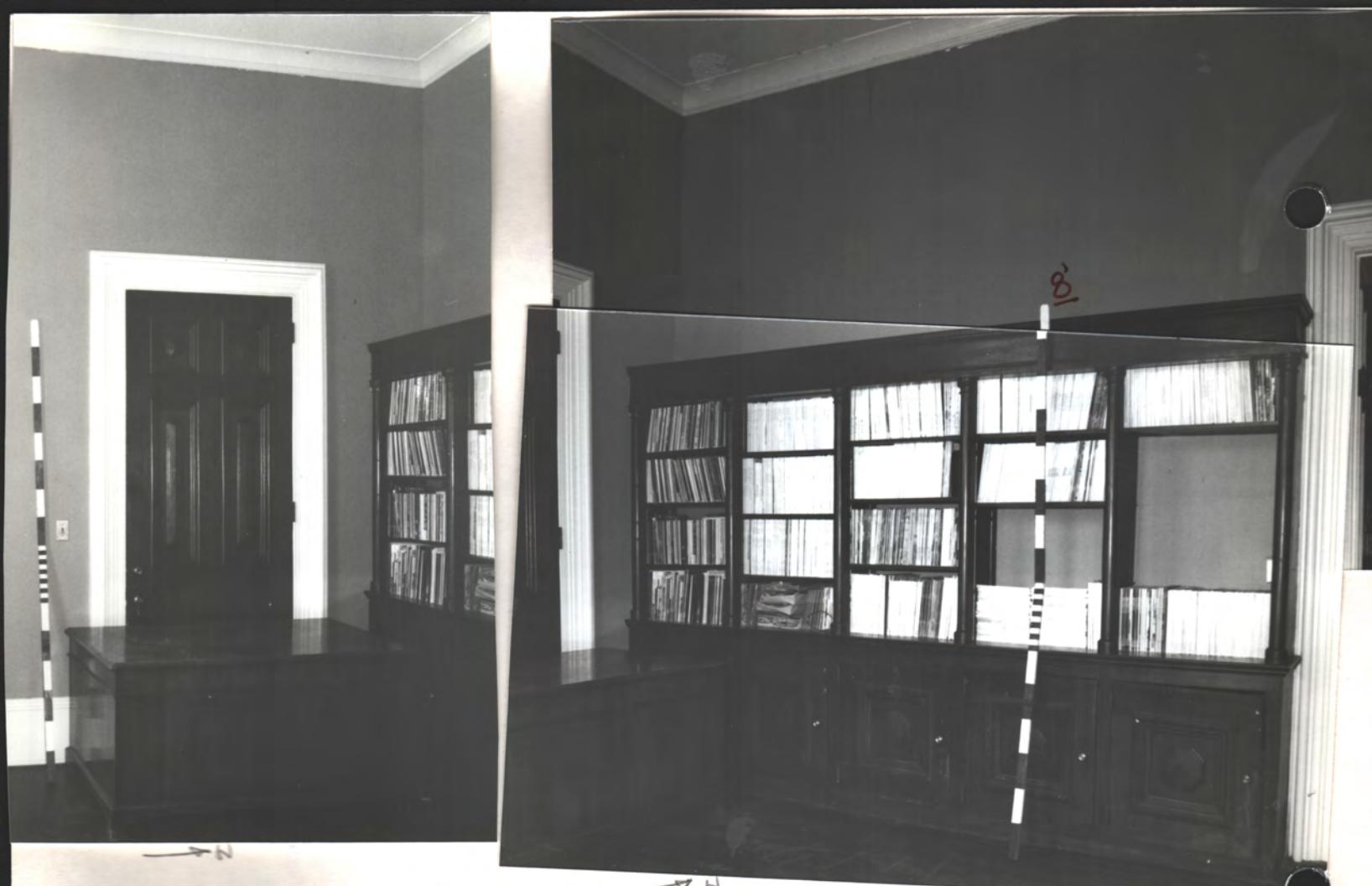
Sliding pocket door at  
S.W. end, to entry hall



Bath off S.E. parlor  
installed c. 1970 (?) for Lib.

771277



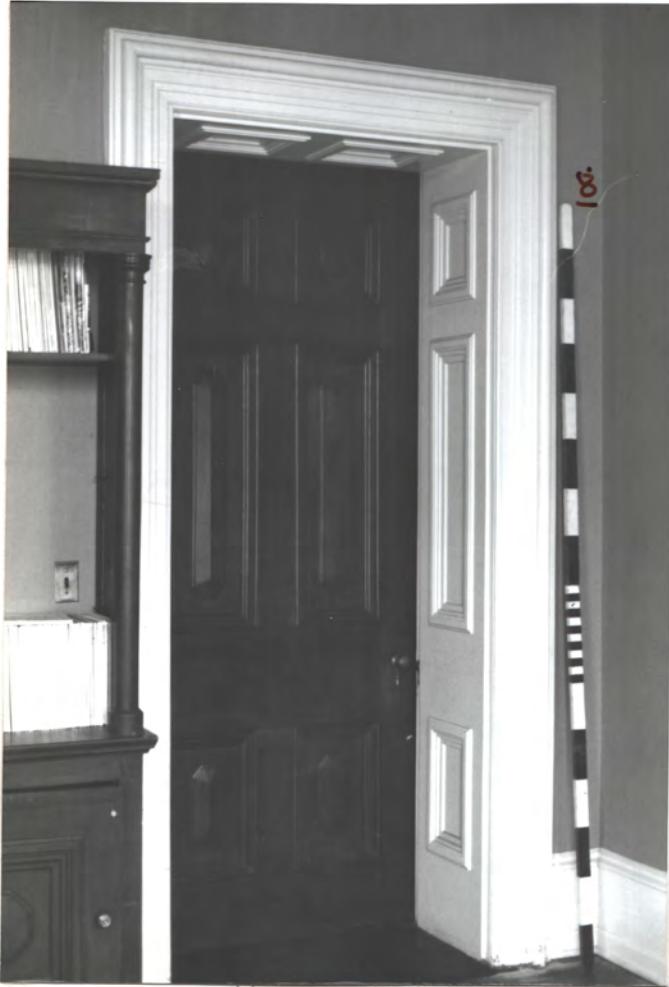


80

j



note the center window goes to fl  
Note hands in jamb pockets



819124



N



mod. bath (on orig. porch) N



S.E. angled window  
N

center  
(S)  
window



S.W. angled window

W



Doors are  
c.1950's  
(most are)

N  
W  
W. door to S.E. Parlor



W

E. door to bath  
(originally to porch,  
now enclosed)



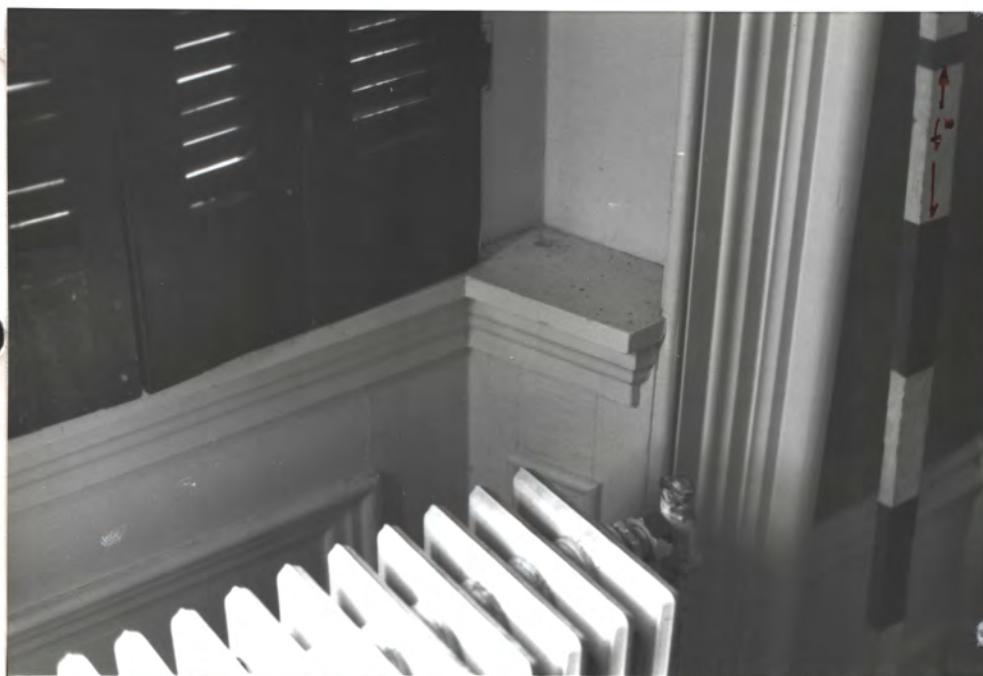
blinds folded into  
jamb - pockets  
(rest but not unique  
details. See 1820s  
Asher Benjamin books)

→ N

floating (SE + SW)  
windows, sill about 2'-3" H.

blinds fold into pockets  
at joints

→ N



Note narrower fl. in this  
rm.; probably means this  
fl. was not to be covered  
by carpet, originally.

center (S.) window  
goes to fl.  
→ N



S. Cent Dem (Lit)

20th cent. shelves,  
probably by Gray Board for  
"Antique Monthly" newsletter  
in 1960's office



Credenza



Credenza door opened = PLYWOOD, 1950's or later

N

c.1961 →  
Joint

← CbP of West Col. of Porch & Col. Trim Removable

Ceil. at now enclosed  
S. Ext. porch.

(made into 2 nest rms of  
bathing deck by L.H.  
in c.1960)

↓ ←

c.1960 →  
Studs &  
sheathing

CbP of E/W Col. of Porch ↗

↑ N

c.1960 →  
Studs &  
sheathing



85  
124



Fl. 1 N.W. parlor



N



ACHIM. ✓N



mid 20th  
century  
wall  
covering  
at  
chain



K-CHIM →



→ N

Fl. 1 N.W. Parlor, W. Window

→ N 86



PN

Fl. 1 N.E. Rm



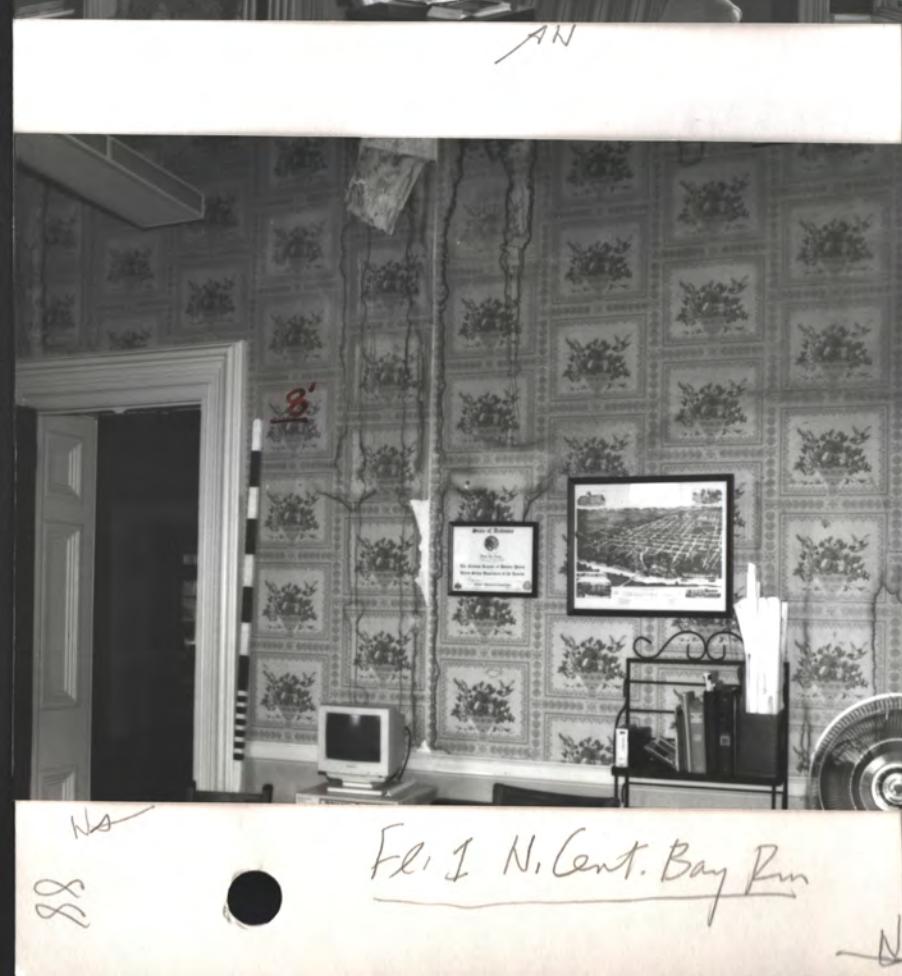
N



NE



PN





door to N. Cont. bay rm.



Fl. 1 N. E. small rm., just west of N. entry porch



mod. door to N. porch



N. Entry ↗

↗ N

↑ to fl. 2



↗ N

↗ to Din. Rm



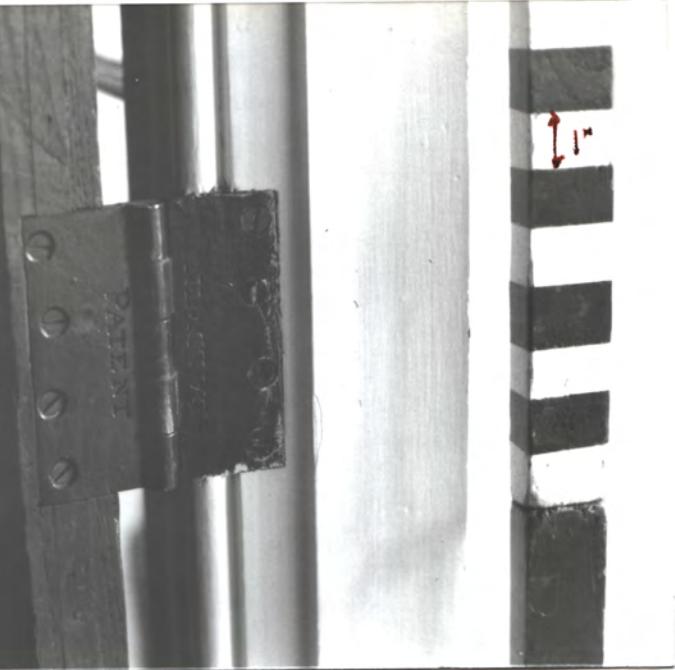
↗ to b'stmt

↗ N

↗ N

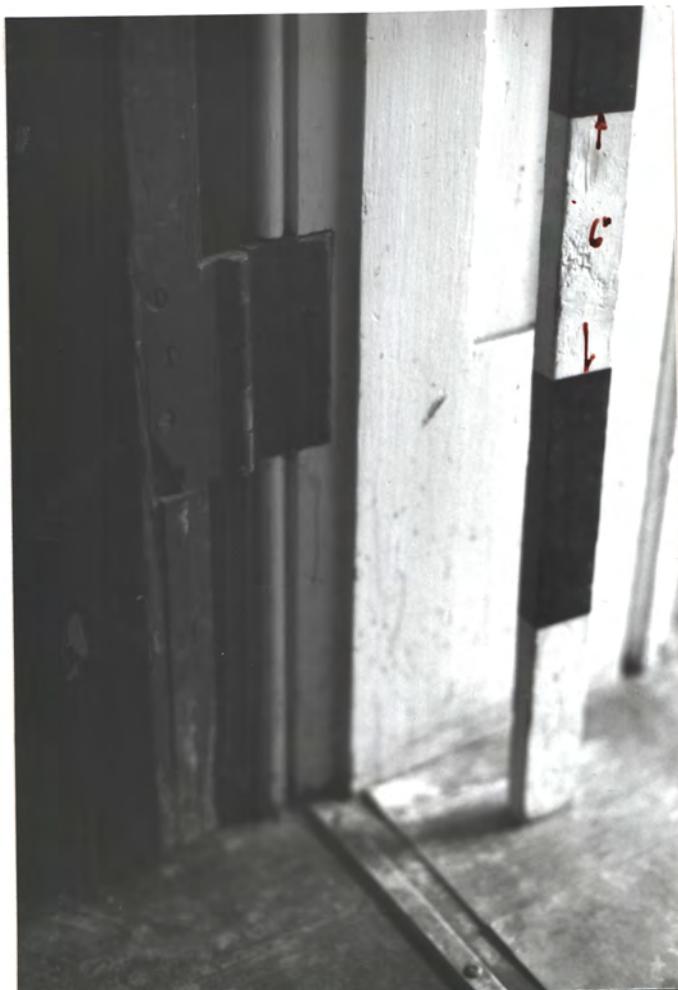
92

l



"Baldwin  
Patent"  
C. I.  
Hinges  
(GARBL)

N  
ENTRY  
WALL



E. 12th R Door at Entry Wall



↑ N

beneath  
stair

Fig. 1  
New wall

W ↓



was done on HABS, prior to 1950's 94

Windows to N.E. Room



Conservatory beyond RTDR WALL & N. ENTRY



18.



To entry hall

→ N

N ↗

\* originally were  
doors  
(see HABs)

REAR WALL & N. ENTRY



To Bsmnt.

↙ N

96

N



8'



+21  
10/6



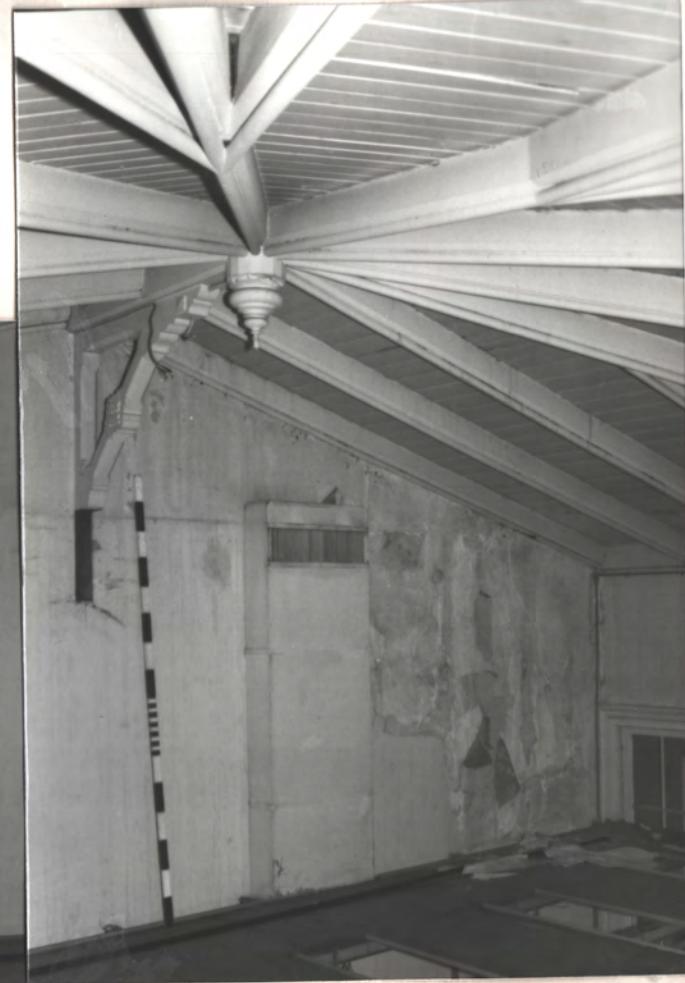
CONSERVATORY (converted to Lib. Stacks in c. 1960 for Tusc. Lib.)



N →



↑N



Conservatory Ceil.

— N



BRACKET  
CUT OFF



Conservatory Roof Ridge

~~Typical~~ Note peg + ellipse stops



Typical conservatory floor.

Appears original (except grills)

Note: pegged mortise & tenon Jt.

② ~~the~~ pre 1900 stops (ellipse  $\frac{1}{4}$ )

③ Beaded trim



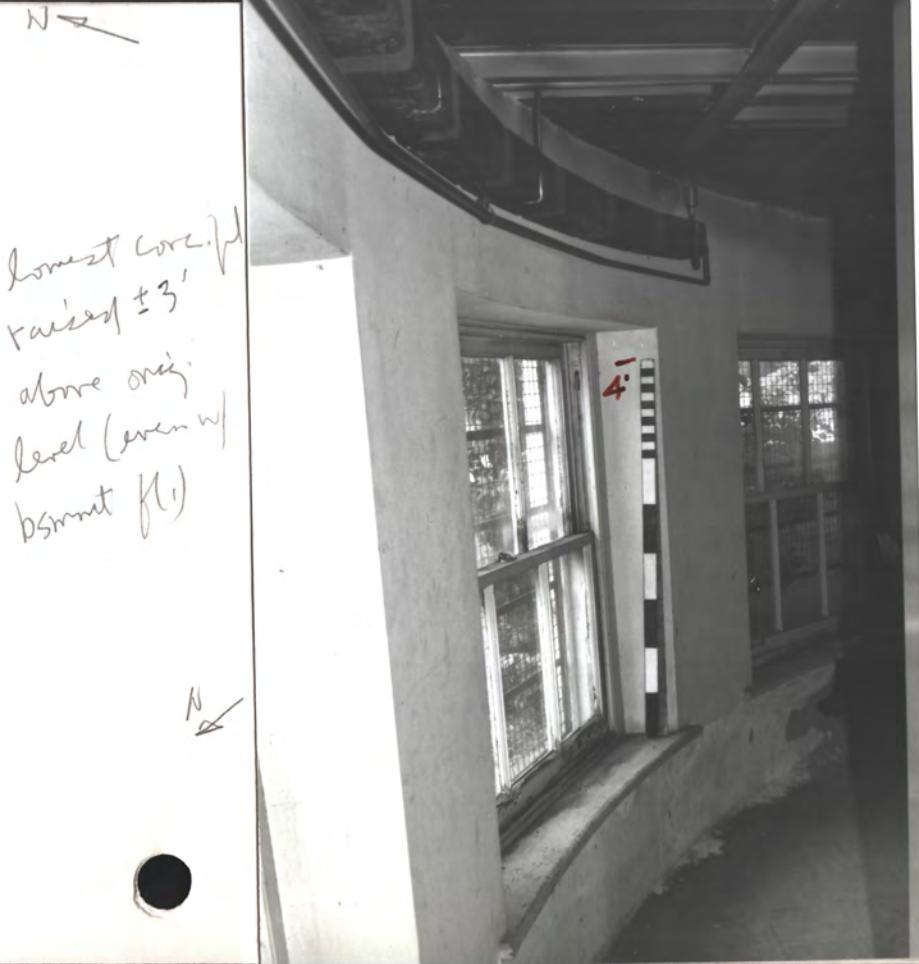
99 1/24



Conservatory ceil. (raised fl. part in for Lib. stacks  
when used by Tuscan City Lib. in 1960's)



Prod. fl. inserted for stacks



c.1960  
metal  
lib..stacks  
shelves

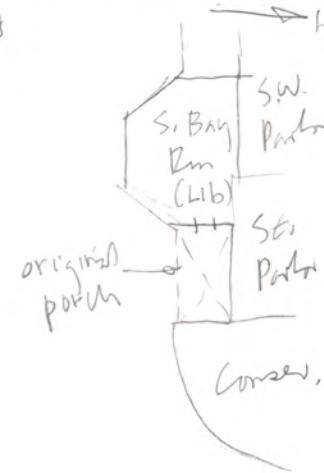
Conservatory  
lowest level  
(3 levels)



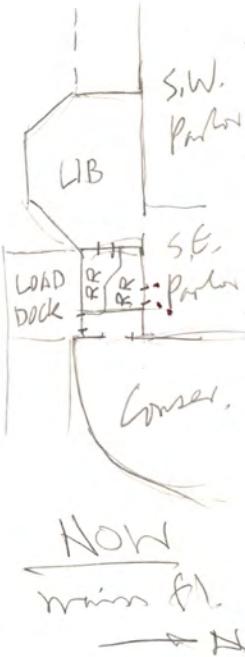
mod. steel  
Start from  
main level  
of + top  
(third) level

mod. door out to  
mod. dock  
loading dock  
at S. end  
of house.  
(This was an  
open porch  
originally)

small space that  
is under original  
S. porch, now enclos.  
for 2 RB's above  
+ loading dock entry  
shown at left



ORIG.  
main fl.  
→ N



NOW  
main fl.  
→ N



↗ N

N.E. Wdg, Dm. Rm (W. Rm)



N.E. Wing, Din. Rm (w. Rm.)

→ modern cornice  
(not on hist. photo, per Bob Mellown)

Chim.

S → N

Z

105 of 124

108.



S.W. WIND, (to fl.) N

N



N.E. WING - DIN. RM.

S.W.  
WIND,  
(to fl.)



N



N

106



1 Am at  
N.E.  
Wing

N  
→



Din. Rm



c. 1950's  
bath,  
E. of  
Din. Rm  
in N.C.  
wing

proto



107 02124

N



bath  
W

Ham at N.E. Wing  
trim + lock look orig.  
except for chair rail.

801



N  
20th ont.  
Kit.  
(E. Room)  
(N.E. wing)



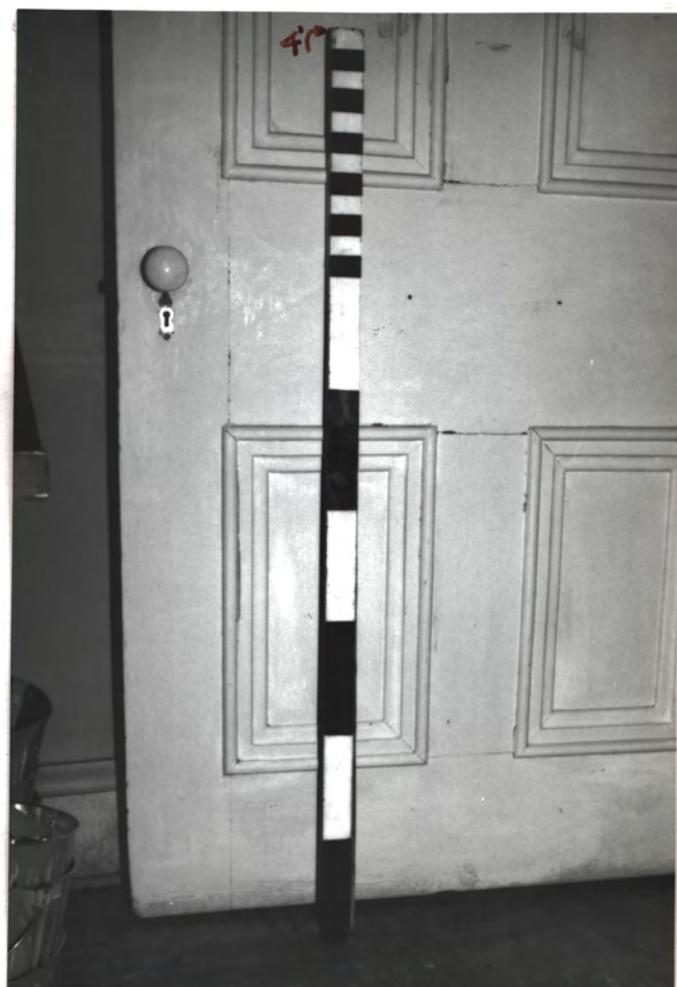


N  
20th c. Kit. (E. Rm. of N.E. Wing)

(chim)



S.W. door at  
20th c. W.D. (E. Room)  
W.t. wing





stair hall

6W

fl. 2 N.E. bedroom

112



8' 2"

Fl. 2 N.G. bedroom

113 2124



8'  
2'



20th c. partn of bath  
fl. 2 N. Cent. Bm.



20th c. partn of bath  
wall removed  
in 20th cent. (G. Boone?  
L.C.B.?)



FL. 2 N.W.  
Bathroom

115 9/124

N

wall removed in  
20th cent.



→ N

this window goes  
to fl.



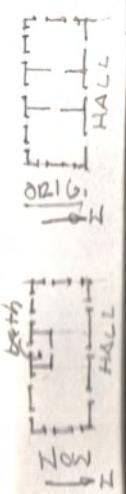
N

fl. 2 N. cent. bath  
for 19503

11



Fl. 2 S.W. Rooms (originally 3 rms) - PART W. REMOVED



11  
12  
13  
14

Part w. removed

8



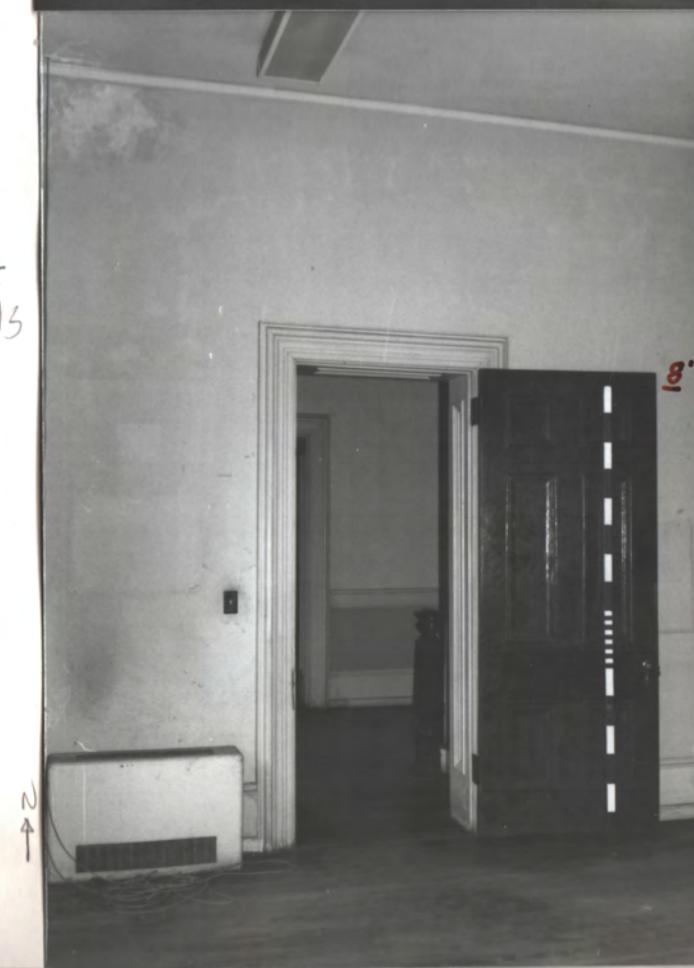
N  
E. WALL



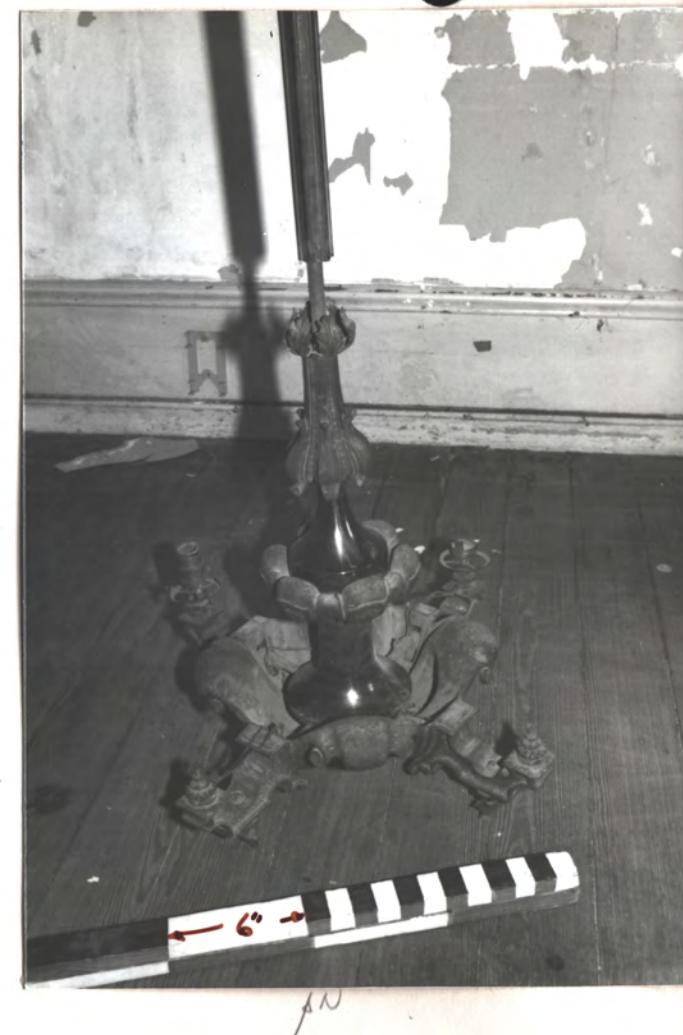
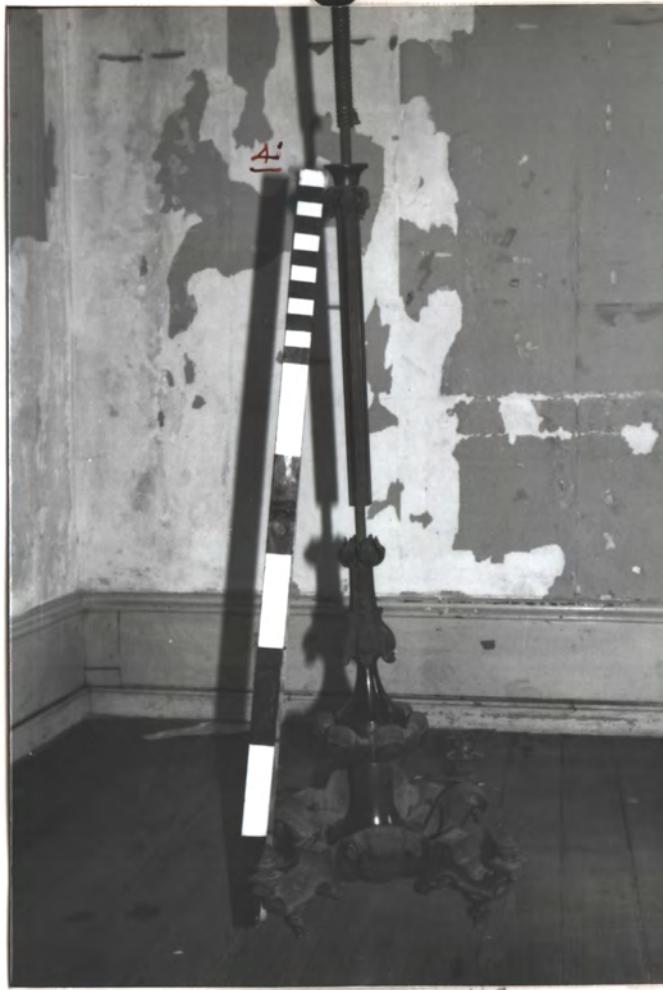
811



S. WALL at  
W. end.



N. wall, at top  
stair land.

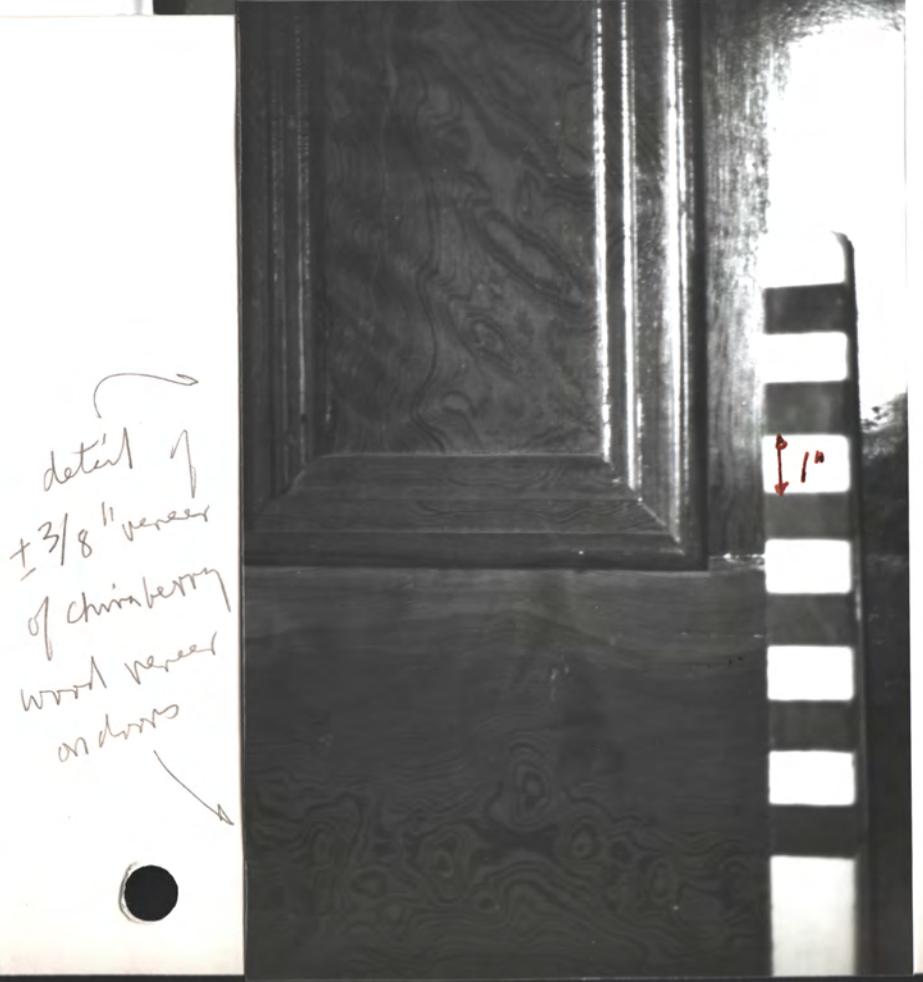


Orn. gasolier, globes gone.

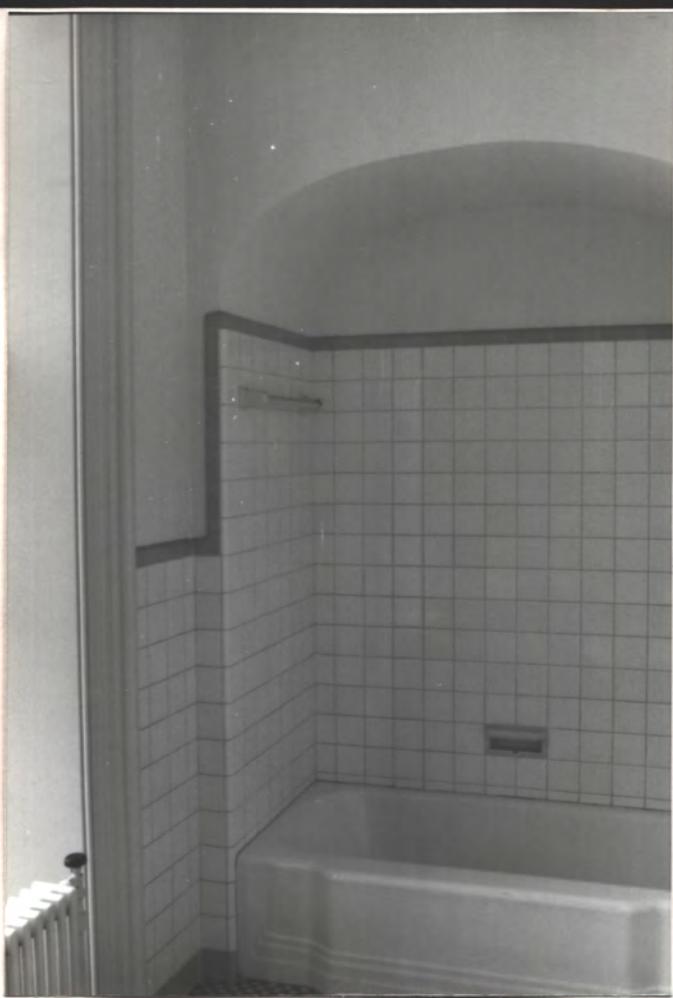
In fl. 2 S.E. bedroom

119 02124

021



N fl. 2 S.E. Rm, E. side sill



N<sub>2</sub>

Fl. 2 S. Cent. bath

N<sub>4</sub>





4'



bN

BACK SERVICE STAIR & HALL



FL. 2  
serv.  
yml



8'

bN

122



N

Original (c.1860) bath & tub, off serv. bldg of Eliz (ED)  
Tub is water lined. Tank was in rm. above,

m



N



N

123 of 124



→ door up  $\pm 3'$  to attic  
above N.E. wing

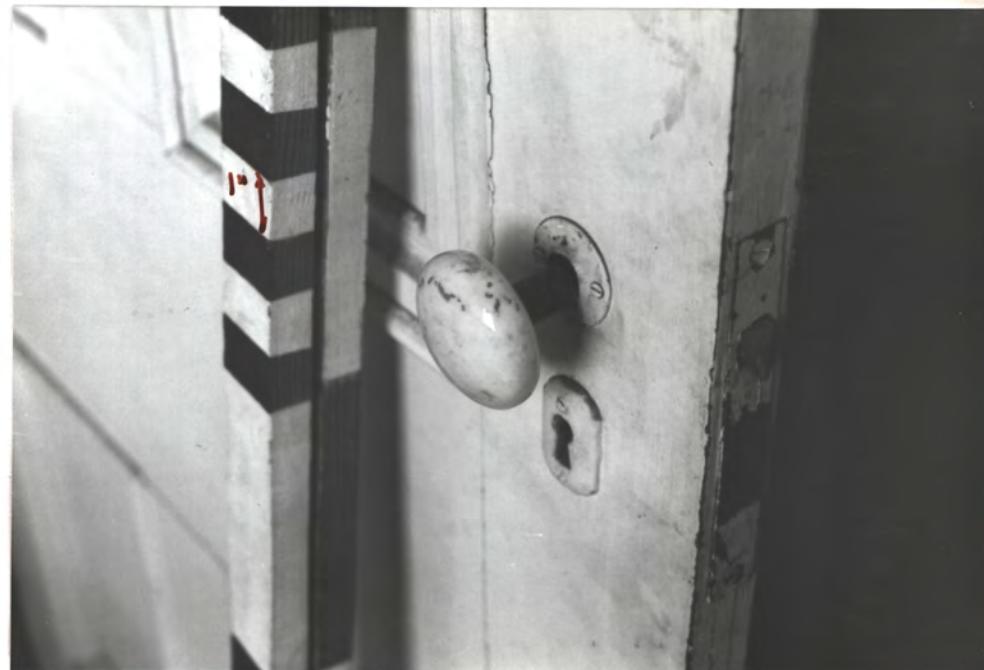
N.

↑ door up to trunk room

↑  
sept.  
1971

white cat. knobs at  
original bath door,  
approx. 7 ft. from  
orig. c. 1860 door.

→ N



124 of 124 + See 125

water pipe that took water from  
st. tank down to the 1859  
bath room below

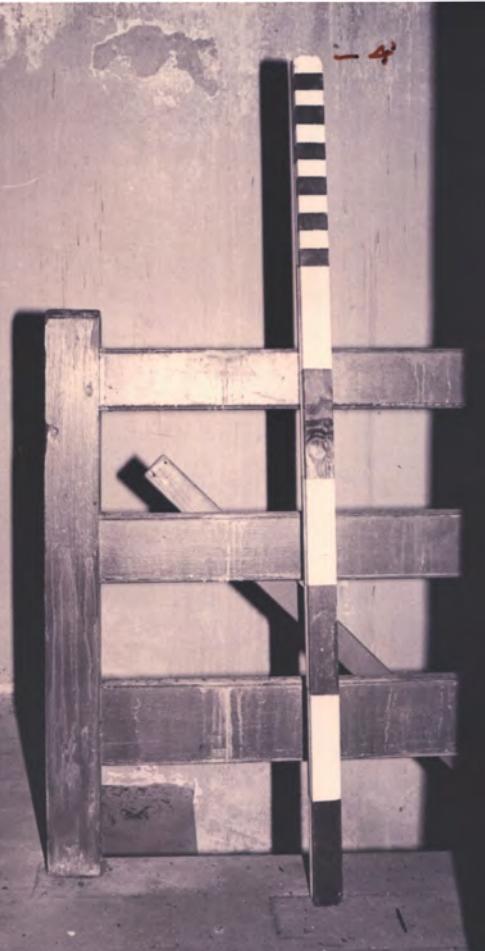
N ↗

E. wall



Loc. of 1859 water tank

"TWR RM" (level 3) M-2



↗ N P stairs

1859 Stair rails

52

Tank  
was here

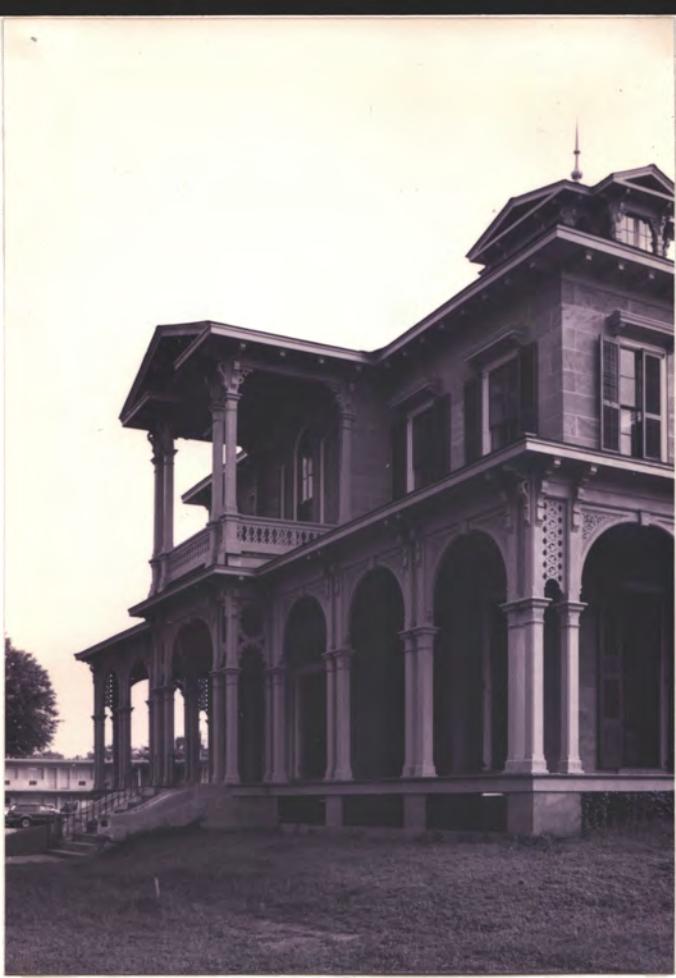
124B



The water tank was  
in the  
"tank room"



N S ↑ TANK ROOM →



west front



1860 Robert Semison 124

Tuscaloosa, Al., Greenboro Ave

after partial restoration, July '94

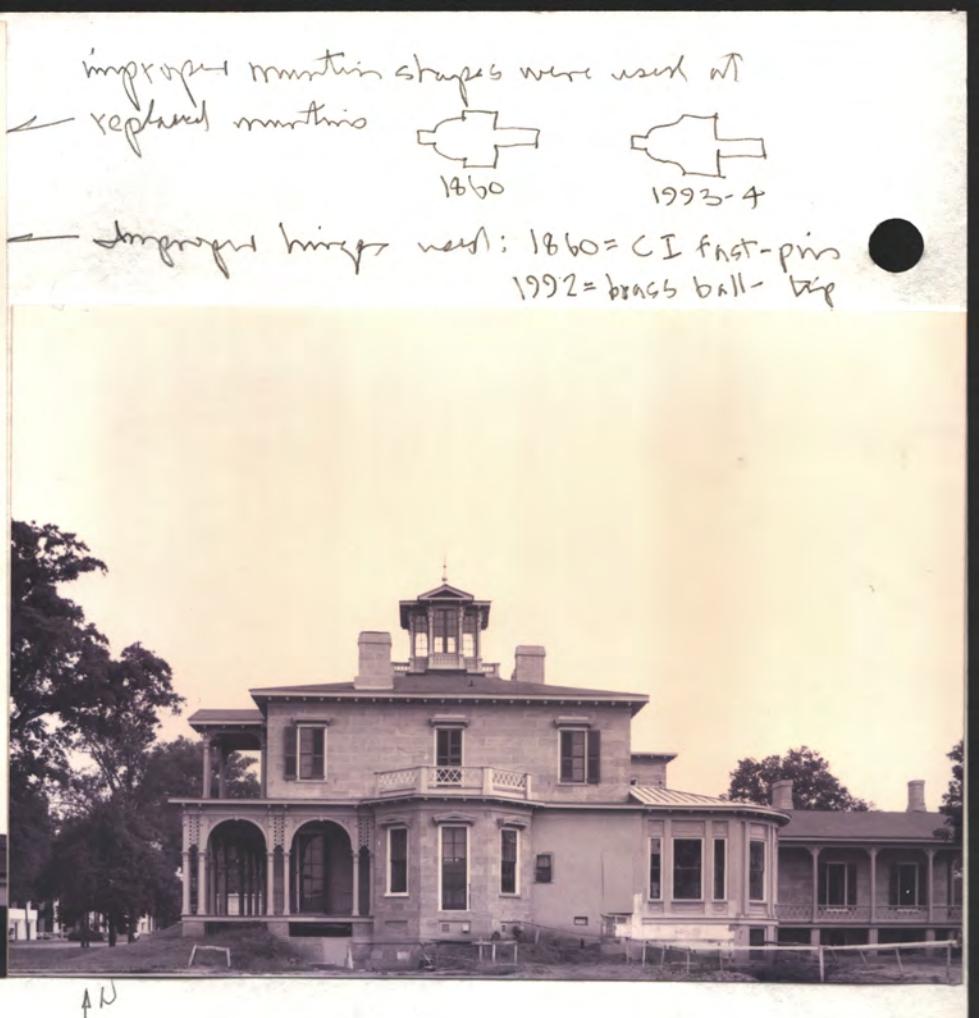
• 128 more photos on  
a heavy - overcast day, just before rain.

Restor. consultant & detailed report by  
JSH, Arch. - 123, 1992-3.

Excavation by FATS of White of Tuscaloosa,  
(some items not done)

former Used-Car lot, now owned by —  
Huntingy Frdn, was the garden  
for Semison's house

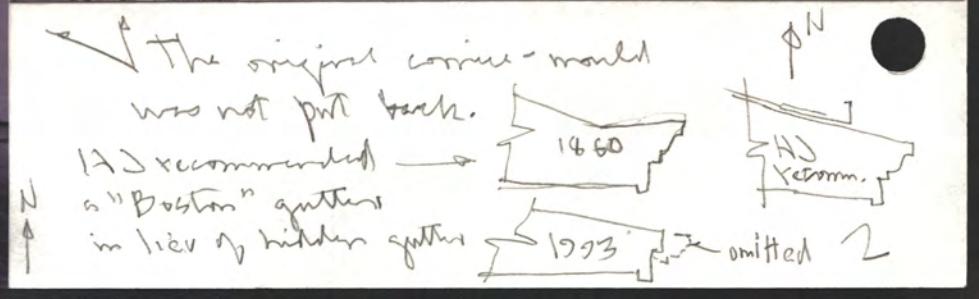
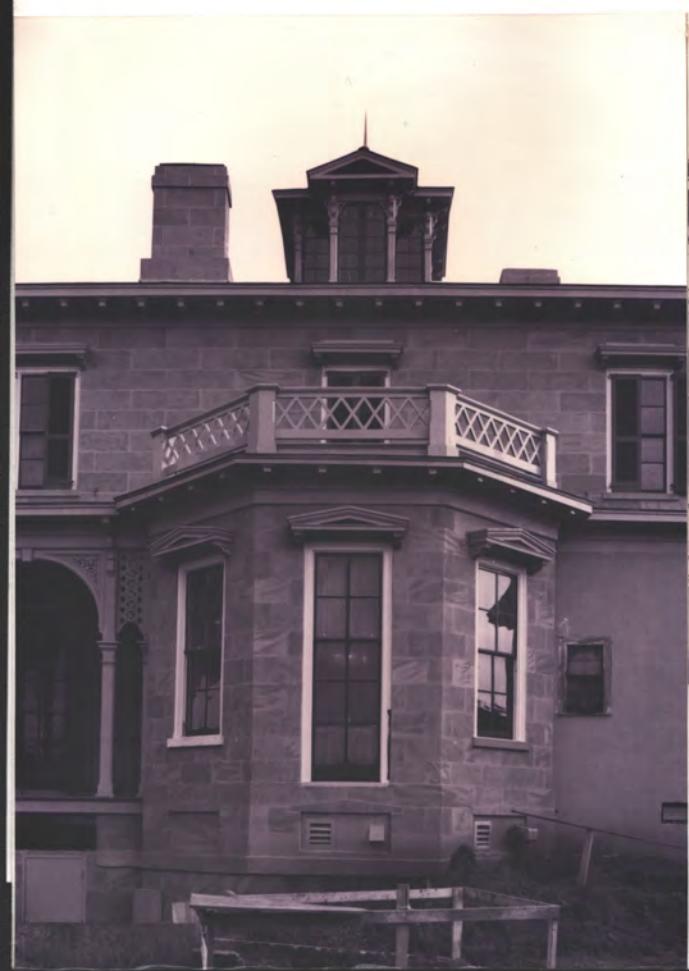




↑ N

↑ N

SOUTH SIDE



↑ N

↑ N

↑ N

HJS  
recommended

1860

1993

omitted 2



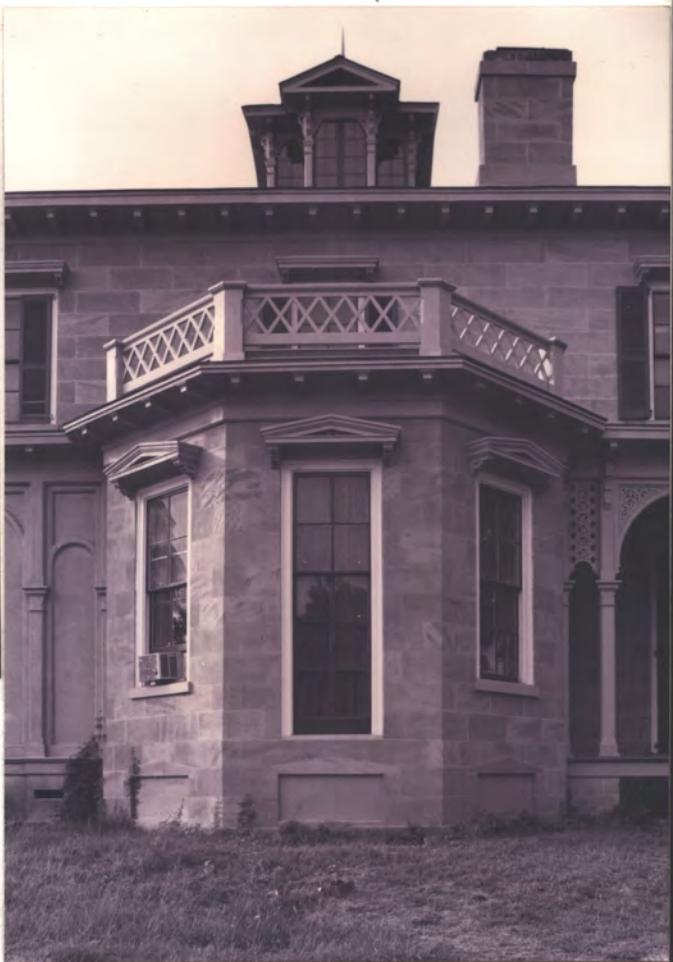
NORTH SIDE

P step balustrade  
is not correct.  
Would not have been  
any balusters at steps



S.W. CONSERVATORY

TOP





→ N

### South half-hex bay

Typical stress treatment = "sanded" joint, warbled & pencilized  
= good job, & per the analysis by S.P.N.E.L. of Boston.

Dr. Robert Mellown of UMass  
helped the painters team  
to do this



→ N



S.E. Dining, with south  
window into conservatory  
re-opened (was closed in c. 1940)



→ N "grained" wood, here at  
S.W. Parker - fair gift



547



— H  
hearth would not have  
been brick in the  
Eastlake period



N.W. Parlor — this late Vic. "Eastlake" mantel  
was once in this room & was removed  
(is not original, if correct)



N.E. Dining Room — this mantel is  
orig. to the house. The gasolier is the  
one found in the house. It is surely original  
(to which room?)



P  
note orig. stone  
traces

CONSERVATORY

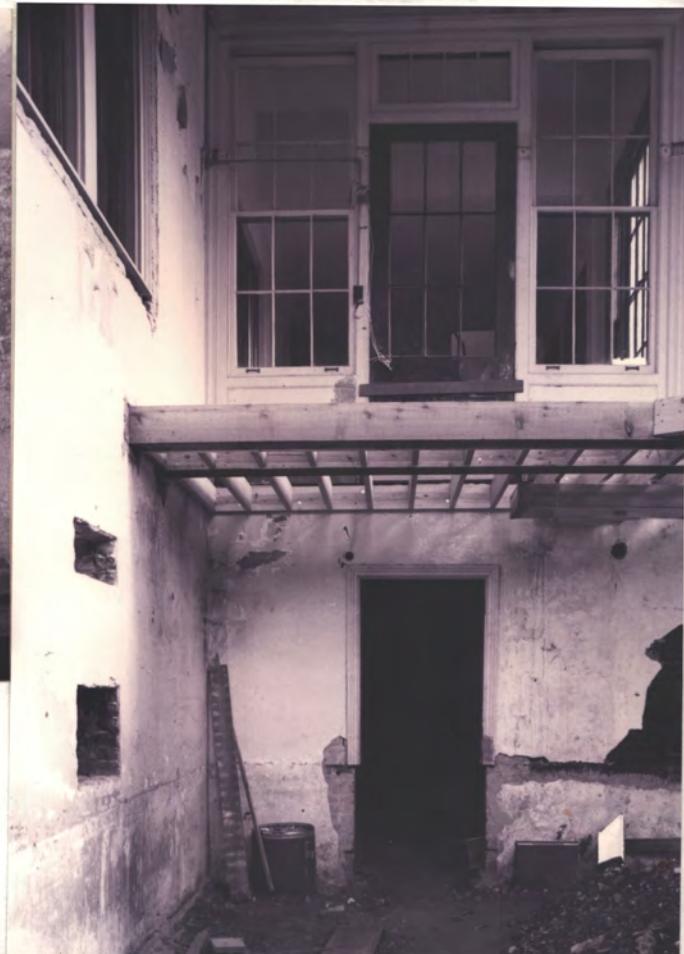
→ N

↑ later  
openings for ducts (1970's)

→ N  
WN



7167





1858-60 Robert Seminary

Tuscaloosa, AL.

Restor. Progress photos - 1996

(compare w/ 1994 photos by HJ)

JTH Arch-HJms FA16 = Restor. Arch

Fotos Arch-Tuscaloosa = execution (Jim Pitts)



31f3

1994  
penciling of  
its &  
paint-work being  
of stones, per  
paint analysis  
in SPHERA of  
Boston  
(good job)



date. rail is  
replicated but  
fl. I balcony  
is not yet.

→ lower not  
yet restored  
per hist photo

→ H

# JONES & HERRIN

Architecture/Interior Design

September 23, 1992

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

Attached are first-draft preliminary general restoration notes that are the result of our previous work and our tour on 21 August 1992 of the house with Jerry Hendrix and Jim Fitts. Since you are now fairly settled on interior uses and adaptive-uses, and Robert Mellow's historic structure report is near completion, the job now is to list all work items in priority and for Jerry Hendrix to attach cost estimates to each item so that a first-phase work package can be determined.

A "broad-brush" minimum first phase work package would be (1) stop deterioration (2) improve the exterior appearance (3) restore the entry and front main floor rooms if funds allow. A possible required item (4) for phase one is modestly renovate the second floor for office rental income. This may require the postponement of item (3) and parts of item (2).

What is the required timetable for the temporary second floor office fixup, and the permanent west-basement office adaptive-use renovation for continuing rental income? This can significantly affect the other work items, if funding is limited.

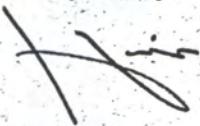
This preliminary document is a "roadmap" rather than a technical restoration document. However, a contractor and craftsman with the right experience and viewpoint can perform much of the restoration with little more guidance than this roadmap provides, as long as guaranteed - in - advance bids are not required. Such bids would require extensive and costly architectural investigation and documentation (12-1/2% of the restoration cost is the normal and the State-Building-Commission architectural cost for complete services on competitive-bid restorations). If fixed-price bids are required, it is suggested that the contractors fixed-dollar fee (not percentage) be bid or negotiated, rather than total construction costs. Actual "construction costs" should be available to the Foundation for audit and monthly review. Mutual trust and respect between the contractor and owner are essential to the success of this business arrangement. Due to the hundreds of unknowns as to degree of damage etc. it is impossible for any contractor to accurately, in advance, assess the time and material involved in complex restoration. The fairest (to both parties) and, with competent and trustworthy contractors, cheapest way to do restoration is the above method, in our experience.

Some clear-cut items, such as mechanical, electrical, plumbing, sitework, and new construction can be bid or accurately estimated in advance, with only the normal amount of architectural documentation. This should be done, to quantify as much of the cost in advance as possible. The subcontractor bidders must be pre-qualified and "pre-bid" oriented for restoration and for this project.

The most difficult item to price in advance is exterior woodwork, of which this house has copious amounts. Only an inch-by-inch investigation and survey of sub-surfaces and framing will reveal the extent and nature of repair and replication required. Since there are multitudes of small and isolated hand-tasks to be done, no mass-production cost advantages can be obtained and estimating is difficult.

Restoration projects can be competitively-bid, and this office has done many, under State of Alabama or City government requirements. If done, bidders must be rigorously pre-qualified as to appropriate restoration (not "remodeling") experience under the guidance of a restoration architect. It is at best a chancy business. A good and trustworthy contractor, however, selected, is the key to restoration success.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/am

copy: file

# JONES & HERRIN

Architecture/Interior Design

1967 • Celebrating Twenty Five Years of Design Excellence • 1992

October 26, 1992

Steve A. Johnson  
Jemison-Van de Graaff Mansion Foundation  
P.O. Box 030436  
Tuscaloosa, Al. 35403

Re: Jemison-Van de Graaff Mansion  
Project No. 92002

Dear Steve:

Attached is a set of the revised "Preliminary General Notes" dated 12 October 1992. Please substitute these pages for the outdated pages in your binder. These incorporate revisions on almost every page based on the discoveries of my last visit, Robert's review and refinements to the notes. More checking would undoubtedly produce more discoveries, but this is probably a reasonable point at which to conclude the formal report and begin with detailed restoration planning.

However, everyone involved should continue to look for evidences, as more will certainly come to light.

Probably my most helpful role now is to review the detailed plans by Jim Fitts to advise of any restoration aspects that could improve the results. I have given Jim a set of restoration plans on another project which contains useful information on general procedures. I can also photocopy other notes for him that apply.

From this point, I will wait for any request from you or Jim for my input.

Robert tells me that the fund-raising is going well. Best wishes on being able to begin soon.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/am

cc: Dr. Robert Mellown  
Jim Fitts, AIA  
file  
HJ

# JONES & HERRIN

Architecture/Interior Design

**PRELIMINARY GENERAL NOTES FOR  
THE INVESTIGATION & RESTORATION  
OF THE 1859-62 JEMISON VAN DE GRAAFF MANSION  
TUSCALOOSA, ALABAMA  
PROJECT NO. 92002  
12 OCTOBER '92**

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JEMISON-VAN-DE GRAAFF MANSION  
PROJECT NO. 92002**

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- I. Bedrooms & dressing rooms
- J. Main floor back hall
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PRELIMINARY GENERAL NOTES FOR THE INVESTIGATION AND RESTORATION OF  
THE 1859-62 JEMISON-VAN DE GRAAFF HOUSE  
TUSCALOOSA, ALABAMA  
PROJECT NO. 92002  
12 OCTOBER, 1992

Jones & Herrin, Architecture/Interior Design  
Harvie P. Jones, FAIA, Restoration Architect  
Huntsville, Alabama

These notes are based on four site visits, several historic maps and photographs, about 630 current photographs taken by the restoration architect, field notes; conferences with the Jemison-Van-de-Graaff Foundation Board, Jim Fitts, of Fitts and White Architects, Jerry Hendrix, contractor; and Dr. Robert Mellow's Historic Structures Report. This preliminary outline should not be considered either final or complete. Later observations and considerations will bring to light new items and revisions. The contractor and his craftsmen will observe new items by virtue of their close and constant contact with the structure and its details, and their own field of knowledge and viewpoint of observation. This document is step two in the process, following Dr. Mellow's Historic Structure Report. Step three will be for the Foundation to decide on a phase-one objective and budget, and to then have prepared technical documents as required to cost-out and execute the phase-one restoration.

1. Phase one technical items, to stop deterioration:
    - A. Remove shrubs by the house foundation, which are historically inappropriate (see 1914 photos and the 1887 engraving) to 19th century landscaping practice and which are damming water against the basement window sills and walls. The finish grade at the basement window sills is about 4 to 6 inches higher than the original grade due to soil build-up over a 130 year period (the wood sills are partly buried in the soil) plus the accumulation of mulch and topsoil traps water against the wall, soaking the soil and transmitting water against and through the porous solid brick basement wall. At present, most roof eaves are gutterless, spilling roof water against the foundation and basement walls and aggravating the problem.
    - B. The original roof had hidden gutters, still present in the 1930's HABS photos. A photo, apparently of the 1950's, shows slung half-round attached gutters. The technical problem with hidden gutters is that they cause severe damage to the wood cornice, soffit, fascia, and framing when they leak, and all gutters leak. Rather than replace these hidden gutters it is recommended that "Boston" or "Philadelphia" gutters be used, which can be installed so the roof continues under the gutter, preventing leak water from getting into the wood members. This type gutter is almost as concealed as the hidden gutter and is found on historic houses in Alabama and elsewhere. The restoration architect can supply a detail.
- An alternative and historic gutter system is the slung half-round gutters seen on the 1950's photo. The restoration architect can furnish sources and a detail.
- C. The downspout water must be led away from the house by sloping the ground per the following paragraph.

- D. In order to correct the condition of water standing against the foundation and onto the basement window sills, the following must be done: It is found as a general rule that house yards "rise" 6 to 12 inches per century due to decay of grass and leaves and bringing in topsoil and mulch for shrubs and lawns. This results in a dam around the foundation, and the partly buried window sills found here. The only proper technical and historical correction is to remove the soil buildup from over the entire yard. There should be at least 6 inches "freeboard" from the bottom of the basement window sills to the topsoil (not the subgrade). The slope from the foundation grade away from the house should be at least 1%, preferably more. This will require the removal of many cubic yards of buildup soil from the site, and requires the removal of the c.1950's north concrete driveway (which traps water by the north steps and is intrusive to the house in any event).
- E. Confirmation of this soil-buildup is in the early 20th century Van-de-Graaff family snapshot showing the soil at the conservatory windows at least 6 inches lower than at present.
- F. At least one apparent original cistern is at the east end of the N.E. wing. This cistern must be protected from sitework damage and for safety reasons (no heavy equipment on it, provide guardrails). Look for other such site features during sitework, such as old brick walks, building foundations, well, outhouse, etc. Contact the owner on any item found. The owner should obtain the assistance of an archaeological team, if possible. This team should be involved before and during the removal of the soil buildup.
- G. Upon receipt of the engineer's topographic survey, the yard grading should be plotted, desirably with the input of a person knowledgeable of Alabama Historic Landscaping such as George Stritikus, who has devoted years of research to this and has worked on the Battle-Friedman landscape archaeology. Ideally the restored landscape plan would be devised at the same time as the grading plan. The new planting should be in keeping with 19th century practice, i.e. no "foundation shrubs" (a 20th century device). See the 1887 engraving and the 1914 photographs.
- H. If the proposed acquisition of the auto lot (original garden for this house) south of the house looks encouraging, it is recommended that no on-site parking on the present site be planned, for this would be highly intrusive to the grounds and house. The street north of the house rarely has any cars parked on it, and can provide a considerable number of curbside parking spaces after the two driveway entrances are eliminated. After the auto lot is acquired, it can be planned to essentially restore the landscaped grounds that it originally provided for the house as well as to provide some off-street parking for tenants, tour buses, and activities.
- I. In several other 19th century houses the restoration architect has been able to dry-up basements simply by correcting the roof and yard drainage as described above. If these measures do not suffice here, the next recourse (at the historic N.E. basement rooms) would be to excavate down below the floor level and install a foundation drainage system and membrane waterproofing on the subgrade part of the exterior brick wall. This is costly, and probably can be avoided by above-grade drainage corrections.

At the adaptive-use office spaces in the main basement, a less costly method can be employed if the walls are not dried-up by above-grade corrections. The slightly-damp (not wet) exterior walls can be covered with (1) black polyethylene (2) treated framing strips 16 x 48 inches o.c. (3) another layer of black polyethylene, (4) moisture-resistant gypsum board and (5) small continuous vent slots at the base and ceiling and in the horizontal furring strips that allow air movement up behind the gypsum board and through the furring to vent out moisture. This system has been successfully in place in several buildings in Huntsville for as long as 23 years and works for a small amount of moisture. In the adaptive-use office areas, this furring technique can also provide a space for required electrical conduits for outlets and switches without cutting into the historic brick walls. This treatment is also "reversible", so that if this area is someday restored to its historic condition the furring and conduits can easily be removed without lasting damage to the brick.

The above covering does not prevent the brick walls from being damp, of course. In past observation it appears that mortar and brick deterioration are not so much caused by dampness as by repeated wetting and drying. The mortar near the exposed basement side of the wall always seems to be the most-deteriorated. Thus the covering of the interior wall face would not seem to cause mortar damage, but might even slow it by reducing the wet-dry cycles at the wall surface.

- J. The basement floors (brick at the N.E. wing and concrete at the main basement) almost certainly do not have any sort of moisture-block under them. A few old basements had cinders or sand under the brick floor to absorb moisture and it would be desirable to lift a few bricks to see what, if anything, these floors had. Some amount of moisture will therefore migrate up through the brick and concrete floors here, but typically it is not enough to warrant the costly and intrusive lifting and replacement of the historic brick floors to install a waterproof membrane beneath.

The modern concrete floors at the west basement need to be leveled for office use, so the leveling-slab could be poured over a membrane. If this area is ever restored, both the old and new slabs would have to be removed in any event.

Summary of item 1:

In Phase One, install roof gutter system and yard drainage system, either temporary or permanent, as funds allow and as described above.

2. Roof and Related Items:

- A. The present roof, installed in early 1992, is 12-year type composition shingles, and 6-year type roll roofing on the low-slope and flat roofs. This temporary roof is on wood decking and wood furring over the 1870 standing seam terne metal roof. Some leaks reportedly remain, probably mainly at flashing and the flat "tank room" roof. The shingles and roll roofing are turned up at the high wall intersections and buttered with roofing-cement, a makeshift and short-term detail.

In a minimum phase-one effort, try to stop any remaining leaks in an economical and short-term manner.

Fitts and White, Architects, should investigate and draw "existing condition cross-sections" of the belvedere, west balcony, West verandah, north porch, S.E. verandah, tank-room roof, roof/wall intersections etc. so that permanent flashing and roofing details can be devised.

- B. Before a permanent roof is installed, several decisions must be made. The 1870 metal roof remains under the present wood decking and furring. The furring has thickened the visible roof edge, altering the proportions somewhat. If the furring and decking is removed and the roof restored to the original thickness, the 1870 metal roof will have to be removed, thus losing an artifact. The new metal roof would, to the ordinary observer, look like the 1870 roof, but modern terne-metal is made in long "pans" and will not have the closely-spaced pan-seams (cross-seams) present in the 1870 roof.

When the now-removed modern ogee gutters were installed, the roof eaves-cornice and about 3 inches of roof deck were cut off to form a vertical backing for the modern gutter. Therefore, the decking strip and eaves-cornice must be put back before any permanent roofing is done.

In order for standard terne-metal to endure, it must be properly painted (technique and material) and kept properly painted, or it can rust out in as little as 10 years. Since initial and continuing proper material and workmanship is problematical, we recommend the use of "terne-coated stainless steel" which, if painted, looks the same as conventional terne-coated sheet steel, but will not rust if not properly painted.

The cost of either conventional (rust-prone) terne-coated steel or terne-coated stainless steel roofing is very high, particularly in complex roofs like this (+/- \$4 p.s.f. for std., \$6 p.s.f. for TCSS, plus demolition, deck repairs, gutters, cornice repairs and painting = +/- \$6 and \$8 p.s.f total). The roof has 8 to 9,000 s.f. counting eaves and slopes, so this totals in the ballpark of \$50,000 to \$70,000 for reroofing only (more if a general-contractor management markup is involved).

If it is decided to preserve the 1870 metal roof by keeping the later wood overlay furring and decking, it must be accepted that the roof-cornice fascia will be deeper than it was originally.

- C. For the technical reasons outlined above, hidden gutter restoration is not recommended as a realistic watertight option. Before the roofing is done, a decision is required. The other options are a Boston gutter or slung half-round gutters. Since half-round gutters would conceal the cornice, probably Boston gutters would be the better option, although the vertical 3 to 4 inch high edges of the Boston gutters would be visible. If the concealed gutters are restored, it should be with the full recognition of the high-repair rate cost involved and the loss by rot of wood cornices and framing beneath and near the hidden gutters. The principle to keep in mind is that all gutters leak, but the first two types can be installed so they do not leak into the wood roof structure and trim.

The downspouts shall be round, preferably of terne-coated stainless steel, painted, with mitered joints. "Sweep" transitions common today were not used in the 19th century, per available evidence. The historic photograph taken from the roof of the service building shows such a typical mitered-joint downspout. The downspouts should spill onto brick splash pads of about 16 x 32 inches, the bricks set flush with the topsoil, jammed together in a flat half-bond pattern, on a 4 inch sand-bed, without any mortar. The bricks can be new "Brickerstaff Woodmould Regency" to closely resemble 19th century bricks.

Originally the downspouts led to brick aqueducts leading to a cistern or cisterns. Two of these aqueducts are remaining under the S.W. and N.W. corners of the west verandah, and should be preserved.

- D. Most of the original roof cornice-mould and fascia is lost, with remnants present at the pedimented window-hoods and the belvedere. The present roof cornice consists of a recent 1 x 6 fascia and a 1x2 cap. The N.E. wing east gable has modern "WP47" crown moulds. The various historic photos and the 1886 engraving strongly indicates that the cornice-mould and fascia still found on the pedimented window-hoods and the belvedere were also on the main roof eaves. Absent stronger evidence, this detail should be replicated in rot-resistant "clear all heart" grade redwood and placed on the missing locations, with the vertical dimension of the fascia subject to adjustment based on the decision regarding the later overlay roof deck mentioned above.
- E. Before the permanent roof is installed, a decision must be made on the missing balustrades that once were on the two half-octagon room roofs. Proper flashed anchorages must be installed during reroofing, whether the balustrades go on now or not. The original roof deck must be examined for size and location clues on the piers at the balustrade corners. The only graphic evidence for the design of the balustrade so far is the 1887 engraving and a fuzzy partial view in the historic photo made from the roof of the Servants' house. While these are indistinct, it appears that the piers and rails probably match those on the extant west balcony-porch. The "X" balusters appear to approximately match those on the S.E. verandah, N.E. wing, which appear to be largely or all later reconstructions based on their wire nails. In the engraving and photo, the "X" balusters appear to be perhaps 2" - 3" square instead of the 1-3/4" size of the reconstructed N.E. wing balustrade. We will have to assume that the rebuilt "X" balusters are similar to the originals, unless more evidence is discovered. To that end, it is recommended that the extant-albeit rebuilt, balustrade at the N.E. wing be examined for clues, since its top-rail bed-moulds may be original inasmuch as they appear to match those on the west balcony-porch and at the belvedere. If this top rail (and/or the bottom rail) is original at the N.E. wing, the rails may reveal clues as to the original balusters (nail holes, paint ghosts). The short west-most section of the N.E. wing balustrade should be temporarily removed to look on the west pilaster of the verandah for clues of a previous top and bottom rail. On most of the balustrades the wide top-rail cap is a modern 2x6 makeshift replacement. The original rail cap(s) (short pieces remain at the west balcony-porch between the closely spaced columns) are neatly sloped on top to a ridge down the center-top of the rail-cap. It is probable that this was the original rail profile for the N.E. wing verandah and the missing rooftop balustrades.

Two clear paint profiles of the roof balustrade end-piers remain on the stucco of the north wall. These should be preserved and carefully measured and photographed for pier replication. As expected, the profiles appear to match the piers at the west balcony and the belvedere balconys.

The missing roof balustrades at the two half-octagon roofs (and the various unroofed balconies) were completely exposed to direct rain and sun. Even in the highly stable and rot-resistant heartwood available in 1860, they did not survive more than a few decades. Today's best wood, "clear all-heart" grade redwood, has been observed to rot out in such locations in as little as 7 years. The California Redwood Association confirms that today's "heart Redwood" is not as old and not as rot-resistant as that cut in the past. If old-growth salvaged heart pine can be found, it may be a better choice. All wood parts must be cut to size and length and back-primed with oil-base primer before assembly.

Another possibility, although it shocks the purist heart, is moulded fiberglass, now in place on many historic museum buildings such as the rooftop balustrade of the 1801 George Read II house museum in New Castle, Del. This method has been in use on museums for about 20 years (San Francisco Mint) and no fundamental problems have been reported.

- F. As part of the roof work, the main house window-hoods are roofed with sheet metal which is both rusted and not properly turned-down at the edges to keep water out of the wood hoods. The metal (on one hood checked) is merely tacked through on the top edges, admitting water both at the edges and through the tack-holes. The metal should be turned down neatly over the cornice-lip and attached with concealed clips. The most durable metal would be terne-coated stainless steel, painted. The wood portions of the hoods should be repaired if needed, and inconspicuous 1/2" diameter air vents drilled in the two outer corners of the soffits, stuffed with insect screen, and edges of the holes painted. The rear edge of the metal should be turned up and into the stuccoed wall, and sealed.
  - G. There are six wood pedimented window hoods at the main floor, four belvedere pediments, and ten unpedimented window hoods at the second floor. Their roofing is discussed above. Since the roofing is both deteriorated and not flashed at the perimeters, these hoods have suffered considerable water damage. Probe the wood with a sharp, thin knife blade or similar tool to discover locations of deteriorated wood. Repair/replicate as described herein only the significantly-deteriorated portions of the wood. One tympanum observed at the pedimented hood is modern expanded metal lath, presumably to attach now-gone modern stucco and replacing original stucco. Carefully investigate for clues, from a ladder, at several pedimented hoods. If original stucco tympani are indicated, restore them as such. Install solid zinc (not galvanized) edge-beads at the bottoms of the tympani stucco to keep water out that is blown onto the corona "shelf". Make sure the corona "shelf" is sloped to the exterior to drain off blown rainwater. Field-investigate ways to make the corona shelf watertight, without relying on sealants if possible, which are temporary in their effectiveness. Check the framing and attachment of the window hoods to the masonry wall.
3. At various balustrades (belvedere, west balcony, west verandah, north porch and S.E. verandah) a careful comparison shows that many column base trim parts and balustrade parts are not original and in most cases are inaccurately shaped thin makeshift replacements. One clue is the presence of wire nails, although this is not in itself conclusive because loose original parts are sometimes later reattached with wire nails. The presence of wire nails plus thinner wood plus inaccurate shaping plus wide-grain wood show that a part is a replacement. At the west balcony, only the short (+/- 10 in long) rail - caps between the paired columns on the west front are sloped on top, thick, and appear to be original. Most rail caps throughout are stock modern rectangular 2x6 +/- sections with flat tops. Many column-base trims are modern, but a few originals survive. It looks like most if not all top rail bedmoulds match from location to location and are probably original. Look for cut nails, wood density and exact profile matches to confirm.

4. Porches:

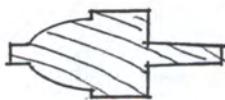
- A. The dense pine floor at the west balcony is probably original, although the outer +/- 5" strip of flooring at the north and south edges is missing, allowing water into the porch floor and verandah roof structure. Also missing are the wood column plinths that once extended down to the verandah roof, visible on the 1950's photo and the 1887 engraving. These elements, and proper flashing, should be replaced. Water stains and deterioration are evident on the c.1950's stucco and metal lath soffit below. Wood decay is undoubtedly occurring as well.

The west balcony dense pine floor, while heavily weathered, may be sound enough to be retained. It should be, if the restoration team (architects and contractor) can devise a way to prevent all or most water from penetrating the floor into the framing and stucco soffit beneath. The restoration architect has observed one clever and original method on the c.1825 Cedarhurst balcony in Huntsville that should be explored; a method that allows the wood floor to "breathe", an important factor. Ask for details at the proper time.

- B. The c.1950 replacement of the main floor verandah stucco soffit was probably necessitated by this leakage as well as other flashing and roof leakage. The restoration architect can help design this flashing.
- C. The flat-profile wood balusters at the west balcony are likely, by their heaviness, original. Look for cut-nail evidence and other clues. Curiously, one baluster is upside down (south balustrade, west-most baluster). This is likely an original error, not noticed by Jemison. Probably it should be left that way (if no wire nails are found) and interpreted as such.
- D. The 1887 engraving shows a small balcony bracketed off the north face of the north half-octagon room. There was an identical one on the opposite side of this symmetrical part of the house, as shown on a 1914 photograph. The design of the balcony appears to be identical to those at the belvedere, except the silhouette-balusters appear to have shouldered pointed-arch "Moorish/Gothic" cutouts. Look for clues at the site on exact dimensions of the junction of the balcony and the house. If funds allow, replicate the balconies in rot-resistant wood, per details furnished by the architect and per the original extant belvedere balcony parts.

5. Belvedere:

- A. The belvedere ("cupola", "observatory") is completely exposed to weather and expectedly has seen extensive repairs and modifications. As mentioned above, the belvedere balcony balusters, shown on the 1887 engraving and the c.1950 photo as matching these on the second floor west balcony, have been replaced with plywood, and the remainder of the three balcony balustrade components are, except for the scroll-brackets, modern non-matching makeshift reconstructions.
- B. The exterior dado at the belvedere enclosure, now plywood, shows on the c.1950 photo and the 1887 engraving as flat profile balusters like the extant ones on the west balcony. These appear on the late 19th century photo to be "blind" balusters at the enclosure. If not, there would be no purpose for the casement windows that show in the 1887 engraving. Clues of the exact details of the dado should be sought, for both the exterior and interior faces (now both plywood).



- C. Most of the present sashes and French windows in the belvedere are crude, poorly constructed and deteriorated modern replacements. The north sash at the N.W. corner is original, for example. The late 19th century photo looking west shows the sashes that are present on the 1887 engraving having been removed from the belvedere. The several sashes now forming a makeshift partition in the attic stair (level 4) are the original belvedere sashes, based on their moulding profile and joinery. They have a characteristic c.1850's elliptical interior side profile section on the muntin bars like the Conservatory windows below (an ellipse whose narrow end is interrupted by a square nib). The corners and muntins are through-mortised and tenoned and the corners are pegged, typical of 1850's joinery but not 20th century. The new French windows should be detailed to match the original one at the east wall of the belvedere and those at the west balcony, built in rot-resistant heart pine or redwood. The original belvedere casement sashes in the attic should be repaired and returned to their proper respective locations.
- D. For solar heat control in the belvedere, the architect Jim Fitts suggests clear "Low-E" single glazing, which blocks most of the radiant heat of the sun. The appearance is very slightly reflective, almost like clear glass. This is a good idea. Louvers at the concealed bottom panels of the French windows would also help, although this alters an original design.
- E. The missing belvedere casement sash hardware may possibly be determined by checking for hinge mortise-cuts at the belvedere jambs, and checking for hardware traces or remnants at the sashes in the attic. Hardware catalogues of the 1850-60 period should also be checked (the restoration architect has one such catalogue) based on any clues found. The belvedere French window hardware is modern (ball-tip hinges and slide-bolt latches). Check the extant hinges on the floor 2 west balcony French windows. If they appear to be original, try to match them for the belvedere French windows. This French window does not have an original latch, however.
- F. The belvedere walls now contain in each of the eight corners what appear to be relocated sash-blinds from the other parts of this or some other house to ventilate the belvedere without admitting much rain. More detailed measurements, comparisons and examinations are needed. If the blinds are from some location on this house, restore and reinstall them at their proper locations. Then install casement sashes at these openings per note 5C above.
- G. The belvedere base flashings, if any, are concealed by recent composition roofing sheets. These conditions need to be observed and documented and a new flashing detail devised by the restoration architect. The belvedere balcony roofing and the balustrade anchors and flashing similarly need to be investigated. The belvedere floor is flat-lock-soldered seam metal in small pieces, characteristic of pre-20th century flat metal roofing. Retain.
- H. The belvedere ceiling is modern plaster on metal lath. Keep and repair if practicable.
- I. The belvedere wood trim from the window sills up appears likely to be mostly original. Investigate at site. The soffits show evidence of heavy and/or long term belvedere roof leaks. Both the wood trim and concealed wood framing at the belvedere must be checked for deterioration, connections, wind damage to joinery, and strength under wind load. The belvedere roofing and finial work are described below.

- J. The belvedere roof has a recent coating of "Bitex" mastic, a temporary patch. The replacement roof should be terne-coated stainless steel or copper since it is small and difficult to reach, so the high material cost is a small factor. Since the roof is not visible, the paint on the terne-coated stainless steel can be deleted with no harm. The wooden finial on the belvedere appears likely to be original, or a good copy, based on a comparison of the several current and indistinct historic photos and the 1887 engraving. Check for clues at the site. Also check the finial for anchorage, flashing, decay and condition of finish.
- K. The belvedere attic has no ventilation for moisture-drying and needs it. Hidden 1 inch wide linear screened vent slots can be inconspicuously installed behind the rake-fascias of the pediments. In addition, ceiling vent openings should be installed in the north and south ceiling rectangles of the belvedere to vent solar heat out of the belvedere into the attic and thence to the exterior via the pediment vent slots. These vents plus the "low-E" glazing described above should do a reasonable job of controlling solar heat in the belvedere.
6. Metal flashings at roof/high-wall intersections and chimneys must be reworked in a manner depending on the roof choices described above (permanent or temporary, keep modern furred plywood deck or not?) The original stucco typically stops about 4 to 6 inches above the modern furred plywood roof deck, and thus forms a +/- 3/4 inch deep overhang to receive the top of the metal flashing. In addition to this overhang, a saw-cut reglet at least 1 inch deep should be cut into the brick to receive the top of the metal counterflashing, to give greater protection against leaks. Since the vast majority of all roof leaks in all buildings are at flashings rather than the roof itself, this is very important. See above notes on flashings needed at the west balcony, belvedere, rooftop balustrades, window hoods, etc.
7. A. The chimneys should each be checked for internal deterioration of the brick by examining at least the upper 6 feet or so of the flue with a flashlight. The upper part of the flue is the most vulnerable to deterioration due to wetting and drying. If the masonry and mortar is only slightly deteriorated it can probably be safely left as is. Since the chimney stucco is in generally good condition the chimney tops should not be rebuilt unless a highly fragile condition of the masonry is found. If the masonry is fragile, investigate with the restoration architect possible ways of strengthening it in-place without the use of hard portland cement or steel bracing which can itself cause damage due to its inflexibility and different rates of temperature expansion.
- The N.E. and S.E. chimneys on the main roof have been rebuilt in the 20th century down to an undetermined depth. Modern wire-cut bricks and concrete blocks can be seen at the inside tops. It is likely that all the chimney tops were rebuilt in the mid 20th century with Portland cement mortar and stucco. No flue linings of terra-cotta were seen.
- B. The chimneys should not be used for wood fires or gas-log vents since they are unlined and could endanger the house by venting heat and fumes into the wood framing and attics.
- C. The chimneys should be solidly, neatly and inconspicuously capped with terne-coated stainless steel, turned down about 1-1/4 inches at the edges, tightly fitted to the probably non-square chimneys, metal edges tight to the stucco, top surface sloped in a 1 inch high "hip", and painted. Ask restoration architect for detail. The purpose of the caps is to prevent further wetting and drying damage to the masonry and stucco, and to prevent their inadvertent use for dangerous wood or gas fires by someone who is not knowledgeable of the danger involved.

The chimney caps should allow a small amount of air passage (for moisture venting) at their edges, but openings should be too small for bats, which can enter very small cracks. The caps should be anchored internally without top or side visible attachment heads. Ask the restoration architect for detail.

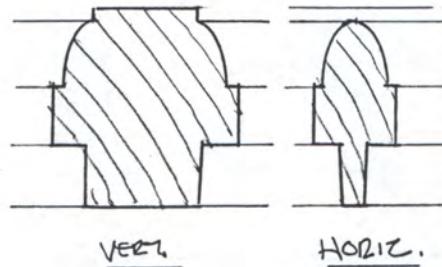
8. The east and south facades of any building always suffer the greatest weathering damage (not the north as popularly believed) due to the combination of cool night condensate and rain moisture on the building being struck by morning and midday sun. In the winter the sun is low on the southern horizon and the south facade bears the brunt of daylong sunlight. The sun alone is a harsh weathering agent. Therefore, the greatest damage to exterior woodwork at the Jemison house is at the unsheltered parts of the east and south walls (apart from roof-leak damage throughout). This damage is heavy at window sills and frames, sashes, blinds, porches, belvedere, and the wooden conservatory walls.
9. The unprotected wood sash sills are heavily weathered and "checked" (splits) although in the cases observed the sills are still sound. Since the checks trap water, some possible ways of extending the sills' life are: If the checks are shallow, sand a new slope on the sill. If the checks are deep, remove from the cracks and surface the gray film of oxidized wood back down to bright wood (so new coatings will adhere) and fill the cracks with an epoxy designed for this purpose. Do not coat the entire sill with epoxy for this traps moisture in the wood and would hasten its decay. There is some of this danger in just minimally filling the cracks. The third alternative is to neatly cover the sill with painted terne-coated stainless steel flashing (which allows some air and moisture venting beneath), but it is very difficult to make the upper jamb edges of the metal durably watertight. Of these three alternatives, the first is both technically and esthetically best, where it can be employed. The second and third alternative each involves technical risks of different sorts.
10. On exterior wood deterioration repairs, a principle to keep in mind is that the c.1860 wood is in durability far superior to any "new" wood, including "clear all-heart" grade redwood. Therefore any c.1860 wood that is only somewhat deteriorated should be retained for both technical and historical reasons, for it will still probably outlast by decades any new wood that is installed. Exterior wood repairs (where replacement is necessary) should be salvaged old-growth resin-filled dense heart pine where available (a number of companies are now in this salvage business - ask the restoration architect). If you split a splinter off such wood it will shine as if impregnated with varnish. This is the resin that preserves the wood from insects and rot. There should not be any white sapwood, which will quickly rot, no matter its age. The second choice is "clear all-heart" grade redwood, without white sapwood and without "finger-joints". However, this heart redwood now being cut is sometimes not as old as that cut previously and has been known to rot in as little as 6 years. Redwood is also soft and weak and cannot be used in high-stress components such as doors. Redwood blinds will fracture if allowed to flap in the wind.
11. Blinds and Shutters:
  - A. The blind holdbacks extant at some of the N.E. wing north windows are cast iron with decorative faces that are of a mid-19th century character. It seems likely that these are original. Look for clues at the site. These same blinds have slide-bolt latches that are like other known mid 19th century examples

The "S" scroll holdbacks at many of the main house windows seem to be of 20th century character, but this is not certain. Look at site for clues of previous holdbacks.

See if all, or just some blinds had holdbacks. From the photos it appears that just some had them. If in fact some did not have holdbacks it is advised that they be provided in a concealed manner (to not alter the visible historic features) by installing a heavy galvanized screen door hook and eye on the back of the opened blind that can be reached from the outer edge of the opened blind, but is concealed from view.

- B. All the blind and shutter hinges observed consisted of an iron drive-pintle and a tapered forged-iron strap with an elliptical finial. An inventory should be made of the intact hinges available. Some are probably missing or damaged. There are a number of blacksmiths who can easily make good hardware replicas of these for any that are missing or needing repairs. The same is true for the blind slide-bolt latches and pull-rings, some of which survive.
  - C. An interesting aside is that forged strap-hinges were old-fashioned in c.1860 (although technically excellent). Cast iron patent hinges (per "Ball & Ball" Hardware Co.) were available in the early 19th century. This was a very modern up-to-the-minute house, and it is curious that a primitive blind-hinge was employed. Dr. Mellow's research shows that Fletcher Sloan told Robert Jemison that Joseph Lewis' carpentry work was "a little old-fashioned", so his hinges may have been in the same line.
  - D. There are some sash-blinds and shutters installed and numerous ones stored in the west basement. These must all be inventoried as in size, design, condition, and extant hardware. Each sash - jamb and each blind has a Roman numeral chiseled on it. This will enable the blinds to be easily put back at their original locations. This numbering was a common and practical 19th century practice. The architectural plans should incorporate this same number system, perhaps in Arabic numbers.
  - E. The tall main-floor blinds have, at about adult eye-level, a square panel of vertical louver blades. The design idea is apparently so if the blinds are closed you can see out to left and right to what is happening at both ground level and in the sky without significant loss of privacy or entry of sun and rain. It is a clever idea.
- The basement level windows at the N.E. wing have solid shutters as opposed to the louvered blinds at the two primary floors. Service spaces frequently had solid shutters, for security.
- F. To help protect the blinds and shutters from decay it is recommended that a neat, tight copper flashing cap be installed over the top rail of all those exposed to direct or blowing rain. The metal should turn down about 1/4 inch on all four sides, and be sprung tight to the wood. The wood should be painted prior to installing the caps. The caps will turn dark brown and do not need to be painted.
  - G. Do not spray-paint the blinds and shutters (or any part of this project) for the paint will not get in the various tight crevices. Carefully and thoroughly brush the paint into all crevices.
  - H. Do not mount the blinds backwards as seen on virtually all modern applications. When the blind is opened, the blades slope down to the wall. When closed, the blades slope up to the glass. The blinds are correctly installed at present.

- I. The two half-octagon rooms on floor 1 and the room by the north porch have interior blinds that neatly bi-fold back into recesses at the jambs. Inventory these for condition, fit, and hardware. At least some white porcelain pulls are missing. A local ceramic hobbyist can very likely replicate these as a donation. These interior blinds are missing from the north room by the north porch (room F.5). Replicate and replace the blinds here.
  - J. The floor 2 west balcony "Palladian" entry also has interior blinds that are to be similarly checked and restored.
12. Sashes:
- A. Each sash is to be numbered on the plans (see paragraph 11-D) and at the site and inventoried as to size, condition, hardware, glass, glazing-putty condition, and whether it is original or a replacement. At least one crude modern deteriorated replacement was observed (south half-octagon room, center bottom sash) in addition to several of those at the belvedere and some at the conservatory, plus one at the back hall east wall. The typical original sash, with the exception of those at the conservatory, basement, and the belvedere, have a 1-1/2 inch wide vertical center muntin (typical of Victorian sashes) and thin 1/2 inch wide horizontal muntins. The interior side of the horizontal muntins is a half-ellipse projecting from the wood rectangle by the glass. The ellipse miters into a similar 1/4 ellipse at the rails, stiles and vertical muntins. This type has been observed in numerous c.1850's houses.



- B. The corners of the original sashes are through-mortised and pegged. At least some have ropes and weights, per the photos. All need to be checked for this feature. Many sashes have two cast-metal pull handles on the bottom rail, whose approximate date should be checked by removing one pull to see if multiple paint layers or stain finish is beneath the flanges. If paint or stain finish is found beneath, the owner must decide whether to keep the later pulls or not. The same is true for the sash-locks, whose design and date (and extent) have not yet been inventoried. The ones observed are mid-20th century, apparently. This decision is affected by paragraph H below.
- C. The four basement sashes at the N.E. wing north wall have all settled, up to 3/4 inch, due to rotted sills caused by soil buildup onto the sills. Excavate 6 to 8 inches from the yard as described at the sitework notes, replace rotted sills with rot-resistant wood (pressure-treated or heart pine) and repair the sashes and frames.

- D. The sashes at the conservatory are 6/6 and 3/3 vertical-sliding rope-and-weight sashes which lack the usual Victorian heavy central vertical muntin and the design emphasis on verticality. The muntins match the profile of the main house muntins (an ellipse section interrupted by a square nib at the point). These sashes are through-mortised and pegged and some of the glass has distortions typical of 19th century glass. The 1905 Sanborn map does not show this conservatory. The 1923 Sanborn map shows it, but at considerably smaller than its true scale. However, the heavy framing and trim, cut nails, sash details, and characteristic c.1860 "Gothic" roof beams and bracket indicate a map error. The conservatory, lacking further discoveries, appears to be original.



The basement sashes are similar in design to those at the conservatory, except for those at the south wall of the N.E. basement which have modern "ogee" muntin profiles (check all), are not pegged, and are replacements.



- E. At sashes or blinds which have some broken or deteriorated members, it is important to replace only the broken or deteriorated member. Since the sashes and blinds are mortised, tenoned and pegged together, they can easily be disassembled, new pieces inserted, and reassembled. Note that the old pegs will not be dowels, but are deliberately whittled into a polygon of approximately round section. This is so the apexes of the polygon will tightly grip the sides of the round hole.
- F. The original glass (remove and replace all 20th century frosted glass with clear glass) should be preserved and re-inserted in the above operation. Before re-installing the glass, the wood surfaces to receive the glazing compound should be cleaned and primed with oil base primer. See if metal "glazing points" were used originally (not probable). The new glazing compound can be modern. Glazing points may be used.

Protect original glass from breakage. Any replacement panes should be old imperfect salvaged glass. Jemison complained in a letter about the "poor quality" of the glass he received.

- G. Some sashes may need to be re-roped. Use braided cotton "sash-weight" rope if so. Check the operation of the sash, and, if easy to improve, do so. However, it is not contemplated that the sashes will be regularly opened, so good operation is a low priority.
- H. Modern weatherstripping is not contemplated. For energy conservation, the owner should consider the installation of interior sheet-acrylic double glazing "storm windows", which are virtually invisible inside or out, from inches away. Persons have been observed to bump their noses on these, not realizing anything was there. These are presently installed in at least three historic museum buildings: 1819 Weeden House, 1860 Memphis and Charleston R.R. Depot (both in Huntsville) and the c.1828 Belle Mont house in Tuscumbia. Energy savings were significant, and visual impact unnoticeable. The apparently modern sash-lift handles would need to be removed to accommodate them. Small air-vent holes or joints would need to be at the outer sash so moisture won't be trapped against the sash, which would deteriorate the historic sash and frame.
- I. An alternative for some degree of energy conservation would be to seal the sashes airtight in a non-operative closed position. This might be done at the most-visible west room main floor windows, for example, with the-inside double glazing used in less visible and less important locations.

- Technical: Sprayed paint is frequently partially dry before it hits the surface, if not properly applied. Sprayed or rolled paint does not get into crevices as well as brushed paint, thus speeding rot or rust in these most-vulnerable crevices.
- D. "First line" paint, rather than "maintenance grade" should be used (all paint manufacturers have both degrees of quality).
  - E. The metal roofs must be painted with a "long-oil" system formulated for this purpose (high degree of expansion and contraction). Improper paint on metal roofs will peel almost immediately and will continue peeling until it all comes off.
  - F. Exterior paint colors are to be per the S.P.N.E.A. study of May-June 1992. Prepare samples (in place) of at least 6 feet square on a wall and at least one sash and blind, on the south or east side of the house. Prepare similar-size samples of all colors (trim, doors, soffits, porch floors, metal roof, etc.) Consult with the restoration architect on any colors not listed by S.P.N.E.A. See paragraph 17D.
15. The small room west of the north porch is apparently designed to appear like an enclosed porch, complete with columns and arches and a "porch floor" edge projecting on the exterior. Dr. Mellown's research finds no history or recollection of it ever being an open porch. The arched window appears, without detailed examination, to match the details of the original windows (verify at site). There was (now enclosed) an open porch that apparently matched the configuration of this facade, combined with the wood tracery details of the west verandah, on the opposite (south) side of the house. This open porch is shown on two historic photographs labeled "summer 1914" and "winter" (same viewpoint). While these photographs are grainy and the porch is mostly behind a shrub, the design, combined with column-cap and eave-bracket evidences at the site, appears to be conclusive.

To remove all questions as to whether this north room was ever open, see if the pilasters are applied to the face of the exterior wall, or if they were originally free-standing columns that penetrate into the wall, with painted surfaces on the concealed parts. It is possible that the enclosure was an afterthought during or shortly after construction. It seems strange that an architect of Sloan and Stewart's ability would design the N.W. rear large room beyond as a totally interior room with only meager borrowed light and poor ventilation. The room is so dark as to require a lamp in any time or season, and is referred to as the "dark room" by Dr. Mellown's research sources. Architects are very familiar with design changes made at the owner's whim during construction that may not be advisable, and this may be one. While it is not contemplated to open this area in any event, the question should be resolved.

16. Porch Soffits:

- A. All porch and verandah soffits should be checked. The west verandah soffit (and probably the others) is modern stucco on expanded-metal lath, probably from the mid 20th century. Look for traces of previous wood-lath-and-plaster-keys and wood-lath nails or fragments. It is possible, but not likely, that the original soffit was of planks. Whatever is found, it is likely that for economic reasons the modern stucco soffits will need to remain. If feasible, the surface of the modern sand-texture stucco should be made smooth, like a typical mid 19th century soffit, unless contradicting evidence is found. If any fragments of the original soffit are discovered, give them to the restoration architect for examination for material, texture, and paint color. Even very small fragments will do. It is likely that some are above or in the modern soffit. Soffit paint traces are likely to remain at the soffit/wall junctions.

- J. The N.E. wing, east pediment, now contains a large exhaust fan louver. Dr. Mellown has discovered the original diamond-shaped (diagonal square) quatrefoil window that was here, as shown in a historic photograph. This should be repaired and put back, and the present large opening re-stuccoed to fit the smaller diamond window, with ashlar "joints" and penciling to match the original stucco.
13. In all of this restoration procedure it is very important to keep track of where each component came from and where it belongs. A pile of hardware or other items without such documentation will produce a scattering of the original configuration. Strong cardboard, tags, string, and non-water soluble markings, plus written notes and numbers, will enable a proper return of removed components and sub-components. In historic buildings it is rare for repetitive items (such as sashes, blinds, or doors) to be so uniformly sized that one-size-fits-all. Each condition must be measured for size, plumb, and square. This is the practical reason, aside from the historical reasons, to keep careful track of the location of each component that may need to be temporarily removed for repairs.
14. Exterior Painting:
- A. Preparation of exterior wood for repainting: The most common misunderstanding about preparation of old exterior wood for repainting is the lack of knowledge that all oxidized (gray, weathered) wood film must be sanded off down to "bright" wood prior to repriming. Since this gray film of oxidized wood can easily be scraped off with the fingernail, it is common sense that new paint will not adhere to the surface, or more correctly the loose gray film is essentially dirt and is therefore not adhered to the sound wood. Virtually all old buildings with peeling paint reveal this lack of the removal of the weathered gray film prior to repainting. The careful sanding required is laborious, and is difficult to get done well.
- B. While there are reasonably safe techniques (low 500 deg. - 800 deg. temperature hot-air guns and heat plates, "peel-away" compound) for removing all thick, hard, brittle old paint, this technique would in turn remove all of the paint history of the exterior, and therefore is not historically desirable although it would be technically beneficial. Old thick paint areas remaining after scraping will continue to peel and crack after repainting. The Foundation must choose between technology and history in this case. If total removal is not chosen, the technique would be to thoroughly scrape and sand, "feather" the thick paint edges, clean the old paint film, spot-prime bare wood with oil-base primer, and brush-paint with semi-gloss oil base paint, perhaps "sanded" per the original if cost allows (see S.P.N.E.A. report). A caution on the "sanded" paint is that when spots peel off, the small repairs cannot reasonably be "sanded". The paint buildup in repeated coats of sanded paint (about every 6 years) will be very rapid and will necessitate complete removal in the not-distant future. Perhaps the sanded technique could be used just under the verandahs where the life of the paint will be much longer.
- A technical/historical comparison might be to remove all old thick, brittle paint except in designated and recorded sections to be preserved for the future.
- C. For both historical and technical reasons, spray or roller application of interior and exterior paint shall not be allowed:
- Historic: Paint would in c.1860 have been brushed on, leaving a texture quite different from rollers or spray.

- B. The soffits are not ventilated and must be to reduce trapped moisture damage in the porch attics. Ask the restoration architect for an inconspicuous method for this (narrow screened vent slot behind the fascia).
- C. At the front west verandah, the roof beam above the front steps has sagged considerably. This "beam" was apparently rebuilt in recent times and has negligible strength as configured. It consists of a flat 2x6 on top and bottom with 2x4 vertical blocking at 16" o.c. between. Level-up the sag and rebuild the beam in a manner that supports the load.

17. Porches:

- A. The present verandah floors are modern narrow (+/- 2-1/2") painted 3/4" T & G planks, probably pine, with a wood nosing at the lip. The typical porch flooring of this time would be 5/4 inch x about 6 inch tongued and grooved dense heart-pine planks, without a nosing and with nosing-edges rounded with a draw-knife, after installation. Dr. Mellow's research indicates that the nosing detail is Sloan and Stewarts', here applied to thin 20th century flooring.
- B. The present flooring, due to joist-sagging and settlement due to framing decay at numerous columns, does not drain adequately, and in fact appears to trap water in some locations. A builder's level should be used to make a topographic survey of the floor to determine needed technical corrections. A porch floor of this depth should have a minimum of 2 to 3 inches slope. Even though the porch floor nosing is apparently a Sloan and Stewart detail, it is a detail that will significantly shorten the life of whatever replacement flooring is installed, for the nosing funnels and traps water against the vulnerable end-grain of the flooring planks. For cost and technical reasons, this detail is not recommended for replication. If the Foundation decides to use it, the ends of the floor planks (and the back of the nosing) should be sealed with paint and the nosing shimmed away from the floor plank ends about 1/8 inch so the water will drain through instead of being trapped, and air can circulate to quickly dry out the joint. The shims should be about 1 inch wide and 16 inches o.c., rot resistant.
- C. The replacement porch flooring would best be dense, nearly clear, 2/3 edge-grain old growth salvaged heart pine, painted. Second choice would be kiln-dried modern nearly clear pressure-treated 5/4 x 6 T & G pine, painted, with the T & G joints primed before installation in both types. Do not paint the bottoms of the planks, or the floor framing, for the planks need to "breathe" through the bottom to vent moisture. Do not get paint on the bottom of the west verandah floor planks, which are visible from the basement.
- D. It is not known if the original verandah floor was painted, although it seems probable in light of the refinement of the house. An appropriate color must be chosen. a careful look at the stucco wall and original column bases adjacent to the floor may reveal a color. Look at the dense pine floor at the west balcony, which may be original, for paint traces or the absence of paint evidence.
- E. At all porch floor framing, any members that are doubled should have the top of the vertical joint covered with a breathing flashing such as 15 lb. felt to help keep water from penetrating into the joint. Shims as described above are also suggested by Jerry Hendrix = good idea.

Where the framing is visible from the basement or exterior (front verandahs and S.E. verandah) the repair members should match the originals in size and rotary-saw marks. Some rotary-saw mills still are in operation. Ask restoration architect for some sources.

The lumber for this purpose should be either treated, or old dense heart pine. It is typical for framing lumber of this period to vary considerably in dimension from piece to piece. Measure several existing joists and headers to verify.

The various porches appear to have mostly original woodwork at the soffits, architraves, brackets, tracery, arches, keystones, column capitals and shafts. Numerous column bases are modern replacements, not accurately sized and already rotted. Some of the column base trim at the west balcony appears to be original, based on its thickness and beveled top, and its continuation of the base of the balustrade.

Probably several solid wood column bottoms are rotted to some degree. One checked was rotted inside to a +/- 1 inch thick shell, up to about 8 inches deep. Where the column is thus partly rotted at its base but still strong, as that one was, it should not be cut off and patched. Instead, clean out the soft wood, apply fungicide, make unobtrusive air vents through the base and floor, and keep the column intact. Don't fill the void with epoxy, for this impermeable material traps moisture against it in the adjacent sound wood, and will probably hasten decay in the adjacent sound wood.

Some wooden tracery is missing, such as the ovals that may have been at the room west of the north porch, the entire south porch, and some small components at the west verandah. The frieze-brackets shown on the H.A.B.S. photos are missing from the N.E. wing verandah. Check at all locations.

- F. If the column bottoms are rotted to the degree that they must be repaired for strength, it is probably better to do it with rot-resistant wood installed in a way to shed water out of the joint, per detail furnished by the restoration architect, rather than to use epoxy, for the reasons mentioned at paragraph 17E.

The column bases should all be shimmed-up off the repaired porch floor about 1/8 inch, using perhaps several 1 inch square x 1/8 inch pieces of fiberglass (not metal, which attracts condensation) so that air can circulate under the column base. The repaired porch floor should be painted 3 coats under the column bases, before the columns are reinstalled. The bottoms of the columns should also be painted before reinstallation.

- G. The porch roofs are out of level due to settlement of several columns into the deteriorated porch floor and floor joists. The porch roof should be propped up, the columns numbered, removed and repaired, the floor and roof framing and planking restored, the columns reinstalled, and the roof re-set on the repaired floor and columns, with adjustments in the leveling of the roof, to fit (may not be perfectly level after repairs).

See item 16C above.

- H. Check all wood trim components of the porches for deterioration, missing pieces, or improperly-shaped previous repairs. A few pieces of Moorish wood foliated tracery are missing (paragraph 17E). Many soffits are rotted due to the leaking hidden gutters (the cornices and gutters are discussed at 1B, 2C, and 2D). Some column-cap flanges are probably rotted due to the vulnerability of the exposed butt joints at the corner miters.
- I. In repairing wood roof-cornice soffits, put back the existing round holes exactly where downspouts once penetrated, for these are to be the locations of the replicated downspouts (the new gutters are to be of "Boston" or "Philadelphia" configuration as discussed above). The repaired soffits shall incorporate inconspicuous 1 inch continuous

screened vent slots behind the fascia as detailed by the restoration architect, in order to vent moisture out of the porch roof spaces.

- J. The north porch scroll-sawn plank balusters are different from those at the west balcony, lighter in design and construction, and the rails contain 20th century wire nails and modern-dimension lumber. Investigate to see if the balusters are original. The top and bottom rail designs should match the remnant short original sections that are between the paired columns at the west balcony, which are apparently the only remaining original rail sections. If the balusters appear to be later, the Foundation must decide whether to keep their design or to replicate those on the west balcony.
- K. The north porch flooring is modern +/- 3inch wide T & G pine. A later room is under this porch. The method of roofing that is under the porch floor is unknown and should be investigated, with suitable repairs made as needed to the hidden roof and the porch floor framing. The north porch flooring should be replaced per the west verandah notes above, and the columns checked and repaired per the same notes.

Several clues show that originally the space under the north porch was not a room, but a "light-well" crawl space similar to that at the west verandah:

1. The door leading from the basement stairwell shows plaster traces of having originally been a window.
2. The N.E. corner pier of the porch is stuccoed and scored on what is now the "room" side, an exterior treatment.
3. The east window-sash in the room under the porch is of modern ogee-mould profiles and glued joints.

The north porch stucco soffit is probably modern. Check for wire lath and Portland cement. See notes for west verandah soffit.

The "colonial" light fixture at the north porch should be removed. An inconspicuous recessed round "can" light would be less intrusive, at this and all other porches and the belvedere.

The modern concrete cheek-walls and steps at the north porch should be removed. It seems unlikely that this secondary entrance had cheek-walls at its wooden steps. The most likely original configuration, based on the 1887 engraving and the usual exterior steps of the period, is finished wood steps with closed risers, open (or latticed) at the sides, and no balustrades. The presence of a now-buried window under the concrete steps at the north edge of the porch tends to strongly confirm this, since only this arrangement would have admitted light to this window.

Code variances must be sought for the lack of handrails, guardrail under 42 inches height, and steps at the door thresholds.

- L. The southeast verandah balustrade is discussed above.. The investigation and repair of its framing, flooring, columns, brackets, architrave, cornice and gutters should be as discussed at the west verandah notes. See 17E and 17N for missing southeast verandah frieze-brackets.

- M. The 1930's H.A.B.S. photos show wooden steps with closed risers at the east end of the S.E. verandah. These may be the original steps, as evidenced by the fact that the bottom riser is half-buried by subsequent soil buildup. Apparently there may have been originally no rail, per the photo, since only a modern makeshift rail is present. No tread-cutouts for attaching wooden posts are visible. The treads have rounded nosings and ends and the risers are closed, both indications of typical 19th century detailing. The Foundation must decide whether to rebuild these steps, and whether to rebuild them without rails, which may be risky for such narrow steps. Certainly steps would have been here to give ready access to the ground-floor kitchen and to the service buildings beyond. The 1905 Sanborn map and one historic photograph show as a "shed" two large frame outbuildings that are no longer present. It is not known if one of these was a summer kitchen. Dr. Mellown reports no documentary evidence of a detached kitchen. Archaeology could determine this by the absence or presence of a chimney-base of a cooking fireplace.
- N. The 1930's HABS photos show now-missing wooden brackets above each S.E. verandah column located on the architrave directly above each column centerline. The two brackets at each column side are still present and appear to match those on the various photos. Enlargements of the 1930's HABS rear-yard photo, and paint-traces at the site, show that these missing upper brackets were the same as on the other porches. The east-side columns at this porch retain these brackets.
- O. The west front entry steps are modern cracked concrete. The cheek-walls, however, appear likely to be original; brick structure with stucco finish, and some modern stucco skim-coat and some cement fill repairs (S.E. corner, for example). Their current appearance matches the 1887 engraving and several historic photographs. Investigate the cheek-walls to verify that the core is mid-19th century brick and lime mortar. The original steps of this period would typically be, and appear clearly to be on the 1887 engraving and several historic photographs, finished wood steps built much like interior steps, with closed, wood risers and rounded nosings. The treads were typically 5/4 x 12 or wider, and the riser-closures were 1 inch nominal (7/8 inch) planks. The 2 x stringers were about 2 feet on centers. The broken concrete steps should be removed without damaging the cheek-walls, check the cheek-walls for clues as to the exact dimensions etc. of the missing wood steps, and replicate the wood steps, using old heart pine or kiln-dried pressure treated no. 1 pine, painted. The nosings and other construction should be neat and finished, like interior stairs (not "rustic" as seen on so many "restored" porch steps). Be sure to prime the stringers, sealing the end-grain cuts of stringers, treads and risers against moisture. Bear the stringers on a concealed small concrete footing, shimming the wood bottom up +/- 1/2 inch off the concrete. Make sure all risers and treads are of equal height and width even if the evidence shows they were not, for the purpose of public safety, code, and ADA.

Code variances for the lack of handrails must be obtained.

18. The mid 20th century wrought-steel grilles under the west-front verandah are to remain. Sand off rust, prime and paint with rust-resistant paint, and repair as needed.
19. A. The Standard Building Code and The Americans with Disabilities Act require handrails on porch steps of this height. Apply for a Code Variance, since both of these regulations can allow a variance for preserving the integrity of a historic building. The proposed new rear stair and chair lift should and can meet all code and ADA requirements for access to the basement museum entry and the main floor, including outswinging doors. Also apply for a variance for handicapped access to the bedroom floor on the same basis. The variance should address the lack of an enclosed fire-stair at the second floor, the

provision of which would virtually destroy the historic integrity of the house. The Fire Marshal and Building Official may require that the occupant content of the bedroom floor be limited because of this, which is a better alternative than a "Code" stair. The entire building should, of course, be provided with all code requirements for smoke alarms, pull-boxes, and emergency lights, installed in an unobtrusive manner (recessed "can" lights, recessed horn, etc.). The Jones & Herrin sketch plans for the basement offices show a new "code" exit from beneath the front verandah, south side, which gives two "code" exits from that area, and shows the provision of new "code" and ADA rest rooms, accessible to the basement and main floor via the proposed chair lift.

- B. Sprinkler systems, either, "dry" or "wet", have problems of obtrusiveness, and intrusiveness (structural, at floor 1 and 2). Unless the Building Official or Fire Marshal requires one, it may be better to risk omitting it. The Foundation must decide if one is desired.
- C. The current Standard Building Code requires, for "public buildings" (this is one), 42 inch high guardrails on all porches that are 30 or more inches high (all at this building). This would be highly intrusive, and a variance should be sought. The code also requires handrails on all steps of 3 or more risers, also intrusive. The new rear entry to the basement level will be the primary tourist entry, and these steps should and can easily meet the code, ADA, and guardrail requirements, as well as handicapped access.

A complete code study should be performed and alternative measures adopted where needed to meet the acceptance of the Building Official, Fire Marshal, ADA, and any other applicable regulatory agency. These notes are not an all-inclusive code study.

- 20. The original exterior stairwell from the rear N.E. yard down to the basement-kitchen east exterior door has no guardrail or handrail,. Include these in the code-variance request, for such rails would be intrusive.
- 21. The gas meter at this location should be moved to some hidden location if practicable. If not, paint it the stucco finish color, only 2 shades darker to compensate for the higher reflectivity of the metal, and possibly build a latticed gate and fence to enclose (if the gas co. approves).
- 22. The overhead electrical and telephone service at the N.E. wing north wall should be put underground. The entry points should be somehow concealed or camouflaged. Agreement should be sought from the electric company to put the meter box low to the ground (about 4 or 5 feet above ground is their normal requirement) to make the meter easily concealed. If this can be done, the present location by the east wall of the north porch may be the best. This needs study after conferring with the electric company and the electrical engineers. The service entrance must be roughly near the center of the house, for economy, and must be near where the electrical panels can be placed in the house without intruding on a historic space. Since basement offices (for rental income) are planned, both the electrical and telephone service capacity must be considerably enlarged, and must meet current codes insofar as housing the panels are concerned. This will require a fair-sized room.

A better alternative is to relocate the gas, telephone and electrical services to the south side under the S.W. verandah where a new emergency exit is planned from the basement. Here, the meter could be completely concealed from public view while being completely accessible to the utility companies, and located near the proposed new mechanical spaces in the basement and nearer the "center of the load" (for economy). See Jones and Herrin sketches transmitted on 15 June 1992 for the currently-proposed plan. the HVAC condensers are also proposed to be just outside the south half-octagon room, in an excavated area approximately level with the basement floor, so that the units will not be readily seen from inside or outside the house. A screen wall of

some sort (lattice?) would conceal the units from the south (future garden) and the units would in addition be painted a "camouflage" color like the stucco, or else dark olive green. The noise of the units would, of course, impinge on the future south garden. Even so, this appears to be visually the least intrusive location, and the best for function and economy. The condenser noise would have minimal impact on the three porches and the proposed new public entry at the rear.

23. The original rear entry door and steps at the main floor rear hall east wall that shows on the 1930's H.A.B.S. photo was removed in the mid 20th century with a poorly-built window substituting for the top 2/3's of the door. A condensing unit was placed at the location of the wood steps. This sash modification is to remain, except properly rebuild the 20th century sash. The new condensing units are to be relocated per the above paragraph, and the new basement entry and chairlift is to be excavated here, per Jones & Herrin sketch plan of June 1992.
24. A. The stucco on the exterior walls (but not the chimneys) appears to be original. It is scored in a pattern of large ashlar blocks of about 16" x 42"-48". The scored joints were "pencilled" with off-white paint stripes to further resemble ashlar mortar joints, per the exterior paint study by S.P.N.E.A. This pencilling was normal practice on both brick and stucco walls of the period. See the S.P.N.E.A. report on the original "sanded" paint for the stucco and trim. If the "sanded" paint is to be re-applied, the Foundation should recognize that this texture probably cannot be neatly spot-repaired in case of damage, peeling or soiling. If restoration and maintenance funds allow, it would be desirable to restore both the pencilled joints and the sanded paint. See paragraph 14B.

The main floor windows of the N.E. wing have stucco hood-moulds which appear to be in good repair. Check all from a ladder.

- B. A cursory look at the stuccoed walls and chimneys indicates that the stucco is in good condition. Few and tight movement cracks were observed (a testament to good soil and foundations as well) as well as only minor peeling (some piers and the east basement door jamb) and a few previously patched areas. Good stucco is as much a product of proper installation and several days of damp-curing as it is of good materials (well-burnt lime; sharp, clean sand). Ideally, the original stucco should be analyzed and any new stucco formulated as closely as possible to match its components. Standard modern Portland-cement stucco is hard and brittle, whereas lime-based stucco is more resilient and more forgiving of slight building movements and temperature-induced expansion and contraction.
- C. Old incompatible poorly-cured stucco patches should be removed and the areas properly restored. The scored joints should be correctly run through the patches, correct in location, profile, width and depth (if this seems obvious, it has been found difficult to obtain).
- D. The most prevalent problems observed in stucco repairing are (1) use of hard Portland cement and (2) little or no damp-curing. Lack of damp-curing results in drying-shrinkage cracks. Portland cement results in incompatibility cracks and cracks due to temperature-movement.
- E. The reason for the stucco being off at several porch piers and at the conservatory S.E. corner is that these points have no flashing over the top of the stucco and brick backup to prevent water from getting behind the stucco and freeze-popping it off. Flashing details must be devised to prevent this from recurring, a fairly simple matter since the porch floor framing and columns must be removed for restoration in any case. The flashing can be installed when the floor and columns are off. The flashing will be penetrated by the new

- framing anchors, but substantially more moisture protection will remain, even so. Repair the framing and attachments as needed.
25. Where deteriorated brick mortar joints are found (primarily at the porch piers and in the basement and crawl spaces to about 3 feet above grade) they shall be properly raked-out and tuck-pointed to about 1 inch deep, per materials, details and techniques as described by the restoration architect and the "Secretary of the Interior's" Standards. This work is difficult to obtain, since masons work with thousands of bricks a year and many find it difficult to do it in a different, if simple, way. Typically required is a meeting with the mason and the restoration architect, a sample, and frequently a second sample. Both materials and technique are equally important (no portland cement, for example).
  26. A. The modern exterior light fixtures at the west front entry, the north porch, and any other exterior locations should be removed and the wall or soffit openings repaired. In lieu of these inappropriate lights, install inconspicuous recessed "can" lights in the soffit, where only a round soffit hole is visible.  
B. Grounds lighting is needed for evening functions. It should be designed and located to be soft and unobtrusive, with low-mounted post fixtures of dark olive-green color and simple shape, blending into the landscape. Floodlighting of the house is not recommended, unless done in a subtle "moonlight" manner.
  27. The wooden picket fence shown on the 1887 engraving would be appropriate to be restored, since most houses of this period apparently had them to keep roaming animals out of yards. If it is to be rebuilt, ask the restoration architect for technical and historical considerations that are usually missed, to the detriment of the result.
  28. The black walnut front doors, documented by Dr. Mellown's research, should probably be restored to a natural finish per a detailed investigation of the original finish (stain? stain color? varnish?).
  29. The Foundation must decide whether to retain the several mid-20th century louvered and screened doors at the three porches.
  30. The west door at the north porch is of 20th century pine of poor construction. Dr. Mellown reports this opening was originally a window inasmuch as the louvered "doors" outside are the same design and detailing as the sash-blinds. The Foundation must decide on the restoration of this opening as a door or a 4/6 window.
  31. In repairing the west verandah floor, the contractor should be aware of and protect the brick water conduits under the verandah that Dr. Mellown's research indicates were installed originally to collect water from the downspouts and lead it to the buried cisterns in the yard. These water-conduits are an important technical artifact.

#### INTERIORS:

32. Floor and Ceiling Framing:  
Where accessible, check the framing members for insect or rot deterioration, solid end-bearing in the masonry pockets, later cuts by plumbers, etc. If it is determined that the ceilings are all 20th century plaster on metal lath (the second floor ceilings definitely are) a few spot-check ceiling holes can be made to check the second floor joists primarily at the bearing-points and beneath the bathrooms. Measure and record the size, spacing, and species of the joists so that live-load capacities can be calculated, or rather estimated, in case of partial joist deterioration or damage.

Inasmuch as the house once housed the heavy weights of a public library, it is unlikely this will be a problem unless subsequent damage or deterioration has occurred.

A point of interest is that the framing members of the Jemison house are spaced at 16 inches on centers, whereas 24 inches on centers (or wider) was typical for ante-bellum houses. In his writings, Sloan recommended this spacing so that the wood lath would not tend to flex and crack the plaster. The writer does not recall another ante-bellum house with 16 inch o.c. framing. However, ante-bellum commercial buildings, with their heavy loads and longer spans, had framing on as little as 12" centers.

33. Plaster Ceilings:

- A. The second floor plaster ceilings, where observed in the attic, are 20th century expanded-metal lath and plaster. The original ceilings would have been either split white-oak lath or rotary-sawn wood lath (probably sawn in this case). Check the original lath type by looking at the back of the stud wall in the N.E. attic beside the c.1860 bath room, and the main attic by the belvedere stairwell.
- B. Although the 20th century ceilings are smoothed to a flatter plane than typical mid-19th century plaster ceilings, it is probably sensible to leave them as-is, with repairs as needed.
- C. The plaster ceiling in the basement may be original. Verify by checking the lath and plaster type and composition. The proposed adaptive-use renovation of the west basement for income-producing rental offices, rest rooms, mechanical rooms, etc. will necessitate the removal of significant portions of this ceiling for the installation of ducts, electrical conduits, etc. If the ceiling is original, as much of it as practicable should be left in place. Coordinate with Fitts and White, Architects. Repair ceiling as required.
- D. The plaster ceilings in the N.E. basement show the typical degree of unevenness seen in 19th century service spaces. Do not make them "smooth and level", but repair as needed to the existing degree of unevenness. It is important to not miss this point, for most plasterers will assume it should be made flat and plane per current practice, or else "rustic".
- E. The N.E. basement winter-kitchen has exposed ceiling joists and apparently never had a plaster ceiling per Dr. Mellow's research. There are no lath-nail holes in the joists. Leave the joists exposed. Do not run any conduits, pipes or ducts here if at all avoidable. A catering kitchen is currently planned to be above this historic kitchen. The necessary water and sewer lines should be kept in the exterior brick wall (channeled and filled) to keep them out of view from the historic kitchen. Ducts serving the new main-floor catering kitchen will be in the attic. Conduits should be buried in the brick wall. Coordinate plans with the restoration architect.
- F. Verify with the Building Official (through Fitts & White) on whether the west basement rental space will be required to have a one-hour rated ceiling to separate it from the museum. If required, a suspended 1-hour rated gypsum board ceiling, tight to the plaster ceiling, is probably the best solution. Fire-dampers at the new ducts between the ceiling joists would also be required. Fitts and White will study and resolve with the Building Official, Fire Marshal and A.D.A. regulations all such questions regarding the rental space, mechanical rooms, handicapped access, exit system, museum, etc.
- G. Ceiling lights in the rental space would be neat surface-mounted lens-enclosed fluorescents to avoid penetrating the old plaster ceiling, or the new rated ceiling, if one is required.

- H. The mechanical room ceiling (and enclosure) will need to be rated per current codes.
- I. It will be necessary to install in all the ceilings conduit and hard-wired smoke alarms, recessed emergency lights, and probably some inconspicuous recessed "can" lights at certain dark areas. At original plaster ceilings, care must be taken to harm the lath and plaster as little as possible.
- J. Necessary cuts in wood joists must be made in a manner and location (generally the center of the joist-depth) that insignificantly weakens the joists. Consult with Fitts and White on specific conditions.
- K. The duct-routing shown on Jones and Herrin's sketch of 06/06/92 sheet 2 would appear to eliminate the need to cut ceiling /floor joists for ducts. A mechanical engineer who is sensitive to working with historic buildings will work with Fitts and White on the system design, which should be reviewed by the restoration architect.
- L. The insulated radiator-pipes are to be removed and disposed of in an approved manner. Test for the presence of asbestos insulation at the pipes, boiler and elsewhere. Repair cuts and damage after removal of the pipes, hangers, etc.
- M. The various modern light fixtures existing in and on the house are to be removed and disposed of as the owner directs. The restoration architect, Fitts and White, and an electrical engineer will devise a new power and lighting design, which should be reviewed by the restoration architect.

34. Wall-Cornices

Most of the main floor rooms now have wood wall-cornices, probably all of which are mid 20th century. Verify by removing a small piece of each of the several types of cornices to see if the wall is painted or papered behind the cornice. If the cornices are all modern, the Foundation must decide on their removal or retention. Most typical for the c. 1860 period was a wide wallpaper frieze with a picture-rail at the bottom, rather than a wood cornice-mould. Where wall-cornices were used, they were more typically of moulded plaster, and of much bolder proportions than these meek and underscaled Colonial-Revival wooden cornices. It would be best to remove these.

The 1930's H.A.B.S. photos show no wall-cornices.

35. Walls & Partitions

- A. The interior walls and partitions are typically of plaster on solid brick. A few are wood studs (attics, 1860 bath, 20th century partitions), with either original plaster or 20th century plaster or perhaps modern gypsum board (verify each condition). Some basement partitions and wall surfaces are later planks, to be removed in the restoration.
- B. Note that the plaster surfaces are not precisely plane and the corners are not sharp, straight or plumb. This is typical of the 19th century and should not be "corrected". Now-missing partitions such as at the floor 2 dressing room should be rebuilt to the same degree of unevenness. The long "darbys" that current plasterers use to plane-up the plaster should not be used. The walls should be troweled as in c.1860.

- C. It will probably be necessary to install conduits in some of the walls or partitions. Channel the brick wall as little as practicable and recess the conduit flush with the brick faces. Attach galvanized expanded metal lath over the channel. Clean the broken plaster edges and apply a bonding agent. Repair the cut with plaster, and properly cure the plaster to prevent shrinkage cracks.
- D. The plasterer selected should be one with long experience in repairing old houses, for both interior plaster and exterior stucco. Their input and advice should be solicited and considered on this and other plastering matters.
- E. The basement walls are brick, mostly plastered, and virtually all the exterior walls have water penetration and rising damp deterioration up to about 3 to 4 feet high above the exterior finish grade (i.e. as much as 8 feet above the basement floor). Some of the soft-baked "salmon" bricks are also deteriorated due to the constant wetting-&-drying of the ground-moisture that penetrates the porous brick walls.
- F. Various possible solutions to moisture penetration damage are discussed at the sitework notes above. The restoration architect has also had success with a consolidant/moisture sealer that is injected into the brick under pressure, that is manufactured and installed by "Pro-So-Co", who have long specialized in masonry restoration and preservation techniques. For the N.E. Basement which is to be museum space, the exterior walls cannot be covered with a breathing modern surface. It would appear that the walls here may require some such injection treatment. The long-term (30-100 years) effect of this treatment is not known, so an element of risk is involved. The complete excavation of the exterior face of the wall to install drains and membrane waterproofing seems to be the only (expensive) alternative. The advice of the National Parks Service preservation architects should be sought to see if their experience can shed any additional light on the problem.
- G. The interior brick basement partitions also show evidence of rising-damp damage. Correcting the roof and site drainage will help, and may be enough to stop the problem. If time allows, correct the roof and site drainage, wait through 4 to 6 months of a wet season, and "read" the moisture content in the walls at numerous points with a moisture-meter to see if they are sufficiently dry for plaster and paint. If not, the injection material would seem to be the only option to try.
- H. The west basement adaptive-use rental office space exterior walls can be covered with a breathing modern surface as described in the sitework notes above. The restoration architect can furnish a detail used with success for over 20 years. The pressure-treatment described above is the alternative.
- I. Dr. Mellown's research indicates the house had a speaking-tube system that connected the kitchen and "Mrs. Jemison's room" (Dr. Mellown believes this was probably the room directly above the kitchen which served as a sort of "house office." Try to find evidences of this system, and inform the restoration architect and the owner. Clues may be found at plaster patches at logical locations for the mouthpieces, about 4 feet off the floor, probably near doors.

An extant 1855 speaking-tube system can be seen at "Coman Hall" in Athens, Alabama, 517 S. Clinton Street.

- J. The two bedroom-floor modern bathrooms are currently scheduled to remain, along with their modern finishes, fixtures and modern doors. Repair as needed to function. Replace the frosted glass with clear glass. Privacy will be with mini-blinds as described at paragraph 46-I. However the two modern restrooms on what was the S.E. porch by the south half-octagon room are to be removed and the porch restored per the evidence, which in a preliminary look (column traces) appears to have been a similar but open porch design like the enclosed "porch" room by the north half-octagon room. The now-gone but evidenced window at the S.E. parlor South wall is to be restored, along with the one at the east wall overlooking the conservatory.
- K. Remove the modern partition that divides the bedroom floor hall and repair the affected surfaces.
- L. Remove the later partition in the attic below the belvedere that is apparently made of sashes from the belvedere. See the belvedere notes above re these sashes. Restore the surfaces in the attic.
- M. Remove the later plank partition from the N.E. basement west room. Consult with the owner on removal of the planked wall surfaces at the room under the north porch area, as well as the planked ceilings in this room. Investigate both ceilings and walls and inform the restoration architect and the owner. This space was later converted into a habitable room. It was originally a crawl space. See paragraph 16-J, K.

36. Wallpaper and Wall Paint

- A. All wallpaper that is visible is apparently 20th century. Since it is known from Jemison's papers that at least some walls were originally papered, care should be taken in removing the modern paper to look for either fragments of the original or previous paper or bleed-through traces on the original plaster (which are frequently found). The Cooper-Hewitt museum in New York has an extensive collection and knowledge of historic American wallpapers. They could be of help in identifying fragments and in selecting suitable reproductions if no traces can be found. Dr. Mellown has observed bleed-through patterns in the north half-octagon room, conservatory, and the back hall.
- B. If suitable wallpaper reproductions cannot be afforded, the walls could be stripped of the worn and discolored modern paper and painted in appropriate c.1860 colors, taking care to search for and document clues of original paper for future installation.
- C. Some walls were originally painted. The various colors should be documented by a qualified paint analyst. In repairing and refinishing the walls, leave as much of the old paint in place as practicable for future documentation since reports tend to get lost. This applies to all paint inside and outside, on trim, doors, sashes, etc.

37. Chair Rails

All wooden chair-rails appear to be 20th century "Colonial Revival". Chair rails were unfashionable in 1860 and are out-of-keeping with this Italinate/Moorish house. Verify by removing short sections to see if paint or wallpaper is behind the rails. It is recommended that all these chairrails be removed and the walls repaired.

38. Baseboards

- A. No baseboards were observed in the basement, and it is possible that none were ever there. Where the plaster touches the N.E. basement brick floor, the new plaster will be subject to the same rising-damp damage through the floor as previously, even if the brick backup is injected with rising-damp protection. Perhaps a galvanized edge-mould should separate the plaster from the damp brick floor. Even so, "rising damp" can still get into the plaster via the brick partitions.
- B. The west basement adaptive-use space can have compatible modern baseboards on its wall and floor junctions, which will all be modern materials.
- C. The wooden baseboards at the main and bedroom floors appear to be original except at the several modern partitions. The shoemould may not be original, since they were atypical before the Civil War. Remove one piece to check for a finish behind the shoemould, in several locations. Typically, the bottom of the baseboard was beveled and then scribed to the floor. Shoemoulds were frequently added later when a settlement or shrinkage crack opened up. If these shoemoulds are original, it will be an early use of them.
- D. Check to see if the baseboards in the parlors are a fine wood such as walnut and whether they were originally stained and varnished, or painted (perhaps poplar). See item 39.
- E. At the N.E. parlor, the baseboards were removed to install a 1950's kitchen here. Replicate the baseboards from the N.W. parlor.
- F. Look for clues as to the missing base (if any) in the conservatory after this space is re-excavated, and report findings to the restoration architect.

39. Interior Trim Finish and Material:

- A. In this period and house style, varnished and perhaps stained interior trim in the main rooms would be expected and appropriate. Dr. Mellown's report mentions the use of walnut for the front sashes, which suggests such an interior finish, at least in the more prominent rooms. The interior main doors are naturally-finished and of carefully selected figured-wood veneer, of both walnut and chinaberry (see Dr. Mellown's report), whereas "grained" painted doors were typical up to the Civil War. This lends further probability to the interior trim in the main rooms being of natural finish originally. The present white paint on the trim goes along with the 1950's Colonial Revival chair rails, wall-cornices and wallpaper. If the interior trim was originally of natural finish (paint is likely in service rooms) the owner must decide on whether to strip and refinish it. The services of a paint analyst is needed to achieve greater accuracy than "scrape and look" achieves.
- B. Dr. Mellown's research mentions the front doors and some other doors and front sashes of black walnut. The highly-figured thick veneer wood on several interior doors is said to be chinaberry wood, in widths up to 12 inches (it may be edge-jointed). To replicate the several missing chinaberry-veneer doors it seems certain that an expert grainer will have to be engaged to simulate the grain in paint. Graining is a reviving skill and several are available in Alabama and the southeast. Jones and Herrin has worked with an excellent one from England originally, in some Savannah restorations which have received three awards. There are three skilled grainers in the Huntsville area.

C. The interior trim finish in the basements is and probably originally was paint or graining (See "D"). Since the paint is aged and the number of coats undetermined, a paint analyst's help is needed.

D. The interior window-blinds and the door to the servants toilet have (or had) a grained finish. It is possible that all or most of the secondary-room doors had a grained finish.

40. Sash interiors

A. See notes on exterior work for repairs, re-ropeing, glazing, modern metal pulls, acrylic inside-glazing, etc. See item 39 above on the possibility of walnut sashes on the west front, and their finish.

B. Take care in working with the sashes to not break original "cylinder" glass, which has varying irregularities (that displeased Mr. Jemison, per Dr. Mellow's research). The majority of the glass panes, those both smooth and irregular, are probably original. Workmen are frequently careless and casual about breaking panes since new ones are cheap, so they think it does not matter. Caution them to take care. For replacement panes, try to get salvaged early 20th century glass.

C. The metal sash-locks observed are modern. Inventory conditions, and missing locks. Ball and Ball has an appropriate mid-19th century sash lock replica. See the 1865 Russell & Erwin hardware catalog for period examples. The basement sashes may have whittled wooden turn-latches typical of the period. If any are found, replicate them for the basement windows. If only screw holes are found (at the jamb, just above the meeting-rail on one side) the restoration architect can furnish a detail.

D. See the exterior work notes for the several poor-condition modern sashes that are present. Look for more. The non-matching profile of the muntins, and joinery, are the keys. These weak modern inappropriate sashes should be discarded (the glass and hardware may be original or reusable) and properly-matching rot-resistant replica sashes made, using through-mortised, tenoned and pegged joinery, mortised muntins, heart pine or redwood, and matching profiles and dimensions.

41. Interior Sash-Blinds

A. These are present at the half-octagon room windows and the bedroom floor west-balcony entry, and neatly bi-fold into jamb-pockets. They have a paint "grained" finish which may be original and is in any case appropriate to the period and item. This finish should be revived, if possible, by cleaning , and replicated if not, by a skilled grainer. Some white ceramic pulls are missing. Try to obtain replicas. Check and repair blinds and hinges. Adjust to fit into jamb pockets where needed. The blinds are missing at the room by the north porch. Replicate and replace them.

B. See notes on exterior work, "blinds", paragraph 11.

42. Doors

A. See note 39 re finishes. Several doors are removed from the removed bedroom floor partitions and the now-partitioned north double-parlors (which apparently had a large double-sliding pocket door like the south double-parlors). A fragment of the large veneered pocket door is in the west basement. Numerous other doors are in the basement. Store the doors on-edge, vertically, so they will not warp any more. Assign a number to each door opening, including those at missing partitions at the bedroom floor

dressing rooms. Measure the door frames, lock and hinge positions. Assign a number to each loose door, measure it, sketch its elevation, and note its "hand". Compare with the plan numbers to try to accurately match each door to its proper opening. The design of the loose door should match the adjacent doors, unless circumstances indicate it would not.

- B. The 1930's H.A.B.S. photo of the main stair hall shows what is surely a false door at the S.E. corner of the mid-landing, apparently put here to match the opposite (N.E. corner) true door and create a Palladian effect to match the one opposite at the west end of the bedroom-floor hall. Try to determine if any of the one-sided "half doors" in the basement fit this size (same size and design as the door to the rear second-floor or mezzanine hall). Reinstall this false door and its trim, per the 1930's H.A.B.S. photo.
- C. Two loose doors in the N.E. basement have two panes each of glass where a wood panel would typically be. These appear to be later substitutions for wood panels since the panes are puttied in place with no wood stops, and as has been observed in such modifications at other historic houses. These doors apparently were at each side of the main hall at the back parlors.

43. Door Hardware

- A. Most of the doors in the primary rooms have brass-knob mortised locks of apparently 20th century origin, but of good quality. Signs of a previous probably original and slightly larger lock-mortise are evident on the edges of the doors. Some of the 20th c. knobs are missing and are replaced by other knobs (Dining room, both doors). Hardware catalogues of the 1850's and hardware literature indicate that the knobs were originally most apt to be white ceramic (like the interior-blind pulls). Sloan favored these in his writings. Such a mortised lock, with white ceramic knob and no evidence of a previous lock, exists at the c. 1860 bathroom door, at the N.E. wing east room door and at some of the loose doors. These may be the only intact, in-place original mortised locks in the house. Check the loose doors in the basement for others.
- B. It seems reasonable to retain the 20th century locks as part of the house's history since no source (short of custom manufacture) is known for correct replicas of the c.1860 mortised locks.
- C. The interior door hinges observed are one-piece (you cannot pull out the pin since it is integral to the hinge) "fast joint" cast iron "Baldwin Patent" hinges, a type typical of the period and the brand recommended by Sloan and Stewart. No evidence of a previous hinge was observed. These are surely original. The front door hinges have finials, so perhaps these pins are removable, although these were made with "fast joints" as well. The normal hinges do not have finials. These hinges should be retained. Some that are cracked (cast iron is brittle) can be welded. In case some are missing, and for the new replica doors, Ball and Ball makes replica hinges that will be suitable.
- D. Compare the 1950's knobs with the currently-available Baldwin No. 5070 brass knob. By memory, it seems to be a close match. If so, it can be used for missing locks and on replicated doorways.
- E. Look for latch or lock traces, and at existing locks, at the N.E. basement (museum space) doors. One existing wooden stock-lock should remain and be repaired, if possible. At least three iron latches remain for a model. If other latches are missing, or intrusively modern, Ball and Ball makes simple iron latches that may be appropriate, depending on the design of the remaining latch.

- F. Also check the hinges at the N.E. basement doors. If needed, Ball and Ball makes both strap and cast-iron butt hinges of an appropriate character.
- G. The west door of the basement kitchen has been removed, but is stored in the kitchen. Its original thumb latch and later 1873 patent rimlock with porcelain knobs remain. Reinstall the door and reconstruct the frame per the remnant details and the adjoining frames.
- H. The west and north entry doors have inappropriate and cheap modern locks. These should be changed to at least harmonize with the 20th century interior locks, perhaps the Baldwin 5070 knob that is currently available (verify appearance match). Repair the cutouts in the doors to match the original wood (walnut?).
- I. The two connected spring-&-wire actuated door bells remain complete and functioning at the north entry. They appear to be virtually identical to those shown on page 75 of the 1865 Russell and Erwin Hardware Catalogue.
- J. There are two connected bells at the north entry rather than one, perhaps to designate by sound that it is this particular door that has received a visitor. Usually this designation is achieved by using bells of different tone. It may also be for a more pleasant tone than a single bell would make.
- K. Traces remain of a similar door bell at the west front entry, south jamb. The present modern electric door bell at this location has as its exterior escutcheon-plate a +/- 4" diameter bronze survey marker plate with the blank side turned to the exterior.
- L. Dr. Mellow has observed in the kitchen evidence of a call-bell system, with the bells mounted in the basement kitchen. This sort of system has been observed by the restoration architect in several ante-bellum houses. It would be good to replicate it if funds allow.
- M. The house had a dumb-waiter at the north-east end of the dining room, in a closet that remains. The framing traces are visible in the historic kitchen below. Page 63 of the 1865 Russell and Erwin Hardware catalogue illustrates dumb-waiter pulleys, and Dr. Mellow has a diagram of a dumb-waiter of the period. If sufficient detailing information is available to accurately reconstruct it, this would be desirable.
- N. See Dr. Mellow's report for additional notes on specific doors and hardware items.

#### 44. Floors

##### A. Wood Floors

- a. The wood floors that are observable, in all but the half-octagon rooms and the dining room, are about 5 to 6 inch wide planks, of dense, mostly edge-grain or nearly so, heart pine. If true to usual ante-bellum practice, it is "5/4" (about 1-1/8 inch) thick and tongued and grooved, laid directly on the joists without a subfloor. Verify by lifting out an air grille and looking at the edge of the flooring. The wide flooring is face-nailed with cut nails whose rectangular head is turned parallel to the grain of the wood. These typically would be "sprig" nails, with a flat, ell-shaped head. There is only one nail per joist (per plank), located at the plank edge opposite the just-laid joint, presumably. There are two nails at the butt end-joints of each plank. The planks are long, with reasonably few such end-joints. Since Jemison was in the lumber business, the quality of the flooring is higher than usual. The 5 to 6 inch wide planks have shrinkage joints of about 1/16 inch, but up to 1/8

inch is usual in other houses. The shrinkage joints were not considered to be a problem. Researchers say the flooring was frequently laid "green". Even in houses of moderate ambition, the floors were usually covered by wall-to-wall seamed carpet, or floorcloths, or straw matting in the summer. Numerous period drawings and the thousands of carpet-tack holes in this house at the edges of the flooring seem to confirm that was the case in this very ambitious house. Sloan writes that tight-jointed floors were not usual, but in his opinion were desirable.

- b. Ideally, period carpets would be researched and replications (which are available) would be placed in the appropriate rooms. Jack Stell of the Alabama Historical Commission has knowledge of this subject. Also see paragraph 47, "Resources."
- c. The south half-octagon room and the N.E. wing dining room have similar edge-grain pine flooring except of about 3-1/2 inches width. The joints are tighter. It is nearly all edge-grain. The north half-octagon room floor is concealed by linoleum. Lift an air grille to see if it is like the south room floor.

Based on similar cases observed, the likely intent of this narrower flooring was that it was not intended to be covered, and was made narrower so that its exposed appearance could be better by having more edge-grain wood and tighter shrinkage cracks. A similar case, with narrow flooring that is unquestionably original (it extends under the original stair base) is the entry of the 1819 Weeden House in Huntsville, and at least 2 others are known. Therefore a proper interpretation of these rooms with narrower flooring would be to not have carpet. A floor-cloth under the dining table might be in order, per research on the period, to protect the unsealed wood from grease-stains.
- d. The practice of varnishing and staining wood floors became common only after the Civil War. However, Sloan and Stewart were in advance of usual practice and fashion, and could have recommended that the exposed 3-1/2 inch flooring be so finished. If a more thorough study at the site and of the building records seems to bear this out, these particular rooms should be so finished.
- e. The wood floors should not be machine-sanded. Each sanding eats away a layer of irreplaceable wood. Repeated sandings over a century or so will eat the wood groove-flanges so thin that they begin to split off. Apart from this, machine-sanding gives a uniformity to the floor-plane that it never had in the 1860's when new. The repair process should be to glue back loose splinters, gently hand-sand to smooth-out gouges, and chemically strip old varnish, and then neutralize the stripping compound. If some of the floors are painted, this presents a more difficult problem, for stripper will probably dissolve the paint into the wood. The same is true at floors covered with asphalt tile, linoleum, etc., which is usually glued down with an asphaltic compound. Freezing the asphalt with carbon-dioxide gas and then chipping it off may work. If the particular flooring is to properly be recarpeted, the paint could best remain.
- f. Survey the condition and finish of each room's floor. A plan of action, experiments, and repair samples can then be executed.
- g. Several of the floors (the S.E. parlor for example) have non-matching and inappropriate 20th century flat-grain fast-growth pine patch planks where wiring was run in below the floor, or at repairs (dining room west door). These crude and obtrusive patches should be replaced with dense edge-grain salvaged pine to match the original floors.

- h. The interior doors do not have the usual ante-bellum wood thresholds which were installed to help stop cold-air drafts. Look for traces to verify that they were present. If they were, reinstall them, made of dense pine and in a simple "saddle" shape, about 3-1/2 inches wide. The restoration architect can furnish a detail.
- i. Any replacement floor planks should be face-nailed with cut nails in the same manner as the existing floor. Appropriate untempered cut flooring nails can be obtained in a variety of lengths from the Tremont Nail Co., 8 Elm St., Box 111, Wareham, MA 02571.
- j. Round pipe-holes in wood floors (there are many) shall be plugged with tightly-fitting pieces of match-grained dense pine, with the grain horizontal and in the same direction as the flooring grain (no dowel-plugs).

B. Brick Floors

- a. The original brick floors remain at all or most of the N.E. basement, covered by thin cement at the hall and apparently at the c1860 kitchen (verify if the brick is still present under the cement at the kitchen). The bricks are 8 inches square, laid in half-bond without mortar, jammed tight together. They may be laid on soil, sand, or cinders, but not concrete (verify by lifting a brick). Typically no moisture barrier is present. See notes at 1-J.
- b. The floor in the basement stair hall is a modern concrete slab, which may or may not have a moisture barrier and a gravel bed, per 20th century practice. This slab is 1-1/2 to 2 inches higher than the original brick floor as evidenced by the correspondingly short bottom stair riser. This should be corrected in the restored floor since it is unsafe, a code violation, and surely not an original condition. This might also indicate a 1-1/2 to 2 inch slab topping over the still-present original brick (verify).
- c. The new stair-hallway brick floor will probably have to undulate slightly to meet the floor at the adjoining spaces, which is all right if the undulations are as gentle and uniform as possible. This would be in keeping with such original brick floors observed in other houses.
- d. Since the N.E. basement and the basement stair hall are to be restored for museum spaces, the brick floors at these spaces should be kept where extant and restored where absent or damaged. Either a salvage source or a custom-manufacture source for the 8 inch square wood-moulded bricks must be found. The Old Virginia Brick Co. can and will make such good duplicates, but salvaged bricks should be less expensive and a better match, if they can be found.
- e. New replicated brick floors must be laid like the c.1860 floors, that is with the bricks jammed tight together without deliberate spaces between them. Tan dry sand is then swept into the cracks and fog-sprayed with water to settle the sand. A second application may then be needed. Since the bricks are not exactly uniform in size, the pattern and lines will "wobble" somewhat, just as it does in the c.1860 floors. Do not space-out the bricks in order to straighten the pattern. This is the most common error observed in "restored" brick floors. Do not use white or gray sand. Light tan river sand is correct. If the sand is not sharp and a little dirty, so much the better for this use.
- f. While the absence of a sub-slab and moisture barrier under the extant brick floors will admit some moisture, this seems preferable to removing the floors and reinstalling them over a new slab and moisture barrier, for the floors will never be or look the same after re-laying them, and probably numerous bricks will be broken or crumbled.

- g. Extant bricks with cracks can and should be left in place if the pieces are firm.
- h. The concrete steps at the south end of the basement stair hall are to be removed, and the door to the conservatory restored to its original full height. The +/- 30 inch deep 20th century fill in the conservatory is to be removed and a brick floor installed if one is not already present under the soil fill.
- i. Where the original brick floor is totally missing, it would be good to install a 4 inch sub-slab, moisture barrier and 4 inch gravel fill in the normal 20th c. practice, recessing all so the new brick floor is even with the steps and the adjoining floors.

#### C. Concrete Floors

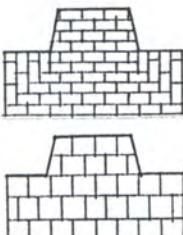
- a. The uneven concrete floor in the west basement rooms is now about 6 inches below the stairhall slab. This space is to be modern rental space, so its floor will be made level with the stair hall floor to eliminate the dangerous step. This will give the opportunity to (1) Install under-floor electrical conduits for power and telephones. (2) Install a moisture barrier under the new slab, over about 2 to 3 inches of gravel fill. (3) Level-up the uneven floor (4) Eliminate the dangerous and code-violating 6 inch step between the stair hall and the west basement.
- b. The extant c.1860 doors at the west basement are already several inches above the modern slab. Try to slightly undulate the new slab to avoid cutting off the bottoms of these doors if practicable. A careful topographic survey of the entire basement area is needed to carefully plan the basement floor undulations on a fraction-of -an-inch basis.
- c. The conservatory concrete floor is raised up about 30 inches above its original level which once matched the basement stair hall floor, per the evidence at the north conservatory door. This slab is probably on earth or gravel fill, and was apparently installed when the public library installed book stacks in the conservatory.

This slab, fill, and the north conservatory door concrete steps are to be removed and the floor lowered. Look for clues to: (1) Original floor elevation (2) Original floor material (presumably 8 inch square brick on sand or soil) (3) Wall-traces of the wooden steps that were on the Conservatory west wall, leading up to the back hall. These steps show faintly in the early 20th c. Van De Graaff family snapshot of the back of the conservatory exterior. These traces will allow a more accurate replication of the missing steps.

#### D. Hearths

- a. No original hearths remain. The S.W. Parlor hearth in the 1930's H.A.B.S. photo appears to be the thin (+/- 3/4 inch) cement cracked topping with a beveled wood trim border that was typically applied over the mid-19th century flush brick hearths in the late 19th and early 20th century. The facts that the surface is raised above the floor about 3/4 inch and is cracked supports this likelihood. The present hearth in the S.W. Parlor is recent marble slabs.
- b. The extant hearth in the basement kitchen is "raised brick" about 8 inches high, and this chimney and fireplace are mid-20th century. Raised hearths were not used, even for cooking, in any observed 19th century fireplaces. The restoration architect can furnish details based on several documented kitchens of this period. Dr. Mellow should try to determine if a cooking stove or a cooking fireplace was installed.

A modern brick boiler flue also intrudes into this kitchen. It should be removed.

- c. Carefully remove the 20th century wood floor-patches at the various removed hearths and look for traces of the original hearth material (usually brick, flush with the wood floor) and its pattern (the restoration architect can furnish the most typical pattern if no traces are found). The mortar or sand bed under the wood patch and originally under the hearth masonry may reveal pattern imprints and hearth material fragments. If the hearths were brick, as expected, they could have been 8 inch square laid in half-bond (as in the 1851 Greek Revival Donnell House in Athens), or in a pattern of half-bond 4x8 inch bricks that "turns the corners" and is by far the most typically seen for this period. The hearth may have been stone slabs, but the H.A.B.S. photo pretty strongly argues against this. Sloan's book mentions "stucco" hearths, but this also seems refuted by the slightly-raised H.A.B.S. era hearth.
- 
- d. If no conclusive hearth evidence is found, it is recommended that brick hearths be installed, in either of the patterns mentioned (restoration architect will furnish diagram), flush to the floor, without wood border-trim, jammed tight together, and with dry sand swept into the tight joints (a weak light tan sand and tan mortar mixture is acceptable if swept-in as a dry mixture and then wetted). There should not be any spaced mortar joints. This is important! The mason must be specifically instructed on this and a sample prepared, or he will space-out the bricks as a matter of habit.

#### 45. Mantels, Fireplaces and Flues

- A. The original black-painted S.W. library mantel is shown in a 1930's H.A.B.S. photo, now replaced (in the mid 20th century) by an elaborate white marble mantel of perhaps Italian origin of later in the 19th century. The architrave of the original mantel, or one of its mates, is in the west basement (verify match to the H.A.B.S. photo). Another intact wood mantel that, based on its design, is probably original to the house is in the west basement, S.W. room. It may not be original to this room. No other mantels remain in the house. Dr. Mellown has been informed that the mantels were dispersed to various persons in the mid-20th century library remodeling, so some of them may yet exist in various local houses. Dr. Mellown is attempting to track them down for either return or replication. The servants' house contains several simple Italianate mantles which may be original to that house. See paragraph 45C.
- B. In this period, it is likely that the four main rooms had matching mantels. Therefore, between the H.A.B.S. photo and the architrave fragment, it seems correct to replicate the four main floor mantels from these sources and to the same design. Based on other Italianate houses (1842 Heineman house in Savannah, for example), the bedroom floor mantels would probably have been almost the same design but a little smaller in size and scale. Indeed, the basement mantel and the parlor mantel exhibit such gradual transition. The basement mantel has a thinner shelf, a smaller bed-mould, and smaller plinths, but is otherwise almost identical except for its smaller overall size. If the bedroom floor mantels cannot be discovered, first look for traces such as fireplace size, plaster patches and embedded wood nailer-blocks on the chimney-breast. It would be unusual not to find some clues. Based on measured clues, the H.A.B.S. photos and the architrave fragment, the restoration architect can detail mantels based on the transition between the two documented examples.
- C. The extant Italianate mantels in the servants' house show this same continuity of design with still more simplification and lightening of scale of the elements. This lends further support to the probability that the missing mantels were in this same scheme of continuity of design and progression of scale and simplification, which scheme would have been in

accord with other houses of this period, and different from the Federal Period wherein pains were taken to make the mantels different in every room, even rooms of equal importance.

- D. Dr. Mellown's research indicates all the fireplaces except in the S.W. library were built for coal grates and would thus be narrower and shallower than for wood fires. This affects the mantel sizes also. Carefully uncover the blocked-up fireplaces and furnish dimensions to the architects. Restore the fireplaces per the evidence. Do not use "firebricks." Use either proper well-burned salvaged ante-bellum face bricks (not "Salmons" or infill bricks) or Brickerstaff Woodmould "Regency" new bricks, and light tan sand and mortar.

46. Specific Room Notes not covered above or in Dr. Mellown's report.

- A. Main Entry Stair Hall - Reinstall the missing raised plaster band over the arch opening and columns that represents simplified voussoirs and an architrave, as shown on the 1930's H.A.B.S. photo.

-Reinstall the missing false door and trim at the stair landing.

-Reinstall the missing wall trim at the stair that reflects the stair rail.

-The light shown appears to be an electrified gas light and may be original, or early. See Dr. Mellown's report.

-Remove the white Colonial Revival paint from the woodwork, which is probably a fine-quality wood and appears to be naturally-finished in the H.A.B.S. photo. This note applies to all similar rooms.

-Find a less-intrusive location for the return-air grille and restore the slatted door at the stair-closet to its original design. Coordinate with the restoration architect.

- B. S.W. Library - Reinstall the missing frieze-level picture-rail and light-painted frieze per the H.A.B.S. photo.

-Preferably remove the 20th c. Colonial Revival wall-cornice in this and all rooms, as well as the Colonial Revival chair rails and wallpaper.

Consider reinstalling the original mantel, whose apparent architrave is in the basement, and whose clear photo is in the H.A.B.S. collection.

- C. S.E. Parlor and S.E. Porch - Reinstall the blocked south and east windows. Remove the two modern restrooms and restore the closed-in S.E. porch per the physical and photographic evidence. Reconstruct the mantel and hearth.

- D. South Half-Octagon Room - Remove the modern wall cornice and chair rail. Keep the mid 20th century bookcases, and therefore don't restore this room's fireplace.

- E. Conservatory - Reconstruct the main-level landing and stair per evidence. Look for traces of a main-floor viewing-balcony. There may or may not have been one, other than a minimal stair landing at the north side.

-Lower the floor to its original level, even with the adjoining basement floor.

- Look for additional clues that confirm or refute that the conservatory was original or post 1905.
- Restore the damaged ceiling bracket.
- F. Main Floor Back Hall (by the Conservatory) - Remove the 20th c. platform and ramp. Make a light wood portable ramp that can be kept in the nearby modern closet. Reuse the balustrade parts at the reconstructed conservatory stair, which is their apparent original location. Some of these parts are also in the south part of the main attic.
- G. North Double-Parlor - Look in the dividing wall for clues that confirm or refute that there were originally double pocket doors here, like at the opposite south double-rooms.
- H. Bedroom Floor Hall - Remove the 20th c. dividing partition.
  - Retain the 1950's attic exhaust fan and ceiling grille, install by the Burchfields.
- I. Bedrooms and Dressing Rooms - Replicate the missing partitions and doors per the evidence.
  - Replicate the missing fireplaces, mantels and hearth per the evidence.
  - Keep the modern baths and renovate them as is.
  - Replace the frosted glass with clear glass, with mini-blinds for privacy. The blinds should be dark charcoal gray on the outer face and off-white on the inner face. The dark gray makes the blinds "invisible" from the exterior.
- J. Main floor back hall by the Conservatory - Keep the 1950's modification of the east exterior door to a window, as existing, except properly rebuild the makeshift modern sash.
  - Remove the raised platform as described at 46E and 46F. Save the balustrade and reinstall it at the conservatory, its apparent original location.
- K. N.E. Wing, Main Floor - Remove modern bath. Install new catering kitchen at east room per plans.
  - Remove modern frosted glass and install clear glass.
  - Keep and repair the apparently original look at the east room door.
  - Install new small restroom per plans (unisex, non-handicapped, primarily staff use).
- L. West Basement - Install new rental offices, "ADA" restrooms, mechanical and electrical rooms, south emergency exit, etc. per plans
- M. c.1860 Bathroom (above back hall) - Repair door lock (probably c. 1960) with its white porcelain knob.
  - Do not repair plumbing for use. Repair for appearance.
  - Gently clean paint off the metal tub-lining.

- Missing lavatory not to be replaced at this time, until a proper period one can be found or replicated.

- Consult with owner on a proper replica non-functioning water-closet installation.

- N. Attics, Basements & Grounds - No stored items or objects shall be discarded without Dr. Mellown's examination and approval. This includes pieces of rusty metal, bits of shaped wood, china fragments, etc. Frequently, very small and seemingly useless items can supply important information.

Attic dirt, pigeon dung, etc. should be reasonably cleaned, in an environmentally-safe manner.

Attic ventilation is described above. Insulation should be at least R-19 to R-30, with proper ventilation, installed in a hidden manner as described above..

- O. Tank Room - No work now except basic repairs and cleaning. The water tank should be replicated at some point, based on the clues and the diagram in Dr. Mellown's report.

- P. The c.1860 Servants' toilet east of the basement kitchen shall be restored based on the evidence, except a non-operative water closet shall be installed by the owner when and if an appropriate 1860 type can be found or replicated.

47. Research Resources:

The republished (1980, APT) 1865 Russell and Erwin Hardware Catalogue illustrates boot-scrappers, andirons, lamps, fire-bellows stands and hundreds of other such items that could be a good guide to acquiring period loose items for the house. The catalogue was republished in 1980 by the Association for Preservation Technology, Library of Congress No. 80-67146. The Foundation should acquire a copy. Fifty relevant pages (of 435) have been sent to the Foundation, but the others will be of help. The National Building Museum and the Smithsonian Museum of History and Technology will have many more such resources for information.

Other valuable resources for interiors, furnishings, and lifestyles are the Cooper-Hewitt Museum in New York City for wallpaper, and the following books:

At Home - Elizabeth Garrett, (Abrams), 1990.

Americans At Home - Harold Peterson, (Scribners), 1976.

Gaslighting in America - U.S. Department of the Interior, 1978.

Wallpaper in America - Catherine Lynn, (Norton), 1980.

Recreating the Historic House Interior - William Seale, (American Association for State and Local History), 1979.

America Underfoot - Anthony Landreau, (Smithsonian), 1976.

American Rugs and Carpets - Helene Rosenstiel, (Morrow), 1978.

American Interiors - Mayhew and Myer, (Scribners), 1980.

1994

by Dr.  
Robert Mallon

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## MISSION STATEMENT

and

## LONG RANGE PLAN

for the

JEMISON-VAN DE GRAAFF MANSION, Tuscaloosa, AL

Jemison-Van de Graaff Mansion Foundation

The mission of the Jemison-Van de Graaff Foundation is the restoration, interpretation, and maintenance of the 1859-62 Italianate Jemison-Van de Graaff Mansion and its grounds to reflect their importance, historically and architecturally, for Tuscaloosa and the West Alabama region.

The Foundation's plan includes the following objectives:

1. Restore the exterior of the mansion as closely and as practically possible to its 1859-62 appearance.
2. Landscape the exterior with appropriate plant materials to reflect the mid-nineteenth century appearance of the grounds, while providing modern walks and parking areas.
3. The interior ground floor level of the main block will be renovated for income-producing office space (at the same time preserving its original spaces and as much of the original fabric and finishes of the building as possible).
4. The ground floor of the conservatory will feature a new exterior opening towards the south for general and handicapped access to the ground floor rental space. The original stairs leading up to the second floor of the conservatory will be reinstalled using as much of the original fragments as possible. The conservatory floor (removed by the Library in 1957) will be reinstalled.
5. The ground floor back hall and kitchen ell will be restored as museum space. The kitchen wing will eventually be returned to its 1862 appearance and will be used as a museum space for interpretive exhibits.
6. The first floor (main block) including the two parlors, center hall, library, SE room, 1/2 octagon rooms, rear hall, and dining room will be restored to reflect the following eras: Jemison, 1859-86; Hargrove, 1886-1900; Van de Graaff, 1900-1937, depending on the research and documentation available for each room. In every instance care will be taken to document and restore all original finishes to their 1859-62 appearance if possible, or to one of the later eras that reflect the family's occupancy of the house.

In furnishing these rooms the acquisitions committee will seek: [1] Furnishings actually used in the house,

[2] Furnishings that belonged to Jemison/Hargrove/Van de Graaff family members; [3] Tuscaloosa furnishings from the appropriate era represented by the rooms interpretation; [4] Furnishings from the appropriate era.

These rooms while being historically interpreted shall be made available to the public for a fee for parties, receptions, weddings, etc. subject to the discretion of the Jemison Foundation. Therefore, in all instances of interpretation care shall be taken in creating interiors that can be used and not "roped off" from public use.

7. The original butler's pantry and back room in the dining room ell will be renovated to create a handicapped accessible restroom and a catering kitchen. Care will be taken to retain as many original architectural features and finishes as possible.

8. The original 1862 water closet (toilet) off the back porch will at a future date be restored to reflect its original appearance.

9. The original bathroom with its copper tub and tank room above will be museum spaces and restored to their original finishes.

10. The second floor will be restored to its 1862 ~~configuration~~ <sup>configuration</sup> consisting of four bed chambers and two dressing rooms. The two 1945 full bathrooms will be retained, however. Finishes and furnishings of these spaces ~~will~~ <sup>is</sup> be subject to future use. It is anticipated, however, that at least the two front rooms will be interpreted as bedchambers--particularly if original furniture becomes available.

INTERIOR FINISHES  
A Supplement to the  
Jemison-Van de Graaff Mansion  
STRUCTURES REPORT

Robert O. Mellow  
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The interior of the Jemison-Van de Graaff Mansion has undergone four major renovations during its 135 year history. These took place in:

1. 1862-63. The original interiors reflected the decorative fashions of the 1850s and 1860s. Though they bought some new furniture for the parlors (see STRUCTURES REPORT, p. 89), they apparently brought much of their furniture from their other houses for there are no other major furniture purchases listed in Jemison's extensive papers. The original finishes have been discovered in several of the principal rooms in the past year (1993-94). They reflect the current fashion, but also the constraints put upon Jemison and his workmen by the ever worsening conditions in Tuscaloosa due to the Civil War.
2. 1887. Cherokee Jemison Hargrove, daughter of Robert Jemison, Jr., inherited the house on the death of her mother on May 30, 1886. At that time her husband, Col. Hargrove was involved with other prominent Tuscaloosans in promoting the interests of the town. These were the "boom" years for Tuscaloosa. Hargrove and others were attempting to make the town "the Pittsburgh of the South." The Hargroves allowed an engraving of their home (STRUCTURES REPORT, Fig. 2) to be used in a promotional pamphlet. It seems likely that some interior decorating took place at this time including the addition of the handsome large Eastlake style mantel in the front parlor.)
3. 1945. Mr. & Mrs. J.P. Burchfield purchased the house. The last descendant of Robert Jemison Jr., (Minnie Hargrove Vandegraaff) lost the house in a mortgage foreclosure on June 17, 1936. For the next nine years it was used as a tenement housing, at one point, thirteen families. In April 1945 the Burchfields bought the property and began a reported \$100,000 renovation. Mrs. Burchfield hired Hawkins Israel as interior designers. Since writing the STRUCTURES REPORT, Burchfield descendants have provided us with excellent interior photographs of the principal rooms. These constitute an important archive for they reveal mid-twentieth century taste and that generation's interpretation of the antebellum South.
4. 1957-58. Tuscaloosa county bought the house for use as a library. Extensive changes were made at this time. These are recorded in STRUCTURES REPORT, appendix C, pp.137-151).

## FINISHES (1862-1863)

The interior of the Jemison Mansion originally consisted of a combination of finishes which included:

### 1. Natural woods:

Doors in the principal rooms; window sash; main staircase; portions of secondary stairs; the door and window surrounds in the Dining Room; and all floors on the first and second levels.

### 2. Faux bois:

Door and window surrounds (with the exception of those in the Dining Room); base boards; interior blinds; some secondary doors; and the wainscoting around the copper tub in the original bathroom.

### 3. Distemper (Calcimine) paint:

This type of paint appears to have been used for the walls of some rooms on all levels (including the basement) which were not intended to be covered with wallpaper. Distemper was customarily used to tint new plaster walls. It had the advantage of being compatible with fresh plaster and could be applied immediately. Oil based paint, on the other hand, could not be used on walls until the plaster had "cured" for about a year. For this reason new houses tended to have distemper or calcimine painted walls and/or wallpaper. (For a detailed discussion of this see Moss and Winkler, VICTORIAN INTERIOR DECORATION; AMERICAN INTERIORS 1830-1900, (New York, 1986), pp. 9-10, 119-120.; For actual records of paint and paint supplies used at the Jemison house see: Mellown, STRUCTURES REPORT, pp. 124-128.; For other documented paint and paint schemes in Tuscaloosa see: Mellown, "The President's Mansion at The University of Alabama," THE ALABAMA REVIEW (July 1982), XXXV, 200-229.

### 4. Wallpaper:

Judging from the amount of wallpaper that Jemison ordered on 20 January 1863, many of the rooms of the house were papered. According to this letter (see STRUCTURES REPORT, p. 129 for transcription) Jemison ordered six different patterns from two book stores in Selma, Alabama. From I.B. Clards Book Store he ordered the following:

No. 1 15 rolls  
No. 2 21 rolls  
No. 3. 18 rolls  
No. 4. 21 rolls

From the "other" bookstore in Selma he ordered:

No. 5 10 rolls

The sixth pattern is the only one described. Jemison directed his agent to "get me 18 Rolls of white paper with a gold sprig and 80 ft. gold band bordering." On February 4(?), 1863 Jemison complained that the white paper had not been sent. He also needed five more rolls of no. — [illegible]. (STRUCTURES REPORT, p. 130).

There is no indication of which rooms were to be papered. However, Jemison's above-mentioned letters provide important clues in the number of rolls ordered. According to VICTORIAN INTERIOR DECORATION..., p. 69, wallpaper came in fairly standard sizes by the 1850s. American wallpaper came in rolls that were eighteen inches wide by eight yards long. It is thus possible to measure the wall space (width and height) and then estimate how many rolls would be needed for each room.

One can narrow down the rooms to be papered by eliminating the dining room which was definitely originally painted with a dark green distemper even before the baseboards and trim were applied to the walls (see below). The central hall can also presumably be eliminated because there do not appear to be enough rolls of any one pattern to cover the large wall surfaces on both floors. It also seems unlikely that the back hall would have been papered either. Judging from the paint located deep under the window trim in the library, it is doubtful that it was papered.

By a process of elimination this leaves the double parlors (NW and NE rooms), the SE room on the first floor (possibly originally used as a downstairs bedchamber, see below) and the four bedrooms upstairs. (This interpretation leaves out the two upstairs dressing rooms and the two downstairs half-octagon rooms).

Due to the thorough renovation of the house in 1945, it is doubtful that any traces of original wallpaper exists. In almost every room the original plaster was removed down to the brown coat and new plaster applied. Paint traces still survive in some cases under the wood trim. However, the wallpaper was applied after the trim so it does not extend under it. The only likely place to find scraps of original paper is behind the north wall of the upstairs SE bedroom. In order to create a continuous wall (possibly to place the bed against), the Burchfields had the fireplace blocked up and the wall furred out a few inches from the original plaster wall. This wall may still retain traces of its original finishes.

Even though we may never be able to determine the exact patterns used in the house we can certainly use period papers with some accuracy. Before giving up on finding

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original patterns someone needs to research the Selma papers from the 1860s. Look for advertisements of Clard's Bookstore, also wallpaper advertisements. If the manufacturer is listed it is entirely possible that some of his catalogues are located in archives around the country. Did Selma editors print their 1864-65 papers on wallpaper? Montgomery papers may also have useful wallpaper advertisements. Are there documented interiors in Selma houses? What type of paper has been discovered in Selma restorations? All of these are questions that should be asked in an attempt to focus on appropriate period papers for the Jemison house.

## FLOORS

The floors in all the principal rooms of the Jemison house on the first and second floors consist of tightly grained, well seasoned heart pine. With the exception of the two half octagon rooms, the pantry, and the back room of the dining room ell, these floors were originally meant to be covered with wall to wall carpeting and/or matting. (See STRUCTURES REPORT, p. 35 for architect Samuel Sloan's opinion on this). In 1992 Greg Clancey (SPNEA) pointed out to us the many carpet tack holes around the perimeter of the rooms which indicate the use of carpets and/or matting. Since that time the use of both has been documented. See Ray Eighmey's January 1993 transcription of "Mrs. Robert Jemison's Household Book 1862-1863," which lists, along with household items and recipes, the following:

18 July 1862  
1 wool carpets  
two small new carpets  
white grass 5 rolls &  
seagrass 5 rolls

For a detailed description of how carpets and mats were used during the 19th century see: VICTORIAN INTERIOR DECORATION, pp. 23, 29-30, 83-84, 88; also William Seale, RECREATING THE HISTORIC HOUSE INTERIOR (Nashville), p. 101.

Harvie Jones, the restoration architect observed that the half octagon floors were laid with a narrower more finished type of flooring. He surmised that they were probably meant to be left exposed. (Harvie Jones, PRELIMINARY GENERAL NOTES... 31 August 1992, p. 31).

The original pantry (now handicapped access restroom and storage) and the back room of the dining room ell were discovered to have extremely deteriorated pine floors.

These too were probably left exposed --and cleaned regularly. Their poor condition is possibly due to excessive use and cleaning with water and lye (these rooms were used as the "new" kitchen from the 1890s to the 1940s.

874-2197  
Sept + Oct 1997  
(Mrs. Jean Martin  
Pettus Street)

## CENTRAL HALL

The following information supplements my research compiled in the STRUCTURES REPORT, pp. 33-38.

### DOOR SURROUNDS

The doors in the center hall are composed of hard woods, mostly walnut. Only one is missing--A false door located at the landing of the stairs (STRUCTURES REPORT, Fig. 21) was removed by the Burchfields so that they could place a large grandfather clock on the landing. In some instances the doors are veneered with other woods including what is said to be curly pine and chinaberry. The trim around all the doors, however, is yellow pine which was originally grained. This graining has been discovered throughout the principal rooms on both the door and the window surrounds and the baseboards. Interestingly, it is a dark "honey" color that harmonizes with, but does not attempt to match the dark brown-red real walnut of the doors. This two tone effect was also used on the transoms and sidelights of the front and rear hall doors in this room. The graining technique (examples are preserved under the "colonial revival" white enamel first applied in 1945 by the Burchfields) is rather crudely done with only a rudimentary attempt at simulating the effect of wood grain.

### THE ARCH

The arch as visible in HABS Photo 16-205 (STRUCTURES REPORT, Fig. 21) has lost its entablature (technically these are implied voussoirs). This missing piece appears to have been painted the same color as the walls (see below). It appears that the Greek Doric columns were grained with the same faux bois technique used on the rest of the trim. This treatment is remarkably similar in configuration, finishes, and color to an earlier central hall decorative scheme used in Georgia (Figure 1).

(This photo is an illustration from William Scale, "Bullock Hall in Rosewell, Georgia," THE MAGAZINE ANTIQUES (June, 1974), pp. 1322-1329.) In the process of restoring the missing entablature to the arch workers should open the underside of the center of the arch to determine if a gas pipe extends to this area. In the HABS photo a chandelier hook extends from the underside of the arch and the gasolier (then electrified) is located further back in the hall. It is possible that both the gasolier and a lantern (suspended from the hook as in the Rosewell, Ga. example) were used. In summer gas lighting was not used much because of the heat and the insects that it attracted. Since we have fragments of the gasolier we may at some point wish to have it restored.



DA  
Sturbridge Hall. The lower and surrounding park are usually unheated.

This central hall divides the six rooms of the principal floor. Above it is a skylit loft. The colors match those best applied to the plaster walls. The pine floors, like all the unpainted floors in the house, are varnished annually with oil, water, and sand, and then sealed for protection only where they are most exposed to hard use. The arch is supported by dark columns modeled on those shown in either Benson's, *American Builders Companion*, 16th ed., Boston, 1827, pp. 58-61. The whitewashed chairback and card-table resemble the work of Anthony Quervelle of Philadelphia. The bell lamp of c. 1815 was fixed in Fauquier County, Virginia. The birchbark floor and throughout the house were unheated in 1912 and 1912.

ANTIQUES

## WALLS

All evidence discovered so far indicates that the central hall was painted a rich deep red--somewhere between an oxblood/maroon/Pompeian red in color. So far only speckles of this color have been observed in cracks and crevices around the door surrounds. However, we know for certain that the hall was, indeed, still painted a dark red color during the 1930s before the family lost the house during the Depression. Asa Roundtree, the last surviving Jemison descendant to live in the house remembered a "dark red or maroon color" (STRUCTURES REPORT, p. 34). This recollection is corroborated by Celeste Monnish Burnum who remembered the dark red color from her childhood. Both Mr. Roundtree and Mrs. Burnum commented on the chalky paint that would rub off on one's hands and clothes. (Deteriorated calcimine paint tends to become powdery or chalky). Note also the HABS photo. Because it is black and white one is not able to determine the hue (color) of the wall pigment. Nevertheless, one can determine its value, especially relative to the values of the natural wood finishes still in existence and in situ. It was definitely a highly saturated dark hue. During the renovation we may find enough traces to match the red exactly. Until then a color between oxblood and Pompeian red would be historically appropriate. As mentioned above, Pompeian red was used for a very similar central hall in the Roswell, Ga. restoration.

A similar color scheme was used on the central hall of an Italianate house closer to home (literally across the street from the Jemison house). The earliest descriptions of the Battle-DeGraffenreid house (once located across 13th Street) indicate that the hall was painted dark red. The October 1, 1910 Tuscaloosa Times-Gazette Special Industrial Edition described the house and some of its interiors. "The most striking feature of the mansion is a magnificent arched and vaulted hall, which extends for a full sixty feet through the center of the structure. This truly baronial hall is a dull red stucco, the arches being supported by stucco pilasters which gives the effect of massive wood work...."

## PORTRAITS

The family portraits now in possession of the Jemison Foundation were hanging in the center hall as late as the 1930s. Mrs. Minnie VandeGraaf in an interview described their locations as follows.

The portrait of Mrs. Elizabeth Taylor faces that of her daughter, Mrs. Priscilla Cherokee Jemison across the hall. Mrs. Taylor is a young woman at the time of the sitting, but she wears a fetching lace cap. On her breast is a mosaic brooch, and at her belt a buckle of gold. She is gowned in black velvet and lace, dropping from the shoulders; a necklace of filigree encircles her throat, the fastener being two small gold hands clasped. [Remarkably most of her jewelry worn in this portrait has been donated to the foundation. The locket is a Florentine pietra dura mosaic mourning locket which contains a locket of her dead husband's hair]

Another portrait near the door is a full length one of a little girl in a pale blue, shoulder-dropped frock, tight fitting, with pantaloons and at her feet her little dog Scissors. This is Cherokee Jemison, daughter of Mr. and Mrs. Robert Jemison, Jr. [National League of American Pen Women, Alabama Members, HISTORIC HOMES OF ALABAMA AND THEIR TRADITIONS (Birmingham, 1935), pp. 91-92.]

## INTERPRETING THE HOUSE

It is most important that we recreate this entrance hall as authentically as possible for a correct historical interpretation of the house. As those of us who have conducted many tours in the past two years have discovered, this is the logical place to begin them. It is indeed fortunate that we can start in a space where the finishes and even the arrangement of the paintings can be documented. It would be helpful to include the reproduction of Robert Jemison's portrait further down the hall to complete the family group.

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H.P.B.S  
New and Different  
over people

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## LIBRARY

The following information supplements information about this room contained in the STRUCTURES REPORT, pp. 47-49.

The 1958 bookcases and scenic wallpaper were removed in October 1993. The book cases were temporarily stored in the basement. Workers saved samples of the scenic wall paper for reference. The entire room was carefully documented as work progressed (see photo archives, October 1993). After several days of careful investigation traces of paint behind and underneath the wooden window surrounds indicate that the earliest color used on the plaster walls was a medium dark bluish-green distemper similar to that documented in the original dining room, (see below). A chip of it was used to mix by computer the color now employed on the walls of this room.

While workmen removed the bookcases and patched the plaster ceiling, I spent about six or eight hours laboriously tapping and delicately picking off the "colonial revival" white enamel from the original faux bois finish of a portion of the south side of the pocket door surround. I revealed a eight or ten inch by two inch strip. It was my intention to leave a small 2 by 2 section of this as a sort of "view port" to show visitors the original finish.

(Fortunately, I photographed it (Figure 2) because a painter later accidentally painted over it!). In the meantime I worked several hours with Allen Sullivan, our chief painter, to create as close a color to the original graining medium as possible. Sullivan then created several test samples which we verified against the original. It is clear from the original that Jemison's workers (documented in his Account Book for 1862) were competent painters. However, they were certainly not highly skilled in faux finishes. For this reason, we determined to restore the new finish as a sort of "generic" graining as was the original. It is important to note that the original finish is preserved and in the future a paint analyst can either prove or disprove our present attempts to match the original finish. Extant original graining may be seen on the second floor interior blinds (west front), and on the wainscoting and attic door in the original bathroom on the mezzanine floor.

The window sashes of this room are solid walnut. However, since they were covered in several layers of twentieth-century white paint, we decided at this time to paint them with a dark brown (walnut color) paint rather than to strip them. At some point in the future when funds become available they should be stripped. However they will almost certainly be covered with several layers of curtains and returning them to their original finish does not seem to be a very high priority.

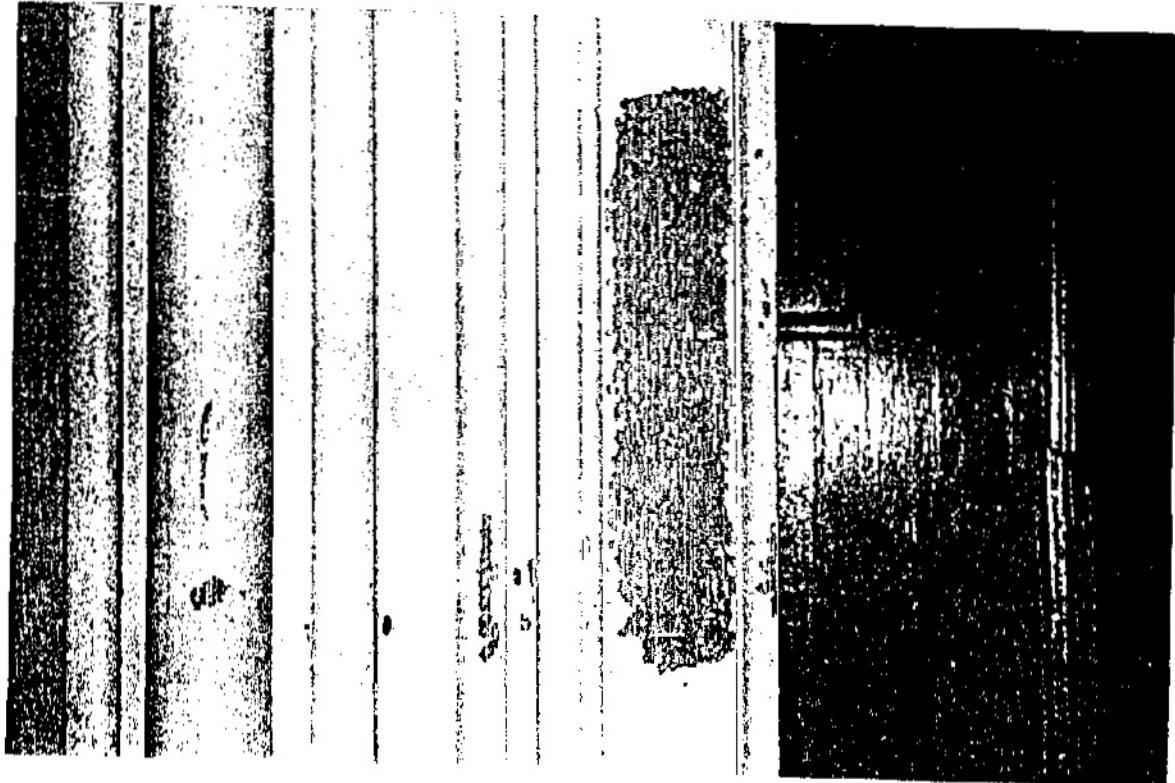


Figure 2

## CORNICE

The present wooden cornice in the library was added in 1945 by the Burchfields. After much deliberation the structures committee determined to leave it as part of the history of the house even though the restoration architect recommended that it and, indeed, all the cornices on the interior be removed. (Jones, Preliminary General Notes..., p. 24). I agreed with Harvie. However, I also feel that the cornices represent a part of the continuing history of the house. If we remove them they are gone forever. At this stage of the restoration I thought it was prudent to retain them.

X C  
The same decision was made about the marble mantel which was also added in 1945 by the Burchfields. I stand by these decisions and base my position on the following:

### INTERPRETING THE HOUSE

Both the cornice and the marble mantel are historically and architecturally appropriate for the library and they are useful in interpreting the evolving architectural history of the house. In interpreting this room the guide or docent can explain to visitors that this marble mantel, though added almost 85 years later by the last private residents of the house, was exactly what Jemison had intended to use had not the Civil War stopped shipment of supplies from Philadelphia (STRUCTURES REPORT, p. 99). The guide could then display the HABS photo of this room showing the black-painted wooden mantel actually placed in this room in 1861-62, and one of the Burchfield photographs depicting the room as their formal living room.

## SOUTHEAST ROOM

The earliest use of this room is conjectural. It was used by the Van de Graaffs as the "new" dining room and by the Burchfields as a "music room." I now believe that Jemison originally intended the room as a bed chamber. In the STRUCTURES REPORT, p. 99 in my transcription of Jemison's letter to the architect I interpreted his handwriting to read "but cham" for butler's chamber. In light of what we now know, this does not make sense because there is no fireplace in the pantry (now restroom and storage). I believe that the inscription is "bed cham" (for bed chamber). It may seem strange to have a bedroom connecting with a library by a large pocket door. From my knowledge of nineteenth-century interiors, however, it was not unusual. The room may have been interpreted as a kind of bed/family sitting room. In the winter this would have been the warmest room in the house since it opened into the sun-filled conservatory and a protected south porch. Remember that the house was heated only by open fire places since the elaborate heating was never installed in the basement.

## WALLS

The book elevator on the south wall was removed in February 1994 and the hole was covered over.

Our investigation of the plaster under the baseboards of this room was inconclusive. However, it does not appear that the room was originally painted. Drips of paint that were found appeared to be oil based indicating a later date. It is possible that the room was originally papered (see WALLPAPER, above). The colors that were discovered were first a light robin's egg blue, light green, gray (?), yellow, and gold. In February 1994 we attempted to match the earliest color (blue) with poor results. We then continued to experiment until we came up with an approximation of the green (which appears to be the second color used on the walls).

## WINDOW AND DOOR SURROUNDS

The window and door surrounds in this room are constructed of pine. They were originally grained as in the other principal rooms. The window sash to the conservatory and to the south porch had been removed. In February 1994 the missing conservatory windows were restored with solid walnut window sash fabricated by Professional Carpenters using the windows in the back (NE) parlor as patterns. The embrasure to the single window overlooking the south porch is intact, but the window casing, sash, and trim have been removed. The restoration architect, supervising architect, and the architectural historian all recommend that this window be recreated as soon as funds become available.

## MANTEL

The mantel in this room is not one associated with the house. It is a simple, but nicely proportioned wooden Greek Revival mantel from a demolished nineteenth-century house in Uniontown, Alabama. It was purchased for only \$40 and is adequate until either an original mantel used in this room is located or until the Foundation determines to recreate one of the original 1859-62 mantels. The brick hearth was not restored in this room because of construction difficulties. At some point the original hearth had been removed and replaced with a poured concrete slab. To remove this would have been expensive and required considerable reconstruction underneath. The structures committee, therefore determined to lay a plywood panel on top of the concrete slab and to paint it black to match the mantel.

## BELL CRANK

Further research has revealed the function of the curious small metal mechanism located to the right of the pocket door leading west into the library. It is the remains of a porcelain bell crank used to summon servants

from the basement. The crank is visible in the background of a 1952 Tuscaloosa High School Annual photograph.

It may date to the construction of the house or it may have been added by the Burchfields. At any rate, it is appropriate for the 1859-62 period. Architect Samuel Sloan recommended porcelain fixtures and doorknobs in his 1852 THE MODEL ARCHITECT.

#### SOUTH HALF-OCTAGON ROOM

In February 1994 the painters discovered an early dark green paint on the wall behind portions of the built-in 1945 bookcase. No baseboards have been removed in this room and we do no yet know the paint sequence.) The white paint on the woodwork was added by the Birchfields. The bookcase was designed by Don Buell Schuyler, the Burchfield's architect and Tuscaloosa' foremost architect of that period. Schuyler used solid walnut to construct it and designed it to relate to the paneled doors of the house with their octagon motifs. In patching the ceiling in February the original gas pipe was discovered still in situ, so we know definitely that the two half octagon rooms were plumbed for gas like the rest of the rooms on this floor. The present gasolier was purchased in Tuscaloosa in 1992 by the Foundation. For further information about it see the Foundation's Inventory.

#### PARLORS

This section supplements material in the STRUCTURES REPORT, PP.39-43.

#### WALLS

We were unable to find any trace of painted plaster under the baseboards or trim in these two NE and NW first story rooms. I am firmly convinced that they were originally papered with one of the patterns that Jemison ordered from Selma in 1863 (see WALLPAPER above).

In January 1994 the Structures Committee determined to open up the pocket doors between the two parlors. This large opening had been enclosed by the Burchfields in 1945. We have the remains of one walnut door and several pieces of the other. These have been placed in the wall pocket along with portions of the original bronze track, and four pocket door wheels donated by the building superintendent who had obtained them from a 19th century house that was demolished in Uniontown, Ala. When funds are available it will be possible to accurately restore these doors. Portions of the moulding around them are presently in storage. When the time comes to restore this moulding care should be taken to match the pieces. The pattern is slightly different in each parlor.

#### MANTELS

We were fortunate in being able to track down the ca. 1887 walnut mantel which was located in the front parlor. A

Tuscaloosa County librarian, recalled that S. D. Allen , an employee of Bryce Hospital had purchased the mantel from the library in 1957. Mr. Allen has since died, but she was able to trace the mantel to a house he had built in Wood Manor then owned by his granddaughter (she has recently also died) who graciously donated the mantel back to the Jemison house. It is an important artifact from the period when the Hargroves lived in the house. It is also representative of the 1880s era which was of great importance to the development of Tuscaloosa from a small, backward town to a progressive city--then in active and aggressive competition with Birmingham. It also is representative of the era when Robert Jemison's brother's descendants moved to Birmingham and played a leading role in the development of that city. In other words, the mantel is a tangible artifact that can help to tell the story of the house and of Tuscaloosa.

The hearth was restored to its original appearance with square bricks from the basement. However, with the discovery of the ca. 1887 mantel, it seems likely that the brick hearth was covered over with ceramic tiles. This may explain the piles of brown ceramic tiles (marked "Cambridge" on their backs) which we discovered piled in a basement in a corner. Cambridge was an important Victorian art tile company which flourished in this country in the 1880s and 1890s. (see Julian Barnard, VICTORIAN CERAMIC TILES [New York, 1979]). We might consider recreating a tile hearth on a piece of plywood any laying it on top of the bricks.

The wooden mantel in the NE parlor has no ties to the Jemison house. The structures committee determined to use it temporarily until a mantel actually used in this room is discovered or it is deemed appropriate to replicate one of the original mantels. The mantel in question was purchased for only \$40 from Charles Warren who has supplied much of the heart pine wood used in the restoration. This Greek Revival<sup>l</sup>style mantel came from a demolished house in Union Town, Alabama.

#### NORTH HALF-OCTAGON ROOM

The mantel used in the north half octagon room may have actually been used in this location, or possibly upstairs in one of the bed chambers or dressing rooms. It was found in the basement SE room attached to a small fireplace. On investigation it was quite clear that it did not belong there because the nailing blocks imbedded in the brick wall did not conform to the dimensions of the mantel. After removing it we replaced it with a wooden mantel rescued by the Heritage Commission from a demolished house in Northport, Ala. The mantel was then relocated in front of the recently reopened fireplace in the north half-octagon room. The hearth was reinstalled at this time with square bricks from the basement as per the Restoration Architect's instructions.

The present deep mauve color is appropriate in its dark hue, but it is not an original color. At this point no attempt has been made to determine the original color of this room. The woodwork is pine, however, and would originally have been grained as in the rest of the house.

The crystal chandeliers in this and the adjoining small room to the east were purchased by the Burchfields. The one presently hanging in the north octagon room was originally placed in the south octagon. The one in the small room to the east was originally hung in the north octagon. (See Burchfield photographs).

#### BACK HALL

Only two major changes appear to have taken place in the back hall in the history of the house. In 1945 the Burchfields removed the exterior east door, cut it in two and replaced the upper half with a window. They also lowered the ceiling above the south part of the hall. We have reclaimed the original ceiling height which restores the proportions of the room. In doing so it was discovered that the hall was painted an off white, creamy beige color. Later colors include light blue, green, and, of course, the elaborate scenic wallpaper added in 1945 by the Burchfields. The woodwork as in the rest of the house was a combination of real wood and faux finishes. A minor change occurred when either the Burchfields or the Library created a shallow closet on the west wall near the north door to enclose a fuse box and pipes from the basement. It now contains the control panel of the house security and fire alarm system.

#### CONSERVATORY

The conservatory was the most drastically remodelled room in the entire house. In 1957 it lost its original floor when a metal stack system was installed. Fortunately, portions of the original staircase leading to the basement were preserved in the attic and these are being used to replicate the design and finishes of the steps and the balustrade. The floor is being recreated with heart pine lumber, but two steel beams have also been included for additional security and support. These will not be visible when this space is finished. As far as we have been able to determine the walls, window sash, and trim repeat those in the back hall. Portions of the window trim need repair and a segment of the distinctive bracket in the ceiling must be replicated.

## DINING ROOM

A great deal of new information has come to light about this room since the publication of the STRUCTURES REPORT in 1992.

### WALLS

In repairing the plaster walls the workmen discovered some of the original distemper paint still in situ behind the baseboard on the west wall. Both Greg Clancey(SPNEA) and Harvie Jones (Restoration Architect) told us to carefully check behind baseboards for original paint. It was apparently common practice in the nineteenth century to paint the plaster before adding the trim around the room. Sections of the plaster were carefully removed for the archives and a portion was used to match the color on a computer. The dark green color was probably mixed from the Prussian blue and chrome yellow which Jemison ordered in 1862 from his paint merchant in Mobile. (STRUCTURES REPORT, pp. 123-125).

The structures committee determined to leave the wooden cornice in this room, even though it was added in 1945.)

### DOOR AND WINDOW SURROUNDS

Unlike the other rooms in the house which had grained wood work, the dining room featured solid walnut door and window surrounds. The doors and window sash in this room are also solid walnut. The baseboards, however, are pine with faux finish. All of this woodwork was painted a light-gray by the Burchfields in 1945. It was later painted white by the Library. This paint has been removed to reveal the original walnut (1993).

### MANTEL

The wooden mantel is the only original 1859-62 mantel in the house. It had been removed in 1957 when all of the fireplaces with the exception of that in the SW room were stopped up. When the mantel was returned to the Foundation in 1993 it still retained the distinctive light gray color used for the trim in this room. Harvie Jones surmised that all of the mantels on the main floor were identical. This is probably correct. We know that the Library mantel was of this type see STRUCTURES REPORT, Fig. 29. It was painted black on Jones' recommendation, physical evidence on the mantel, and on the basis of the HABS photo of the library, Fig. 29. The hearth was also reconstructed on the pattern provided by Jones in his report .

### PORTRAIT

Asa Roundtree, the last Jemison descendant to live in the house recalled that a portrait of A.C. Hargrove painted

by his daughter Minnie Hargrove Vandegraaff hung over this mantel. This portrait is reportedly hanging in the University of Alabama Law School. There is a possibility that it might be loaned to the Jemison Foundation.)

#### GASOLIER

The gasolier is one of two original light fixtures discovered in the basement in 1991. It was restored, rewired, and hung in the dining room in 1993. At present its original location has not been ascertained. However, the decision was made to place it in this room because pairs of gasoliers are needed in the four front rooms, and it is clearly not a hall fixture. It is an important document from the original construction of the house. Though unsigned it probably was manufactured in Philadelphia--possibly by the Cornelius and Baker Company. It is constructed of a combination of painted cast iron and bronze. Though very rare today these were fairly common in the 1860s. Their advantage was that they were less costly than bronze gasoliers. However, a major disadvantage was that they were extremely heavy. The Jemison gasolier would probably be described as "Renaissance" in style. Note the vermiculation (worm pattern) cast into the bowl and the arms. It still retains its dark brown paint which creates the effect of patinated bronze in contrast to the real brightly polished bronze details. The shades, shade holders, and central brass ball finial are modern reproductions. The gas pipes and fixtures were originally installed by Mr. Goodwin, a pipe fitter from Selma. That city had established a municipal gas works in 1857. (STRUCTURES REPORT, p. 130, 121; Denys P. Myers, GASLIGHTING IN AMERICA, A GUIDE FOR HISTORIC PRESERVATION [Washington, 1978], pp. 134, 135, 251)

#### HEATING VENT

The small rectangular hole in the west wall of the dining room is the only original heating duct so far discovered. It is part of an elaborate duct system which honeycombs the brick walls of the house. These ducts at some point joined together in the basement over the location of the never-installed furnace. The furnace (and marble mantels) were never delivered because of Union blockades around all Southern ports. We have not run a plumber's snake down the hole, but it definitely extends down to the basement. The floral iron vent over it is not original. The original would probably have been similar to, if not identical to, those still in use in the main building of Bryce Hospital (see Mellow, BRYCE HOSPITAL HISTORIC STRUCTURES REPORT, [Alabama Historical Commission, 1990], Fig. 60).

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✓ Mellown, Robert O. JEMSION-VAN DE GRAAFF MANSION HISTORIC HISTORIC STRUCTURES REPORT. Tuscaloosa Heritage Commission, 1992. This work contains the historical data used in the interpretation of the mansion.

\_\_\_\_\_ . HOUSE ACCOUNTS, 1859-1863. Handwritten transcription of Jemison's ledgers containing itemized accounts of every penny he spent on the construction of the house. Also contains a breakdown of supplies and workers (mostly his slaves).

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Mellown, Robert O. "The President's Mansion at The University of Alabama, THE ALABAMA REVIEW (July 1982), XXXV, 200-229. Contains original paint specifications for both interior and exterior of the house. It is interesting to note the changes in fashion from the late 1830s to the 1860s.

. BRYCE HOSPITAL HISTORIC STRUCTURES REPORT. Alabama Historical Commission, 1990. Robert Jemison, Jr. was intimately connected with the construction of this vast building. Many of the workmen and the suppliers of materials also worked on Jemison's house. The same Philadelphia architects designed both structures.

Moss, Roger and Winkler, Gail C. VICTORIAN INTERIOR DECORATION; AMERICAN INTERIORS, 1830-1900. New York 1986. Contains a wealth of historical information all aspects of 19th-century interiors. Especially useful for curtains and other window treatments.

Myers, Denys, Peter. GASLIGHTING IN AMERICA; A GUIDE FOR HISTORIC PRESERVATION. Washington, 1978.

Seal, William. "Bulloch Hall in Roswell, Georgia," THE MAGAZINE ANTIQUES (June, 1974), pp. 1322-1329. Deals with the accurate restoration of a Greek Revival house, but contains much useful information about interpreting a house.

. INTERPRETING THE HISTORIC HOUSE. Nashville. This has become the "bible" for restoring old houses. A "must read" book for anyone involved in such a project. ✓

Younghans, Sherry B. HISTORIC HOUSE MUSEUMS: A PRACTICAL HANDBOOK FOR THEIR CARE, PRESERVATION, AND MANAGEMENT. Oxford Univ. Press, 1993. The most recent and concise work dealing with all aspects of operating a historic house museum. Contains particularly useful information on governance and acquisitions policies.

THE LIBRARY OF ROBERT JEMISON, JR.

At the time of his death Senator Jemison's library consisted of the following books and periodicals. These were inventoried for the estate sale held in Tuscaloosa at Karsner's Auction House from 11 a.m. to 4 p.m. on February 22 1873. The prices these books sold for as well as their purchasers are recorded in an account of the estate auction found in the Tuscaloosa Co. Probate Office in INVENTORY BOOK 16.

Jemison's son-in-law, A.C. Hargrove bought the following:

1 vol. FARMER'S ENCYCLOPEDIA .....	\$0.75
1 vol. STATISTICS OF U.S. .....	.35
13 vols. NATIONAL INTELLIGENCER (bound) .....	4.55
5 vols. Misc. Works .....	1.00
13 vols. " " .....	1.30
2 vols. " " .....	3.00
26 vols. ENCYCLOPEDIA BRITANICA .....	7.80
9 vols. AMERICAN BIOGRAPHY .....	4.95
6 vols. Misc. Works .....	3.90
5 vols. " " .....	1.50
13 vols. " " .....	1.65
1 vol. MORRIS WORKS .....	.40
1 vol. DEES ON CHILDREN .....	.40
RUGNET ON BANKING & TUCKER ON MONEY AND BANKS .....	.50
1 vol. NAPOLEON & ITALY,	
3 vols. WARS OF THE FRENCH REVOLUTION .....	1.50
9 vols. HUME'S SMALLETT'S & BISSETT'S HISTORY OF ENGLAND .....	7.20
7 vols. BURK'S WORKS .....	3.85
11 vols. IRVING'S WORKS .....	2.75
2 vols. ROBERTSON'S WORKS .....	.50
2 vols. POK'S (sic) & BURN'S WORKS .....	1.00
2 vols. SCOTT'S WORKS .....	1.20
9 vols. SHAKESPEAR'S (sic) WORKS .....	
PANTOLOGY .....	.80
7 vols. Misc. Works .....	.70
5 vols. JEFFERSON'S NOTES, GREECE, TURKEY & MEMORIES OF F. M. BUTTLER .....	1.25
9 vols. Misc. Works .....	.90
4 vols. " " .....	.40
4 vols. CONGRESSIONAL GLOBE & U.S. CENSUS .....	.60
4 vols. Misc. Works .....	1.00
10 vols. FARMERS REGISTER .....	3.00
4 vols. Misc. Works .....	1.20
3 vols. URIS' DICTIONARY .....	3.90
2 vols. COMMERCIAL DICTIONARY .....	1.20
4 vols. Misc. Works .....	.60
7 vols. " " .....	1.82
6 vols. " " .....	.60
4 vols. " " .....	.80

Charles Smallwood bought:  
4 vols. Misc. Works.....1.00  
8 vols. Misc. Books.....45  
21 vols. DEBOW'S REVISOR ..... .75

Henry Landrum bought:  
REPORT ON THE TROUBLES IN KANSAS  
U.S. NOV. & AS. EXPEDITION &  
MILITARY EXPED. TO EUROPE..... .60

Mr. Leverich bought:  
2 vols. SURVEYS TO PACIF. OCEAN ..... .40

W.P. Karsner bought:  
SURVEYS TO PACIF. OCEAN.....60

Norfleet Harris bought:

4 vols. Misc. works .....	.40
7 vols. " "	.87 1/2
6 vols. GIBBON'S ROME, GILLIE'S GRAM &	
DUNCAN'S CEASAR .....	3.00
SHAKESPEARE .....	1.80
AIKINS (ALA) DIG.	
TOULMIN'S (ALA) DIG.	
CODE (ALA) 1852	
3 vols. JOURNALS OF THE ALA. HOUSE &C. ....	3.30
5 vols. ACTS, ALA. LEGISLATURE .....	2.25

Prof. W.S. Wyman bought:

3 vols. Misc. works.....	.90
SOUTHERN LITERARY MESSANGER .....	1.00
5 vols. AMERICAN STATE PAPERS .....	2.00

William Shackleford bought:

4 vols. STATUTES C.S. v N.S. ....	.20
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Prof. Lupton bought:

4 vols. PLUTARCH'S LIVES	
LEMPRIE'S CLASS DICTIONARY .....	1.75

Prof. Meek bought:

2 vols. ROLLIN'S HISTORY.....	1.80
3 vols. ADAMS LECTURES & BURN'S WORKS .....	1.35
BRAND'S ENCYCLOPEDIA.....	1.80

Mr. Sears bought:

REVERIES OF A BACHELOR .....	.45
3 vols. Misc. books .....	.60
5 vols. SOUTHERN REVISER	
Misc. Books.....	.30
6 vols. Misc. Books.....	1.80

Wiley Thompson bought:

ELEMENTARY DICTIONARY, BYRON'S WORKS,	
TALES OF A GRANDFATHER,	
8 vols. THE SPECTATOR .....	1.60

Mr. Mason bought:

1 vol. KIRK WHITE WORKS .....	4.50
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E.M. Burton bought:

WALKER'S DICTIONARY.....	.75
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J.B. Prosser bought:

14 vols. Misc. works .....	.35
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2 vols.	BOARD OF PUBLIC WORKS .....	1.20
10 vols.	FAIRY NOVELS .....	—
8 vols.	MATTRE BURNES GEOGRAPHY .....	4.00
6 vols.	Misc. Works .....	.60
5 vols.	Misc. Works .....	.75
12 vols.	BENTON'S DEBATES IN CONGRESS .....	1.20
12 vols.	WRITINGS OF WASHINGTON .....	4.68
4 vols	Misc. Works... .....	.84
6 vols.	CALHOUN'S WORKS .....	1.80
3 vols.	HENRY CLAY'S SPEECHES & EULOGIES ON CLAY .....	1.05
6 vols.	WORKS OF HENRY CLAY .....	5.40
3 vols.	GOV. MORRIS WORKS .....	1.35
6 vols.	WEBSTER'S WORKS .....	7.50
10 vols.	FRANKLIN'S WORKS .....	6.50
4 vols.	ELLIOT'S DEBATES .....	1.00
4 vols.	JEFFERSON'S WORKS.....	—
3 vols.	THE MADISON PAPERS .....	2.80
2 vols.	LORD KING, LEIBERS POL ETHICS & TOM PAIN .....	1.00
	ESTES ON SLAVERY	
	COTTON IS KING &	
	COBB ON SLAVERY .....	.75
9 vols.	Misc. Books .....	.99
10 vols.	Misc. Works. ....	.80
11 vols.	Misc. Works .....	.30
3 vols.	LIST OF PATENTS AND REPORT ON PATENTS...	.60
29 vols.	PATENT OFF. REPORTS .....	1.45
27 vols.	MESSAGES AND DOCUMENTS .....	1.25
5 vols.	REPORTS ON COMMERCE & NAVIGATION .....	.25
10 vols.	REPORT ON FINANCES .....	.50
4 vols.	EXP. TO DEAD SEA SMITHSONIAN REPORTS	
	CENTRAL AMER. AFFAIRS .....	1.80
12 vols.	U.S. COAST SURVEYS .....	1.20

THE FOLLOWING BOOKS AND PERIODICALS WERE BOUGHT BY VARIOUS TOWNSPEOPLE:

Prof. Eugene Allen Smith bought:		
28 vols.	MINING MAGAZINE .....	1.00
3 vols.	GEOLOGICAL MISC.....	4.70
6 vols.	Misc. works .....	2.70

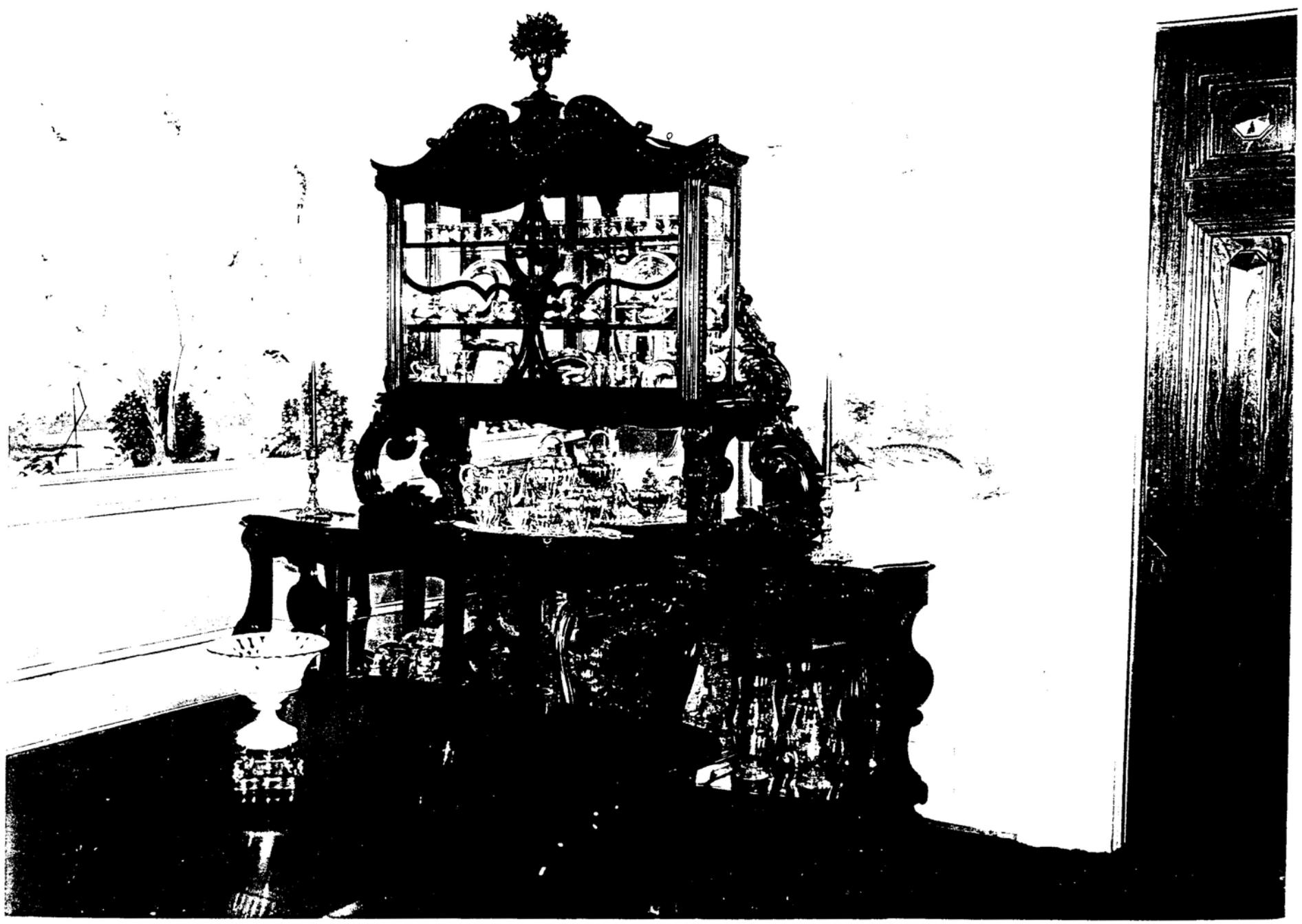
THORNTON'S BOTANY, LEIS GEOLOGY AND 3 vols. REPORT ON COALS .....	2.25
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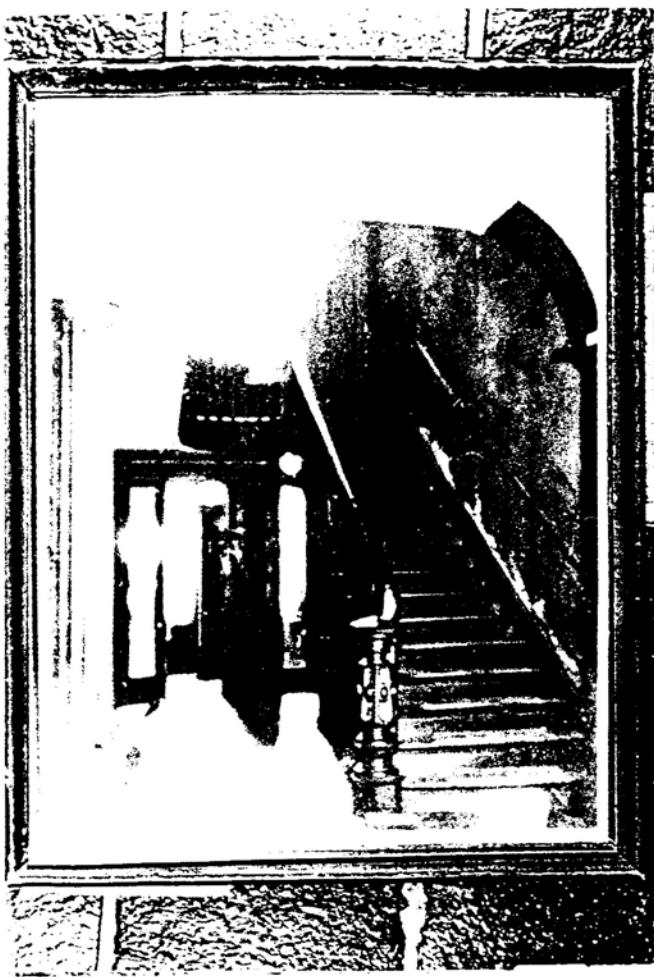












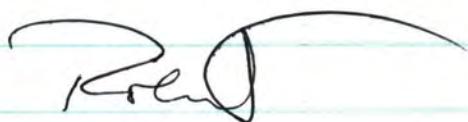
July 31  
Tuscaloosa, Ala.

Dear Harry,

Here is a rough draft of the Structures Report. It is by no means complete — nor are the recommendations I make final. I keep changing them on the computer as I get more information from people — would welcome any ideas and suggestions from you. If you think I am completely off base or down right wrong please tell me!

Note that a carpenter who worked on the library renovation has come forward and continues to offer us useful information. For instance the original wooden mantels remained in the house until the library removed them. Mrs. Berichfield apparently only replaced one of them with marble.

Hope things are going well on your end. I look forward to hearing from you.



(DR. Robert Mallown, D.P.A.  
Tuscaloosa, Aug 1992)

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## INTRODUCTION

The Jemison-Van de Graaff Mansion, located at 1305 Greensboro Avenue in Tuscaloosa, Alabama, is one of the most architecturally significant houses built in the state in the late antebellum era. Its Philadelphia architects enjoyed a national reputation for their designs of houses and public buildings-- particularly mental hospitals, schools, and churches. The mansion is also noteworthy from an historical standpoint due to its builder, Robert Jemison, Jr., a state and later Confederate senator whose distinguished career brought him and his family into contact with the leading figures of his day.

Despite the vicissitudes of war and reconstruction, the house remained in the hands of the original family that built it until the close of the great depression of the 1930s. Although the house has changed hands several times in the past 60 years it was in a remarkably sound state of preservation when purchased in 1991 by the Heritage Commission of Tuscaloosa County, the Preservation Society, and the City of Tuscaloosa. In 1992 these agencies deeded the house to the Jemison-Van de Graaff Mansion Foundation.

The following report is an attempt to bring together the wealth of information still surviving about the original construction and appearance of the mansion. It also includes as much later pertinent information about the house as possible along with a detailed description of its 1992 condition. It is hoped that this information will be of use in a sensitive interpretation of the house for the education and enjoyment of future generations of Alabamians.

## THE BUILDER

Robert Jemison, Jr. was a natural leader. Energetic, independent and adventurous, he was the inheritor of a pioneering spirit that had characterized the Jemison family for generations.

His great-grandparents had immigrated to the colonies in 1742, settling on a farm in Pennsylvania; his grandparents had moved to Augusta, Georgia, sometime before the start of the Revolutionary War; and his parents, prosperous Georgia landowners, sought out the rich farm lands of West Alabama and built there a plantation so productive and well-cultivated that it came to be known as the Garden.

It was near Augusta, Georgia, in 1802 that Robert Jemison, Jr. was born. (Jemison added "junior" to his name later to distinguish himself from an uncle named Robert Jemison). He attended the University of Georgia, read law, and in 1821 moved with his parents, William and Sarah Jemison, to Alabama. The family settled briefly in Greene County and then moved to the village of Tuscaloosa. In 1826 the elder Jemison transported his family to Pickens County where he founded and developed his prosperous plantation, The Garden, and helped finance blacksmith shops, lumber mills and other services for the community.

Robert Jemison, Jr., who lived and worked at The Garden for ten years, returned to Tuscaloosa in 1836 and married Priscilla Taylor of Mobile. They had one child, a daughter named Cherokee. Jemison and his wife were said to be particularly fond of that Indian name because, the story goes, several generations back the Cherokees had done a favor for the Taylor family and requested, in return, that the family perpetuate their name. Jemison more than complied with his wife's ancestral obligation by giving the name, not only to his daughter, but to the large plantation he built beyond Northport. Like his father before him, Robert Jemison was an enterprising businessman. In the 1820s he began to buy up small tracts of property in several counties. As the size of his holdings grew, he added buildings, improved the efficiency of his farming operations and added grist and flour mills. By 1857, he owned six plantations, the largest of which was the 4000 acre Cherokee Place.

Industrial and commercial enterprises also interested him. He invested heavily in stage coach lines, operated a large livery stable in Tuscaloosa, and built a thriving lumber and saw mill business. He erected a foundry in Talladega County, operated several surface coal mines near Brookwood, and constructed a plank road from the mines to Tuscaloosa. The lumber for all his enterprises, as well as for his

several homes, came from his own mills; the labor, from his slaves--estimated to total nearly 500 at one point. Not surprisingly, Jemison was considered "the most enterprising all round citizen in Tuscaloosa."

Despite the breath and diversity of his business interests, Robert Jemison, Jr. was best known for his contributions as a statesman. He first entered politics in the mid-1830s by filling a vacancy in the state legislature, then located in Tuscaloosa. In 1837 he ran on the Whig ticket for that same legislative post and won. For the next twenty-five years he continued to win elections, serving in the state house of representatives until 1850 and in the state senate from 1851 to 1863. During his long political career, Jemison gained a reputation as a skilled debater who would speak his mind regardless of the unpopularity of his view. "The duty of a statesman," Jemison reportedly said, "is to lead and not to follow popular sentiment. If he finds public opinion taking the wrong direction, it is his duty to throw himself in the breach and turn it the right way."

Jemison frequently threw himself into the breach. He was a determined supporter of a system of railroads for Alabama, an active anti-abolitionist, and he fought tenaciously--and successfully--for the construction of a state hospital for the insane (Bryce). It was in 1847, though, that he took on what may have been the most challenging problem of his career--the failing financial affairs of the state of Alabama.

Jemison had long opposed the system of state banks. "This hydra of modern banking" as he called it, had led to wild speculation, to the panic of 1837, the failure of the banks, and to a public debt that by 1847 had reached crisis proportions. Chosen by his constituents and the legislature to lead the state out of its financial mire, Jemison advocated the liquidation of state banks and the establishment of a well-regulated system of private stock banks. He was convinced that Alabama, by reason of her abundant resources, was amply able to pay her debts, and he dismissed arguments that a tax bill commensurate with the wants of the state would be disastrously unpopular. As chairman of the Ways and Means Committee, he introduced a revenue bill that, once passed, revolutionized the state's system of taxation by establishing a broader and more equitable distribution of the tax burden. Even Jemison's staunchest political adversaries applauded his skill in introducing sound business practices to the management of the state's financial affairs.

In January of 1861, Jemison once again attempted to influence the direction of his state, but this time he was not successful. Representing Tuscaloosa County in the Secession Convention in Montgomery, Jemison argued against

seceding from the Union. Such drastic action was premature and impractical, he reasoned; the convention possessed no reliable evidence to suggest that the North planned to invade the South; the matter deserved careful consideration; perhaps there was still room for compromise. Amid the convention's emotional atmosphere, Jemison's efforts to discuss the issue on practical grounds proved ultimately futile. Once the Ordinance of Secession passed, however, he stood behind the majority opinion and supported the Confederacy with all the resources at his disposal.

In 1863 he was chosen president of the state senate and that same year, when Senator W.L. Yancey died in office, Jemison was elected by an overwhelming margin to replace him in the Senate of the Confederate States of America. There he served actively until the fall of the Confederacy.

Senator Jemison was in Tuscaloosa in April of 1865 when Federal troops invaded the city and burned factories and mills and The University of Alabama. He escaped imprisonment by hiding in a swamp outside of town while soldiers searched his home, the subject of this historic structures report.

After the war, with most of his property destroyed, Jemison remained in Tuscaloosa and began to piece together the remnants of what had once been a vast system of enterprises. Although his health was failing, he built a ferry service across the Black Warrior River and devoted much of his time to the work of rebuilding The University of Alabama.

When he died following a long illness on October 17, 1871, the citizens of Tuscaloosa and Northport closed their shops and businesses and turned out en mass for his funeral. It was but one of many tributes paid through the state to Robert Jemison, Jr., --a man whose statesmanship, business acumen and pioneering spirit had contributed to the development of nineteenth century-Alabama to a degree that few of his generation could match.

#### THE ARCHITECT

John S. Stewart  
Philadelphia, Pa.

The architect of the Jemison-Van de Graaff Mansion was John S. Stewart who is chiefly remembered as the one-time partner of the better known Philadelphia architect, Samuel Sloan. Stewart's presence in Tuscaloosa was brought about in 1852 when the firm of Sloan & Stewart received from the state of Alabama the commission to design and construct the Alabama Insane Hospital (Bryce). This commission launched Sloan as the major hospital designer of the latter part of the nineteenth century. Sloan was the designer in the partnership, and the originator of many of the innovative structures of all types constructed by the firm during the late antebellum era. John Stewart appears to have been less involved with the creative side and more with the practical application of Sloan's designs and the actual construction of them. As supervising architect, it was Stewart, not Sloan, who made the numerous necessary trips to Tuscaloosa and Montgomery to deal with the myriad problems arising during the nine year construction of Bryce Hospital. On these trips Stewart did not restrict himself to the hospital commission. Indeed, he actively sought other jobs for the firm. In 1853 he placed an advertisement in a Montgomery paper stating that since he had 'engagements in the state' (i.e. the Insane Hospital) which would require his personal attendance for a period of years," he was "prepared to receive further orders for drawings, specifications, or any matters connected with his business." Handsome Italianate villas, colonnaded late Greek Revival mansions, churches, a synagogue, and courthouses bearing the distinctive style of "Sloan & Stewart soon began to be erected in many central and south Alabama towns including Tuscaloosa, Montgomery, Tuskegee, Eufaula, Greenville, and Mobile. In most instances documentary evidence is lacking or at best scanty. Nevertheless there can be no question that this Philadelphia architectural firm exerted a tremendous influence in late antebellum Alabama.

The financial Panic of 1857 proved a disaster for many businesses across the nation including the firm of Sloan & Stewart. The architects dissolved their partnership that year due to a lack of new commissions. They continued to share their office until the lease was up and, of course, they continued to work together on on-going commissions like Bryce Hospital.

It is quite likely that Robert Jemison, Jr., a shrewd businessman and also a personal friend of John S. Stewart, realized that this would be the opportune time to commission a house design from this financially struggling firm. At any rate the overall design of the Jemison Mansion and many

of its details bear the strong stamp of Samuel Sloan's creative genius. Nevertheless, the house was actually constructed after the break up of the architectural partnership. It was John S. Stewart who dealt with its construction as well as the completion of Bryce Hospital.

Samuel Sloan eventually moved to North Carolina where he continued his career, designing among other structures, the Governor's Mansion which is still in use. The Civil War brought an end to John S. Stewart's southern commissions and he remained in Philadelphia for the rest of his life. In that city he was a member of the Philadelphia Chapter of the American Institute of Architects from 1871-1877. He was also a member of the Philadelphia Athenaeum from 1860 to 1870. In his career after dissolving his partnership with Sloan, Stewart established a reputation as a designer of Philadelphia schools. He died in that city in 1884.

#### THE BUILDING SUPERINTENDENT/MASTER CARPENTER

Joseph Lewis

Little is known at this point about Joseph Lewis who served as building superintendent and master carpenter for the construction of the Jemison Mansion. He was apparently one of many Philadelphia workmen sent to Tuscaloosa by the firm of Sloan and Stewart. Lewis remained in Jemison's employ from 1859 until sometime in 1863 after the Jemison's moved into their still incomplete home. The finely crafted woodwork in the house can be credited to Lewis' craftsmanship and his careful supervision of workmen. Jemison paid him \$2.50 a day as building superintendent. He also paid his room and board (averaging about \$14 a month) at Mrs. Parker's.

#### BRICK CONTRACTORS

William B. Robinson  
Phillip Bond

Robert Jemison, Jr. initially hired William B. Robinson to serve as brick contractor for his house. The two men were friends and business associates who were currently working together on several projects in Tuscaloosa including Bryce Hospital. The construction of Jemison's house brought an end to their friendship.

Robinson was a successful brick contractor who moved from Columbus, Georgia to Tuscaloosa in the early 1850s to work on Bryce Hospital. Like many businessmen of the day much of his capital was invested in slaves. He literally owned his work force. The decade of the 1850s was a profitable one for Robinson. Among his commissions were those for the

brick work of Bryce Hospital (an enormous undertaking requiring hundreds of thousands of brick), the construction of the Tuscaloosa jail, and the dormitory for the Alabama Central Female College (the former State Capitol). In addition, Robinson worked on a number of contracts with the construction firm of Jemison and Sloan. This short-lived partnership had been formed in the mid 1850s by Robert Jemison, Jr. and Fletcher Sloan (the half-brother of the architect, Samuel Sloan) who was then serving as the building superintendent of Bryce Hospital.

Robinson was one of the wealthiest businessmen in Tuscaloosa and he, himself, was constructing an imposing mansion just outside the city limits. Photographs of this large Italianate villa (demolished in 1924 to make way for Myrtlewood Drive subdivision indicate that it was probably a Sloan & Stewart design. The year 1859 marked a decline in Robinson's fortunes. He became embroiled in a bitter dispute with Robert Jemison over the construction of the senator's house, his wife, Harriet, died, and Robinson was financially ruined by the outcome of the Civil War and the emancipation of his slaves. After the war, in an attempt recoup his finances, Robinson moved to Selma, Ala. to assist in the rebuilding of that town which had been devastated by federal forces in the closing weeks of the war.

#### PHILLIP BOND

Only the Servants' House located to the rear of the Jemison Mansion was actually constructed by William B. Robinson. As recounted below (see Appendix A) the brick work for the foundations of the mansion although begun by Robinson's workers had to be redone and Senator Jemison fired Robinson and looked outside Tuscaloosa for a skilled mason. He hired Phillip Bond who had just completed the brick work on Carlisle Hall, a luxurious Italianate villa located just outside of Marion, Ala. that had been designed by the New York architect, Richard Upjohn.

#### THE WORKMEN

The workmen, both free and slave, are listed in Jemison's account books along with their daily and monthly wages. In estimating the cost of his house he included the labor of his own slaves, though one would doubt that they ever received actual payment for their work.

Many of Jemison's hands worked on the house, but several including Dennis, Richard, and Henry worked month after month under the direct supervision of Joseph Lewis. They were listed as making on average about \$.50 a day.

William Drish, a skilled plasterer owned by Dr. John Drish, was employed to plaster the interior of the house and possibly roughcast the exterior.

## CONSTRUCTION CHRONOLOGY

1859

June 6

Joseph Lewis completes cutting out window frames for the basement and first story of the main house. They are ready to be assembled. He is working on the job at Jemison's mills.

Jemison agrees to let W.B. Robinson, his brick contractor, work for

Leach & Avery after a fire set by an arsonist destroyed their foundry.

Jemison proceeds with plans for a "dry house" at his mills for drying lumber with gas generated steam heat.

July

Lewis begins to assemble door and window frames for both the servants' house and the main dwelling.

July 9

An article concerning Jemison's Mills appears in the INDEPENDENT MONITOR, July, 9, 1859.

Well curbing is delivered at the lot.

August

Jemison, in consultation with the architect, changes the house plan by moving the washroom from the basement in the end of the ell to the basement of the Servants' House.

Foundations are excavated for the Servants' House and the main dwelling.

Workmen erect a temporary "shelter" on the lot for supplies.

Workmen dig the well.

August 27

A steamboat is named in honor of Jemison's daughter, Cherokee. See INDEPENDENT MONITOR, Aug. 27, 1859. (The owners wanted to display a portrait of her in the boat. Jemison refused and gave them a grand piano instead).

Lewis has completed the door and window frames for both the servants' house and the main house. He has done all of the work without assistance by following the architect's plans.

September 10

William B. Robinson begins the brickwork.

Jemison writes the architect concerning the plans for the stable and carriage house.

September 13

After working only 3 days on the Servants' House, W. B. Robinson runs out of brick.

Lewis and two "boys" come to town to start to work on the site, but there is nothing ready for them to do because of the brickwork problems. They go back to the mills and begin to work on brackets, mouldings, etc., until Mr. Robinson is ready for them to set frames, etc.

October 31

Brickwork on the Servants' House is complete and it is being "covered in." Only the foundations of the main house have been laid and the masons are ready to begin on the walls. Jemison worries about construction delays and the problems they will have from cold weather.

Jemison solicits information from a northern gas company about using gas for light and heat as well as for cooking. He also wants to use it in his mills.

December 7

Snow and a heavy freeze destroy mortar in the foundations and basement walls of the main house. They will have to be pulled down and rebuilt. (Jemison was in Montgomery when this occurred).

Jemison determines to suspend the brickwork until spring. In the meantime he draws up a new brick contract, but is unsuccessful in getting Robinson to sign it.

John Stewart sends plans for the stable.

Jemison writes the architect concerning the use of marble mantles.

1860

March 2

The roof of the servants' house is complete, but Jemison needs more tin for the well and smoke houses. Lewis is working on shutters for the servants' house and also interior handrail.

Jemison tells the architect to wait on sending mantels & hardware until next season so that he could avoid interest payments. In any case they would not be ready to use them until then.

March 25

Jemison fires Robinson as brick contractor.

April  
brick

Jemison hires Phillip Bond as

contractor to start about June 1.  
James T. Pierce was hired to make the  
brick.

Jemison discusses the site and  
arrangement of the gas house on his  
property. He mentions that it might  
be possible to service other houses  
in the neighborhood.

Work continues on the stables.

May 12

Lewis leaves for a month's  
vacation to visit his wife in  
Philadelphia.

June 27

Brickwork has not yet commenced.  
130,000 are being burned under  
superintendence of William, "Dr.

1860 (contd.)

Drish's man." Work is going slowly  
on the stable.

August

Bricklaying finally recommenced.  
Jemison fired James T. Pierce and  
took over the job himself.

December

Horse stalls and other stable  
details are being worked on.

December 20

South Carolina secedes from the  
Union.

1861

January 7

Secession Convention convened in  
Montgomery.

January 11

Alabama secedes from the Union

February

Exterior shutters for the house  
are being worked on.

- February 4                    Confederate States of America organized in Montgomery.
- April                         Flooring for the first floor is being prepared at the mill.
- May                         Verandahs are being constructed.
- June                         Jemison apologizes for not paying bills owed to a Mobile merchant. He states that there is no money-- people are hoarding it. He asks about window glass.
- 1861 (contd.)               Lewis sends \$200 to his wife in Philadelphia by a workman who has been working on the Insane Hospital.
- August                       The carpenters are at work of the large floor to ceiling windows and shutters on the front of the house. Window sash is also ordered for the observatory.
- November                   Plastering and painting continue on the interior.
- 1862
- January 9                   Jemison complains to a merchant in Mobile that he ordered French plate glass and received American glass of poor quality.
- Painting and plastering continue.
- January 27                   Interior doors recorded in lumber book.
- February 27                 Twenty-three doors installed in the house.
- March                         Jemison orders large amounts of paint, including roof paint.

- March 31                    Ten more doors installed in house.
- July                         Another large order of paints & brushes, also orders of double and single plate glass from Mobile.
- August                      Conservatory stairs put in place, also exterior stairs on all buildings.
- October                     Jemison experiences difficulty in obtaining supplies by rail from Mobile.
- November 28               Interior shutters are ordered
- 1863                       A dumb waiter is ordered for the dining room.
- January                     Jemison orders five different patterns of wall paper from a store in Selma.
- April 10                   Slatted doors and louvered shutters to water closets (toilets) installed .
- June 1                      Speaking tube installed.
- October                     Well house framed and brackets ordered
- 1865
- April 4                     House narrowly escapes destruction during Yankee invasion of Tuscaloosa. Jemison escapes imprisonment by hiding in a swamp.
- 1867                       Washington Moody buys Jemison house and stable lots at Sheriff's

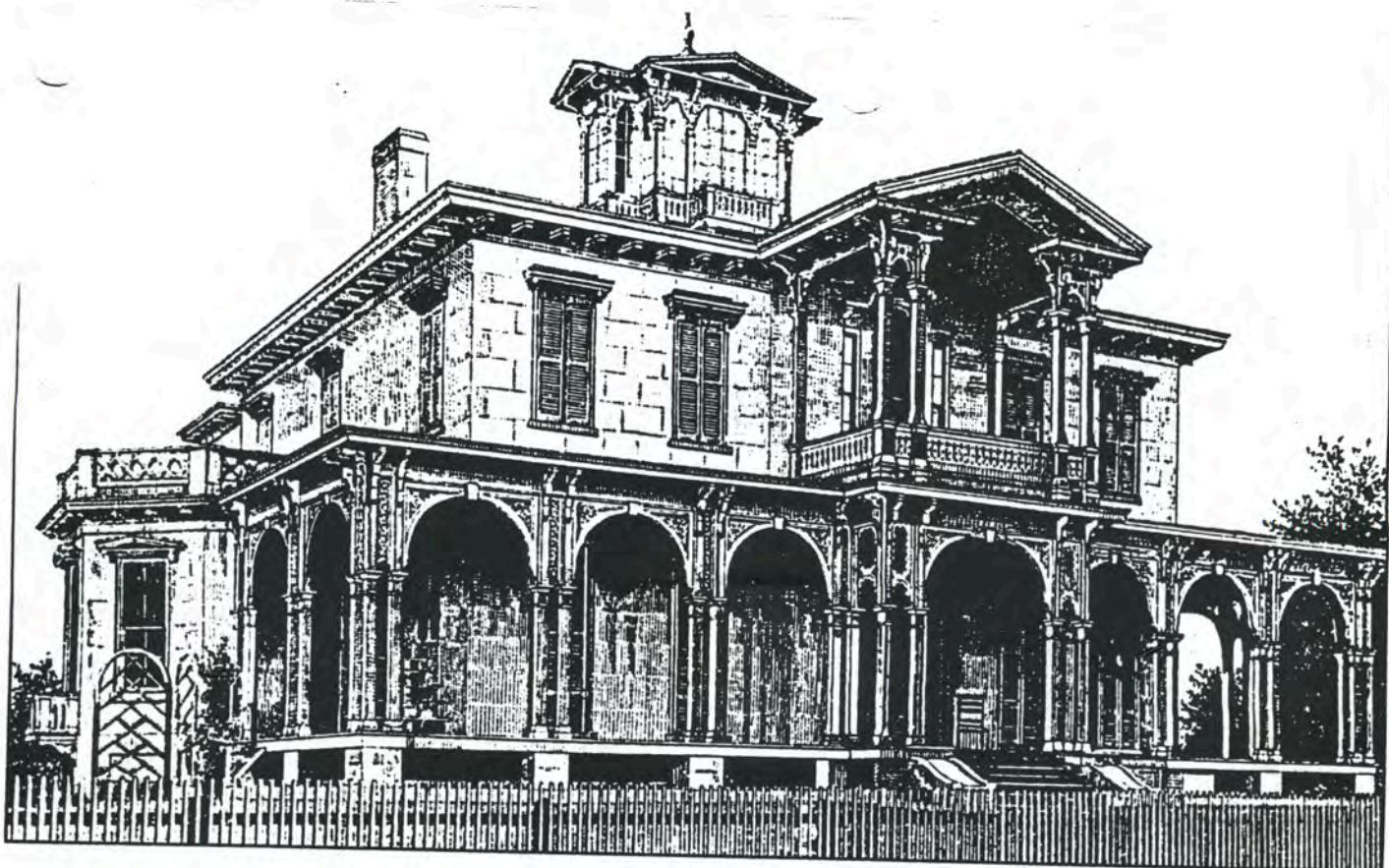
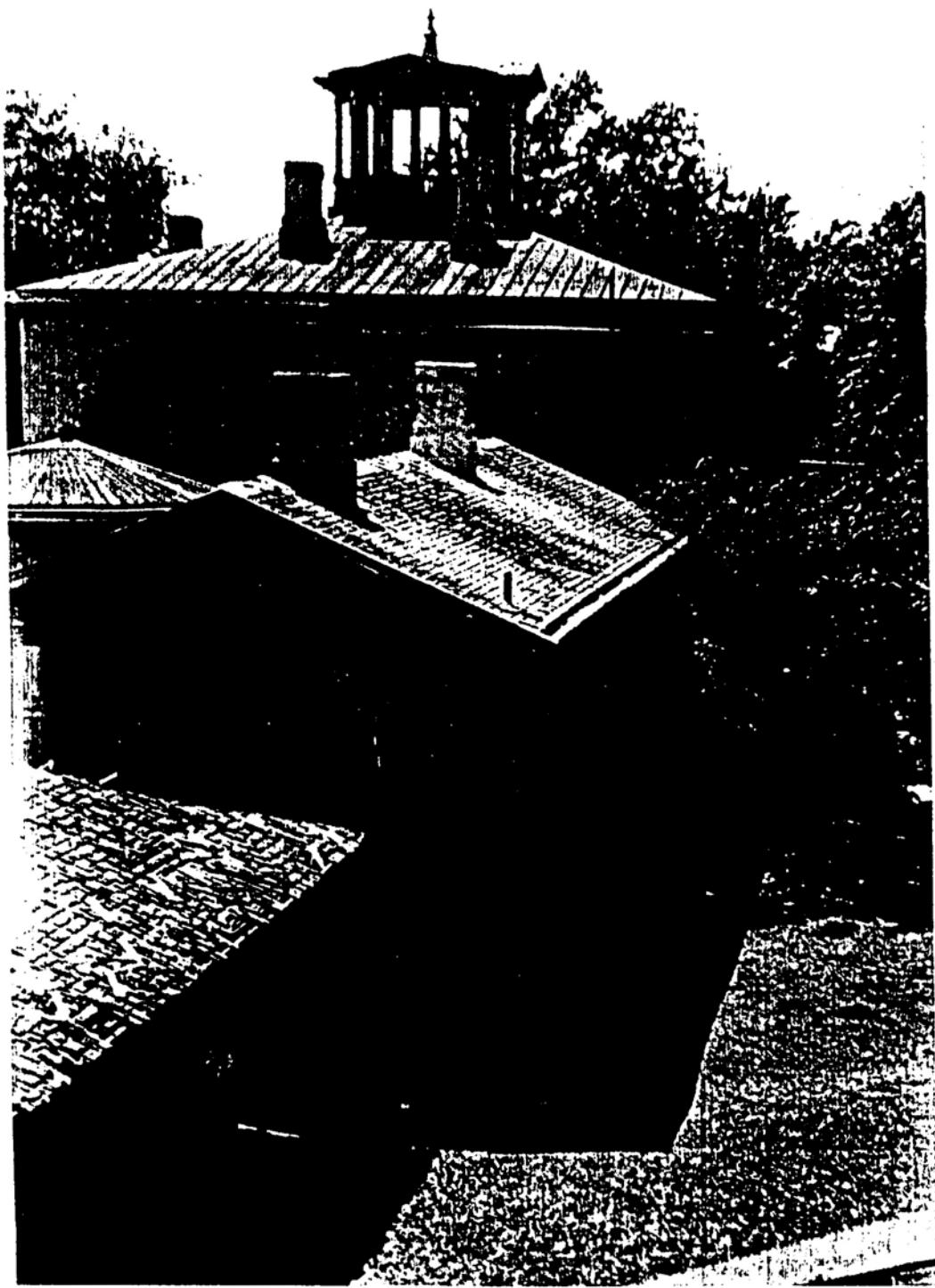


Fig. 2

Feb 11, 1887  
"Tuscaloosa Times"

Figure 3  
Gemini van de Graaff Mansion  
(rear, looking west), 1914



This engraving, despite its lack of color, gives the most accurate and complete appearance of the facade (facing Greensboro Ave.) and the north side (facing 13th St.)

#### WALLS

The walls of the mansion are built of locally made brick which was stuccoed or "rough cast" and scored to imitate courses of ashlar. A great deal of attention was paid to the texture of the paint which had sand mixed with it to further imitate the effect of stone. Sand was probably mixed in with the paint while it was still in the barrel, but it was also blown onto the wet paint with a bellows (see Appendix A). The original color which is still visible where later coats of white have been pulled away, was a medium shade of gray (Munsell 5 PB 6/1:). To heighten the illusion the "mortar joints" were painted or "pencilled" with a thin line of white paint.

#### ROOF

Due to the perspective, the roof is not visible in this image. Written documentation, however, reveals that the cupalo and two-story section of the house were initially covered with wood shingles in 1862. Jemison clearly intended to use "tin" for this purpose, but probably was unable to obtain enough of it to complete the job due to the war (the one story porches and the conservatory in the rear may have received tin roofs before supplies ran out. The one story ell in the rear remained covered in shingles from its construction until c. 1947) (Fig. 3). Hidden gutters appear to have been an original part of the architect's plan and were built into both the shingle and tin roofs.

In May 1870 Pritchett and Beerman, roofers, contracted to remove the wooden shingles from the cupalo roof and two story part of the house and replace them with tin which would have needed regular painting to preserve it. Later owners recall that the roof was a dull red color (whether from paint or rust is uncertain).

This metal roof appears in a 1913 photograph (Fig. 3). It remained intact until 1947 when the J.P. Burchfields had a new roof placed over the entire house. This roof consisted of green asphalt shingles attached to wooden decking laid on top of the original 1870 roof. While this procedure preserved an important artifact (the old roof), it changed the configuration of the fascia. And, since the original hidden gutters were now covered over, it made necessary the installation of modern gutters and downspouts. This in turn

destroyed the original drainage system which conducted rainwater from the hidden gutters down drain pipes located in the walls of the house. These pipes led to underground aqueducts which conducted the water to cisterns located in the yard.

CUPALO "Cupola" (am)  
spell

At first glance, the cupalo, or observatory as it was then called (Fig. 4), appears to have remained unchanged since 1887. On closer inspection it is obvious that the balusters of the small balconies have been removed and replaced with plywood panels. Their design appears to have matched that of those on the second story front porch. These balusters were removed in the 1970s.

The cupalo was always intended to be glazed. The window frames currently in place, however, are for the most part replacements, added during the Burchfield (and possibly Boone) eras. In the main attic are wooden boxes packed with straw and bits and pieces of cut window glass presumably left by careless workmen during the 1947 renovation of the house. Fortunately, most, if not all, of the original cupalo sash (which appears to have been taken out as early as the late 1920s) was stored in the attic. At some point--probably in the late 1950s it was used to partition a section of the attic.

The louvered sections of the cupalo were also added in the late 1950s in an attempt to ventilate this space. Several of the louvered panels were adapted from old shutters which may have been used elsewhere on the house.

Analysis of the paint on the cupalo indicates that the main body of it was painted a gray matching the rough cast walls (Munsell 5 PB 6/1:1). The trim around the window and door openings was painted an off white (Munsell N 85/), and the sash (presumably including the doors to the small balconies) were painted a very dark brown (Munsell 10 YR 2/1).

The color of the wooden finial on the roof was not determined by the paint analyst.

#### BALUSTRADES

A major alteration occurred when the distinctive balustrades were removed from the almost flat roofs of the north and south 'hexagon' ends of the house. These railings protected spacious roof decks. Access to them was gained from the tall floor-to-ceiling windows which led into the dressing rooms located between the four bed chambers.

The Burchfields removed the balustrades when they put a new roof on the house and did not replace them. (The handsome

### FRONT STEPS

The cheek blocks are original and appear in the 1887 engraving. They are also mentioned in the early brick contract that William B. Robinson refused to sign (see Appendix A). The present concrete steps are a later addition and probably replace a wooden flight. Open wooden steps would have admitted much needed light and air circulation in the recessed area under the front porch. The iron boot scraper located on one of the lower left steps is probably an antique, but it would have been placed there in the 20th century after the concrete steps were added.

### SHUTTERS

Most of the original shutters remain on the house, however, they have undoubtedly been repaired on numerous occasions. Originally, they were painted a dark brown (Munsell 25 YR 3/2:). Later, they were painted several shades of dark green over the years. Burchfield family members recalled that they needed extensive repairs in the 1940s. The shutters on the second floor were removed in the 1980s and placed in the basement to await repairs. The shutters located on the first floor doors were added by the Burchfields. They combine screen doors with the privacy and security of louvered shutters. The brass thumb latch locksets were also added during this time.

### WINDOW SASH

The window sash with their distinctive muntins appear to be original. If correctly interpreted, the account books indicate that the sash on the front of the house is made of black walnut. This would be in keeping with architect Samuel Sloan's ideas as published in several of his architectural books in the 1850s. On the exterior, however, the paint analyst has determined that the sash was painted a very dark brown (Munsell 10 YR 2/1:).

### FRONT DOORS

The front doors of the mansion (Fig. 5a) were crafted by Joseph Lewis out of black walnut at Jemison's mills in January 1862. They were installed in February or March of that year. An identical door design was published by Samuel Sloan in his 1859 CITY AND SUBURBAN ARCHITECTURE (Fig. 5b).

for the entrance to a high style Italianate residence. Sloan described them as "two and a half inches thick, composed of two thicknesses, the outer face will be walnut, moulded and paneled and the inner face will be bead and flush; these should be hung with five by five inch butts, and secured with an eight inch mortice rebate lock and two iron-plate flush bolts. The frame for the door will also be walnut, and have a semicircular headlight." The Jemison house doors do not have a semicircular transom and the type of wood used for the frame has yet to be ascertained. Otherwise they are almost identical to Sloan's published drawings.

#### CARRIAGE LAMPS

The carriage lamps (Fig. 1) were placed on either side of the front door by the Burchfields. Such decorative lighting was quite popular in Tuscaloosa in the 1940s-60s for "colonial" or antebellum houses.

#### DOOR BELL

The electric doorbell was installed by the Burchfields and replaced the original silver plated bell pull which probably operated in much the same way as the original[?] extant bell pull on the north porch.

#### PICKETT FENCE

The fence shown in the 1887 engraving has not been documented, but it may well have been part of the original landscaping. The Burchfields later planted a privet hedge in the late 1940s with accents of Spanish Sword or Yucca plants on either side of the front walk. They also planted azaleas, boxwoods, hollies, and other shrubs. The privet hedge has been removed, but many of the other shrubs are still alive.

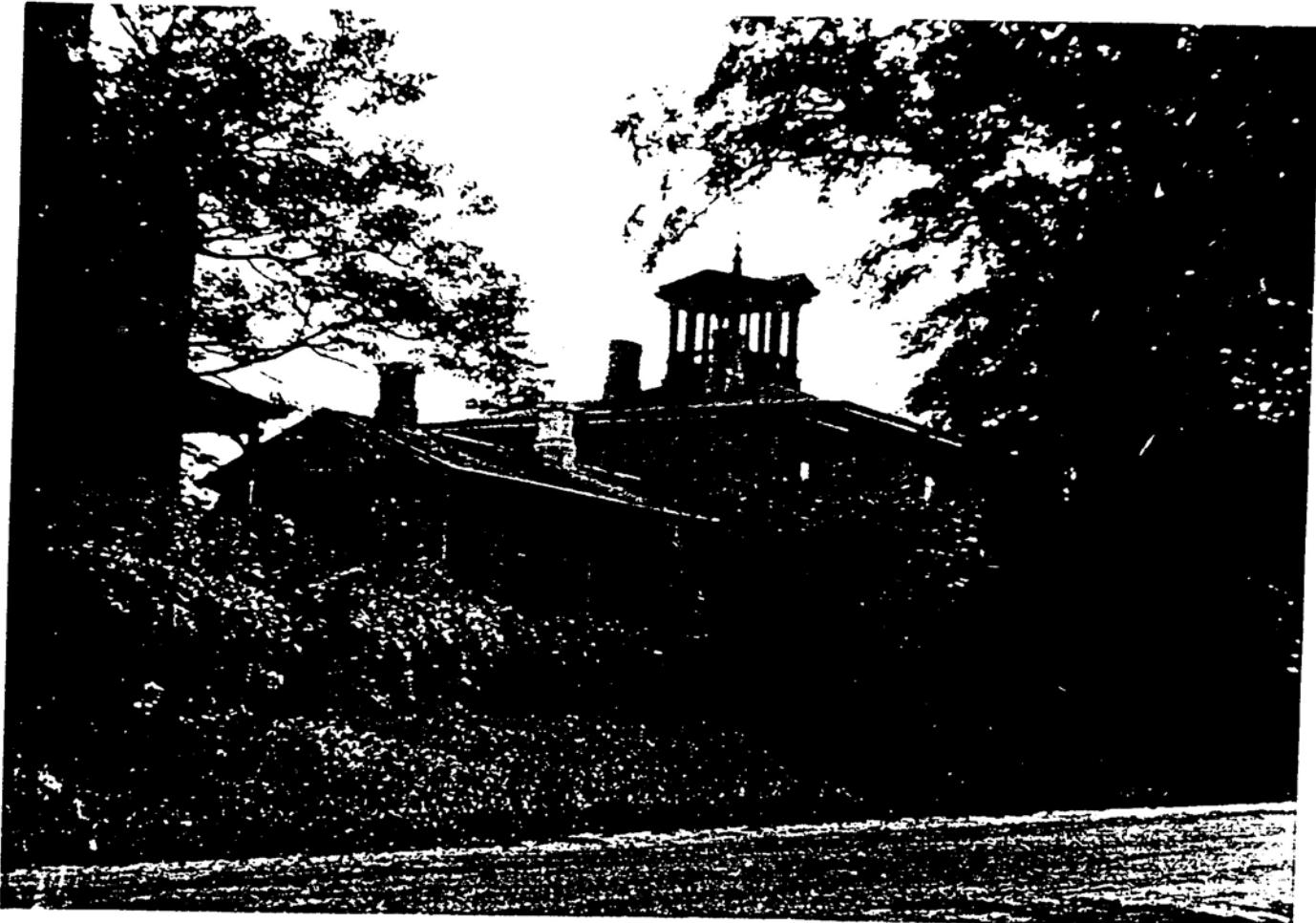
#### 13th ST (NORTH) FAÇADE

The north side of the house (Fig. 6) has changed very little since its construction with a few exceptions. These include the removal of the balustrade above the hexagon room and the small balcony from the north window of this room. Note also that the door sills for the north and south hexagon rooms exterior doors are sandstone. Perhaps the most important change was the Burchfield's addition of the semicircular drive which made the north porch the main, everyday entrance to the house. A 1914 photograph (Fig. 7) indicates that the wooden fence shown in the 1887 engraving continued down 13th street towards the servants' house where it connected to a brick wall, the remnants of which are still visible in 1992.



Jewitt van de Graaff Mansion  
Figure 6, North Facade

Figure 9 Gemini van de Gant  
Draisma (Marken) 1914



### NORTH PORCH

No early illustrations or photos of the north porch prior to 1945 have been located. In early 20th century photos (Fig. 7) it is so overgrown with wisteria as to be virtually invisible. Nevertheless from physical evidence and oral history it is possible to document the various changes in its appearance.

The porch (Fig. 8) was an integral part of the original design of the house and matches the front porch in architectural details. The concrete steps and cheek blocks leading up to it were added by the Burchfields in the late 1940s. The latter were stuccoed and scored to match the surface of the rest of the house. These new steps blocked out the light through a transom-like window in the area below the porch. Wooden steps without risers or cheek blocks would have allowed light and air to enter through this ground level opening.

Underneath the porch is a small servant's bathroom added in the late 1940s by the Burchfields. It appears that this area was originally just an open space underneath the porch. The east window under the porch is obviously modern and may replace an earlier window or possibly a small door. Inside the present bathroom a door leads into the main basement on the south wall. It is clear that the original opening here was cut down to accommodate this narrow door. Note the wooden window lintel and the brick and plaster infill on the inside. Whether this was originally a window or door has yet to be ascertained. The west wall has also been remodelled to accommodate a walk-in shower area. It appears that the entry into the shower is part of an original window or door opening into the basement. In the restoration as the beaded siding is removed it is probable that the original configuration will become clear.

The double walnut doors (Fig. 8) surrounded by the distinctive sidelights and transom recall (but do not exactly repeat) the more elaborate front entrance doors. To the right of the entrance is what appears to be the original bell pull which still functions. The Burchfields added the double, louvered, screen doors with thumblatch which match those on the front door.

The single door on the west side of the porch seems to be a replacement for a window. Note the original shutters which match the window shutters and also the inferior quality of the wood out of which the door is constructed. The hanging lantern-style electric fixture was added by the Burchfields.

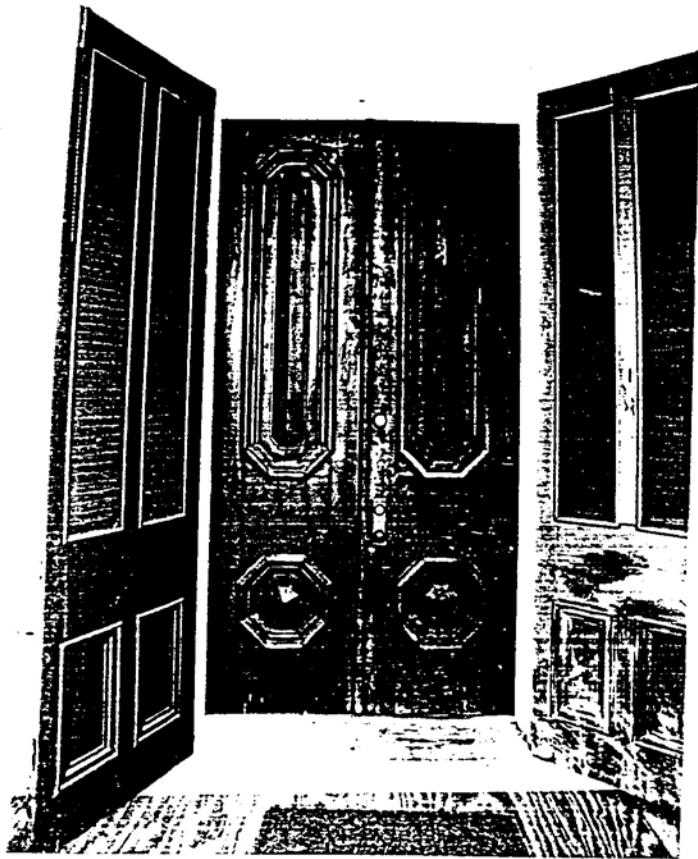


Figure 8 North Porch and  
North entrance doors, 1992

#### DINING ROOM ELL (NORTH SIDE)

The one story ell (Fig. 9) extending from the east side of the house originally contained the dining room and butler's chamber on the main floor and the kitchen and larders on the basement floor.

One interesting feature employed on this section of the house is the use of Gothic hood moulds over the dining room windows. A hood mould also appears over the bath room window directly above the north porch. This unusual combination of Gothic and Italianate details was also used by the architects on two other now demolished Tuscaloosa houses: the William Battle House across 13th street and the William B. Robinson House once located on the site of Myrtlewood Subdivision off Bryant Boulevard.

The dining room windows are shaded by large louvered shutters that match those on the rest of the house. The shutters on the basement windows (Fig. 10) are of a different design, however. Typical of ground floor shutters on homes of this era, they are panelled rather than louvered and are attached to the window frames by large sturdy wrought iron strap hinges.

All the shutters were apparently initially painted a dark brown (Munsell 25 YR 3/2:).

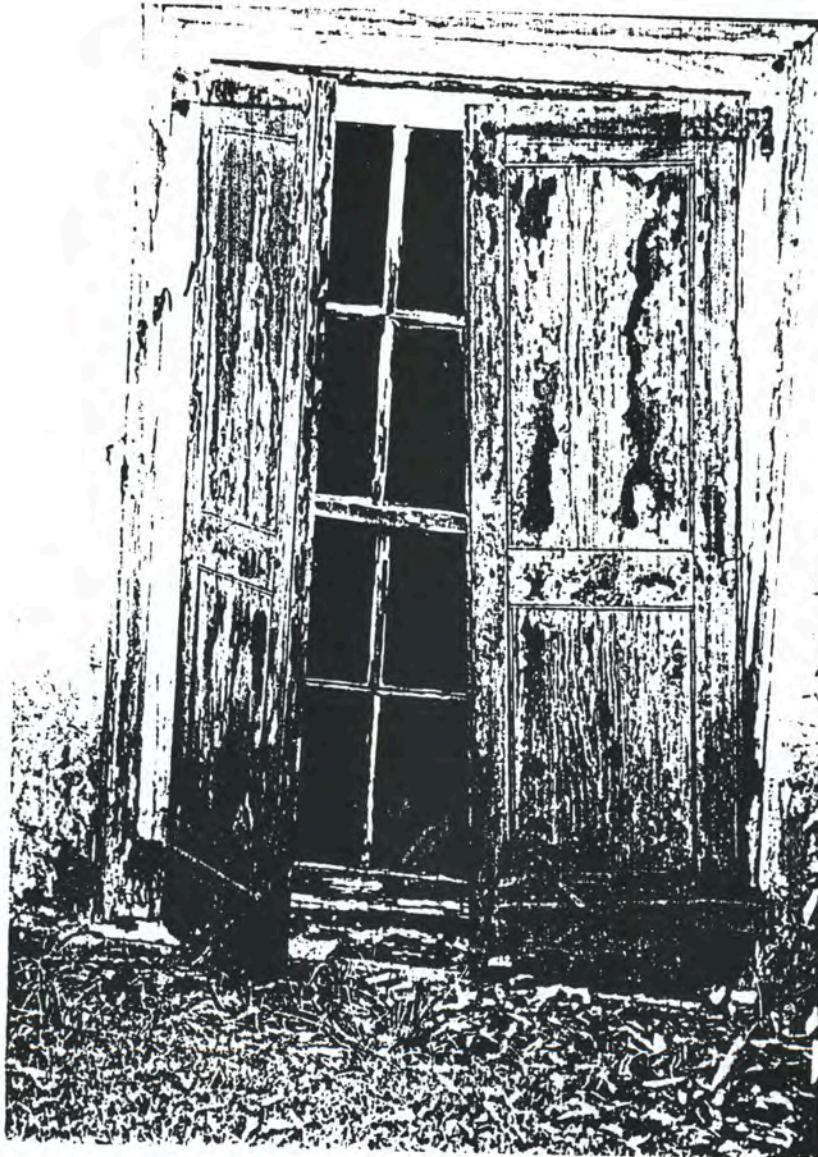
#### DINING ROOM ELL (EAST SIDE)

Figures 3 and 7 are the earliest known photographs of this portion of the mansion. They are particularly valuable because they reveal numerous original features which were removed after these photographs were made.

Note particularly the shingle roof and hidden gutters on the Dining Room ell and the 1870 raised seam metal roof on the main body of the house (see above). Careful investigation of the photo also reveals a portion of the balustrade over the one story hexagonal room facing 13th street.

The east gable contains a diamond-shaped (actually a square set at an angle) casement window containing a quatrefoil. This was removed in the 1940s by the Burchfields who replaced it with a large louvered panel in order to ventilate the attic space and also to operate a large attic

Figure 10, Gemini van de  
Graaff mansion (detail)  
basement shutters, north side,  
1992



fan they installed in this wing. Fortunately, the original window was not thrown away, but instead placed in the basement where it remained in 1992. The casement window is set into a sturdy frame with two cast iron Baldwin hinges stamped "Baldwin Patent" on one side and 3 x 3 on the other. Baldwin hinges are used throughout the house. This window is important for it contains some well preserved paint samples which verify those discovered by the paint analyst (see Clancy's paint analysis).

This photograph also reveals the odd-sized window openings into the main floor and basement water closets. The present frosted glass panels were added by the Birchfields along with the frosted panels in the three new bathrooms added elsewhere in the house.

#### SOUTH FAÇADE

The most unusual features of the back of the house (Figs. 11 and 12) are the long porch which extends the full length of the ell and the large polygonal conservatory. Two flights of wooden stairs (now removed) led up to the main floor. One was located at the east end of the porch and the other (on axis with the front door) led directly up to the back hall.

#### PORCH

The porch, incorporated under the pitch of the gable covering the ell, is supported by stuccoed brick piers on the ground level forming a low protected walkway the length of the ell to a door into the basement under the main block of the house. The upper level of the porch is supported by chamfered posts decorated with ornamental woodwork and brackets. The handsome balustrade appears to be original in design, but much of it, as well as the entire floor, is a later replacement. Note that the floor does not have the typical "nosing" found on the other porch floors on the house. Indeed, the framework of the entire porch floor is put together with modern wire nails. It would appear that the Birchfield's disassembled the porch and then had it rebuilt, reusing as much of the original material as possible. They did not replace the original flight of stairs leading down from the porch on the east side, however.

#### WINDOWS

The windows and shutters on the main floor appear to be original and still retain their distinctive hardware, typical of that used on the rest of the exterior. Note that the basement shutters have been removed at some point and stored in the basement. Wire mesh security screens were put



Fig 11 Jemison van de Graaff Mansion (rear) 1992



Fig. 12 Jemison van de Graaff Mansion (rear) 1934

up in their place, possibly after the house became a library.

#### DOORS

On the basement level are three original doors. The louvered w.c. door still retains its iron thumb latch. Part of the latch mechanism was discovered in the dirt nearby and should be reattached to the interior lock face. The second door leads into the kitchen. The third door, which leads into the basement under the main block has been severely damaged by vandals who kicked out the upper two panels. It still retains its original iron thumb latch on the exterior as well as later hardware.

There were originally four doors on the main level. One has been removed and another has been nailed shut. On the east end a door originally opened off the porch into a service room behind the dining room. The Burchfields had this door sealed off after turning the ell into a master bedroom suite. The louvered door to the north on the east end leads into a watercloset. It still retains its original iron hardware consisting of a thumblatch. At a later date a lockset with a porcelain knob was added.

A door on the west end of the porch opens directly into the back hall. Today this doorway contains a louvered, screened door added by the Burchfields. The upper right panel in this door was splintered by vandals in 1990 while the house was vacant.

The fourth back door was located on axis with the main front door on the west and it gave access to the back hall. It was surrounded by plain rectangular side lights and a rectangular transom above. The panelled door blocked the light making the back hall rather dark so the Burchfields cut off the upper two thirds of it and replaced it with a sash window. The steps were removed and redirected to the back porch of the ell.

#### CONSERVATORY

The conservatory (Fig. 13) was one of the most unusual features of the house. Located on the south side for maximum illumination it depended upon central heating to protect delicate plants during the winter. Since the heating apparatus was not installed due to Northern blockades, it never functioned as proper conservatory during the Jemison-Van de Graaff years. When the Burchfields added central

Figure 13 Jemini van der Grift Manusim,  
Conservatory (detail), 1914



heating-- eighty-five years after the construction of the house--they remodelled the conservatory as a T.V. room.

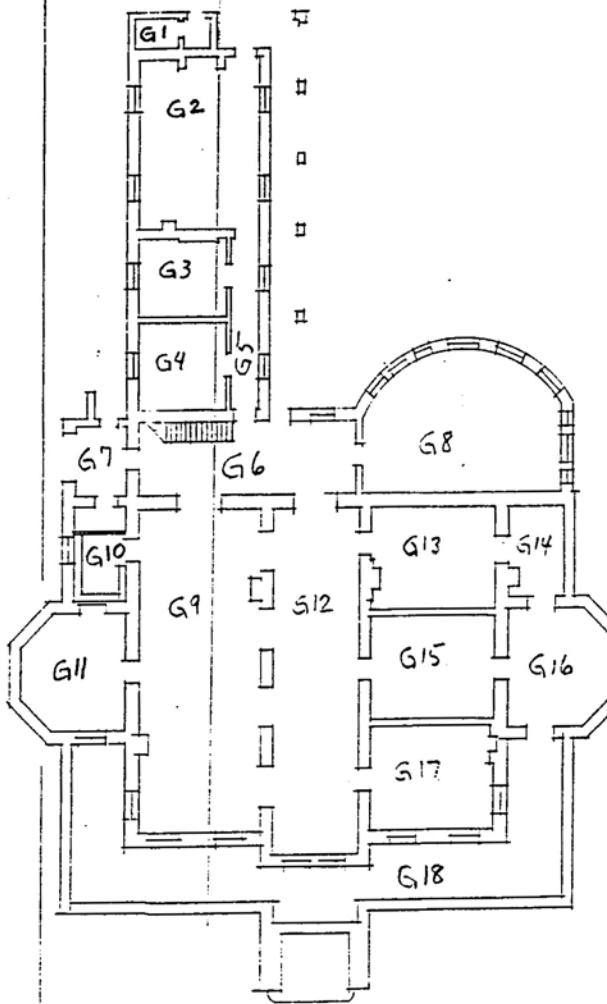
On the exterior the conservatory has changed little since its construction. A number of the window sash and most of the glass panes are replacements, however. In the twentieth century window screens were attached to the windows and small, numbered tacks were nailed into the window sills to match screens with openings. A number of these still remain in place. The screens are stored in the basement. Note that the sills of the lower windows of the conservatory are made of sandstone.

#### SOUTH FAÇADE (Main House)

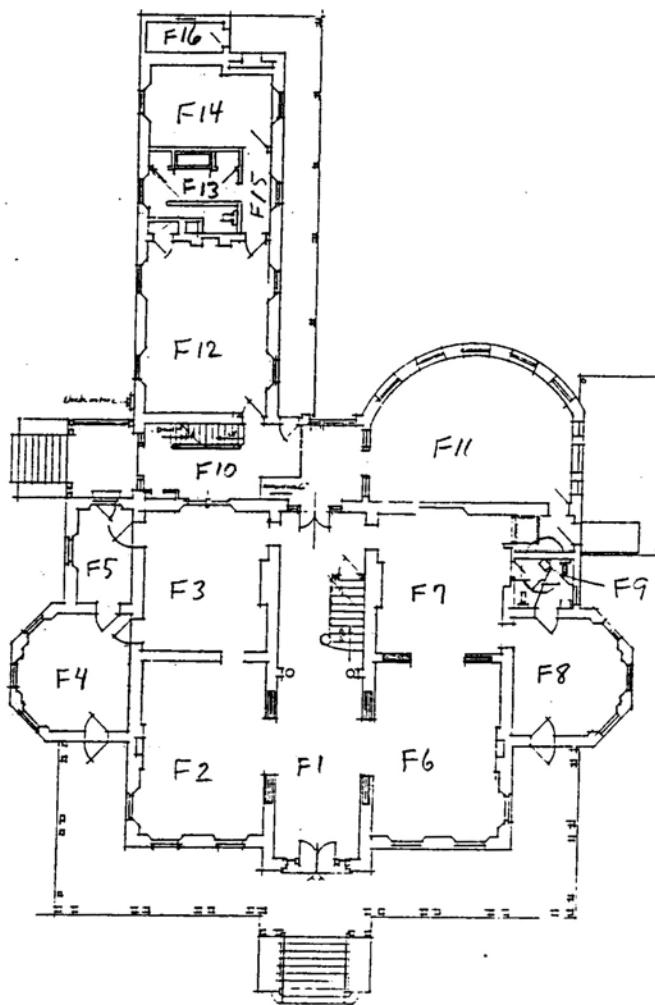
The south side of the house is the most deteriorated and the most altered portion of the exterior (Fig. 14). The most serious changes occurred when the Library enclosed a small porch between the conservatory and the hexagon room to create two small bathrooms and a book elevator. So far, no photographs of this side of the mansion have been discovered which document the porch's original configuration. Basic house archaeology should reveal its proportions, however. Also missing is the balcony on the south end of the hexagon room and the balustrade on the roof above. The dark patch visible on the second floor to the right in the photograph represents the location of the upper portion of the book elevator which was removed in late 1991. (Shutters for the second story are stored in the basement).



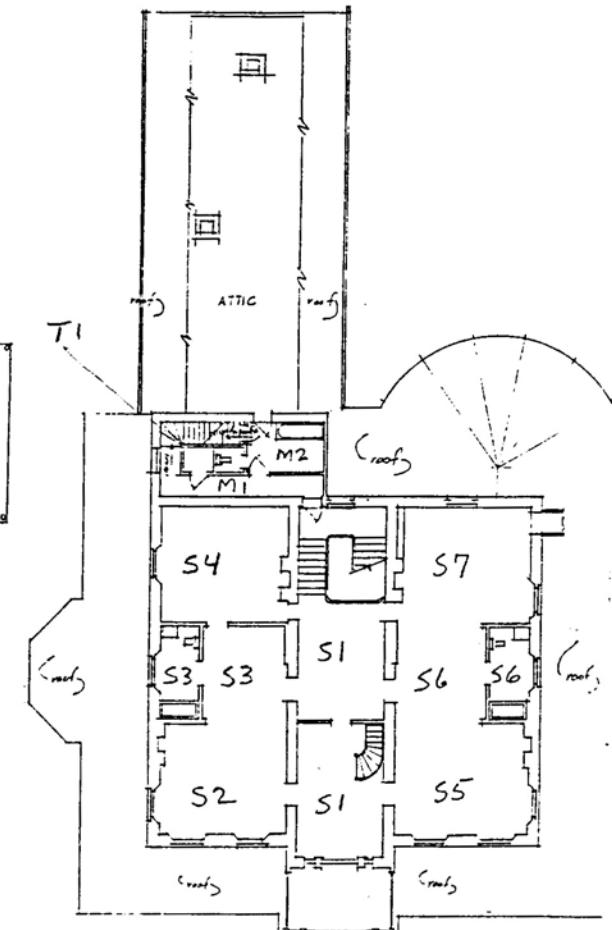
Figure 14 Gemini von de Graaff Mansion  
South facade, 1992



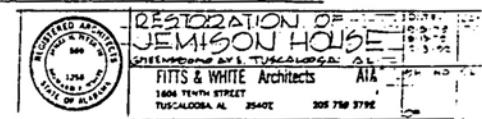
BASEMENT FLOOR PLAN 4' 2" x 21' 0" - 1,552 SQ FT. ENCLOSED



FIRST FLOOR PLAN 14' 0" x 42' 0" 3,652 SQ FT.



SECOND FLOOR PLAN 14' 0" x 42' 0" 3,162 SQ FT.



Over the years the functions of the interior spaces of the Jemison-Van de Graaff Mansion have changed many times. Because of this, they are identified in this report by letters and numbers coded to the following diagram (Fig. 15). The 1992 condition of each room is described in detail and, where possible, changes to the original fabric are identified and documented.

## FIRST FLOOR

### F1 (Hall)

The hall (F1) runs the full depth of the body of the house from west to east and contains the main staircase to the second floor (Fig. 16). It is divided into an entry and stair hall by a broad Roman arch spanning its width. The arch is supported by two wooden Greek Doric columns with matching pilasters.

The most dramatic features of the front hall are the large front doors with their transom and sidelights (Fig. 17, see also Fig. 8, above), and the two massive sliding doors (Fig. 18) which open into the original front parlor (F2) on the left of the entrance and the original library (F6) on the right. These two doors are each made of panelled walnut sections which are "sandwiched" together to form two thick doors which, despite their enormous weight, glide effortlessly back into wall pockets on either side of the opening. This is effected by metal wheels incorporated into the "sandwich" at the bottom of the door. These wheels are guided by a brass track nailed to the floor. The doors are held in alignment at the top by vertical wooden pegs which project up into the pocket above.

These sliding doors are in fairly good condition though the one into the front parlor (F2) needs some repair to its wheels. These doors were restored and repaired in the 1940s by the Burchfields who removed a semicircular moulding from each door at keyhole level. In addition, they removed (these may already have been lost) the original escutcheons and locks to these doors and patched them with wood. It is probable that the hardware was silver plated since Samuel Sloan recommended this treatment for fine Italianate homes in several of his architectural publications in the 1850s.

The door frames were painted white by the Burchfields who also added the Colonial Revival chair rail and the wallpaper which features Notre Dame surrounded by bunches of enormous pink and maroon cabbage roses. It is interesting to note that this wallpaper was used in this same period to decorate another historic Alabama house, Rosemount, near Forkland.

Two smaller doors open into the back parlor on the left (F3) and (F7) on the right. These were removed after the house

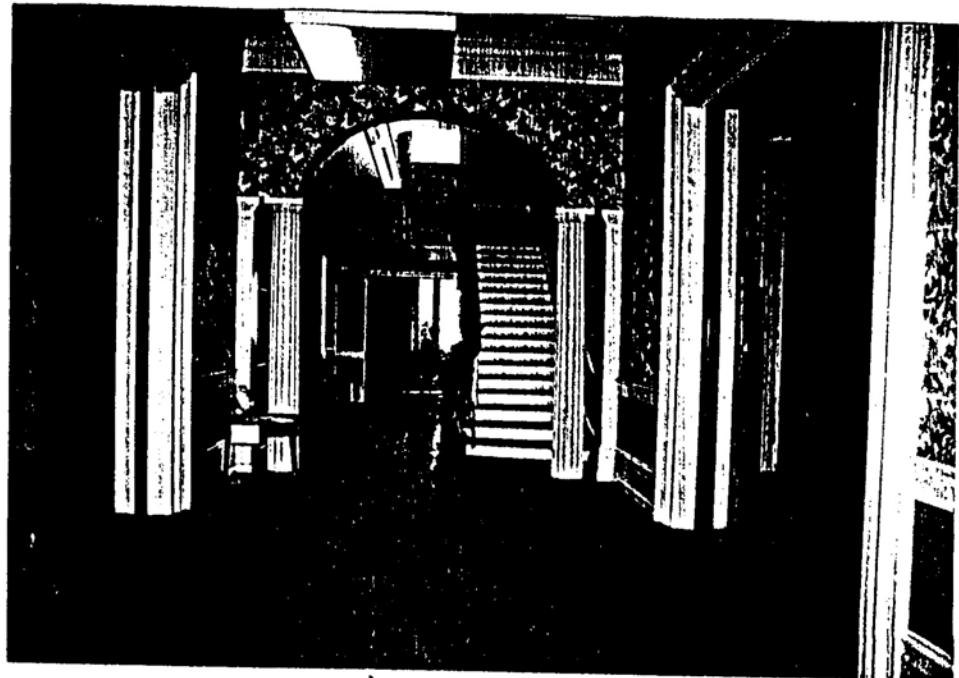


Fig 16



Fig 17



b18  
b19t



b19  
b19t

became a library and were stored in the basement. They are unusual because in each one, two of the upper panels consist of glass panes (Fig. 19).

The double door at the back of the stair hall leads to the rear hall. Like the other walnut doors on this floor it is richly ornamented with raised octagons in recessed panels. These doors are flanked by rectangular sidelights. The door hinges like those on many of the doors are original cast iron Baldwin hinges (the name is stamped into the medal). Note the probably original white porcelain knob visible in Fig. 21. In 1852 in THE MODEL ARCHITECT Samuel Sloan declared that hinges "made by Baldwin are the best...." He also discussed the wide variety of door knobs then becoming available and stated that, "Beside the silver plated knobs, the porcelain, plain white or decorated are at present the most preferred."

#### STAIRCASE

The back part of the hall is dominated by the main staircase which leads to a mezzanine at the landing containing the bathroom, and to the chamber floor above containing the bedrooms. The massive bulbous newel post and the wide handrail (Fig. 20) are inlaid with matched sections of chinaberry veneers. This inlay procedure was recommended by Samuel Sloan in 1859 in his CITY AND SUBURBAN ARCHITECTURE. He noted that "a very pleasing combination is sometimes formed by inlaying the upper section of the walnut rail with rosewood; of course it is more expensive than the plain rail, and is only admissible where the cost is made entirely subservient to considerations of taste." The substitution of chinaberry for imported rosewood revealed the beauty of this local wood and it also just as importantly, demonstrated the skill and precision of Jemison's equipment which could cut thin slivers of veneer suitable for this purpose. A HABS photograph taken in 1934 (Fig. 21) reveals that the balusters and indeed, all parts of the staircase were originally stained rather than painted. Apparently, the Burchfields painted the balusters and stair risers white in an attempt to lighten the hall. This photograph is also important because it contains other clues of the hall's nineteenth century appearance. Note the dark color of the Doric columns which seems to match the color used on the walls. Asa Roundtree, who lived in the house as a child, remembers the hall as being painted a dark red or maroon color. Another now missing feature is the entablature over the arch. It has been awkwardly cut into with a thin picture rail painted a darker color than the walls. In the center of the arch was a large hook (probably for a lantern or chandelier-- two wires probably indicate that it was later electrified). Perhaps this was the original location of the light fixture appearing further down the hall. It is a "hall pendant"--a gasolier type popular for halls in the

late 1850s (see Fig. 22). Remarkably, this fixture was found in the basement in 1991. It is missing several parts but is should be restored and replaced in the hall.

Perhaps the most curious feature revealed in this photograph is the false door appearing on the right of the stair landing. its only function seems to have been to visually balance the real door (Fig. 40a) to the left that led into a small hall and the original bathroom.

The floor of the hall consists of five-inch wide, densely grained pine planks matching those throughout the first and second floors of the mansion. It is entirely probable that this floor was not originally meant to be left exposed. Wall to wall carpeting or matting laid down in strips was extremely popular in the late antebellum period. Samuel Sloan commented on this subject in 1861 in his book HOMESTEAD ARCHITECTURE; "It is well understood by most carpenters; indeed, the principal mystery connected with flooring, viz. the best mode of making and retaining tight joints, owing to the present fashion of covering all floors with carpets and oil-cloths, is considered by many as scarcely worth attention. Yet is must be evident, upon a moment's thought, that a well-laid, close-jointed floor is a very desirable under any circumstances.

Jemison's floors are certainly well-laid and do not creak. They are well worn, however. Note the spot in the front hall where there is a distinct indentation. Here countless Tuscaloosans shuffled their feet waiting at the circulation desk of the library. Close investigation around the perimeter of the hall reveals tack holes and even a few remaining tacks indicating that in the early years some sort of floor covering protected the floor. House archaeologists have urged that all such evidence should be carefully preserved since it is presumably possible to reveal the nature of the original floor coverings by microscopic and chemical analysis of the minute fragments of material remaining in the tack holes.

The ceiling of the hall, like the walls is plaster. It is currently marred by florescent light fixtures added in the 1950s by the library. Careful investigation should reveal gas pipes indicating where gasoliers were located. The moulding around the ceiling is not original and was added by the Burchfields in the 1940s.

#### INVENTORY (F1, Hall)

##### North Wall

Wallpaper dating from 1947 renovation over plaster. Pattern is Notre Dame de Paris surrounded by large bouquets of pink and red cabbage roses. Chair rail also added in 1947.

Fig. 22

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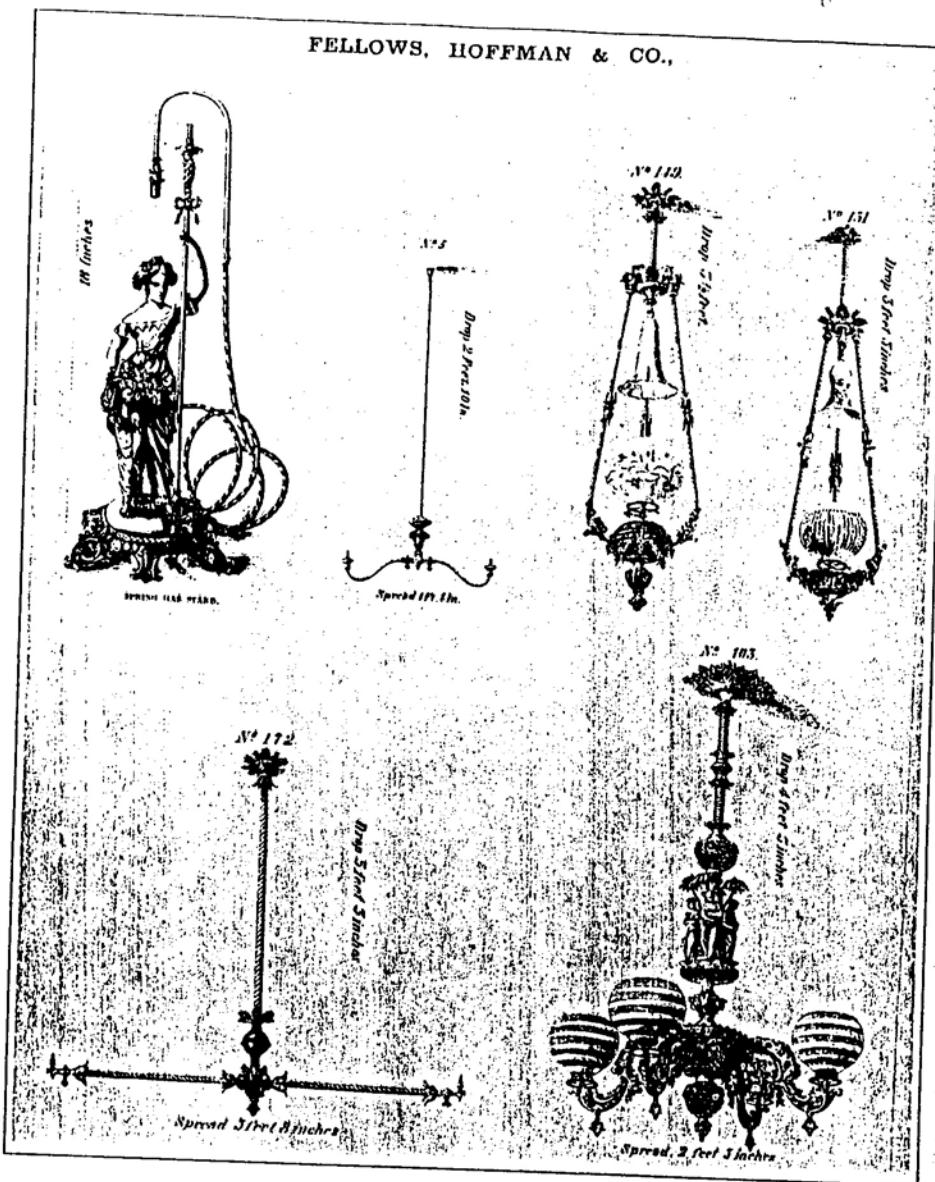


Fig. 22

Baseboards and door surrounds original to construction of house. Color of woodwork now white--original color not yet determined. Door surrounds possibly black walnut. Radiator by front door probably from the library period.

Pocket doors constructed of black walnut and highly polished. Doors need some repair. Wheels are loose. Brass track is bent. Original lock has been removed and patched over. Pocket doors have frames of black walnut, but panels and octagons on hall side are highly grained woods, presumably curley pine and chinaberry. Note that on the parlor side the panels and octagons are crotch grained walnut only.

Doric column/arch is original. color is now off-white. Original color not yet determined.

Back parlor door has been removed and stored in basement. Door has two glass panels that are still intact. Hardware has been removed except for Baldwin hinges. Door frame and architrave are now painted white. Cornice added by Burchfields during renovation.

#### RECOMMENDATIONS

Restore hall as closely as possible to 1934 HABS photo (Fig. 21). Repair pocket door and back parlor door (restore white porcelain knob to match opposite hall door). Remove a small patch of wallpaper to determine color of plaster below. Paint over floral wallpaper with this color. Leave Burchfield cornice around ceiling, but remove chair railing or at least paint it same color as the plaster. Test door architraves--if walnut, strip and refinish. Test baseboards and paint or marble if indicated.

#### East Wall

Walnut doors into back hall are original, but have lost their original hardware. Brass knob added by Burchfields and replaces one of white porcelain (Fig. 21). Hinges are original cast iron Baldwin patent hinges. Chair rail added by Burchfields, also floral wallpaper and cornice. Sidelights and door trim original, but now painted white--they may be walnut.

#### RECOMMENDATIONS

Test door trim--if walnut--strip and refinish. Replace brass door knob with a white porcelain knob (save brass knob and use elsewhere). Remove chair railing and paint wall as per above). Remove cornice (here in this confined space it distorts proportions of the door).

## Stairs

Except for several areas obscured by paint the stairs have not been altered.

### RECOMMENDATIONS

Strip paint from stair risers, balusters, and panelling under stairs and refinish the wood to return stairs to their 1934 condition.

## East Wall (Above Stairs)

The landing has lost a fake door on the right which imitated the door leading to the mezzanine on the left. The panelling under the window was painted white as was the added chair rail which replaced the fake door. The arched window frame, and sash were also painted white by the Burchfields. They also placed a new lock on the mezzanine door with a brass knob.

### RECOMMENDATIONS

Restore the missing false door using the mezzanine door as a pattern. Test door and window trim--if walnut strip and refinish. Also refinish panel under window. Retain brass knob on mezzanine door and repair lock.

## South Wall

Same as north wall. Pocket doors in better condition, however. Like those on the north they have lost their locks. These doors like their counterparts across the hall feature curley pine and china inlay on the hall side and walnut panels on the library side. Back door under stairs matching corresponding door across hall has been removed and stored in basement. It still retains its original hardware including white porcelain knobs. One of its glass panels has been broken.

### RECOMMENDATIONS

Same as north wall.

## West Wall

The west wall of the hall is almost entirely taken up by the "frontispiece" or front door. The massive walnut front doors are hung on cast iron hinges with acorn finials. One finial on the upper left hinge has been lost. Both doors have lost their original hardware and have cheap replacements including a lockset and deadbolt presently in place. The trim around the transom and sidelights has been

painted white. One pane of the transom on the upper light is cracked but intact. There appears to have been a bell pull mechanism located on the left side of the interior jamb similar to that on the 13th street side door. It has been plugged and painted over.

#### RECOMMENDATIONS

Replace missing acorn finial on left door hinge. Replace existing hardware with an appropriate thumbset of the period as per archaeological evidence on door. Strip door trim and return to approximate (walnut?) finish. Paint walls as per above.

#### Ceiling

The ceiling is plaster over lathing. Florescent tube lighting added by the library is currently in place. Cornice was added by the Burchfields.

#### RECOMMENDATIONS

Remove Florescent fixtures. Restore and electrify the original gasolier. Hang in appropriate place in the hall (either as per 1934 HABS photo, or if gas pipe is discovered elsewhere in ceiling hang as indicated).

#### Floor

The floor in the hall is original

#### RECOMMENDATIONS

Clean and wax, but do not sand or refinish. Check perimeter for tack holes. If possible have a house archaeologist test tack holes for materials to determine what sort of covering was originally placed on the floor.

#### FRONT PARLOR (F2)

The front parlor (F2) would originally have been the most formal room in the house (Fig. 23a). As late as the 1930s it retained vestiges of its nineteenth-century function. Asa Roundtree who lived in the house as a child remembered that this room and the back parlor (F3) behind it were rarely used. They were always kept shuttered and were dark and gloomy. He remembers the front parlor being used mostly for family funerals. The casket was always placed near the northeast wall. The back parlor entered through now removed sliding pocket doors was so dim that Roundtree recalls that it was called simply the "dark room" by family members.



Fig. 23.a

The front parlor has lost its mantel piece. The wooden mantels Jemison used throughout the house in lieu of the marble ones he had originally intended, remained in the house until the library renovated it in 1955. At that time, according to Kelly Tucker, a local carpenter who worked on the house, the mantels were removed and given to those who wanted them. It is therefore possible that these still exist in local houses and we may be able to retrieve them, or at least measure and document them. The fireplace was designed like those in the rest of the house (with the exception of that in the library (F) to burn coal. Below in the basement is a clean out grate.

The Burchfields also removed the sliding doors which originally connected the two parlors. (Fig. 24). This was done when the front parlor was converted into a dining room and the back parlor was converted into a kitchen. Mrs. Burchfield also had the woodwork painted white and a colonial revival chair rail added to the walls. A cornice was added around the ceiling and floral patterned green silk wallpaper was put on the walls. As in the rest of the house the original gasoliers were removed and electric chandeliers were installed. A bronze four-light gasolier (Fig. 23b) found in the basement in 1991 may have come from either of the two parlors or possibly from the dining room. In the 1950s the chandelier was replaced with the present fluorescent strip lighting.

#### INVENTORY (Front Parlor, F2)

##### North Wall

The north wall is painted wallpaper over plaster. The window sash is original and is probably walnut, now painted white. The panelled window embrasure is pine. Its original color scheme has not yet been determined. The window trim and baseboards are original and are now painted white. Their original color has not been determined either. The cornice around the ceiling was added by the Burchfields. The mantelpiece has been removed and the fireplace stopped up. Chair rail added by Burchfields.

##### RECOMMENDATIONS

Leave as is except for wall color until an interior paint analysis can be carried out. Paint wall a more appropriate 1860s color. Paint chair rail same color as wall to make it less obtrusive, or remove entirely. Use the 1934 HABS photo mantel as the prototype for a wooden replacement mantel, or obtain a marble mantel of appropriate size from a demolished documented Italianate Tuscaloosa house such as the Battle--DeGraffenreid or William B. Robinson houses.

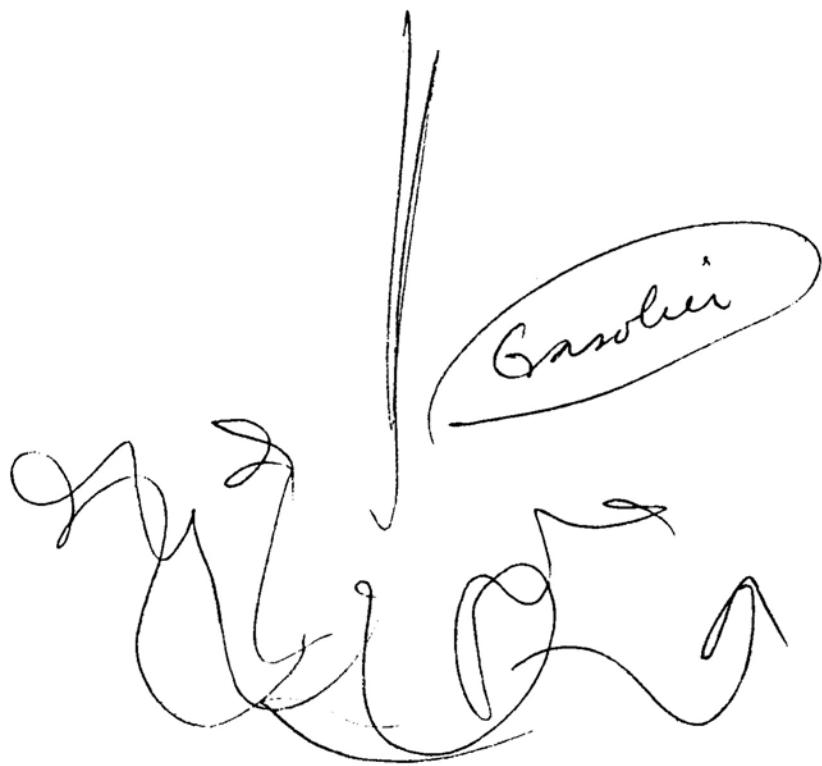


Fig. 23b

### East Wall

The east wall is painted wallpaper over plaster. The original pocket doors have been removed and a smaller door put in their place. Because of this some of the baseboard would be replacement material. The door trim is probably some of that from the pocket door surround reused, here. It is hoped that one of the pocket doors is still in the north side of the wall. Cornice was added by the Burchfields. The small door was apparently a swing type door leading into their new modern kitchen (formerly the back parlor). Chair rail added by the Burchfields.

#### RECOMMENDATIONS

Though it will be expensive, the pocket doors should be replaced in this wall. One door (the south one) still exists in pieces in the basement. Hopefully, the other is still embedded in the wall. In the meantime, the Burchfield door, if it can be identified as one of those in the basement should be rehung in order to better control the present heating and cooling systems.

### South Wall

The south wall is painted wallpaper over plaster. It is dominated by the large set of pocket doors which need some attention. See (Hall, F1), above. The details of the doors are original except that they have lost their locks and ornamental circular moulding. Door trim and baseboards appear original. cornice added by Burchfields, also chair railing.

#### RECOMMENDATIONS

Repair pocket doors and leave the rest as is.

### West Wall

The west wall is painted wallpaper over plaster. All parts of the two windows appear to be original except for their hardware. Window trim and baseboards are also original, but chair rail and cornice added by the Burchfields.

#### RECOMMENDATIONS

Same as above.

### Ceiling

The ceiling is plaster over lathe. The Florescent fixtures were added by the library.

## RECOMMENDATIONS

Remove present light fixtures and replace with appropriately styled gasolier. Possibly place existing gasolier (Fig. 23b) here or perhaps save it for the dining room and purchase two matching gasoliers for front and back parlors.

### Floor

The floor is original except for patches covering original hearth.

## RECOMMENDATIONS

### BACK PARLOR (F3)

The back parlor (F3) was originally connected to the front parlor by pocket doors identical to those elsewhere on this floor (Fig. 24). The remains of one door (Fig. 25) were found stored in the basement in (G3) and a portion of the brass track was found in a pile of debris in (G16). These fragments reveal how the doors were constructed and should enable restorers to replace the missing door. These doors had locks and the shape of the ornate escutcheon is also revealed on this door fragment. Note that unlike those pocket doors opening from the hall, this set and the one still in situ between the library and Room F7 is made entirely of walnut without the curly pine and chinaberry inlay. Note too, the decorative circular moulding around the escutcheons. It is hoped that one leaf was left intact in its "pocket" in the wall. This seems doubtful since Kelly Tucker, the library carpenter recalls that a large door fitting this description was taken by an architect to use as a desk. As mentioned earlier, this set of sliding doors was removed by the Burchfields when they renovated this room as a modern kitchen. The mantelpiece is missing in this room and the fireplace blocked up. As elsewhere on the main floor Jemison wanted marble mantels, but eventually had to settle for wooden ones.

The most complete description of the room comes from Wilbur Burchfield who described its appearance as a kitchen. He said that the floor was covered with squares of black and white linoleum and that his mother had a "Youngstown" kitchen installed similar to one Henry Ford had installed in Dearborn, Michigan. It consisted of all steel cabinets, counters, sinks, a large range and commercial size refrigerator. The room was papered with a wide border with swags. The pattern is not visible under the current coat of yellow paint, but the configuration of the border is clearly outlined where it is coming loose from the wall.

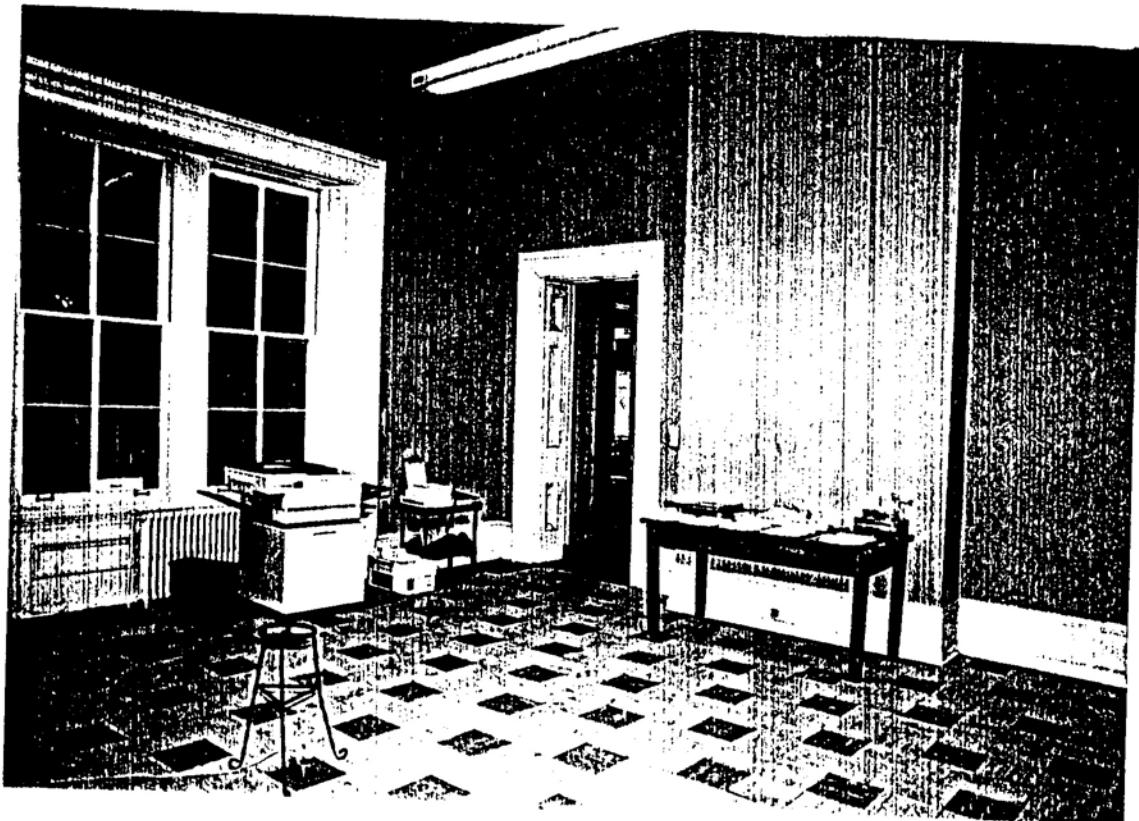


Fig. 24



Fig. 25

**INVENTORY (Back Parlor, F3)****North wall**

Painted wallpaper over plaster. Doors are original and so is door trim. Baseboards may be replacements since they do not exactly match those in front parlor in either height or design.

**RECOMMENDATIONS**

Paint over present federal gold color with an appropriate 1860s color. Leave the rest as is, until a complete analysis of the room can be undertaken.

**East Wall**

The east wall still retains its original double windows. Hardware is modern. Baseboard may be a replacement.

**RECOMMENDATIONS**

See above.

**South Wall**

South wall has had its original hall door removed and stored in basement. Its fireplace has been blocked up and its mantel has also been removed. baseboards, at least over fireplace, are replacements.

**RECOMMENDATIONS**

Replace hall door. Open fire place and place mantel either wooden, as original, or marble as Jemison intended. Paint wall appropriate 1860s color.

**West Wall**

Pocket door has been removed and replaced by a single door opening. Single door missing and may be one stored in basement. Baseboard is a replacement.

**RECOMMENDATIONS**

Replace missing pocket door using as many pieces of the remaining door stored in basement as possible.

**Ceiling**

Remove Florescent lights and replace with appropriate gasolier of the period. Preferably matching the one to be installed in the front parlor.

## Floor

Remove linoleum and clean original hear pine floor.

### HEXAGON ROOM (F4)

In 1859-60 Robert Jemison incorrectly referred to these rooms (F4 and F8) as "octagon rooms" in a December (?) 1859 letter (Appendix A) to architect, John Stewart, but he did not elaborate on their intended use. Asa Roundtree vaguely remembered that this room (Fig. 26) was used as a study or office by the 1930s. He also stated that it had a fireplace (now blocked off). This must have been in the southwest wall so that the flue could connect with the large chimney servicing the front parlor (F2) and the bed chamber (S2) above.

Three doors lead into the room; one from the back parlor (F3), one from the porch, and one from F5. All three are massive walnut doors matching in design those on the rest of the first floor. All have lost their original hardware. In its place are brass-plated knobs and keyhole covers. The door hinges appear to be the original cast iron.

The room has three double sashed windows which flood it with light. the largest in the center extends to the floor and once served as a pass-through to a small (now missing) balcony facing 13th street. The windows retain their original sash, but not their original hardware. Since these windows do not have exterior shutters, light is controlled by beautifully crafted interior shutters which fold neatly into pockets in the wall when not in use. These are in excellent condition and still retain what appear to be their original hardware including hooks and white porcelain knobs.

In the 1940s this room was used by the Burchfields as a breakfast room. They painted the wood trim white, added the chair rail, covered the floor with linoleum, and applied the wallpaper that is still in place. In later years the library added the present florescent lighting. In 1991-92 when these photos were taken this room served as the office of the executive director of the Heritage Commission.

### INVENTORY (Hexagon room, F4)

#### North wall

The north wall of plaster over brick is penetrated by three large windows. The one in the center extends to the floor and once led out to a now missing balcony. The window sash is original as is the trim. The windows are protected by interior brown-painted wooden (pine?) shutters. The shutter

on the northwest has lost a porcelain knob on the upper right and the lower left. Both upper and lower still retain their latches. The center window shutters still have their hardware on the upper set. The middle set has lost a porcelain knob on the northeast. The bottom set has lost both of its porcelain knobs. The northeast window's shutters still retain their knobs on the top set, but the bottom set has lost both knobs.

#### East Wall

The east wall is plaster over brick and has been covered with at least two patterns of wallpaper. The bottom layer is really just a shadow formed on the plaster by the now vanished paper. The present pattern was added by the Burchfields. It consists of large squares containing baskets of fruit with lovebirds. The wallpaper shadow may represent the original paper and should be carefully studied. The baseboard appears to be original. An original door leads into a small chamber once used as a pantry by the Burchfields.

#### RECOMMENDATIONS

Carefully study and document wallpaper "ghost" since it may represent the original pattern in this room. Then attempt to verify and find a suitable reproduction paper. In the short term paint over existing paper with a suitable solid color and leave as is.

#### South Wall

Same as above.

#### RECOMMENDATIONS

Same as above.

#### West Wall

Same as above

#### RECOMMENDATIONS

Same as above.

### ROOM (F5)

This small rectangular room opens off the back parlor (F3) and the hexagon room (F4). Its original function is not known. Asa Roundtree remembered that his grandmother, Minnie Van de Graaff, used it as a sewing room in the 1930s. In the late 1940s the Burchfields converted it into a pantry with built in shelves and cabinets for china, etc. The Burchfields also probably converted the original window on the east to a door. The most handsome feature of this small room is its single arched window set into a rectangular frame which contains pockets for (now missing) interior shutters (Fig. 27).

### INVENTORY (Room, F5)

#### North Wall

The north wall is painted plaster. It features a handsome arched window set in a rectangular opening. This window once had interior wooden blinds that folded back into still extant pockets. The window sash and trim appears to be original but not its hardware. All parts have been painted white. The baseboard is probably original.

#### RECOMMENDATIONS

Until a paint analysis can be undertaken, leave as is, but paint a more suitable 1860s color. Window shutters should be restored duplicating pattern and color of those in hexagon rooms.

#### East Wall

The opening in the east wall originally appears to have been a window matching those in the front part of the house. At some point, probably in the 1940s, it was replaced by a door with a blind transom above it. Wall is paint over wallpaper (?) over plaster.

#### RECOMMENDATIONS

Leave as is. The door is really more convenient today than the original window and is not offensive.

#### South Wall

The door into the back parlor appears to be original though it lacks the octagon panels of the door opening into the hexagon room. Baseboards and door trim appear to be original.



Fig. 27

#### RECOMMENDATIONS

Leave as is. Fix existing hardware on door. Paint walls an appropriate 1960s color.

#### East Wall

The east wall contains an original door and trim into the hexagon room.

#### RECOMMENDATIONS

Leave as is, but fix existing door hardware.

#### Ceiling

Plaster ceiling with Florescent lights added by library.

#### RECOMMENDATIONS

Remove Florescent lights and replace with appropriate small gasolier if there is any evidence of gas pipes.

#### Floor

Linoleum tile laid in squares.

#### RECOMMENDATIONS

Remove tile and strip floor to reveal wooden floor.

#### LIBRARY (F6)

This room probably served as a library from the construction of the house until it passed from the hands of the Van de Graaff family in 1937. The room's appearance in 1992 (Fig. 28) is a result of the Burchfield renovation in the 1940s and from changes made by the library in the 1950s.

The scenic colonial revival wall paper and the white marble mantel were added by the Burchfields who used this room as their living room. Wilbur Burchfield recalled that the scenic wall paper extended down to the chair rail (portions are now obscured by built-in bookcases added by the library). He also noted that his mother added the nineteenth-century marble mantel which she had purchased in New Orleans. The Burchfields painted the baseboards, windows, and trim white and restored the two sets of walnut pocket doors. The original pulls and locks must have been broken or lost for the Burchfields had all the hardware removed on these doors and the holes carefully patched with

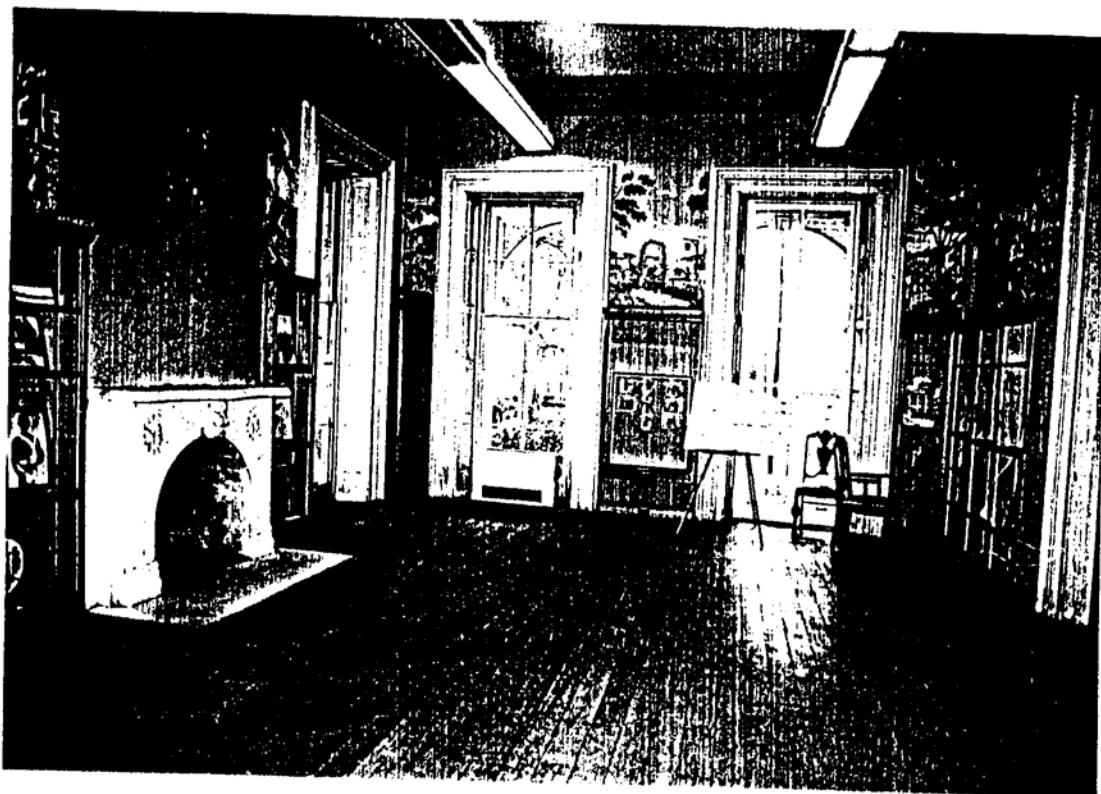


Fig. 28

walnut. They also had the semicircular moulding surrounding the hardware removed as well.

Fortunately, this room was photographed by HABS in 1934. This one photo is extremely informative and probably reveals with minor changes how the room appeared throughout much of the later nineteenth century (Fig. 29). At this point the walls were painted a solid color. It is possible that this paint was applied over wall paper. Note the very wide light border near the ceiling which is itself bordered by a narrow dark band. The photograph also reveals that there was no plaster cornice, indeed, no cornice of any sort, around the ceiling.

In the extreme right of the photograph a portion of the window frame or architrave is visible. The underlying wood of the architrave and panelled window embrasure is pine but the sash is walnut. How this was originally treated is unclear at this point. The wooden mantel was probably painted black and was probably typical of those used throughout the house. This is the only fireplace in the mansion that burned wood. Jemison specified coal-burning "low down grates" in the other rooms. Note that this fireplace does not have a clean out in the basement.

Above the mantel is a portrait of Senator Robert Jemison, Jr. On either side his granddaughter hung images of ancestral homes. On the left is a photograph of the Dearing-Van de Graaff house once located on Queen City Ave. This large Greek Revival house had belonged to her husband's family. On the right is a drawing of Cherokee Place in Northport, a Federal style plantation home which had belonged to Senator Robert Jemison, Jr. Two other framed prints of landscapes are visible. The one on the left appears to be a reproduction of a Rembrandt etching. The tall book case was one of several in the room according to family members. The silhouettes hanging on the side of it have not been identified. According to Asa Roundtree the piece of furniture visible in the extreme bottom left was a double partner's desk that sat in the middle of the floor under a single naked light bulb which was suspended from the center of the ceiling. The present fluorescent fixtures were added by the library.

The windows are not visible in this photograph but they appear to be the original sash with their distinctive muntins. In all probability they were dark colored wood--probably walnut.



Fig. 29

## INVENTORY (Library, F6)

### North Wall

The north wall is wallpaper over plaster. It is dominated by a set of pocket doors which are still in good condition except that their locks have been removed and the decorative circular moulding around them has also been lost. The door trim is original. The remaining portion of the wall is partly obscured by wooden book shelves added by the library. A scenic wallpaper covers the walls and probably extends down behind the book shelves to the chair rail which may, along with the baseboard, have been removed when the bookshelves were added.

### RECOMMENDATIONS

Restore circular moulding on doors. Remove modern bookcases and restore baseboards if necessary. Paint over scenic wallpaper until a detailed paint analysis can be done of this room. If possible during bookcase removal, check carefully for any clues as to original color of the room and if it were originally papered.

### East Wall

Same as above. This set of pocket doors works more smoothly than any of the others in the house. Locks and ornamental moulding are missing, however. Note that it is made entirely of black walnut. Book cases obscure part of the scenic paper.

### RECOMMENDATIONS

Same as above.

### South Wall

The south wall contains the only open fireplace left on the main floor of the house. It is fronted by a handsome marble mantle added by Mrs. Burchfield. The original mantel is visible in Fig. 29. What appears to be a portion of it (the cross piece or lintel) is currently in the basement. The walls are covered by scenic wall paper added by the Burchfields and wooden bookcases added by the Library. Cornice added by Burchfields. Window, sash, and trim is original. Hardware is not original.

### RECOMMENDATIONS

Retain marble mantel since it is of the appropriate type, style, and scale for the house. Also because Jemison

originally clearly intended to place marble mantels in the house. Remove bookshelves and paint over wall paper as mentioned above.

#### West Wall

The west wall is dominated by two large windows whose sash appear to be original and probably walnut. The hardware is modern. Window embrasures are panelled with pine and now painted white. Some of this has chipped away and there are only a few coats underneath. It looks as if the base coat is a creamy white--not too dissimilar to that now in place. At a later date varnish or a thin yellowish coat of paint was applied on top of this. Then on top of this is the present coat added by the Burchfields in the late 1940s or early 1950s. Window trim is original. Cornice added by the Burchfields.

#### RECOMMENDATIONS

Remove bookcase and restore baseboards if necessary. Paint over scenic wallpaper with appropriate 1860s color until a complete paint analysis can be performed. Document present wall paper as it is revealed under the bookcase..

#### Ceiling

Plaster over lath. Fluorescent fixtures added by library.

#### RECOMMENDATIONS

Remove Fluorescent fixtures and replace with appropriate gasolier.

#### Floor

Floor is original

#### RECOMMENDATIONS

Retain as is. Wax but do not destroy tack holes around perimeter of wall.

#### ROOM (F7)

The original use of this room (Fig. 30) is not known. It may possibly have been intended to be Jemison's office. By the 1930s it was referred to as the "new" dining room to distinguish it from the original dining room (F12). Today, this is one of the darkest rooms in the house due to the fact that both large windows have been filled in. Originally a large double window looked out onto a south facing porch. This was filled in by the library to create two small rest rooms and a book elevator. The upper part of

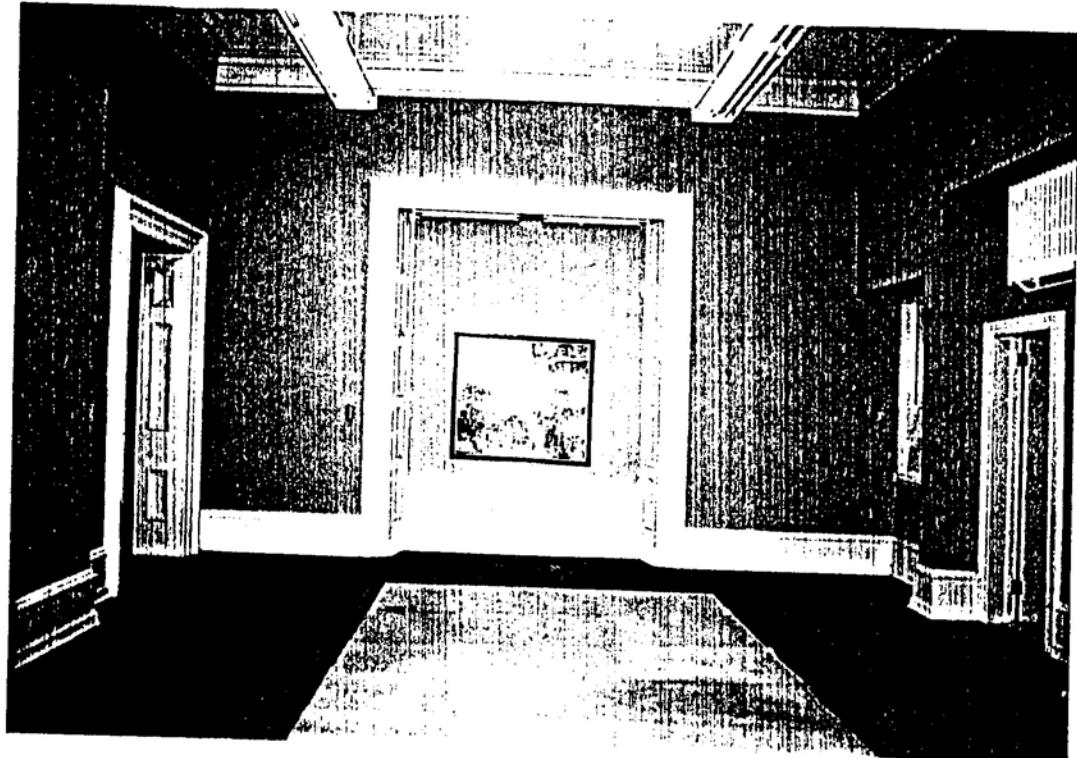


Fig. 30

the exterior of the original window opening is visible from inside the dropped ceiling in the rest rooms. Another large east facing double window looked out into the conservatory. The panelled window embrasure is still in place.

Original doors lead into the hall, the south facing hexagon room and a set of pocket doors leads into the library (F6). The door to the hall has been removed and appears to be one of those stored in the basement (Fig. 19). It has two glass panels which would have admitted light into the hall. All the above-mentioned doors have replacement hardware.

The original use of this room is conjectural. It would have been one of the sunniest and probably warmest rooms in the house and was thus possibly used as the sitting room for the family. After serving as the "new" dining room in the early decades of the twentieth century, the Burchfields remodelled it as a "music room" in the 1940s. The original treatment of the walls is unknown.

#### INVENTORY (Room F7)

##### North Wall

The north wall is painted wallpaper over plaster. The fireplace is covered over and mantel removed. Cornice was added by the Burchfields.

##### RECOMMENDATIONS

Open fireplace and put wood or marble mantel in place. Leave rest of wall as is, but paint an appropriate color.

##### East Wall

The original double window looking into the conservatory has been blocked up, but fortunately window embrasure and trim are still in place. Baseboard appears to be original.

##### RECOMMENDATIONS

Replace missing window sash with walnut if indicated by analysis of other windows on this floor. Leave the rest as is.

##### South Wall

Double window has been removed which looked out onto south porch and a book elevator opening punctures the wall. Door to south hexagon room is original.

#### RECOMMENDATIONS

Restore window to match the one opening into conservatory. Patch hole left by book elevator. Wall treatment same as above.

#### East Wall

Pocket doors work smoothly. Trim is original and so is the baseboard.

#### RECOMMENDATIONS

Leave as is.

#### Ceiling

Florescent lights added by library.

#### RECOMMENDATIONS

Remove Florescent lights and replace with an appropriate gasolier of the 1860s period.

#### Floor

Floor is original except for patch covering missing hearth.

#### RECOMMENDATIONS

Restore hearth.

### SOUTH HEXAGON ROOM (F8)

The original use of the south hexagon room (Fig. 31) is not known. In size and detail it is identical to (F4) on the north side of the house. It too still retains its original interior shutters with their wall pockets. Unfortunately, it also has lost its exterior balcony.

Asa Roundtree vaguely recalls a fireplace on the north wall. If so, it was stopped up by the Burchfields who had a large cabinet and built in bookcase placed against this wall. The walnut bookcase was designed by their architect Don Buell Shuyler to harmonize with the walnut doors found throughout the house. Note the use of octagons inset into the panels of the cabinets.

In the 1930s this room was used by Mrs. Minnie Van de Graaff as her bedroom. The Burchfields remodelled it as their library in the 1940s.

#### INVENTORY (South Hexagon Room, F8)

##### North Wall

The north wall (Fig. 31a) is paint over plaster. It was apparently painted a light green by the Burchfields. The deep rose or pink paint was added by Gray Boone in the 1980s. The walnut bookcase was added by the Burchfields and obscures a fireplace opening. (Its position is evident from a patch in the floor where the hearth was located. The wood coved cornice was added by the Burchfields. The door is original and retains its Baldwin hinges. Its brass hardware was added by the Burchfields.

##### RECOMMENDATIONS

Retain walnut bookcase. Retain white trim on woodwork until a paint analysis can be undertaken. Retain cornice. Paint plaster walls a more authentic color of the 1860s.

##### East Wall

The east wall is paint over plaster as above. The door (originally leading out onto south porch) is original and still hangs on its Baldwin patent hinges. The knobs and locks are later replacements. The door trim and baseboard are original and match those on the rest of this level of the house.

##### RECOMMENDATIONS

Same as above.

##### South Walls

The most distinctive features on the three south walls (Fig. 31b) are the interior shutters which still function smoothly and fold back into pockets on the sides. (1) Southeast window shutters still retain their porcelain knobs and latches top and bottom, (2) South center shutters reach the floor in three sets. Top set has all its hardware. Middle set has lost both porcelain knobs and also its latch. It still retains its latch receiver on right middle shutters, however. Lower set of shutters have the stumps of its two porcelain knobs and also its latch. (3) Southwest interior shutters retain their knobs and latch on top set. Bottom

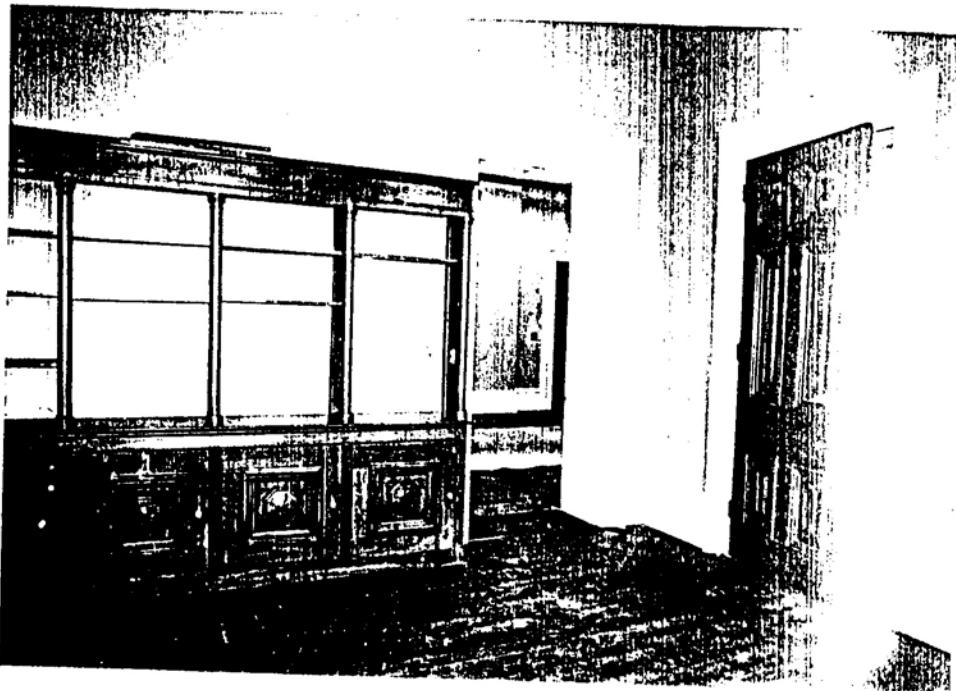


Fig. 31a



Fig. 31b

set has a stub of knob on left shutter and a complete porcelain knob on right shutter. This set still retains its latches. The shutters are pine painted a dark brown (possibly the same brown as the exterior shutters) The window sash on all three windows is original and appears to be walnut. The sash on the center window is badly deteriorated and is near collapse. The window pulls on all three windows are modern. The window locks may possibly be nineteenth century. The baseboard is original, but is now painted white as in the rest of the house.

#### RECOMMENDATIONS

Repair window sash and, if walnut, strip and refinish. Leave shutters as they are, but replace missing hardware with exact reproductions, if possible. If not, leave as is. Paint walls an appropriate color. Leave baseboards as is until a paint analysis can be done.

#### South Wall

The south wall contains a door leading out to the front porch. Still has original hinges but the lock and knobs were added by the Burchfields. The deadbolt was added by the Jemison House Committee in 1991.

#### RECOMMENDATIONS

Same as above.

#### Ceiling

The ceiling is masonite. Apparently the room has always had leaks (it still does), and the original plaster probably collapsed long ago. Presently there is no light fixture in the room.

#### RECOMMENDATIONS

Retain masonite ceiling and repair it. Place an appropriate gasolier suspended from the ceiling.

#### Floor

The pine floor in this room and probably the north hexagon room (now covered with linoleum) is made of narrow more finished boards than in the rest of the house. The restoration architect speculates that this might be that these floors were never meant to be obscured by floor coverings. The floor appears to have been stained or painted a dark brown. Note the patch where the hearth to the now missing fireplace was located. The hot water radiators were added by the Burchfields.

#### RECOMMENDATIONS

Clean and stain a dark brown.

#### SOUTH PORCH (F9)

This area remained a small porch from the construction of the house until the 1950s when the library used this space to create two small rest rooms (Fig. 32) and a book elevator. A door opened from (F8) and possibly from the conservatory (F11). There were possibly wooden steps leading down into the side yard. Wilbur Burchfield recalls it as being one of the most pleasant spaces in the house with its gliders and rocking chairs.

#### INVENTORY (South Porch, F9)

The original south porch is now enclosed to create two small tiled toilets and a book elevator added by the library. To create these, the large double window on the south wall of Room F7 was blocked up and a door created in part of the opening. The floor was removed and the ceiling lowered. The ornamental woodwork was also taken down on the south side.

#### RECOMMENDATIONS

Remove all later additions and restore as a porch according to archaeological evidence.

#### BACK HALL (F10)

The rear hall (Fig. 33) connects the dining room ell and the conservatory to the main block of the house. It also contains the back stairs and the stairs to the large basement.

The north wall contains the double doors to the north porch. On either side are sidelights of clear glass, but there is not a transom above the door. The panes of the side lights have clipped corners thus creating octagonal shapes--a motif used throughout the house. On the exterior, the pattern of walnut doors also repeats the octagon shape. The interior of these doors is treated with a simple bead and butt design as on the interior of the front doors. The door hardware has been changed numerous times. However, what may be the

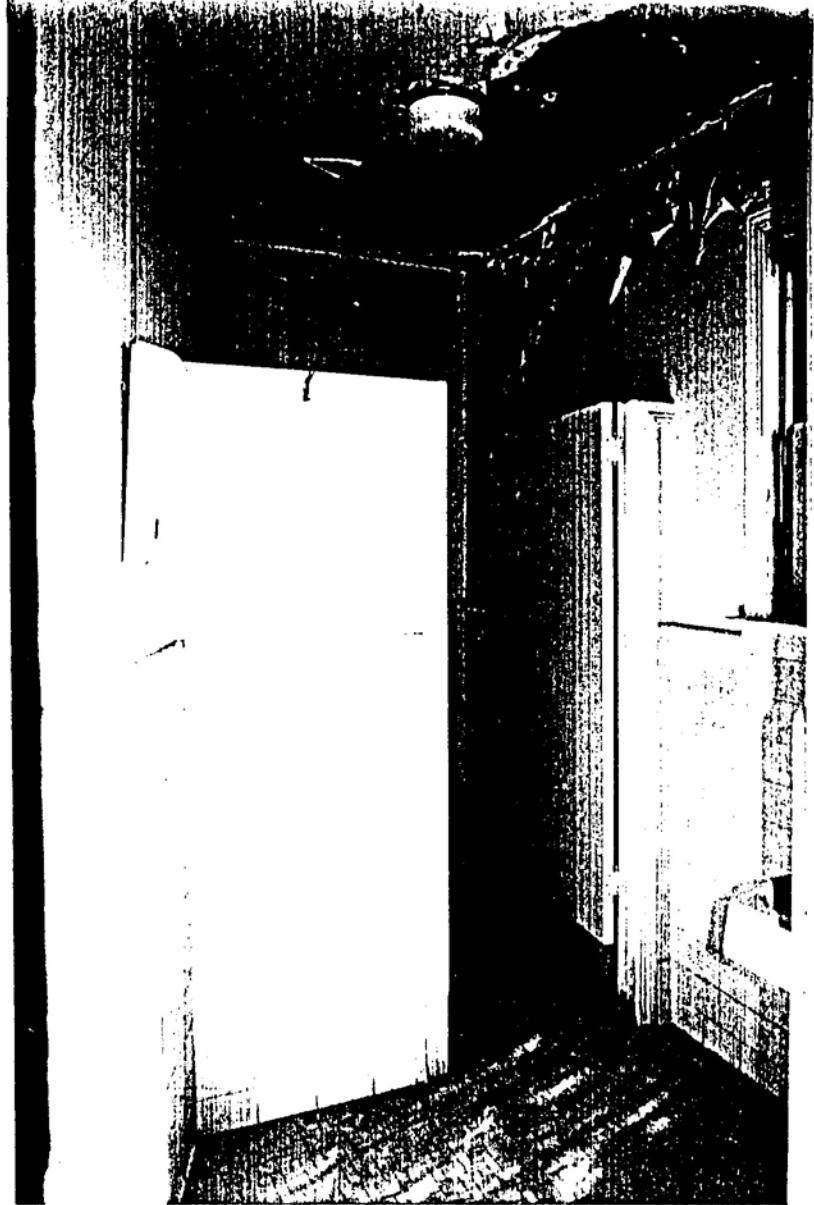


Fig. 32



33 b.



33 a

original door bell is still in place and still works (Fig. 34).

To the west of these doors is a shallow closet probably added by the Burchfields. It gives access to several mechanical systems including electrical, telephone, and now, a security system.

As one enters the above-mentioned doors one faces a flight of stairs leading to the basement on the left. Directly above it stairs lead to the mezzanine containing the bathroom. The handrail is walnut and gracefully curves as it ascends and descends. The balustrades have been painted white but, were doubtless meant to be stained. On the west wall is a large double window which looks into Room (F3).

Beyond this window are double walnut doors leading into the front hall. They are surrounded by sidelights. The floor of the back hall is on the same level as the porches so there was originally a six-inch step up into the main house. The library created a gentle ramp leading up to these doors.

On the east wall at the foot of the stair case leading up to the mezzanine is a door leading to the dining room and just beyond it is a door leading to the back porch. Beyond that was yet another door surrounded by sidelights and a transom which opened out to the backyard. The Burchfields cut off the upper two thirds of this door and replaced it with a large window to admit more light to the hall. Mrs. Burchfield then put glass shelves for plants in front of it.

The early decor of this back porch is not known. However, the Burchfield's decorative scheme is still partially visible. The walls were covered with a silvery gray flocked (?) paper; the woodwork with the exception of the doors were painted white; the cornice around the ceiling was added; and green linoleum was placed on the floor. Green plush carpeting was placed on the stairs and the crystal electric chandelier was also added. With the construction of the circular driveway this became in effect, the main entrance hall to the house.

#### INVENTORY (Back Hall, F10)

##### North Wall

The north entrance to the house takes up most of the north wall. The walnut doors remain unchanged except that they have lost their original hardware. The sidelights and trim are original but have been painted white. Underneath they are probably walnut. Two old door bells (probably original) are located at the upper left portion of the door trim. The

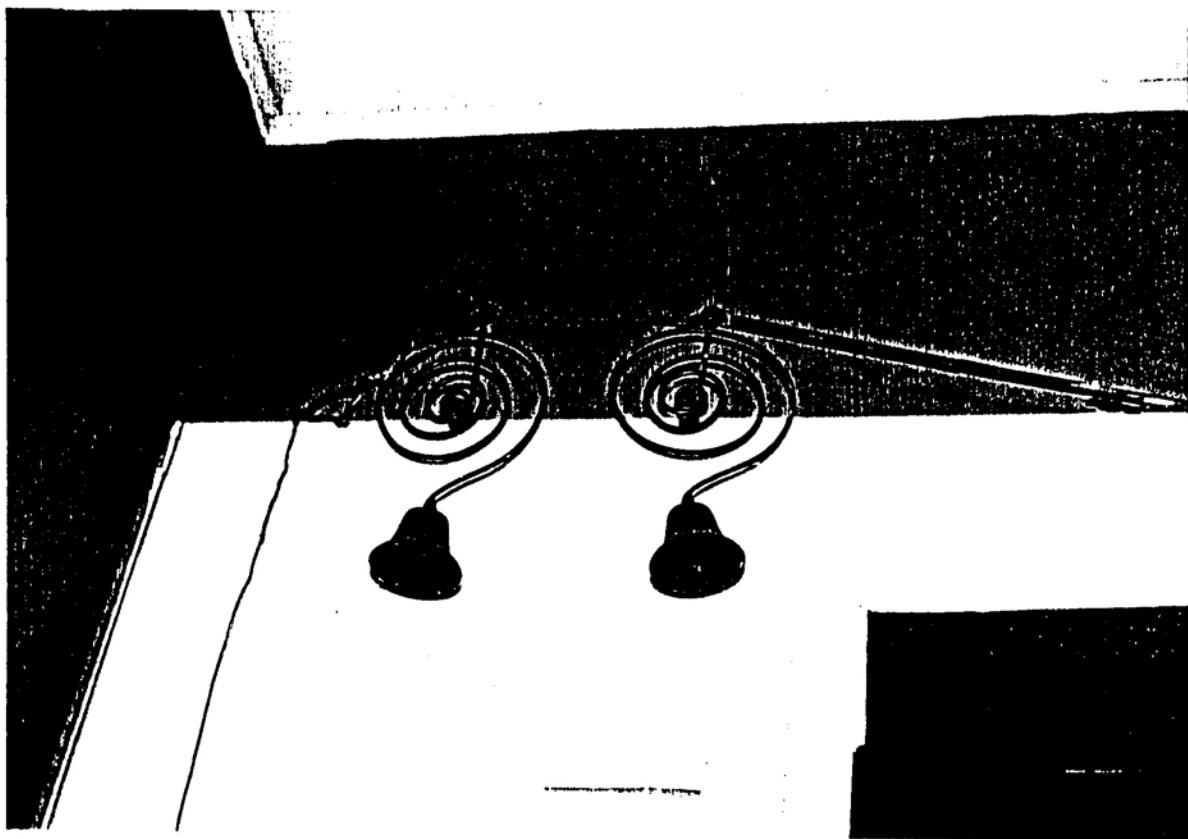


Fig. 34

wall is paint over plaster and the cornice was added by the Burchfields.

#### RECOMMENDATIONS

Strip woodwork to reveal original walnut finish. Leave cornice.

#### East Wall

The long east wall contains the stairs up to the bathroom, the door to the dining room, the door out to the back porch, and the (now missing) door outside. The steps retain their original configuration except that the woodwork (with the exception of the handrail) has been painted white. The door to the dining room is original and still hangs on its Baldwin hinges though the knob and lock are not original. The door to the back porch is still in place but damaged. The door to the outside was sawed in two and the upper half stored in the basement. The Burchfields put a window in its place.

#### RECOMMENDATIONS

Strip woodwork on stairs to reveal its original finish. Repair locks on doors. Repair the door to the porch. Do not replace the outside door since it would block the light coming into the back hall and also be in the way of the planned new basement entrance.

#### South Wall

The south wall consists of a doorway into the conservatory flanked on either side by a double sash window. The door to the conservatory is stored in the basement. The window sash appears to be original and in good condition.

#### RECOMMENDATIONS

Restore the door and repair the lock.

#### East Wall

The east wall of the back porch contains the doors into the main hall of the house and the double windows looking into the back parlor. The double doors need some repair. The trim around the door and sidelights has been painted white. The windows into the back parlor are in good condition and have also been painted white. The wall is now painted a gray color. Where the paint is stripping away the ghost of what is probably the earliest wallpaper pattern is visible in the plaster.

## RECOMMENDATIONS

The woodwork should be stripped to reveal original finish. The wallpaper "ghost" should be carefully documented and if it proves to be an early pattern, attempts should be made to duplicate it as nearly as possible.

### Ceiling

The ceiling is plaster over lath. The crystal chandelier now hanging in the center of the hall was added by the Burchfields and is inappropriate to the 1860s period. The cornice was added by the Burchfields.

## RECOMMENDATIONS

Remove existing chandelier and replace with an appropriate period gasolier.

### Floor

The floor is covered with linoleum. The floor ramps up to the back hall and conservatory door and a portion of the stair rail to the steps to the basement from the conservatory have been used here as a barrier.

## RECOMMENDATIONS

Remove linoleum and restore wood floor. Remove ramp and barrier. Check original floor boards to see if there is any evidence of a floor cloth or other floor covering as indicated by tack holes around the perimeter.

## CONSERVATORY (F11)

The conservatory (F11) was one of the most unusual features of the house (Fig. 35). It was made possible by the inclusion of central heating in the original plan. Steam heated air would have made it possible to grow exotic plants throughout the year. It is interesting to note that a conservatory was developed at Bryce Hospital in the 1870s as part of the patient therapy. This was made possible by the enormous production of steam heat at that institution. Unfortunately, the furnace was never installed in the Jemison house, so the conservatory was only of limited use in the winter since it had no heat source.

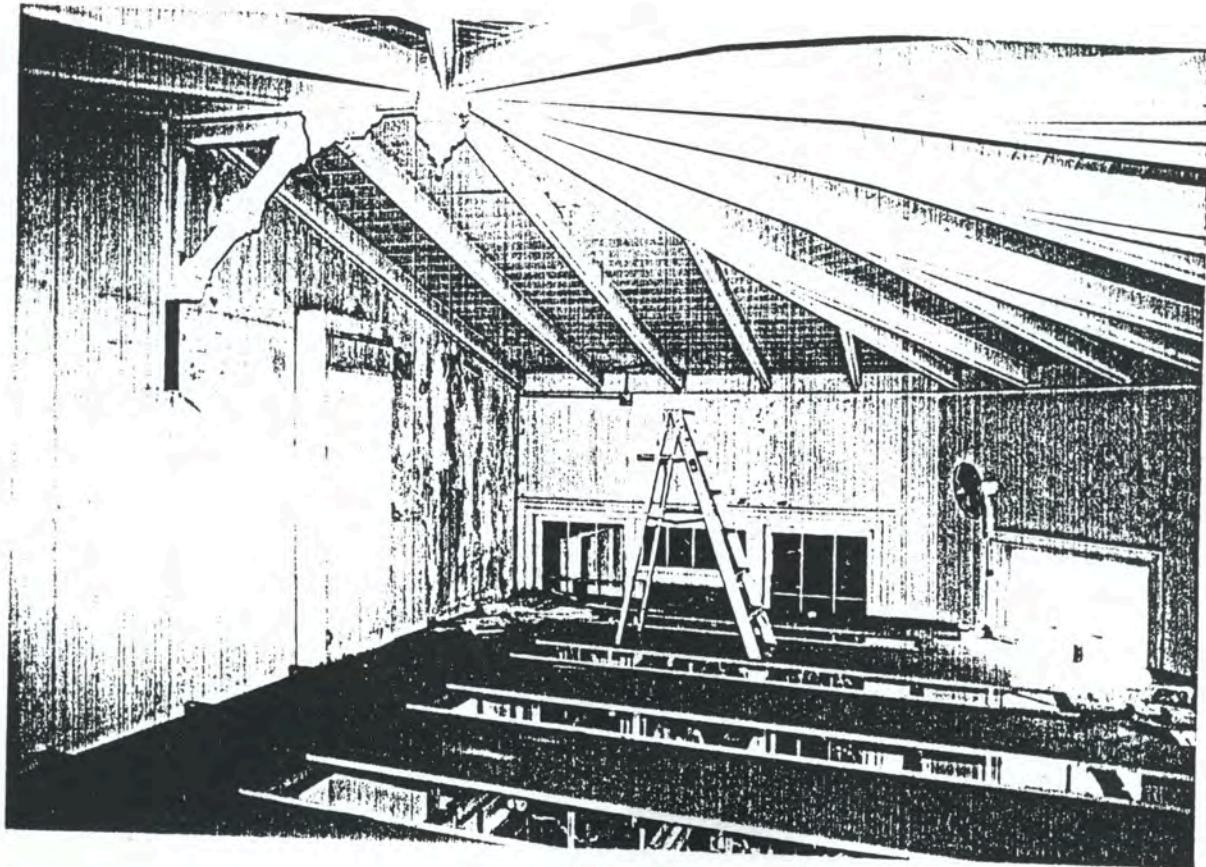


Fig 35a

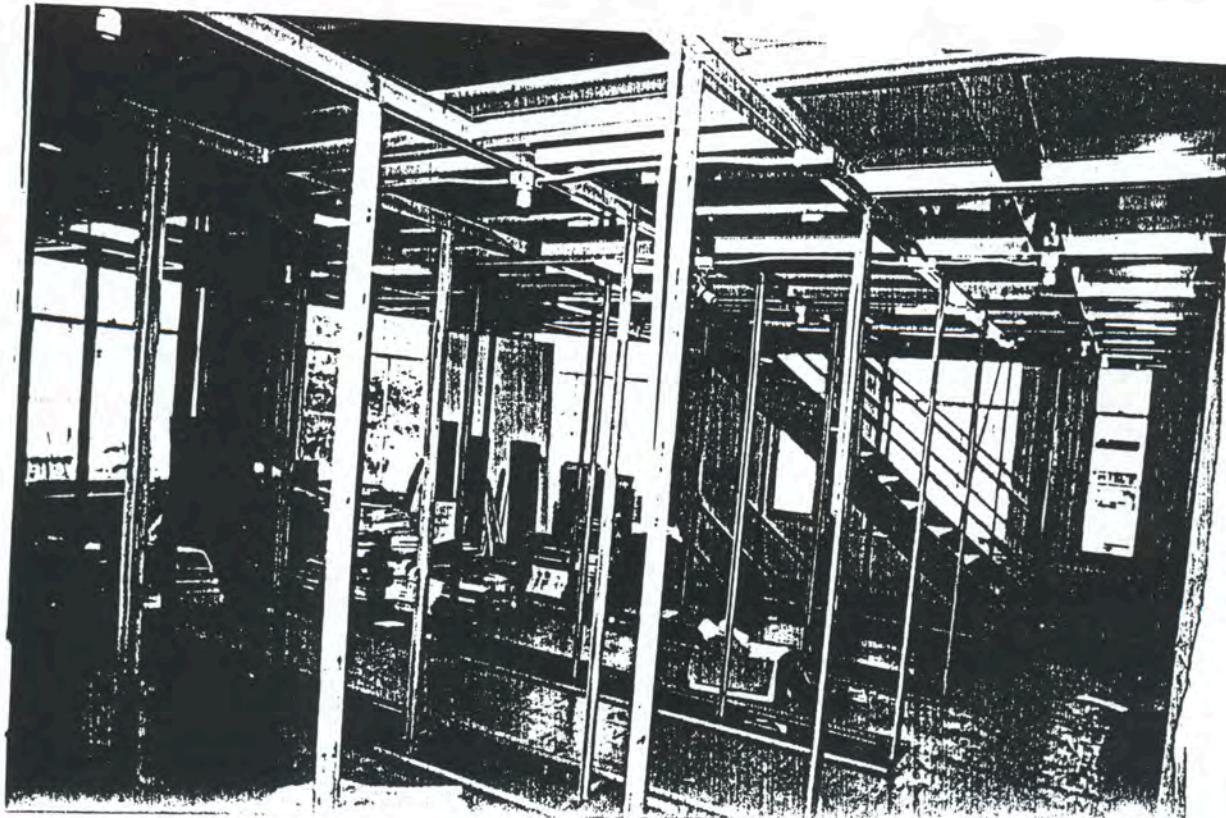


Fig  
35b

The conservatory is entered from the rear porch through a glass paned door now stored in the basement. It was removed by the library which gutted this room and installed three stories of metal book stacks. To accomplish this the original wooden floor was removed along with a straight flight of stairs leading to the basement. Fortunately, portions of these stairs were saved and stored in the attic. Other pieces of the balustrade were reused in the back hall (see Fig. 33).

One of the most pleasing features of the conservatory is its ceiling which features an interesting pattern of wooden ribs radiating from a pendant containing a gas pipe. About a foot away on the wall of the main house is a massive ornamental bracket or knee brace with a chandelier hook.

Installing the metal shelves not only resulted in the destruction of the original floor, but also the basement floor as well. The basement was poured with about two feet of sand and concrete to create a stable base for the thousands of pounds of metal stacks and books.

#### INVENTORY (Conservatory, F11)

The interior of the conservatory is partly blocked by the remains of metal book stacks added by the library. This space was one of the most seriously compromised of all the interiors on the first floor for it lost its original ground and first floors to the stack system.

#### North Wall

The north wall is intact. It consists of a center door with a double sash window on either side and a transom above. The door, now stored in the basement, has glass panes in its upper portion. The plaster walls are covered with white paint over wallpaper added by the Burchfields. The bold pattern consists of flamboyant white ostrich plumes intertwined with large pale yellow/green/blue tulips on a light gray ground. The woodwork has been painted white.

#### RECOMMENDATIONS

Rehang conservatory door after replacing original floor. Until a paint analysis can be conducted paint an appropriate 1860s color to be determined.

#### East Wall

The east wall consists of plaster over lathing. The wall is penetrated by five double hung sash windows. The sash and trim appear to be original, but the hardware is modern.

There is no baseboard because the original floor was destroyed when the metal stacks were installed.

#### RECOMMENDATIONS

Leave as is, but attempt to determine original paint colors.

#### South Wall

The south wall is largely given over to a tripartite window arrangement consisting of a large double hung window in the center flanked by sidelights which are double hung sash. The top sash of the center window appears to be a replacement and its muntins are thicker and do not match.

#### RECOMMENDATIONS

Same as above.

#### West Wall

The west wall originally had a large double window opening into Room F7. It was closed up by the library and plastered over. The small door on the left must have been added by the Burchfields. It once led out to the back porch. An air conditioning duct rises up from below and unfortunately the handsome bracket supporting the ribbed roof was sawed off at the bottom to accommodate the duct.

#### RECOMMENDATIONS

Remove air conditioning duct and open up window into main house. Restore the bracket. Retain the Burchfield door to the south porch. Paint the walls and woodwork an appropriate color.

#### Ceiling

The ceiling features interesting wooden beaded ribs radiating from an ornate pendant. Except for the removal of a gasolier suspended from it and the sawing off of a portion of the bracket on the west wall the ceiling is original and intact.

#### RECOMMENDATIONS

Determine the appropriate color and paint.

#### Floor

The floor was probably similar to that on the back hall and featured a straight set of stairs that descended to the basement level through an oval opening in the floor. Fragments of the stair carriage, risers, balusters, and rail

survive in pieces in the attic and also in the back hall where they were reused.

#### RECOMMENDATIONS

Replace floor at appropriate level. Replace missing flight of stairs using as much original material as possible.

#### DINING ROOM (F12)

The original dining room (Fig. 36) opened off the east side of the rear hall. Two windows on the south wall extend to the floor and, when opened fully, serve as doors to the south porch. Two smaller corresponding windows face north. The fireplace was located on the east wall, but is now sealed off. To the left of it is a closet and to the right a door leading back into a small hall (F15).

This room probably continued to be used as the dining room until the early twentieth century. By the 1930s it was rarely used even though it still contained its original furnishings. Instead, Mrs. Van de Graaff used Room (F7) as her dining room. Asa Roundtree recalled that a portrait of A.C. Hargrove painted by his daughter, Minnie Van de Graaff, hung over the mantel.

The Burchfields changed the function of the room and those behind it when they remodelled the house. The dining room was converted into the master bedroom.

#### INVENTORY (Dining Room, F12)

##### North Wall

Wall is plaster over brick and is painted green. There are minute traces of wallpaper around the edges of the woodwork. The two windows on this wall retain their original sash and trim--both are walnut. The upper sash in the northeast window is in poor condition and needs work. Window hardware is modern. Baseboards appear to be original but have been painted. Cornice around the ceiling was added by the Burchfields.

#### RECOMMENDATIONS

Until a complete paint analysis can be performed, paint the walls and appropriate color and leave as is. Perhaps the original wallpaper pattern will come to light under the baseboards.

##### East Wall

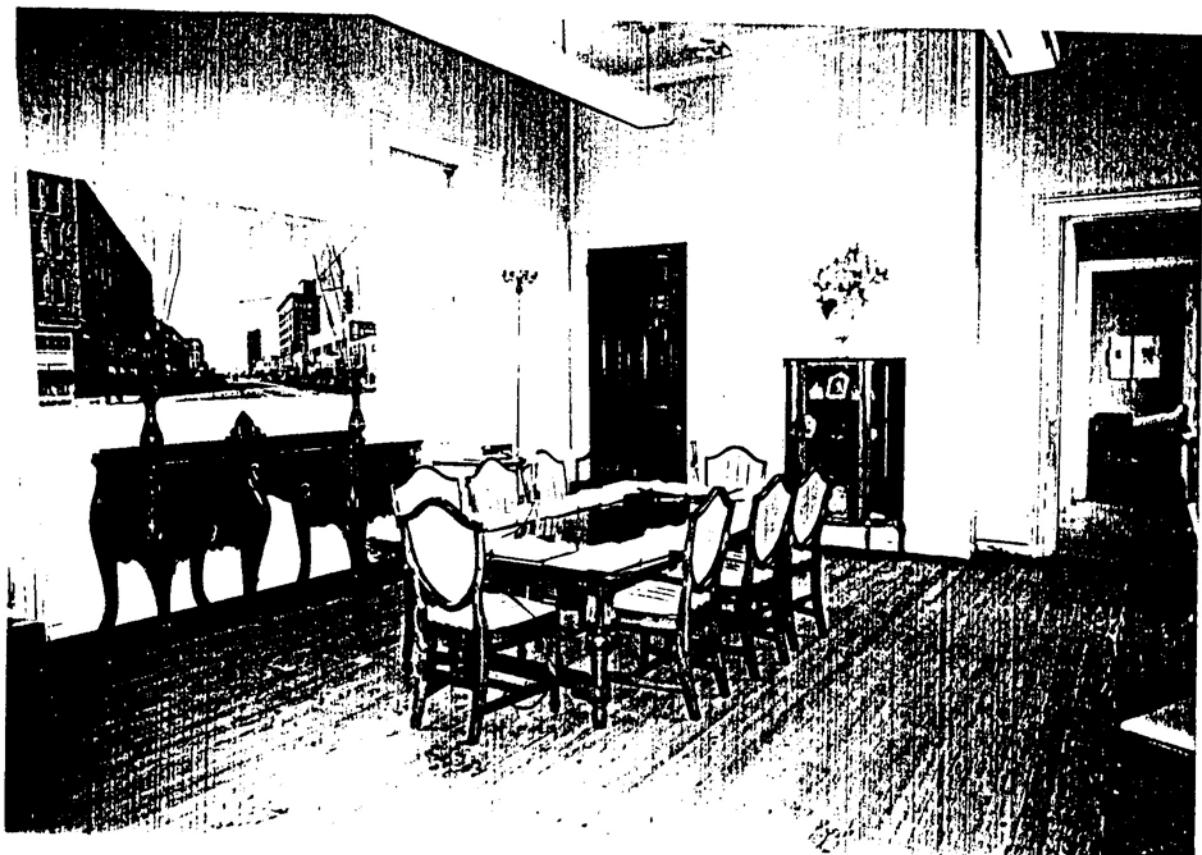


Fig. 36

The east wall once contained the fireplace flanked by a walnut door on either side. The doors are still in place hung on Baldwin hinges, but their locks are modern. The door on the left led to a small closet and that on the right to a small hall. The hinges on the door to the right of the fireplace are loose and need to be repaired. Baseboard is original except where fireplace is blocked up.

#### RECOMMENDATIONS

Open up fireplace. Put up an appropriate mantel (must be for a coal fire) either marble or wood. Great effort should be made to find original mantel. Paint plaster wall an appropriate color and leave as is.

#### South Wall

Same as above except the two windows extend to the floor. Paint cracks indicate that sash and trim (as well as the paneled window embrasure) are walnut and are original on both windows. Old termite damage to a portion of trim on southeast window. Baseboard appears to be original. Cornice added by Burchfields.

#### RECOMMENDATIONS

Same as above.

#### East Wall

Plaster badly cracked but has been patched. Door to back hall is original, but hardware is later. Cornice added by Burchfields. Baseboard is original, but damaged near door from leaks from bathroom roof above.

#### RECOMMENDATIONS

Paint walls and leave as is until a complete paint analysis can be done.

#### Ceiling

Florescent fixtures added by the library.

#### RECOMMENDATIONS

Remove Florescent fixtures and install a gasolier--perhaps the only one found in the basement of the proper type.

## Floor

Floor is original but has several obvious patches of inferior wood. Also badly weakened section near door to hall.

## RECOMMENDATIONS

Repair weak spot with heart pine. Also remove patches and relay the hearth in front of the fireplace.

## ROOMS (F13, F14, F15)

These two rooms and a small hall (Fig. 37) were designed for daily use in preparing and presenting food to the dining room. Senator Jemison referred to one of these rooms as the "Butler's Chamber." The other was probably a pantry. The room (F13) converted into a bathroom by the Burchfields once contained a dumb waiter beside the door leading into the dining room which brought food up from the kitchen below. One of Jemison's employees wrote the following description of this mechanical device on Nov. 28, 1862 in the Lumber Bill Book at Jemison's mills:

Col. R. Jemison  
1 Dum Wait  
3 feet long 3 feet high  
20 inches deep 2 shelves  
middle shelf indent

The dumb waiter was installed on Feb. 27, 1863 and was recorded in Jemison's accounts as having cost \$25.

## INVENTORY (Room, F13)

### North wall

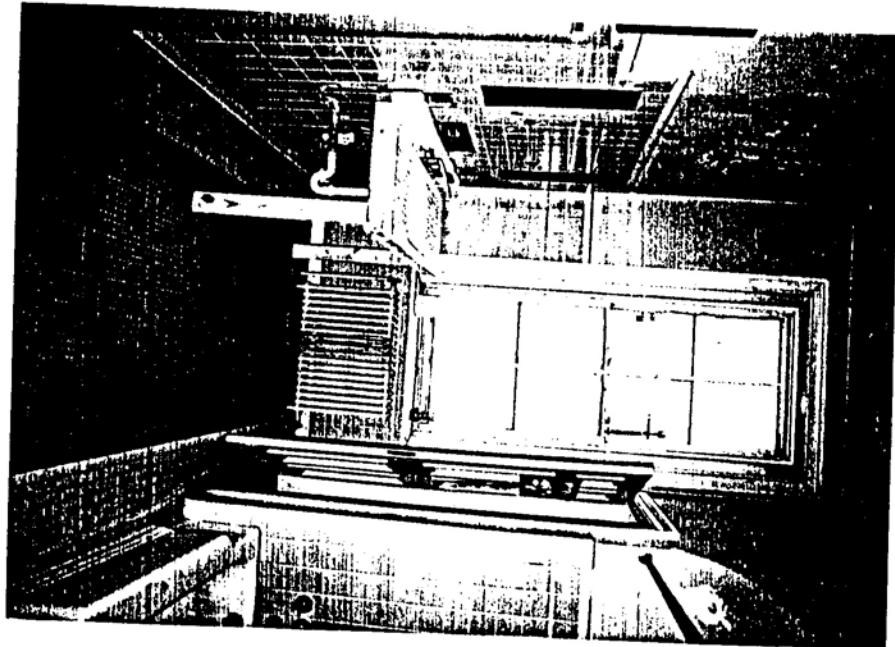
The north wall still retains its original window sash but the clear glass has been replaced by frosted glass when the room was converted to a bathroom. The lower part of the wall has been obscured by ceramic tile. The upper part is plaster over brick.

## RECOMMENDATIONS

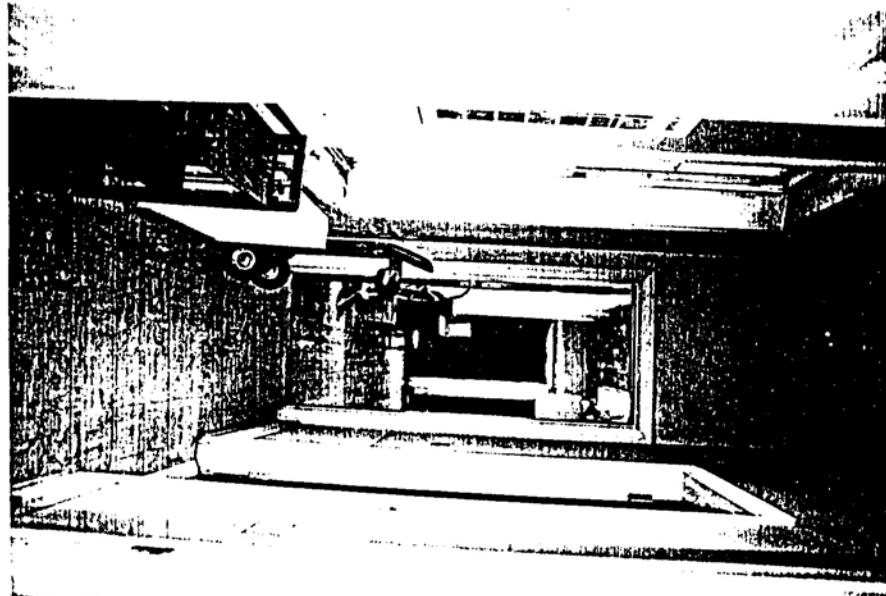
Retain window but replace panes with clear glass. Remove ceramic tile and replace with plaster.



37c



37b



37a

### East Wall

The east wall has been entirely obscured by a modern bath tub placed in an alcove created by two shallow modern closets added on either side. The walls are covered by ceramic tile.

#### RECOMMENDATIONS

Remove tub, closets, and tile. Replace with a plain plaster wall with appropriate baseboard.

### South wall

The south wall contains what appears to be an original door opening into the small hall. The door was knocked off its hinges and has been stored in the basement. It was enamelled white--presumably at the time the bathroom was added.

#### RECOMMENDATIONS

Rehang door after stripping it and refinishing to match the rest of the doors. Careful attention should be taken in doing so because it may be pine and grained to imitate another wood.

### West Wall

The west wall once contained the dumbwaiter. Today it has the remains of a toilet and lavatory (i.e. the plumbing is in place but the fixtures have been removed). A temporary kitchen sink was added by the Heritage Commission for convenience. The wall is obscured by ceramic tile.

#### RECOMMENDATIONS

Remove ceramic tile and replace with plaster. If possible restore the dumbwaiter to the basement? Or install a powder room in this space?.

### Ceiling

Plaster over lath.

#### RECOMMENDATIONS

Leave as is.

### Floor

Ceramic tile.

#### RECOMMENDATIONS

Remove ceramic tile and replace with a wood floor? Or if this is to be interpreted as a caterer's kitchen replace with another tile floor?

The back room (F14) opening out onto the porch would have been where Mrs. Jemison directed her house servants and gave them various assignments. In a general account book she recorded some of the duties of the butler, Albert. He was responsible for "Milking, Dining Room, Pantry, ann [sic] Store Room, & Smoke House. Albert was also responsible for "going through the house in general, making gass [sic], closing the Dors [sic] and shutting up the house at night, &c. Mrs. Jemison further noted that "If any thing is broken in the house the article broken is to be charged to the one that broke it and the account handed to Mr. Jemison. This account book, while extremely hard to decipher, is interesting because it contains lists of contents of the kitchen and china (how many pieces and what pattern). It is housed in Box 3, folder 1 of the Robert Jemison, Jr. Col., Special Collections, University of Alabama Library.

This room (F14) also had a fireplace on the east wall and a door beside it leading out to the back porch. The fireplace and door have been bricked over from the inside.

By the early twentieth century the kitchen had been moved upstairs to this room.

In the Burchfield remodelling the present (1992) configuration of rooms was developed. One room (F13) was designed as the master bathroom (Fig. 37b). The toilet was placed over the area once housing the dumb waiter and the clear panes of the window were replaced with frosted glass for privacy. The small hall (F15) led to a large dressing room (F14) which was once subdivided with a partition to create separate dressing rooms for Mr. and Mrs. Burchfield. At this time the fireplace was blocked up and the door to the outside sealed up.

In the late 1950s the library used this room (F14) as a music listening room and lined the east wall with large shelves to hold 78 and 33 & 1/3 R.P.M.. records (Fig. 37c).

#### INVENTORY (Room F14)

### North Wall

Window is original but clear panes have been replaced with frosted. Window sash is walnut. Wall is plaster over brick.

### RECOMMENDATIONS

Replace frosted glass with clear panes.

### East Wall

The east wall is presently obscured by a large bookcase once used to store records. The fireplace has been covered over and the original mantel removed. The door to the outside has been plastered over.

### RECOMMENDATIONS

Uncover fireplace and restore with a simple wooden mantel. Reopen door to the exterior.

### WATER CLOSET (F16)

This small room (Fig. 38) once served as a toilet or water closet and undoubtedly must have been one of the first indoor toilets in a private residence in Tuscaloosa.

The louvered door leading into this room from the porch is original and retains its iron thumbblatch in addition to a later porcelain door knob. The toilet has long since been removed. The wiring consisting of a single naked light bulb dropped on a long cord from the ceiling must date from the van de Graaff era.

The placement of this water closet at the extreme end of the kitchen ell is typical of Samuel Sloan's published house plans in the 1850s. It was necessitated by the primitive toilet apparatus which, despite claims to the contrary did not always flush effectively. Consequently, the earliest indoor toilets developed in the 1850s were often smelly. Toilets of this era were "pan" types (Fig. 39). Only in the 1880s were truly effective "flush" toilets invented. Note also that the bathroom (M2) which also contained a W.C.. is near, but isolated from, the bed chambers on the second floor.

The small window opening with its wooden trim appears to be original, but the frosted glass would date from the Burchfield remodelling.

Asa Roundtree does not remember this room from his childhood. Perhaps by that time it had become the servants' toilet after the kitchen had been moved upstairs. The

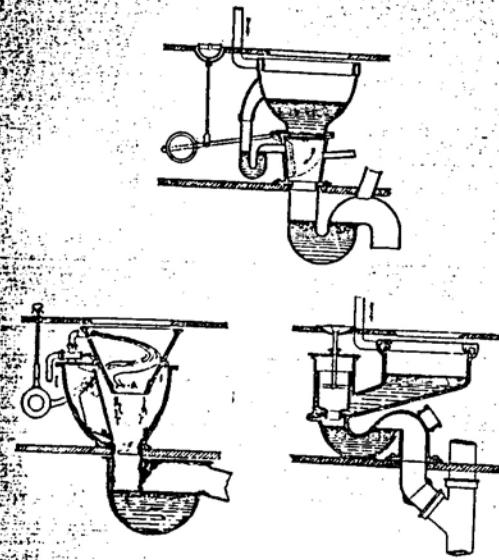
Fig. 38

Widmung

Widmung



Fig. 39.



Cross sections of the three earliest types of toilets used in America: the pan, the valve and the plunger. From Hints on the Drainage and Sewerage of Dwellings by William Paul Gerhard, 1884.



An early cast-iron bathtub made by the J. L. Mott Iron Works. From the Hayden, Gere and Company catalog, 1866.

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Burchfields apparently never used this room for anything except storage. It appears that the library did not use it either.

#### RECOMMENDATIONS

Nothing should be done to this small room until a thorough study of it is carried out. Ideally it should be interpreted as a water closet from the 1860 period.

#### SECOND FLOOR

##### HALL (S1)

The upstairs hall originally ran the full depth of the main block of the house and all rooms on that floor including the front porch opened into it. Today, the front portion of the hall is inclosed creating a small room which opens out onto the second story front porch. The main stair case ascends to the second story at the back of this hall. Light is admitted on the east side from a large arched window located above the landing of the stair (Fig. 40a). The walls are currently covered with the large floral patterned paper used in the hall below. The cornice and attic fan were added by the Burchfields who also painted the baseboards and door trim white. The six original doors are veneered with strongly patterned veneers (chinaberry?). Their hardware appears to date from the 1940s. The door in the wall now dividing the hall is of modern construction, but designed to imitate the older doors.

The most beautiful features of the hall are the Palladian window with its built in interior shutters (Fig. 41a), and the graceful staircase leading up to the attic and cupalo (Fig. 41b).

##### INVENTORY (Hall, S1)

###### North Wall

The north wall is plaster over brick and is now obscured by the Burchfields' floral wallpaper. Three doors are located in this wall leading to two bedrooms and a dressing room. The wall has been divided by a cross wall near the west end added by the library. The chair railing and cornice were added by the Burchfields, but the baseboard appears to be original.

#### RECOMMENDATIONS

Paint over the existing wall paper and chair rail with an appropriate paint color until a complete analysis of this



Fig. 402

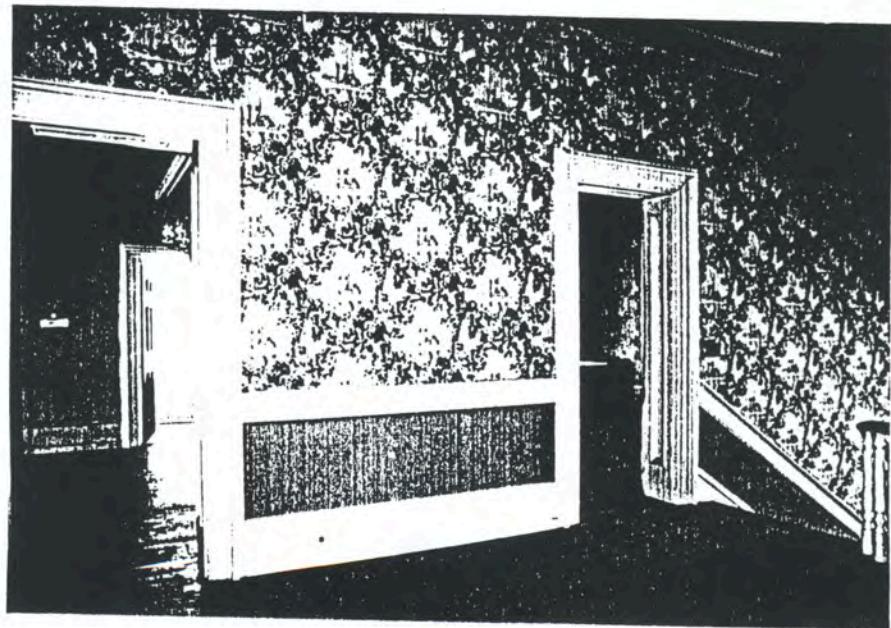


Fig 403



Fig. 41b

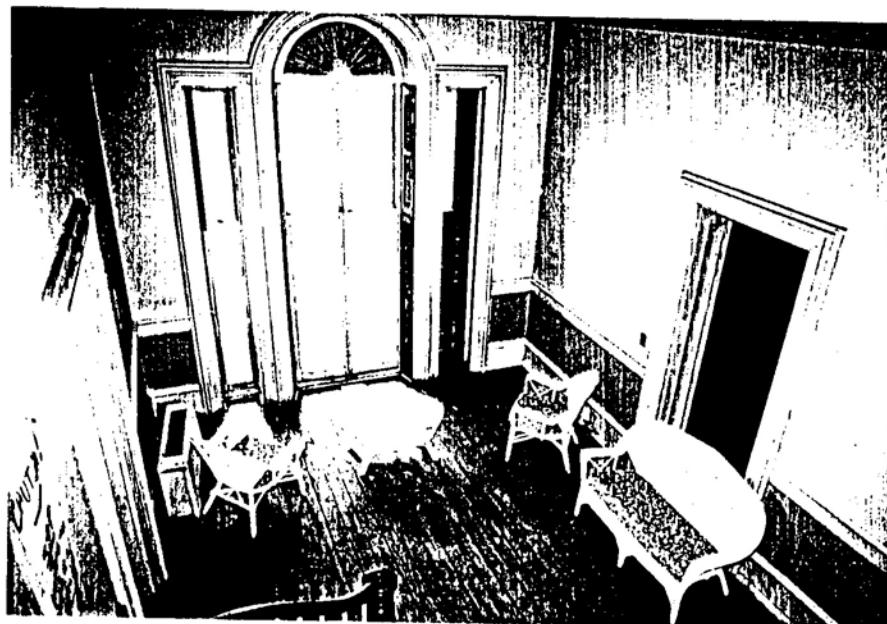


Fig. 412

space can be conducted. If evidence of period wall paper comes to light should try to duplicate it if at all possible.

#### East Wall

See East Wall inventory for downstairs hall (F1).

#### South Wall

Same as north wall inventory above. Except that it also contained the graceful staircase to the attic and cupalo.

#### RECOMMENDATIONS

Check woodwork of attic stairs. If originally stained, strip paint and refinish. Otherwise leave as is.

#### West Wall

Original west wall contains the Palladian window opening out onto the second story balcony. It still retains its original window sash and original interior shutters. The wooden fan in the round headed window is probably original as well. The shutters still retain an old finish, but the rest of the woodwork of this feature has been painted white. The upper set of shutters on the center window show traces of graining.

#### RECOMMENDATIONS

Leave as is, but attempt to determine the original finish on the woodwork. If possible, finish accordingly. Regrain shutters only if an expert wood grainer can be obtained, otherwise leave as is.

Later west wall was added by the library and cuts the hall into two spaces. There is a door in the center.

#### RECOMMENDATIONS

This wall should be removed and the woodwork retained since it probably came from one of the dressing room walls.

#### Ceiling

Plaster over lath. Also contains the grate to a large Hunter ceiling fan added by the Burchfields. The plaster is in poor condition in places and falling.

#### RECOMMENDATIONS

Retain attic fan. Leave Burchfield cornice around walls.

added by the Burchfields, but the baseboard appears to be original.

#### RECOMMENDATIONS

Paint over the existing wall paper and chair rail with an appropriate paint color until a complete analysis of this space can be conducted. If evidence of period wall paper comes to light should try to duplicate it if at all possible.

#### East Wall

See East Wall inventory for downstairs hall (F1).

#### South Wall

Same as north wall inventory above. Except that it also contained the graceful staircase to the attic and cupalo.

#### RECOMMENDATIONS

Check woodwork of attic stairs. If originally stained, strip paint and refinish. Otherwise leave as is.

#### West Wall

Original west wall contains the Palladian window opening out onto the second story balcony. It still retains its original window sash and original interior shutters. The wooden fan in the round headed window is probably original as well. The shutters still retain an old finish, but the rest of the woodwork of this feature has been painted white. The upper set of shutters on the center window show traces of graining.

#### RECOMMENDATIONS

Leave as is, but attempt to determine the original finish on the woodwork. If possible, finish accordingly. Regrain shutters only if an expert wood grainer can be obtained, otherwise leave as is.

Later west wall was added by the library and cuts the hall into two spaces. There is a door in the center.

#### RECOMMENDATIONS

This wall should be removed and the woodwork retained since it probably came from one of the dressing room walls.

#### Ceiling

Patch and repair plaster where needed.

#### Floor

Floor is original.

#### RECOMMENDATIONS

Leave floor as is. Check to see if tack holes indicate some sort of early floor covering.

#### BEDROOM (S2)

This room (Fig. 42) is one of four nearly identical bed chambers on the second floor. Its east wall was removed by the library. The fireplace was stopped up and the mantel removed at that time as well. The door into the hall is original and appears to be veneered with heavily grained wood (probably chinaberry). The hardware is from the Burchfield era and matches that in the rest of the house. The door into the dressing room was removed when the east wall of the room was demolished. It is probably one of the doors stored in the basement.

The flooring is original and it is possible to see the patch where the dressing room wall and hearth were removed. The window sash and trim appear to be original as do the baseboards. All were painted white by the Burchfields. The Library later added the fluorescent lighting.

It is not currently known who slept in this room during the Jemison era. By the 1930s Mrs. Roundtree (nee Cherokee Van de Graaff) occupied this room during her visits to the house. Later in the 1940s and early 1950s it was Wilbur (Sonny) Burchfield's room.

#### INVENTORY

##### North Wall

The north wall contains one window which is still intact with original sash, but later hardware. Window trim is original but now painted white. The sash is walnut but the trim is pine. Next to it on the east was a now stopped up fireplace which has lost its mantel. The walls are paint over wallpaper on plaster over brick. The thin wooden cornice is not original.



Fig. 42

#### RECOMMENDATIONS

Attempt to determine if wallpaper was used in this room or just painted plaster? Open up fireplace and place wooden mantel similar to the one in the basement or in servants' house in front of it.

#### East Wall

The east wall was removed by the library.

#### RECOMMENDATIONS

Restore the missing east wall with its door leading into the dressing room as per archaeological evidence.

#### South Wall

The south wall contains the door out into the hall. It is covered with chinaberry [?] veneer. The lock and knobs are replacements. The baseboard appears to be original.

#### West Wall

The west wall contains two original windows which are intact but painted white. Between them is a modern bookcase. The baseboard is original. Cornice is modern.

#### RECOMMENDATIONS

Leave as is.

#### Ceiling

The ceiling is plaster over lath. The chandelier and florescent fixture are later.

#### RECOMMENDATION

Remove later fixtures and install an appropriate gasolier.

#### Floor

Restore missing hearth and replace any missing heart pine boards.

### DRESSING ROOM (S3)

The dressing room has been radically changed by the creation of a bathroom in one portion in the 1940s and the removal of a wall in the 1950s. (Fig. 43). Originally it had three doors which led into the two bed chambers (S2 and S4) and into the outer hall (S1). A large window to the floor served as a pass-through to the balcony on the roof of the north hexagon room (F4). The dressing room also contained a small fireplace located on the east end of the south (interior) wall. The fireplace has been stopped up and the mantel removed.

The bathroom was added in 1946 or 47 by the Burchfields. The commode (dated 1946) on the interior of the tank lid, lavatory, and tub date from that era as does the floral wallpaper. The window sash is original, but the Burchfields replaced the clear glass with a frosted pattern for privacy.

Wilbur Burchfield recalled that the rest of the former dressing room was subdivided with two walk-in closets for the Burchfield children.

In the 1930s the six year old Asa Roundtree used the dressing room as his bedroom.

The chandelier now hanging in this space dates from the Burchfield era, but is not in its original location.

### RECOMMENDATIONS

Leave the modern bathrooms, but put back missing dressing room wall and door as per archaeological evidence. Also open up blocked up fireplace and place an appropriate wooden mantel in front of it.

### BEDROOM (S4)

This room differs from the other bedrooms due to the fact that it has only one window. (Fig. 44). It still retains its dressing room wall and door, but it has lost its original mantel. The cornice around the ceiling and the floral wall paper featuring yellow roses on a tan background were added by the Burchfields.

In the 1930s this room was used as a "trunk" room or storage room by the Van de Graaffs. Later in the 1940s and early 1950s the Burchfields used it as a guest bedroom.

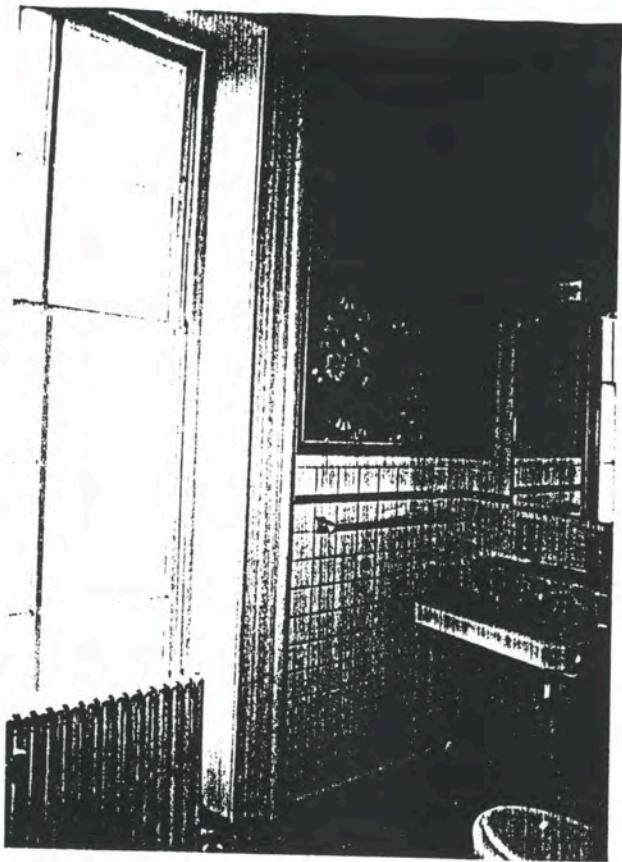


Fig. 43  
b

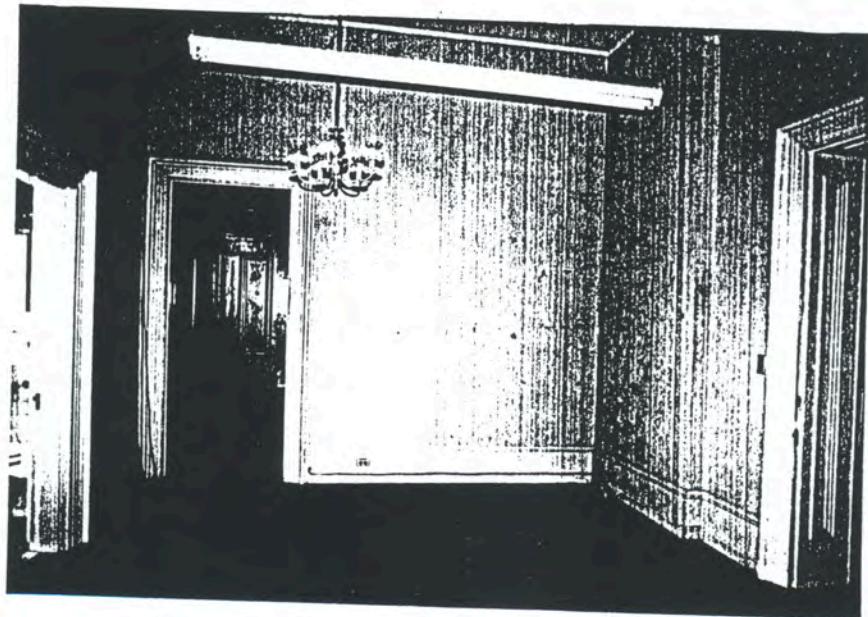


Fig. 43  
2

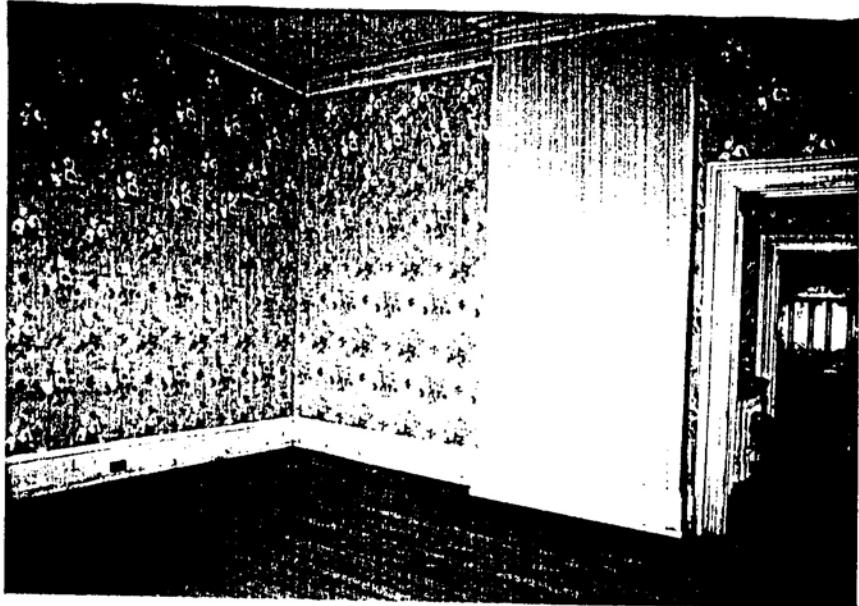


Fig 442

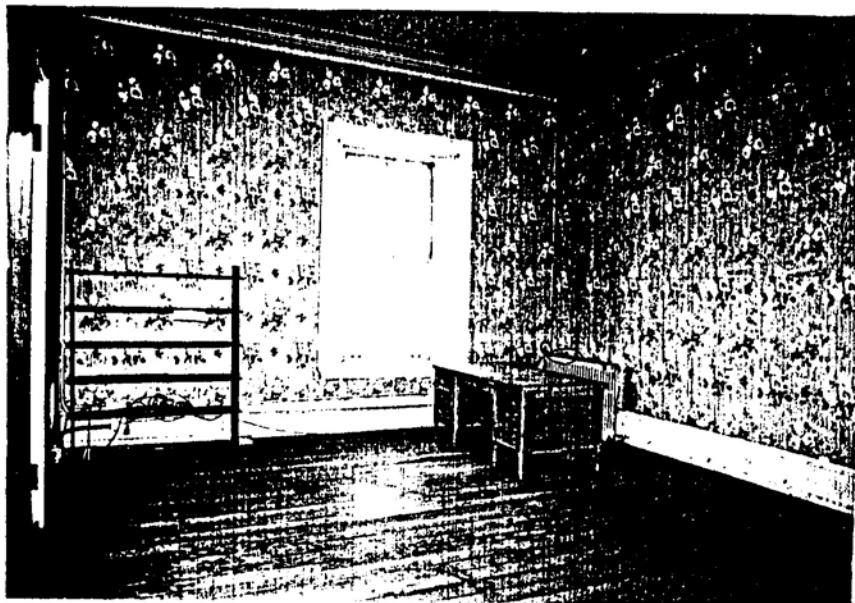


Fig. 446

#### RECOMMENDATIONS

Leave as is except replace missing mantel and open up fireplace. Also repair locks on all doors. Leave wallpaper as is or paint over with an appropriate shade of paint until a complete analysis can be done of this room.

#### BEDROOM (S5)

This room has had a portion of its east wall removed by the library (Fig. 45). However, its original configuration can still be seen in the floor boards. It has also had its fireplace stopped up and mantel removed. The window sash and trim are original, but the hardware is not. The sash is walnut, but the trim and panelled window embrasure are pine. The dressing room door is missing but it is probably one of those stored in the basement.

#### RECOMMENDATIONS

Open up fireplace and restore mantel. Leave as is with a fresh coat of paint until a complete analysis can be done of this room.

This room was Aadrian Van de Graaff's bedroom in the earlier part of the twentieth century. In the 1940s and early 1950s it was used by Joe Lee Burchfield.

#### DRESSING ROOM (S6)

This dressing room (Fig. 46) was identical to the one across the hall (S3), but it has been almost obliterated by changes. The Burchfields partitioned off a portion of the southern end to create a bathroom corresponding to the one across the hall. It features ceramic tile and fixtures from the late 1940s. The window sash is original in the floor length window which once gave access to the balcony over the south hexagon room. A radiator now blocks access, however, and the clear glass has been replaced with frosted panes for privacy.

#### RECOMMENDATIONS

Replace both missing walls. Restore mantel and unblock fireplace. Keep modern bathroom, however.

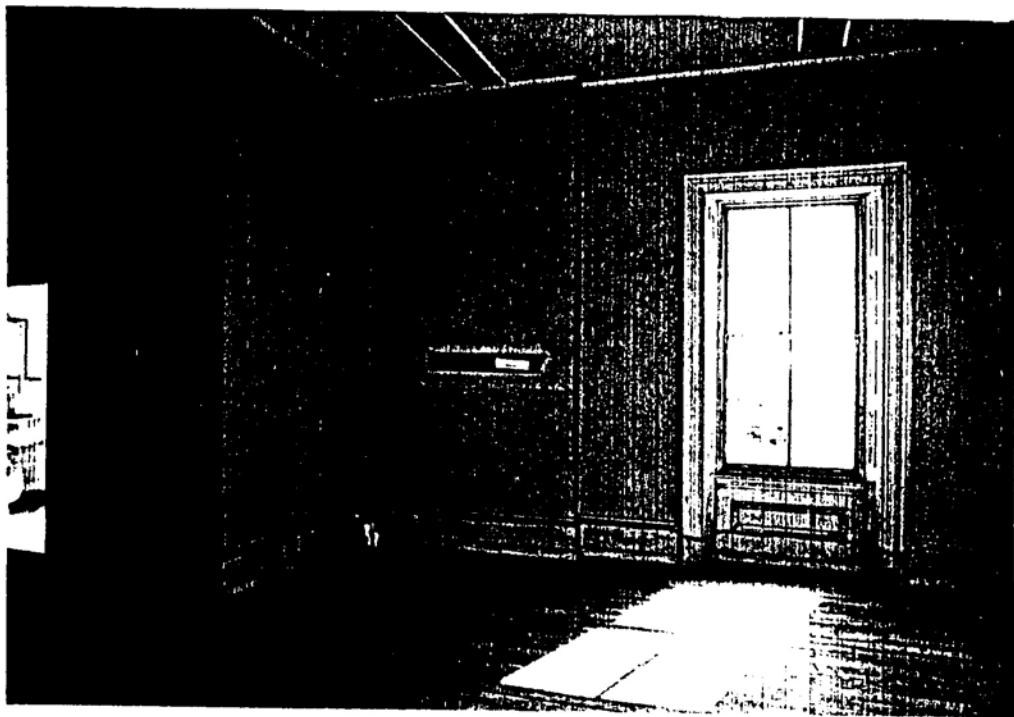


Fig. 45

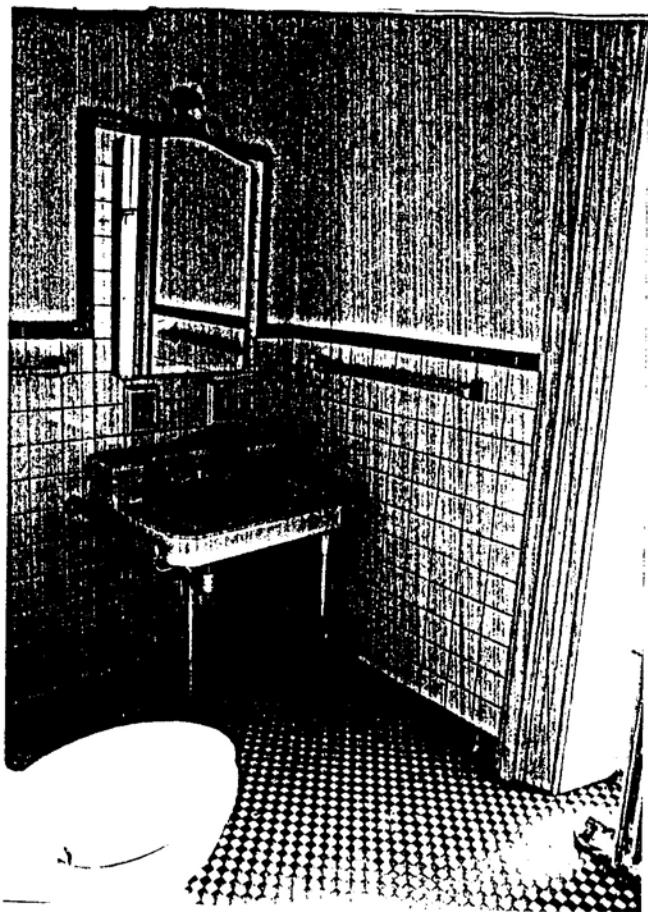


Fig. 46b

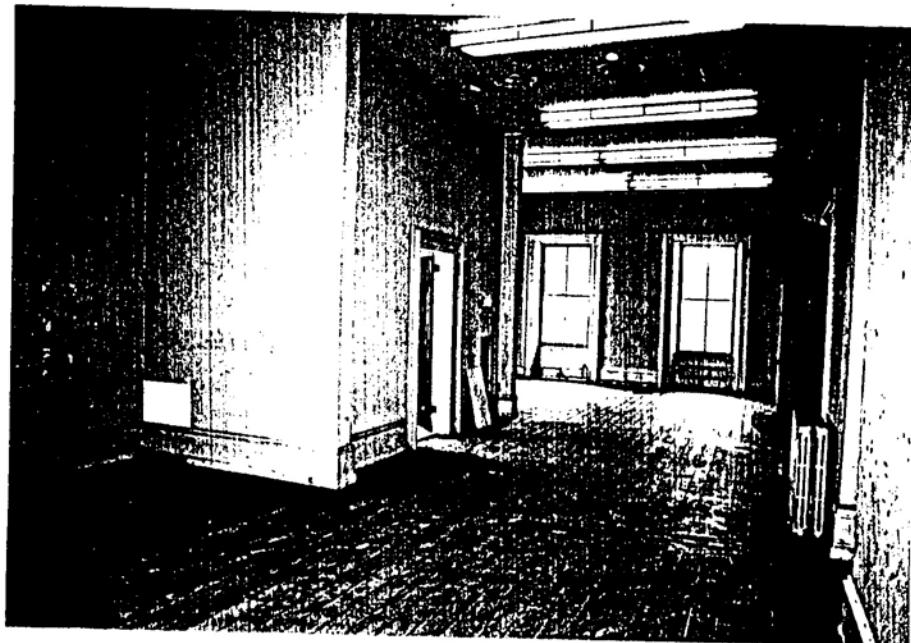


Fig. 462

### BEDROOM (S7)

The original configuration of this room has been lost by the removal of the west wall by the library (Fig. 47). It has also been marred by the construction of a book elevator which punctured a portion of the south wall. The window sash and trim are original, but the room has lost its dressing room door which may be one of those stored in the basement.

This room was occupied by Hargrove Van de Graaff in the early decades of the twentieth century. It was later in the 1940s and early 1950s occupied by Joe Burchfield.

### RECOMMENDATIONS

Replace missing wall. Replace missing mantel and open up fireplace.

### BATHROOM (M2)

One of the most interesting features of the Jemison-Van de Graaff Mansion is its bathroom which dates from the original construction of the house (Fig. 48). In the 1850s indoor bathrooms were still a rarity and were only just beginning to appear in the homes of the wealthy. This is the earliest indoor bathroom in a private residence documented in west Alabama.

The bathroom is located off the landing of the main staircase on a mezzanine floor consisting of a small hall (M1), bathroom (M2) [with a tank room above T1]), and backstairs leading down to the rear hall.

Access to the hall (M1) is gained through a panelled door on the landing which matches those in the second story hall. The brass hardware dates from the Burchfield era, but the cast iron Baldwin hinges are probably original (Fig. 40a). Above it, however, is a rectangular transom-like opening covered with a wooden panel. This has no function. Through a crack at the bottom is visible the raw brick of the wall. Like the now missing false door at the other side of the landing window (Fig. 21), this panel was purely decorative--the general configuration of the panels and window complementing the Palladian window at the west end of the hall.

The hall (M1) serves to connect the second story with the rear portion of the house. It would have allowed servants access to the bed chambers during the day without having to pass through the formal rooms on the first floor with cleaning equipment, chamber pots, etc.

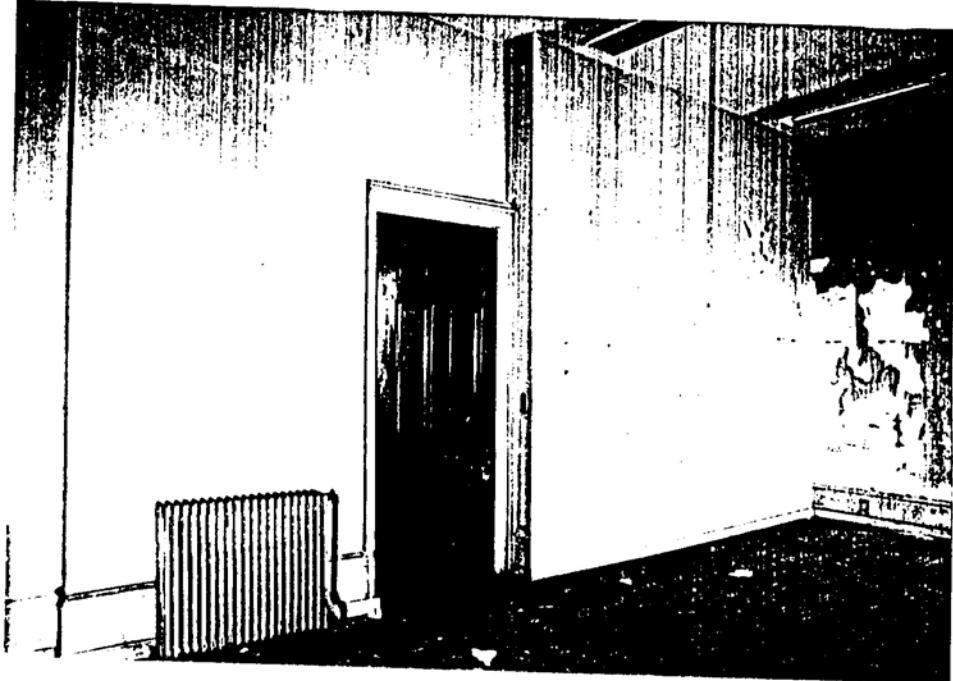


Fig. 47

The bathroom (M2) also opens off this small hall. Its door still retains its white porcelain door knob, back plate, and even a porcelain escutcheon on the hall side of the door. These fixtures are missing on the bathroom side, though a white porcelain knob found in the basement has recently been added. The door is hung on Baldwin cast iron hinges. However, they appear to have been used from some other door in the house (Fig. 48).

The most remarkable feature of the bathroom is the mid nineteenth century tub (Fig. 49a). It is made of copper, plated or "planished" with zinc (?) and it is encased in a wooden box with panelled sides. A wooden rim surrounds the edges. The wood, now painted off white, appears to have been stained and the inset panels painted a dark color. The tub is very similar to those published in plumbing catalogues of the 1850s and 1860s (Fig. 49b) In shape (but not in material) it resembles modern tubs.

The faucets and the small cabinet at the front of the tub are later additions added after the tub was connected to the city water supply.

The procedure for supplying the house with water from a deep well at the back of the property and from various holding cisterns for rainwater located near the house is only just now being investigated.

The tub was supplied with water from a tank in the "tank room" (T1) located directly above the bathroom (Fig. 50a). The tank has been removed, but its location is clearly visible where the floor boards have been cut to remove the pipes. Such tanks in attics of private houses remained common until at least 1914. They were usually rectangular in shape, made of wood and lined with lead or copper (Fig. 50b).

Under the floor boards of the tank room are remnants of the pipes that once connected with the tank. One long pipe runs between two rafters into the brick wall of the main house. Two other pipes enter the east wall of the tank room, drop down through the brick wall and emerge in the attic of the dining room ell. It is probable that the water faucet for the tub emerged from the wall at this point. Tongue and groove wainscoting covers the wall behind the tub. It is held together with square nails and may be original. However, at some time-- possibly when the tank system was disconnected it was taken down and reattached with modern nails. The wainscoting, like the rest of the wood work in the bathroom seems to have been stained rather than painted. The walls appear to have been painted white.

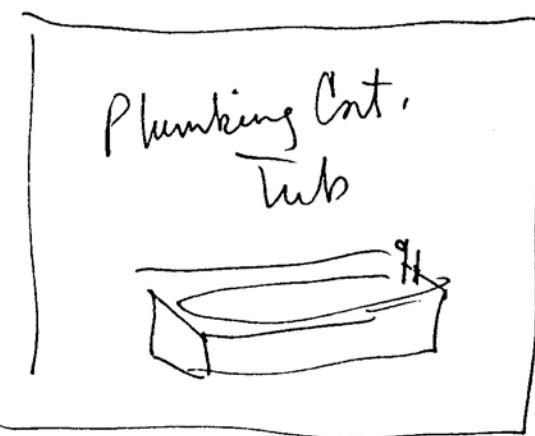


Fig. 48a

brown  
brown  
→  
pig → bush



Fig. 49a



49b

The lavatory has long since been removed, but it was probably always located on the west wall opposite the tub. A pipe probably descends in the wall from the floor of the tank room above. Later when city water was available two holes were cut in the bathroom floor for modern water pipes. No evidence of a drain pipe appears in the floor, so it must have been located in the wall and is now plastered over. Holes in the plaster indicate that the last lavatory had a table like top (Fig. 51)

The bathroom had a toilet located in an alcove formed by the stairs to the tank room. Whether this feature dated back to the construction of the house is not known. Removing the floor boards in this area should reveal any changes made to the sewer pipes. If it had a toilet dating back to 1860 it would have been a pan type (Fig. 38). No doubt this would have been replaced by the more efficient rim flush models which became available later in the century.

The small door leading into the attic is original and once contained a rim lock of simple design. Access to this space was important because it contained the pipes leading from the water tank in the tank room down to the water closet on the back porch and to the kitchen below. This plumbing system is one of the most historically significant features of the house and deserves further investigation.

#### RECOMMENDATIONS

Leave as is until a complete analysis of this room can be undertaken.

#### TANK ROOM (T1)

The previously mentioned tank room (Fig. 50) is located directly above the bathroom and shares its two windows. Access to the room is gained by a narrow flight of stairs. The stairwell at the top is surrounded by a simple, but beautifully crafted balustrade. The only evidence of its original function is the cut floor boards which when lifted reveal the remnants of the water pipes. As late as in the 1930s Asa Roundtree recalled that it was still called the "tank room," but did not remember a tank being there. The bathroom, however, remained the only one in the house until 1946. Roundtree remembered that chamber pots were still placed under the beds for the convenience of those who did not wish to make a trip to the bathroom. Wilbur Burchfield recalled that his family used this bathroom until they added the three modern tiled bathrooms elsewhere in the house. He also noted that bathing in the metal tub made him itch all week.

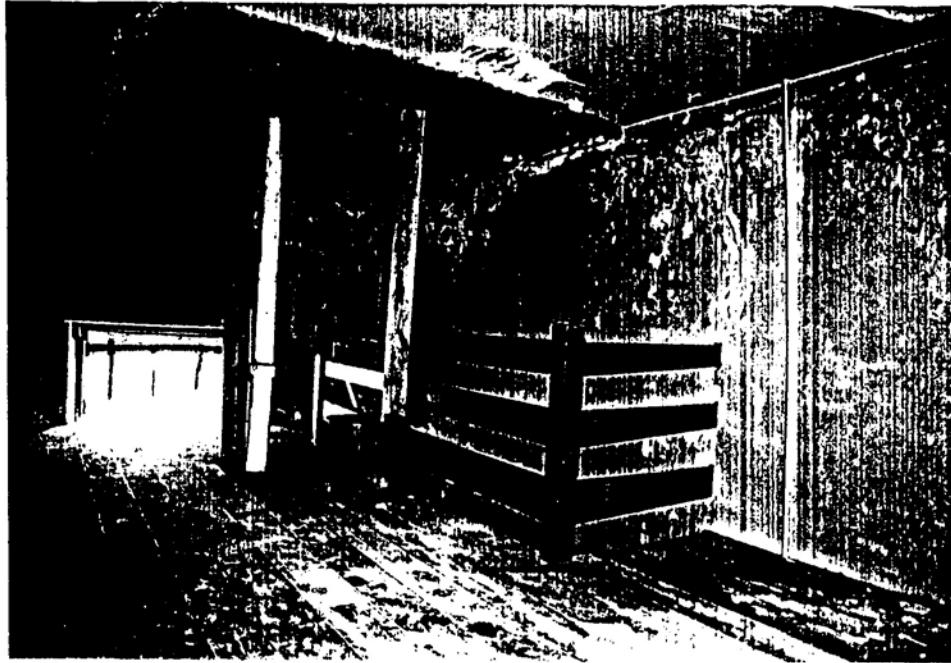


Fig. 50a

of ~~the~~ a pump, but comes from higher elevation, and a ball valve is may be preferable to use separate although checks can be placed so desired to have a pipe pass up to above the water line the con-

Fig. 91 with satisfaction. This hub through which either a cast-  
l. The joint is made water tight

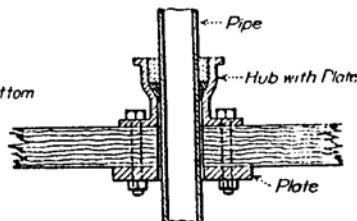


FIG. 91—CONNECTION OF PIPE PASSING UP THROUGH WOODEN TANK

n lead. A balanced float valve is so that water hammer will not be closing quickly under a heavy e of relatively thin plates riveted where connections are to be made to ~~the~~ up to a point above the shown in Fig. 91 can be used to made to rivet to the bottom rather as in a wooden tank.

s house tanks are made of a ree-th copper or lead. The former der and easier to handle. Tanks length exceeds 4 ft., should be well ons of the lining. The construc-ended, as the strain is equalized de the use of heavy planking in per-lined tank may be made with ck nuts and flanges if desired, but ed if a short piece of lead pipe is ss pipe and the tank.

Lead pipe may be connected to the copper lining by a wiped joint and a brass solder nipple may be wiped to the other end to connect with the pipe. An overflow pipe may be connected into the side of the tank in the same manner, and if it is desired to provide a means for washing out the tank a sludge pipe may be wiped into the bottom. To secure the best results the copper lin-

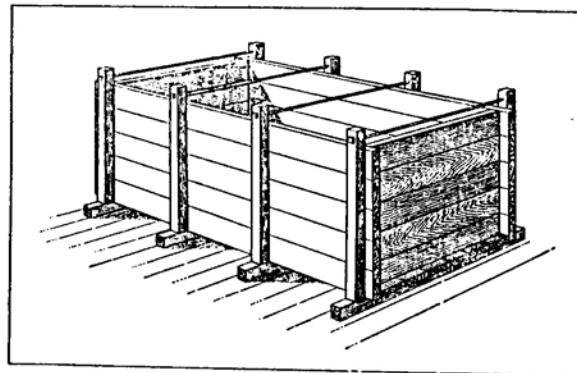


FIG. 92—A GOOD METHOD OF WOODEN STORAGE TANK CONSTRUCTION

*Fig. 50b*

ing should be turned up and the wood countersunk for a distance of about  $1\frac{1}{4}$  in. around the hole through which the pipe will pass. Then the copper may be beaten down into the depression and the lead pipe brought up flush with the inside and wiped flat.

A valve can be placed on the pipe outside the tank. An alternative is to provide a ground socket which is wiped into the tank along with the sludge pipe, as described, and to the spigot end of the fitting a stand pipe is soldered. This provides a combination overflow and sludge pipe. The arrangement is shown in Fig. 93.

#### Overhead Tank Supplied by Hand Pumps.

A simple water-supply system is shown in Fig. 94. Here a copper-lined wooden tank is placed in the attic to supply the plumbing fixtures and is supplied by two horizontal hand pumps coupled to a common suction pipe. The only advantage in providing two pumps is that the tank may be filled more quickly. In this case it is necessary to provide a suction pipe of greater capacity than

Bath room  
wall

51

## RECOMMENDATIONS

Leave as is until a complete analysis of this room can be undertaken.

## BASEMENT

The ground floor was designed by the architect in such a way to make it as light and airy as possible. In his plans he specified that dirt from the excavations was to be mounded around the perimeter of the house to create mounds or berms. In effect the front (west) and part of the north and south sides are surrounded by a sort of dry moat so that the walls are almost entirely above ground. Because of the sloping terrain the rear or east wall is also mostly above ground.

## WATER CLOSET (G1)

This small room (Fig. 52) was apparently designed as a servants' toilet since it is beside the door to the kitchen. It still retains its louvered door with its original cast iron thumb latch along with later door hardware. On the inside it contains a toilet and washbowl possibly dating from the Van de Graaff era. A careful study of the plumbing should reveal more about the early configuration of this room. The floor is covered with modern concrete. The window frame appears to be original but the frosted glass was added by the Burchfields.

## RECOMMENDATION

Do not attempt any renovation of this space until a careful analysis of it is undertaken. Ideally, it should be interpreted as a water closet of the 1860s period.

## KITCHEN (G2)

The kitchen was probably one of the first in this area to break with tradition by being placed in the main house rather than separated from it. Little remains of its early appearance today (Fig. 53). The fireplace located on the east end is now veneered in modern brick with a raised hearth. The old fireplace is still mostly intact if one looks up the chimney. Jemison had intended to install a modern cooking range (probably along the north end of the east wall beside the fireplace). This would no doubt have also contained a boiler for heating water for the bath room. It is doubtful that it was ever delivered because of the Civil War.

Fig 52

Basement level

W.C. + am

Dug iron ell

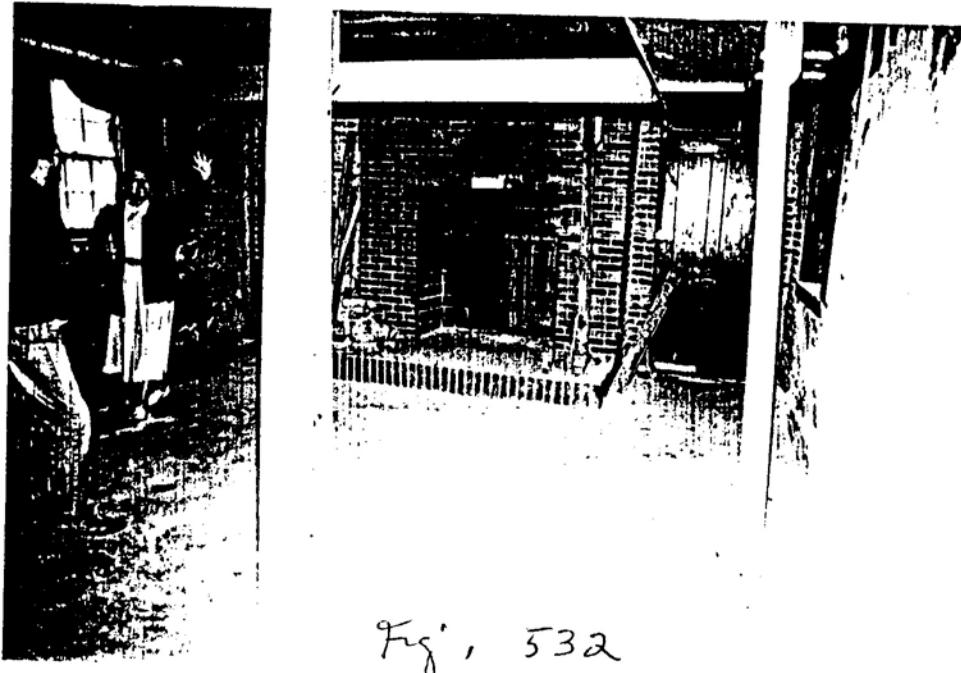


Fig. 532

To the right of the fireplace is the door leading out into the backyard. Its hardware has been changed numerous times. The door and its frame leading from the kitchen into the hall (G5) has been pulled out of place when the library installed the duct work for the air conditioning. Fortunately, it was not carried away and still remains in the basement. Its hardware is particularly interesting for it contains its original cast iron thumblatch. Later a rim lock with porcelain knob was added so that this door could be secured. This rim lock has a patent date of 1873 stamped into it (Fig. 54).

Just inside this door leading to the rest of the ground floor and near the ceiling is a small board with a beaded edge. On it are the remnants of what must have been a system of bells for the servants--perhaps similar to those still located above the 13th Street door on the main floor.

It is important to note that the ceiling of the kitchen was never covered by plaster. There are no nail holes or lathing strip marks. This appears to have been deliberate because the rest of the basement ceiling was lathed and plastered. The rafters in the kitchen were left exposed in at least one other documented kitchen in Tuscaloosa at the President's Mansion at The University of Alabama. Pres. Basil Manly, in a letter to Gov. Arthur Bagby discussing the construction of the out buildings associated with the house, specified that the slave house ceilings should be lathed and plastered, but that the kitchen rafters should be left exposed. It is quite likely that this practice came about as an attempt to control vermin. Rats, mice, and cockroaches would have fewer dark holes and crannies in which to hide if the rafters were left exposed.

The location of the dumb waiter mentioned above (Fig. 55) is visible in the ceiling to the right of the door leading back into the hall (G5). It was probably removed by the Burchfields.

The floor throughout the ground level was laid with double (Ssq.) bricks. In most areas these have been covered with a thin layer of cement which is breaking loose.

At some point, possibly as early as the 1890s, the kitchen was moved upstairs. in the late 1940s the Burchfields installed the present hot water furnace which burned coal at that point (it has since been converted to natural gas). The furnace had another important feature for it also circulated ice water through the radiators in the summer thus functioning as an early form of air conditioning. The room was used as a sort of "rumpus room" or playroom by the Burchfield children. It was also used as an ironing room as well. This room deserves careful archaeological investigation because it should reveal information about

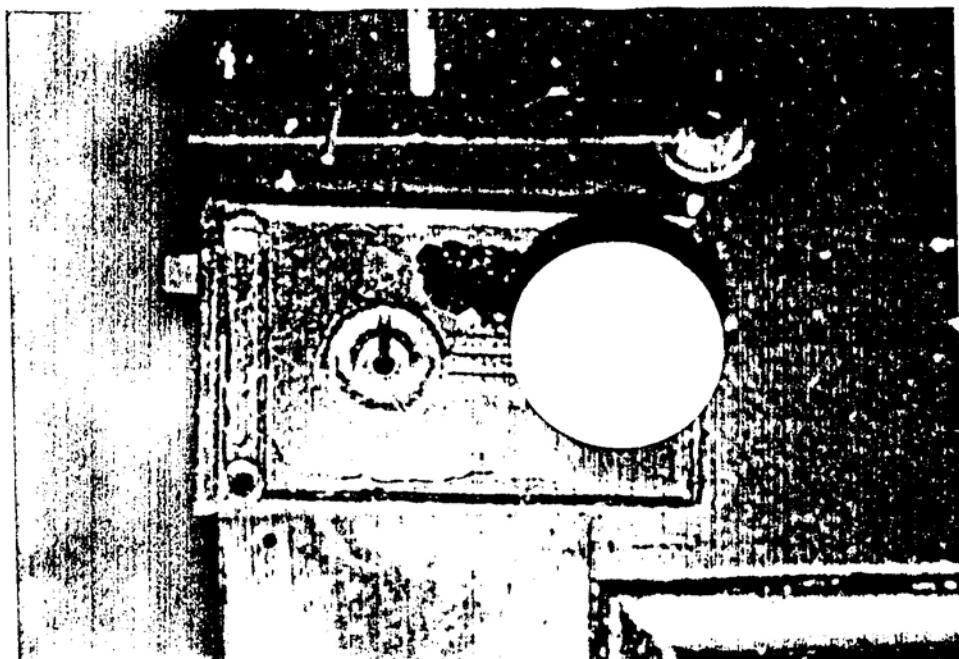


Fig. 54a

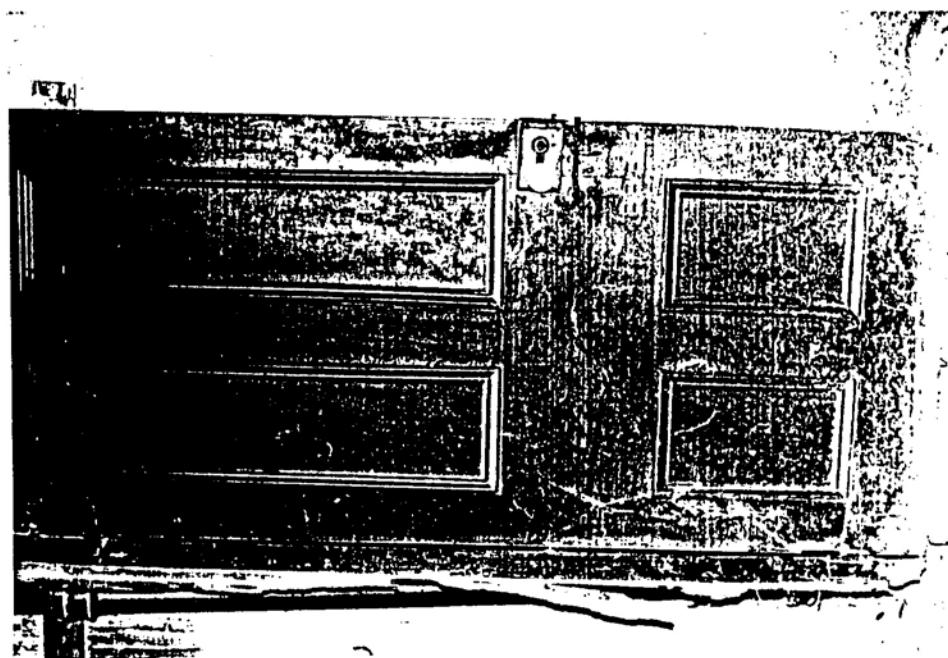


Fig. 54b

Fig. 53

Kitchen ceiling  
showing location of  
dumb waiter

cooking practices in the last half of the nineteenth century.

#### RECOMMENDATION

Do not attempt any renovation of this space until a complete analysis of it can be undertaken. Ideally, it should be interpreted as a period kitchen.

#### LARDER (G3)

This small room (Fig. 56) contains one of the most historic features of the house-- a dry well used as a refrigerator. Its original function is documented by Sen. Jemison's granddaughter, Minnie Hargrove Van de Graaff. She recalled that perishable foodstuffs were lowered to the bottom of this brick-lined shaft where they were kept at a constant cool temperature. The wooden sides and possibly the lid are later replacements put together with wire nails. The floor still retains its original covering of double bricks. The walls have lost most of their plaster due to a moisture problem in this part of the basement. For some reason the refrigerator room is a couple of feet lower than that of the other rooms in the basement making a short flight of apparently original wooden stairs necessary to connect it to the hall. The door is original and still retains an early coat of gray paint on its interior side. The rim lock currently in place is one of several later locks placed on the door. The Burchfields encased the chimney base with modern concrete blocks. It contains the ash pit for the dining room fireplace above.

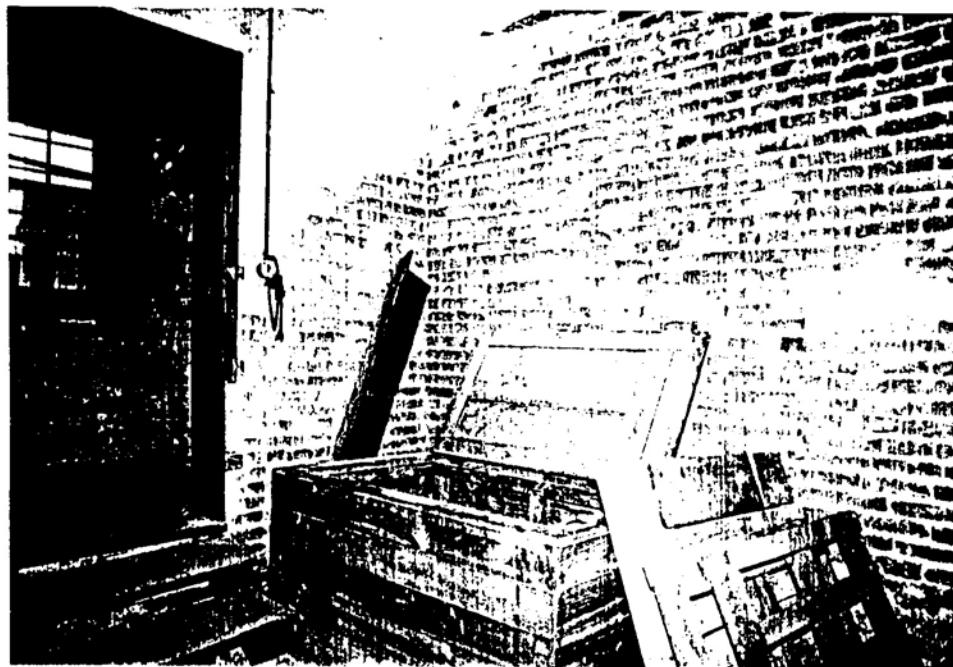
#### RECOMMENDATION

Do not attempt any renovation until a complete analysis of this space can be undertaken. Do not repaint any of the woodwork in this room since the interior of the door retains an early finish. Ideally should be interpreted as a period room.

#### LARDER (G4)

This small room (Fig. 57) must have been yet another area designed for food storage. Its floor (at the same level as the rest of the ground floor) is paved with double bricks and its walls were plastered. The ceiling was lathed and plastered as well. Two iron hooks in the ceiling may give a clue as to the function of this room. They were perhaps once used to suspend food stuffs such as dried meats and vegetables.

The door is original and still retains an early coat of gray paint on the interior side. This side of the door also contains another interesting feature--a home made stock



-fig. 56

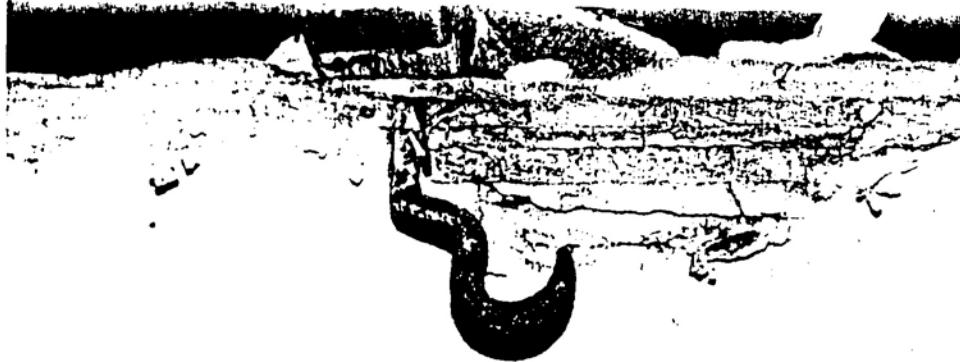


Fig. 57 b

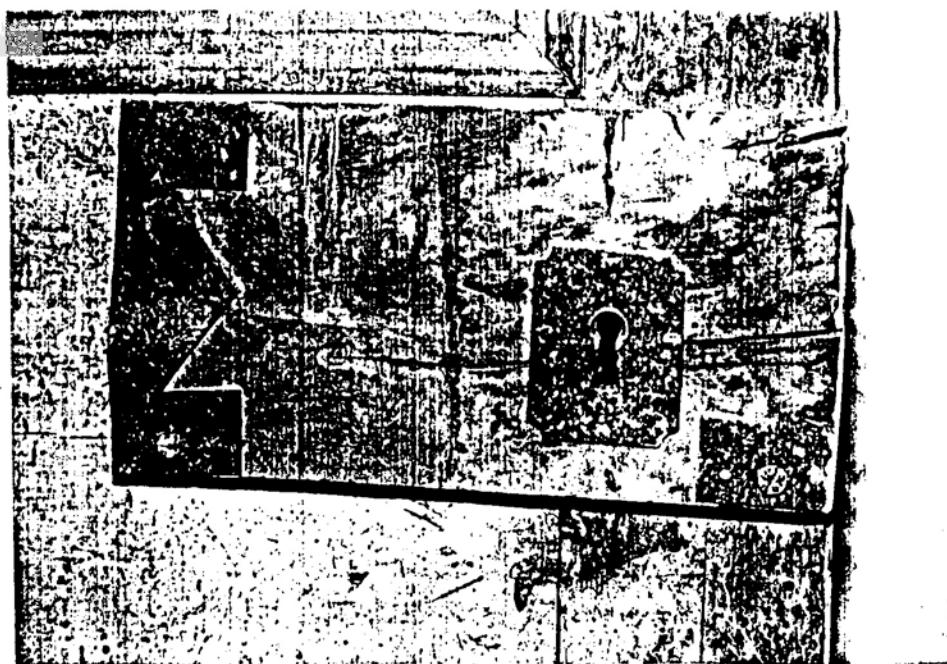


Fig. 58

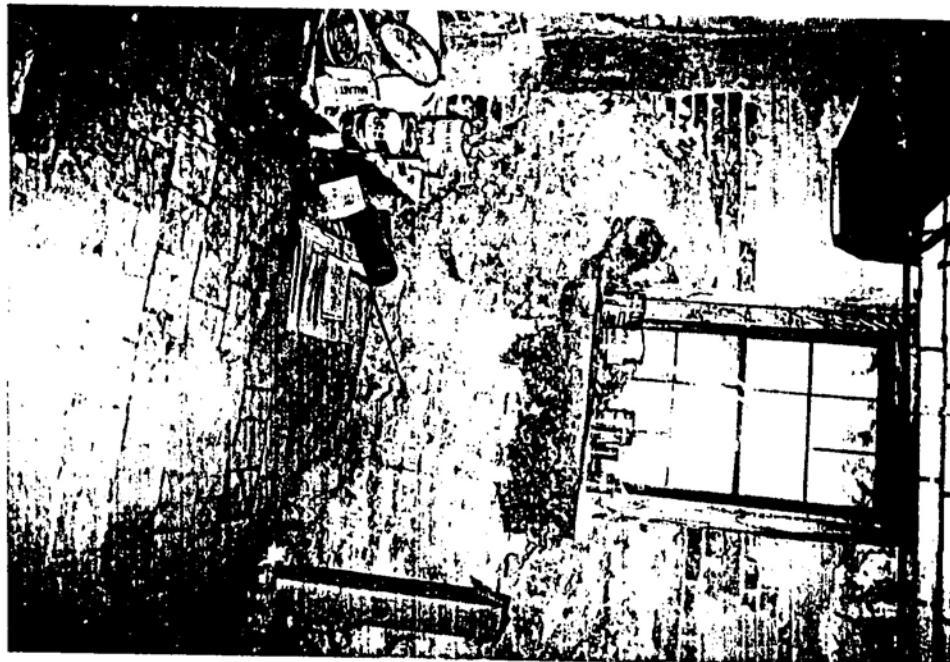


Fig 57a

lock. This must have been added at some point after the original construction of the house when a thumblatch (typical of those used throughout the basement) was installed. It was later removed and a rim lock added (Fig. 58).

#### RECOMMENDATION

Do not attempt any renovation until a complete analysis is undertaken. Specifically, do not repaint the woodwork or remove the stock lock from the door or the hooks from the ceiling.

#### HALL (G5)

This narrow hall would have been part of the traffic pattern of the daily lives of the servants since it served as a connecting link between the food preparation area downstairs and the dining room upstairs. It also would have been used daily by house servants in charge of cleaning the chambers above. It is floored in brick (now covered with cement) and is illuminated by two windows which look out under the narrow back porch. These windows are now protected by window grills, but they were once covered by panelled shutters which matched those on the other basement ell windows. Fortunately, these were stored in the basement and should be restored.

#### RECOMMENDATIONS

Repair the plaster and white wash or paint white. Attempt to determine the original color of the woodwork and paint accordingly. Remove cement from floor to reveal brick pavers.

THE FOLLOWING ROOMS AND SPACES IN THE BASEMENT ARE SCHEDULED TO BE RENOVATED TO CREATE RENTAL SPACE. CARE SHOULD BE GIVEN IN ALL INSTANCES TO RETAIN AS MUCH HISTORIC DETAIL AS POSSIBLE.

#### STAIR HALL (G6)

This room (Fig. 59) contains the flight of stairs up to the back hall and also doors to the back yard and to the conservatory. Two arched openings lead into the large "ballroom" located on this floor. The room is illuminated by a window located beside the back door. (There was also probably a window located where the door is now leading into the servants bathroom (G7). The door to the back yard and

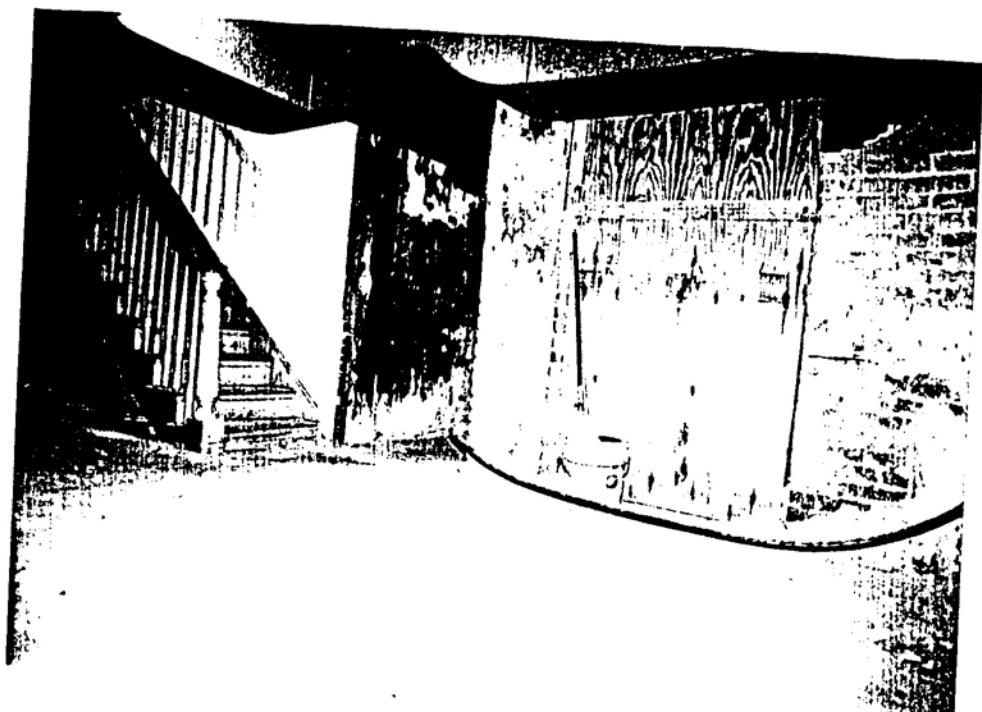


Fig. 59

the extant window are blocked up with plywood for security. The door opening in to the conservatory has been reworked. When the library added metal book stacks the conservatory floor was raised with sand and concrete, and the opening to this room was partly blocked. The original door was cut down to fit this smaller opening and a flight of concrete steps were added (Fig. 60).

#### ROOM (G7)

This small room (Fig. 61) located under the north porch contains a servants' bathroom added by the Burchfields. In places where the beaded board siding has been removed, it is evident that the walls were finished with the gray, scored exterior stucco and that initially, at least, this was simply an open area under the porch. It is possible that it originally contained a door and a window into the main basement. The present door is an old bead and butt door on Baldwin hinges, but it has been reused from elsewhere. Careful examination reveals that the opening has been narrowed about eight inches with brick and plaster on the left side of the door facing north. Note the length of the wooden lintel embedded into the wall. This opening may have been a window designed to admit light into this rather dark area of the basement.

The west wall of the room has been extended into the adjoining room (G10) to create a walk-in shower. The opening to the shower enclosure consists of part of an original door or window opening.

Light is admitted to the bathroom by a small modern sash window installed in what obviously was the entrance to this under-porch area. In addition a long transom of clear glass extended across the upper part of the north wall underneath the steps which obviously were originally wooden with open risers to admit light (Fig. 62). This feature must predate the bathroom conversion for the Burchfields would have put frosted glass in the window for privacy if it had originally been designed as a bathroom.

The floor of this room is raised about two feet above the rest of the basement similar to the open areas under the front and south porches. Today it is covered with concrete.

Renovation work in this area should be carefully monitored since a great deal of evidence about its original configuration will, no doubt, be uncovered in the process.



Fig. 60



Fig. 61

Fig 62

Transom in  
basement servants  
bath

#### ROOM (G10)

The use of this room (Fig. 63) has not been ascertained. It has lost part of its space to the bathroom conversion of (G7). See above. Mrs. Burchfield used this room for storing jellies and preserves. The remains of shelving are still visible. It is illuminated by a rectangular window set high in the wall and now paned with frosted glass, no doubt, added by the Burchfields. The window enframement, however, looks as if it might date to the construction of the house.

#### ROOM (G11)

The original use of this large hexagonal shaped room has not yet been determined (Fig. 64). It was illuminated by two windows on the east and west walls. That on the west is still extant, but the one on the east was, at some point, filled in.

The failure of the drainage system (removal of the exterior gutters in the 1980s) has resulted in a serious moisture problem and most of the original plaster and mortar in this room has disintegrated.

#### "BALLROOM" (G9, G12)

The "Ballroom" designation was given this space (Fig. 65) by Minnie Hargrove Van de Graaff who recounted that the wedding reception of her mother Cherokee Jemison Hargrove was held in this space in 186—. Nevertheless, it is difficult to imagine a dance being held on this hard brick floor which is now covered with concrete. The most attractive features of this large space are the large brick arches which support the east/west interior wall above.

During the Burchfield era this was remodelled as a play room for their children. In the floor of the north east section marks are still visible where a soda fountain, complete with bar stools was installed.

#### ROOM (G13)

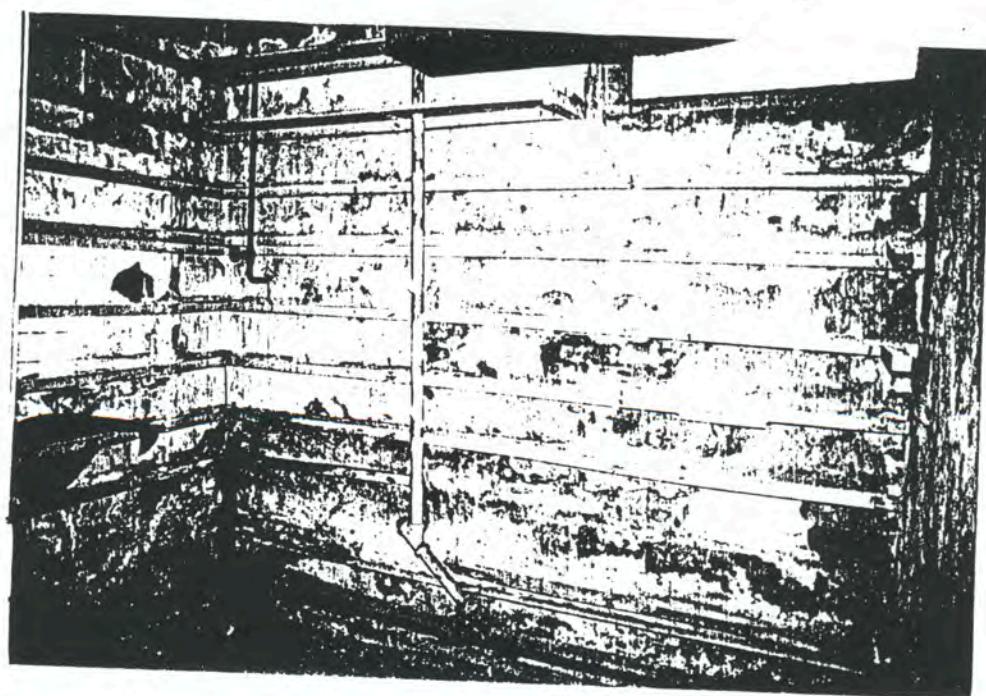
The original use of this room (Fig. 66) is unknown. Today it is extremely dark because the area under the south porch has been enclosed and no light is admitted through its one window. The north wall contains the base of a chimney with an iron clean out door which probably dates from the construction of the house.

#### AREA (G14)

This space was originally simply an opening under the south porch similar to G18. It allowed light to enter through two



Fig. 63



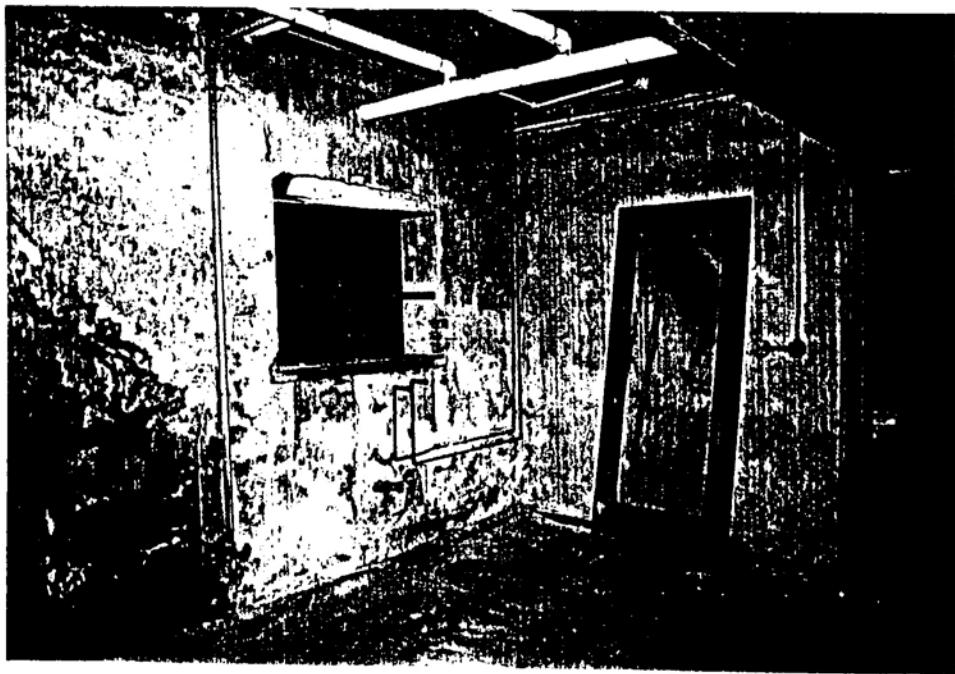


Fig. 64



Fig. 65



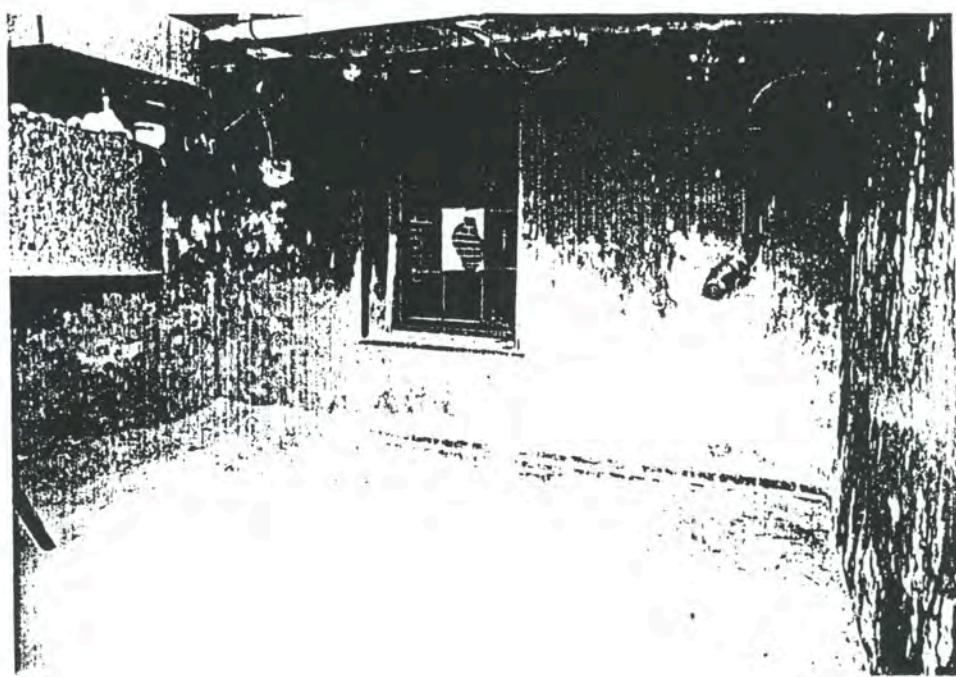
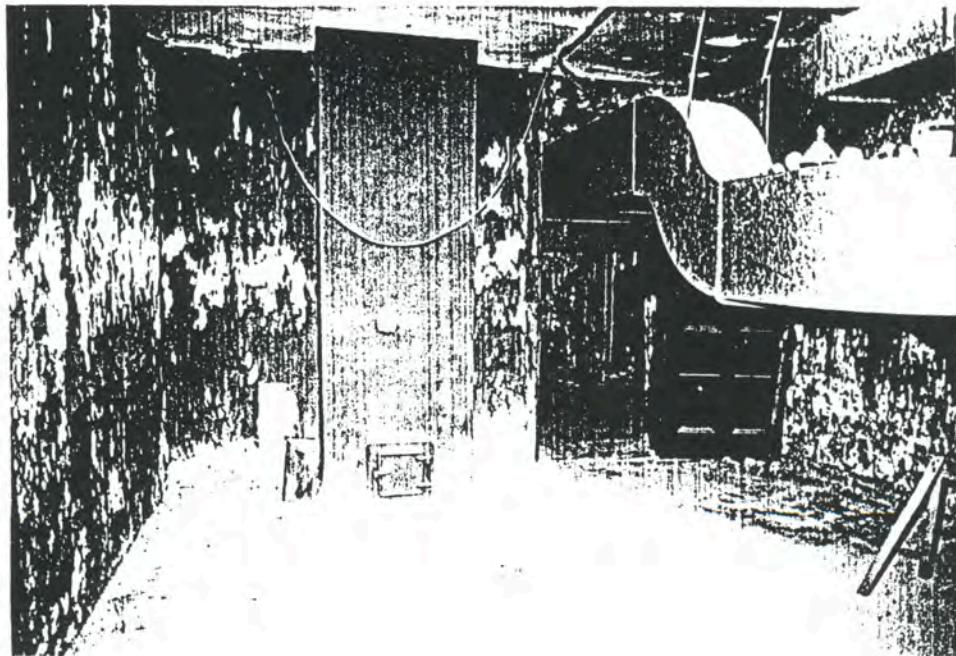


Fig 66



windows which opened into Room G13 and Room G16. Its exterior openings were blocked up when the porch was remodelled to become two restrooms in the 1950s.

#### AREA (G15)

The original function of this room (Fig. 67) has yet to be determined. It is the most logical place for the planned furnace, however, because of its central location. The triangular vents cut into the lower panels of the door leading into the south hexagonal room, and the vents cut into the upper panels of the door leading into Room G12, tend to support this theory. It seems likely that this would have been the hot air chamber where air heated from the furnace would have been conducted up flues into the upstairs apartments. The hexagonal chamber (Fig. 68) would have served as the "cold air chamber" where winter air admitted by its two open windows would enter the room through the vents in the lower panels of the door. This cold heavier air would help to force the lighter warmer air up into the vents in the walls and also through the vents in the north door thus helping to heat the rest of the basement. This is essentially the method the architects employed to heat the enormous Alabama Insane Hospital (Bryce).

#### ROOM (G17)

This basement room (Fig. 69) contains a fire place and with its southwestern exposure is one of the lightest rooms in this part of the house. What it was first used for is not presently known. However, it was used by Mr. Burchfield as his office in the early 1950s.

#### AREA (G18)

This area under the wrap-around front porch (Fig. 70) has changed little since the construction of the house. It has always functioned as a sort of dry moat to separate the basement from the surrounding ground. At the northwest and southwest corners the drains carrying water from the gutters on the house roof to underground cisterns are clearly visible. The open spaces under the porch were enclosed with iron grill work by the Burchfields after a burglary. Apparently, these areas were originally left open (see Fig. 2).

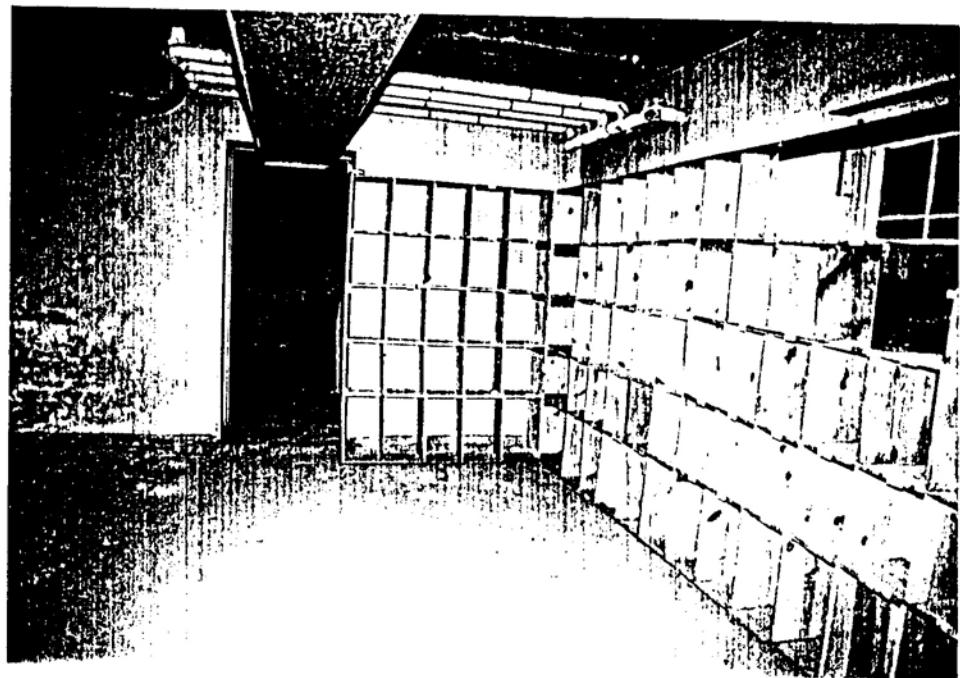
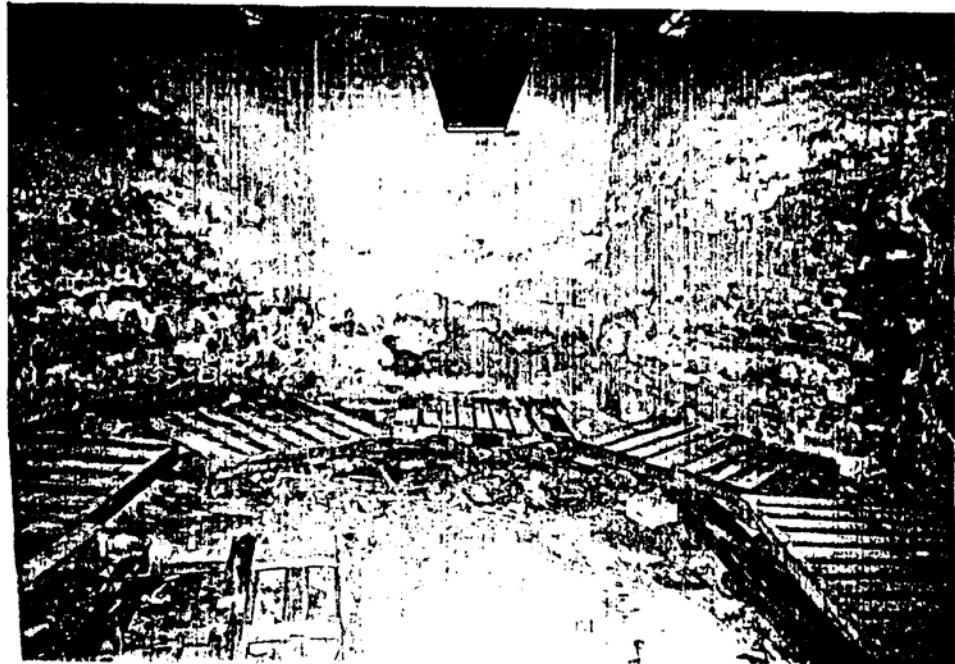


Fig. 67



dc

Fig. 68

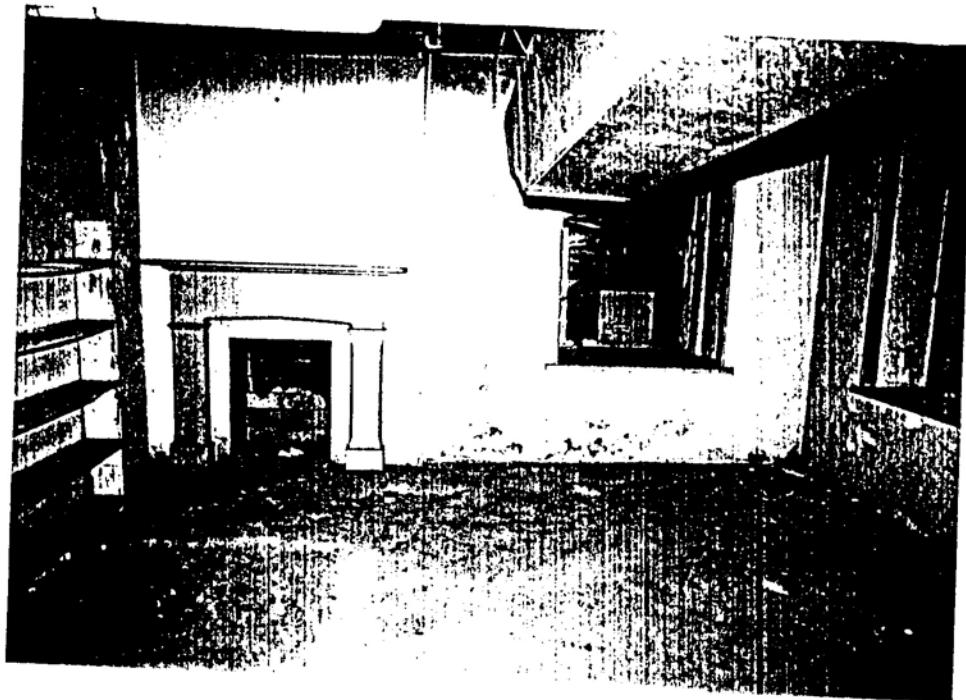


Fig. 69

69

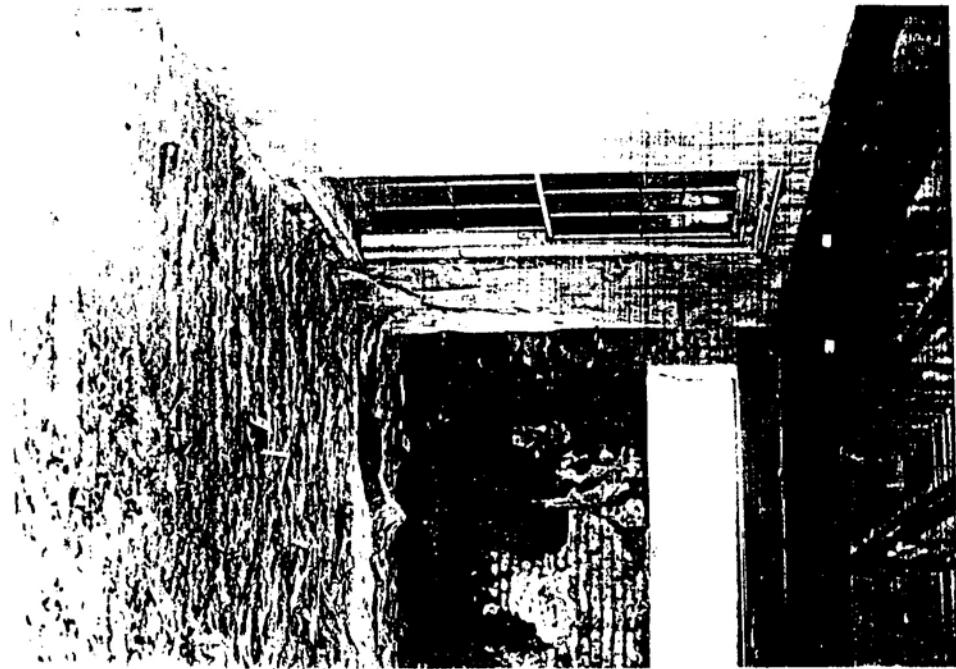
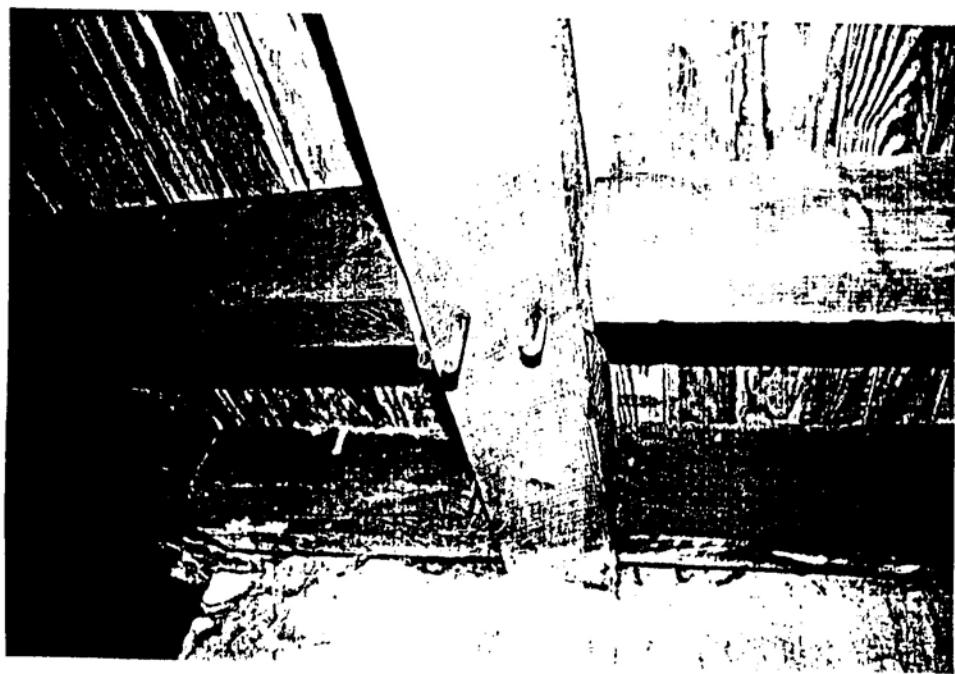


Fig 70



### OBSERVATORY (CUPALO)

The original plaster over lath ceiling (Fig. 71) has been replaced (probably in 1947) with plaster over wire mesh. Portions of this plaster have fallen in the center exposing the mesh. A large hook supporting a pulley with a sash cord (from which suspends the counter weight operating the hatch) is located in the ceiling.

The floor of the observatory is covered with 18 1/2 or 19 inch squares of tin. These are soldered (?) together. The top coat of paint is gray, but below it is a dark red or terra cotta color and below that is the silver-colored metal. The age of this covering has not yet been determined.

It has not been determined whether the hatch door is original. The door frame of the hatch does appear to be original for it contains a finely cut bead around the entire bottom edge of the frame matching that in other portions of the house. The hardware on the hatch door is crudely done and (though functional) is not original. The hatch works smoothly because of the counterweight suspended from the ceiling on a pulley. The counterweight is a mass of concrete (formed in a bucket) and though the counterweight principle is probably original, the materials are twentieth-century replacements. The hook in the ceiling may be original, however.

Only portions of the small doors on the east and west walls appear to be original. It looks as if a carpenter salvaged some of the old material and replaced most of the rotted portions with new, inferior grade wood which has already begun to rot. Only the bottom panels in the east door are old. They have the panel side facing inside the cupalo and the "bead and butt" side facing outside into the balcony. The west doors have obviously modern, crudely made panels in their lower sections. The muntins in both sets of doors look old, at least they are similar to those in the rest of the house. They are in bad condition, however.

The observatory has always been enclosed by sash. (See following lumber account). This sash shows in the 1887 engraving (Fig. 2). At some point prior to 1914 it was taken down and stored in the attic (Fig. 3). The observatory was open to the elements through the 1930s, as well (Fig. 12).

It was probably the Burchfields who put the sash back, replacing rotten or missing sections. They did not replace eight sections of sash. Instead they put up louvered



Fig. 71

shutters to ventilate the cupalo. Four of these shutters seem to have been reused from elsewhere on the house for they have the unusual configuration of a center section with fixed vertical blades rather than horizontal movable blades. Where they came from on the house or servant's house has yet to be ascertained. These vertical blades have been cut out and realigned in a horizontal position. Harvie Jones, the restoration architect, conjectures that if left in their original form rain would have blown into the cupalo. Therefore the Burchfield's carpenter must have felt the change was necessary.

The missing sash which these shutters replaced was used in the attic stair hall to create a glass partition around the top of the stairs to the attic. Because this sash has been inside for most of the 20th century the layers of paint on them will probably give a good idea of the original exterior and interior paint colors used on the observatory.

The following information was written in Jemison's LUMBER BILL BOOK; ADDISON MILL 1860-61; Jemison Mills, 1862-63, n.p.:

Lumber for observatory  
Bill for New Building  
August 22, 1861  
Sash for Observatory [sic]  
8 Sash 7 feet 1 pies [sic]  
2 feet wide  
4 Sash 7 feet 1 by 2 feet 6

2 Pains [?] of sash 7 feet 1  
4 feet 1 inch to be made full length & half  
the width  
2 Prs 9 feet 4 by 4 feet 6 a pannel in the bottom

#### RECOMMENDATIONS

Repair and patch plaster and wood work according to archaeological evidence. Remove shutters and replace with appropriate window sash.

#### ATTIC

#### SOUTH TRUNK OR STORAGE ROOM

The south trunk or storage room (Fig. 72) is roughly finished with tongue and groove boards which have never been painted. The north wall still contains several square nails that were used as hangers. This room is floored. There is an opening to the west, possibly made by workmen to install the air conditioning ducts in the 1950s. They may have

South Trunk Room  
or Storage Room  
in Attic

fig 72

enlarged a smaller opening into the attic to the west. Through this opening to the west are visible some of the pipes which supplied illuminating gas to the gasoliers located in the bedrooms below.

On the floor of this room are the remains of a staircase--numerous finely turned balusters and several fragments of treads and risers. These appear to be the remains of the conservatory staircase that must have been removed in the 1950s when the library installed the stacks in that portion of the house. These remnants should be of great value in recreating the missing staircase.

#### RECOMMENDATIONS

Leave as is.

73



#### SOUTHEAST ATTIC SPACE

This attic space (Fig. 72) was never used for it has no flooring. The insulation between the rafters covers up the lathing. It is obvious, however, that the Burchfields removed the old plastering on the ceiling below (S7) and replaced it with plaster over wire mesh (visible under the rolls of insulation). The library put in the duct work for air conditioning visible in these photos. The 1870 tern metal roof is visible between the boards of the ceiling in these photos. All of the wood is in a remarkable state of preservation except around some of the chimneys where there have been leaks caused by loose flashing.

#### RECOMMENDATIONS

Leave as is.

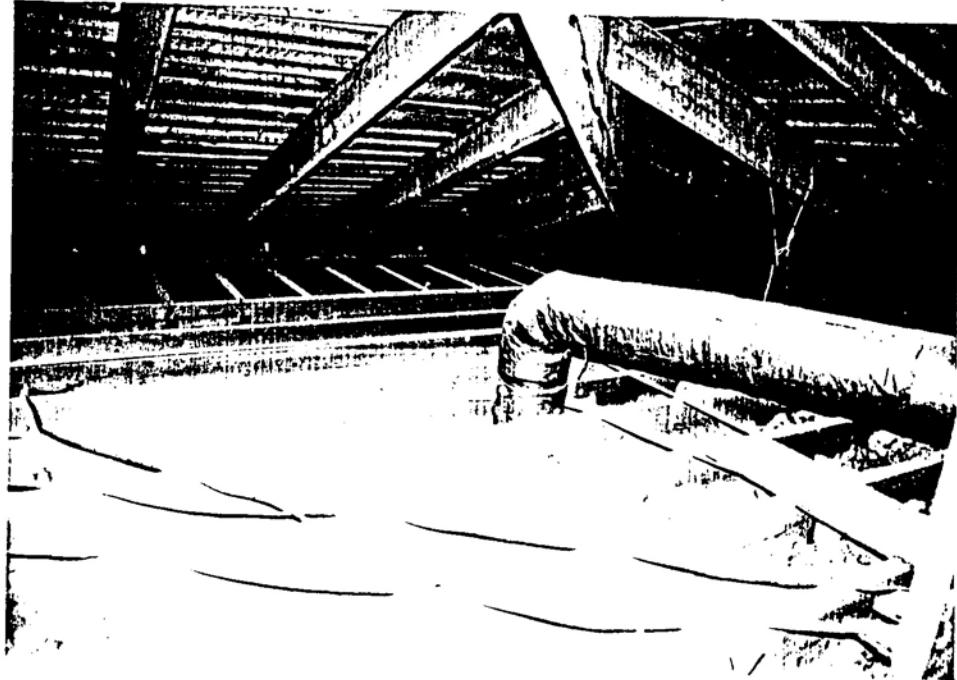
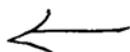


Fig. 73

## SERVANTS' HOUSE

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The Servants' House (Fig. 73) is not part of the property now owned by the Jemison-Van de Graaff Mansion Foundation. Nevertheless, it is an extremely important component in the original complex of buildings and is essential top a complete understanding of the function of the mansion. Priority should be given to its eventual purchase. It was sold away from the rest of the property in 1955. Apparently, it had remained a servants' house up until the time the Van de Graaffs lost the property in the Depression. Mrs. Burchfield later converted it into an antique shop.

## EXTERIOR

The Servants' House was the first structure to be erected on the lot in 1859-60 (see Building Chronology and Appendix A). Joseph Lewis provided the carpentry work and William B. Robinson served as the brick mason.

The house was designed to harmonize with the main house in front of it. It is a two story brick house raised above a basement, rough cast, scored and painted and pencilled to imitate courses of ashlar. The low hipped roof is broken in the center of the west front by a gable. Two interior chimneys rise from the north and south ends of the building. Wide eaves supported by modillions as on the main house once projected out over the walls. The roof appears to have had hidden gutters and was possibly originally covered with "tin." Today the house is covered by an asbestos shingle roof and the overhanging eaves and modillions have been removed.

A one story porch runs the full width of the west front of the house. Portions of the wooden ornamental trim have been removed. The original wooden flight of steps has also been removed and replaced by concrete steps and the openings under the porch have been covered with lattice.

The Burchfields added the louvered screen doors covering the front door and the lantern style light fixture hanging from the ceiling. The front doors are not original [?] and the sidelights have been altered.

## INTERIOR

The main floor consists of a central hall with a room on either side. The hall features a staircase which breaks and turns at a landing illuminated by a window in the east wall. The handrail is solid walnut. The newell matches those used on the basement staircase and back hall staircase.

The two rooms on either side have simple but beautifully executed baseboards, door and window trim. THe wooden mantels are astonishingly fine for a servants' house.

The second story also features a hall with a small flight of stairs leading up to the windowless attic. There are two rooms on either side matching those below. These also feature wooden mantels which seem surprisingly ornate for such a structure.



Geminian Seminole House

Hass Photo

Melton from  
Good copy

Fig. 74

Robert Jemison, Jr., Tuskaloosa, Ala., 2 May 1859 to F. Winter, Mobile, Ala., (Jemison Col., Letterbook 1857-59, p. 543).

Dear Sir

You will send me one of your Parlour sets. Rosewood in crimson Brocatelle leaving out centre table & ottomans. Agreeable to my memorandum the full set consists of thirteen pieces and reception chairs as follows to wit 2 tete-a tetes, 2 easy chairs, 6 stuffed back & parlour chairs, 1 centre table, 2 ottomans with 2 reception chairs. Price for the full set five hundred dollars on leaving out the centre table and ottomans three hundred & eighty dollars payable 15 Feb and 1st March next with interest added. If my memorandum is right you will send me by return Boat one of the crimson sets leaving out centre table and ottomans-- and forward blank note for amount & I will sign & return it to you.

I will leave the selection of the set to yourself in full confidence you will do me justice both as to the quality and pattern. You will have care in packing it and make the best bargain you can as to freight with the boat for if left to charge as for other merchandise the freight will be no small item.

Very Respectfully  
Yr Obt Svt  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 4 May 1859 to Messrs J. Brown & Golman, Mobile, Ala., (Jemison Col., Letterbook 1857-59, p. 546).

Gent

My Mrs. Jemison was looking at some Etager (sic). I don't know whether I have spelt the name of the thing right but it is a piece of furniture to occupy the corner of a Parlour & priced from \$6 to \$30. You will please send me one of your best Dark coloured by return of Marengo.

Very Truly  
R. Jemison, Jr.

P.S. Since writing above Mrs. J. Says she prefers a Rosewood Etagere she was looking at priced \$18. You will perhaps recollect it.

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Robert Jemison, Jr., Tuskaloosa, Ala., 7 May 1859, to Mr.  
Jno. Sunderland, Philadelphia, Pa. (?).

Dear Sir

Ys 15 Inst is before. It came during my absence, hence the seeming delay in my answering it. I have made some enquiry amongst our citizens on the project of lighting our city with Gas. With some the suggestion is received with a lively interest and with all to whom I have named it there seems a good feeling provided they are satisfied as to the cost of the work and the cost of the light. On which subject I was not enabled to inform them. You will therefore be pleased to inform me the probable cost of the works and what the cost of the light will be. State how much each burner will consume pr hour & its cost. Also how many lights or burners you count to the consumer. Also inform me within what limits the hundred consumers must reside. I am very confident that number can be had but as our houses are as you are aware very much scattered I have fears they cannot be had within practicable bounds.

Mr. C.W. Shedd my machinist will or has sent you a drawing & instructions for some piping for heating a drying house or kiln for lumber. His idea is to have the Small pipes of wrought iron. If I recollect right in some conversation with you on the subject you expressed the opinion that cast pipes would be much cheaper & quite as good or better than the wrought. If so you will make this charge. I would be glad to have the piping in early as practicable. Please inform me at yr earliest convenience if you can furnish it and on what terms. As I am both building in the city and making extensive improvements at my mills it may not be convenient to pay cash if so can I get time.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 6 June 1859, to John Stewart, Architect, Philadelphia, Pa. (Jemison Col., Letterbook 1857-59, pp. 572-73).

Dear Sir

Mr Lewis sends me the following Bill of Hinges &c that we shall need. To wit 16 setts strap hinges for \_\_\_\_\_; 19 In from the knee to go through 7 In framed & clinch  
11 Setts Do 17 In from Knee to go through 7 In frame clinch  
6 Bolts 12 In Balance 10 In

3

Send also Staples Turn Buckles &c &c  
Mr. Robinson has not yet commenced work on my lot. I have consented for him to do Leach and Avery's work whom you know was burned out and who are wanting their job greatly more than I am mine as when the repairs about being completed to my present house will make it quite comfortable. This delay which I suppose will be about two months will give me an opportunity of having my lumber better seasoned &c. Mr. Lewis seems to be doing very well has got out & will have during this week all the window frames & window frames of Basement of first story of principal building ready to put together. As yet I have given him no help as we are pushing to start our flooring (?) mill & are pushed in Sash & Blind shop.

Between Templeton Burgin & myself we have lost or mislaid both the Bills of Lading & your Bills for articles purchased. Can you duplicate the Bill of Articles? I have recd the Boxes Tin, 18 pr pipe including 5 turns or Knees, 24 Kegs nails, 3 lbs oil, 1 keg Paint, Box pulleys & screws and \_\_\_\_\_ and sundry Boxes Glass. If you purchased anything more it is not recd.

I wrote Mr. Sunderland in reply to his on the subject of lighting our city by Gas and also ordering the piping &c for a dry House to which I ought to have had a reply before now but have had none. If you see him inquire if he has had my letter & Mr. Shedd's on the subject.

very truly  
R. Jemison, Jr.

Bill for R. Jemison Jr. to be delivered at his new lot.  
75 ps well curbing 1 1/4 + 8 -20ft  
please send down at once as the well digger has commenced &  
Mr. Jemison wishes him to go on

July 14th 1859  
Truly  
Burgin

Robert Jemison, Jr., Tuskaloosa, Ala., 8 August 1859, to Messrs. Morris Tasker & Co., Philadelphia, Pa., (Jemison Col., Letterbook 1857-59, p. 619)

Dear Sir

I wrote you a month since as to hinges &c. Mr. Lewis informs me will fall short in Sash pulleys. You will send us ten doz. more of them. We shall not perhaps need the

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full amount but I would rather have a few over than a few under as we will have no difficulty in disposing of them.

very respectfully  
yr Obt. Svt.  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., August 1859, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook 1857-59, p. 615).

Dear Sir

On 6 June I wrote you sending Bill of Hinges &c as follows to wit 16 sets Strap Hinges and 19 Inches from the knee to go through 7 inch frames

11 setts do 19 from knee to go through 7 inch frames & clinch  
9 setts do 11(?) \_\_\_\_ 16 inch to go through 6 inch frames & clinch  
6 Bolts 12 inch Balance 12 inch Also turn buckles and Staples

Mr. Lewis reminds me they or a portion at least will be wanted soon.

Mr. Robinson has not yet commenced at my job & I fear will not in time to do the work or rather to get the building so as to cover it by 1 Nov or this season.

Mr. Lewis has all the frames for servants house put together, has all for main building ready to put together except some of the door frames and a portion of Basement frames are put together.

When do you expect to be out.

How would it answer to put our wash room in Basement of Servants House instead of the end as in drawing. Our election over yesterday. Jemison Senator. Whitfield & Brown Representatives. Byars beat Robinson for clerk badly.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 29 August 1859, to John Stewart, Architect, Philadelphia (Jemison Letterbook 1857-59, p. 628)

Dear Sir

You will ship Hinges, Straps &c ordered by Steamer to care of R Road Agent, Savannah & Care of John Whiting Montgomery.

We will tomorrow finish excavating Foundations of Main Building and Servants House. Have the well dug and wall up (?) and everything ready for Mr. Robinson to begin the Brick work which suppose he will do next week. Mr. Lewis has all the Door and window frames for Servants house made & put together. Those for dwelling house made except two of them and are being put together, will have all put together by the time Mr. Robinson begins. Mr. Lewis has had no body at work with him thus far. I am well pleased with the manner his work comes together: It is all well done but is Mr. Sloane says old fashioned. Mr. L. is a most faithful workman. Slights nothing but is I think a little Slow. And I fear when a gang of hands are put under him will not push things as they should be. This is my greatest fear, particularly as I shall be absent all of next winter.

We have made the change in the wash Room placing it in the Basement of Servants House as mentioned in my last. We find from the shape of the ground this can be done and present no rise(?) from the floor to the Surface on the back side. We do not find however this to be the case with the Kitchen. The floor of this will be to get the necessary pitch full two feet below the surface and so have to (?) excavated the foundation.

I do not know that I fully understand how the earth excavated is to be placed back. As I understand the plan there will be a terrace some four feet high & behind the octagon ends as far the main building extends including conservatory. Please let me have your views & intentions as to these things. We have excavated the entire foundations two feet deep and Same depth under Dining Room &c. All are well and join in Respects to yourself & family.

Let hear from you frequently.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 10 September 1859, to John Stewart, Architect, Philadelphia, Pa. (Jemison Letterbook 1857-59, p. 637).

Dear Sir

Enclosed please find J. H. Fitts check for One Hundred dollars which you will place to my credit.

Mr. Robinson today commences work on my Job. I am very fearful he will not get through it before the weather is too cold for Brick laying. I am also apprehensive the Scarcity of Brick will cause him to use such as should not be used. On this latter score I fear I will have trouble.

Have you forgotten drawings for Stables and Carriage House. They are not particularly needed but thought well to remind you of it lest it has escaped your mind. I want accommodations for 12 Horses & for 4 carriages and 3 Cows. I have a full Block of 4 lots 1/2 acre each. One of which I propose to occupy as Stable yard and the other three for grazing lots.

Cant tell you how things progress at the Asylum but understand they are making efforts to get through by January. Please reply by early mail.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr. Tuskaloosa, Ala., 16 September 1859 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col. Letterbook 1857-59, p. 641-42)

Dear Sir

Yo. 5 Inst. recd a few days since is now before me. I wrote you on the day before its recpt remitting check for One Hundred dollars which I supposed would cover Bill of Hinges & about being shipped. If not enough I will make further remittance as soon as advised. Mr. Robinson made a commencement on Monday last on the Servants House and suspended on Wednesday for want of Brick. He will not resume again until about 1st next month. I am now pretty sure my house will not be sufficiently advanced to cover in before next Spring and not early in the spring I fear as a good portion of the Brick for it will be to make next season.

As to location of wash room I am more and more satisfied with the change as the floor in the rear will be slightly elevated above the surface back.

In relation to the terrace: I think we will from the excavations of the Main Building, Servants House and grading

in the rear of it have earth to make the Terrace 20 or 25 feet beside what will be wanting to grade around Building & out from Terrace.

Mr. Lewis with two of my Boys came in Monday morning but have run out of work & return this evening to the mills. We will go to getting out Brackets, moulding &c. until Mr. Robinson is ready for another start.

I will keep you advised of our progress and wants from time to time. Should you not find a visit to the Insane Hospital necessary which I hope you will. You remark as to Mr. Lewis that he has the plans and if he cant go astray if he works agreeable to them So far as style is concerned &c. The frames are all Boxed and well put together. I suppose Mr. Sloan by "a little old fashioned" meant as to style of the mouldings and mode of putting the work together, that unnecessary pains was bestowed on it &c. To the latter of course I do not object. It might not be amiss for you without any intimation of what I have said or what has been said by anybody else to write Mr. Lewis inquiring how he gets on. Whether he finds plans are intelligible & to work out right in execution & such other enquiries as would enable you to judge of the style & progress of his work &c. &c.

very truly  
R. Jemison, Jr.

Robert Jemison, Fr., Tuskaloosa, Ala., 31 October 1859, to John Stewart, architect, Philadelphia (Jemison Col., Letterbook 1857-59, p. 691).

Dear Sir

I see from your drawing's (sic) that you designed to use tin pipes in part about the dwelling and to have them come down in front out side of the wall. I allude to those on either side of the front door which will be more prominently exposed than any of the other pipes about the building and more in the way . To let all the connecting pipes be put in the walls out of sight it will agreeable to Mr. Lewis' estimate take 9 more pieces pipe same as those sent & two circles or turn outs as he terms them which you will please send as early as practicable.

The Brick work progresses very slowly; the Servants house is now being covered in; the foundation of the main building are partly laid. All the foundations may be laid this week ready to start the walls. Mr. Robinson thinks he will have brick enough to do this work. I fear he will be short in

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any event if done this season a good portion of the walls will have to go up in mid winter which I greatly regret. I will leave for Montgomery this day week where you will address your future communications.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr. Tuskaloosa, Ala., 31 October 1859, to John C. Hall, agent of the Gas Generating Companies, No 512 Broadway, New York (Jemison Col., Letterbook 1857-59, pp. 681-82).

Dear Sir

Ys to C.W. Shedd with circular sent him have been placed in my (hands) as it was at my request & for my benefit he wrote.

Will you at yr earliest convenience answer the following queries:

1st

How much Gas will one of your Gas Apparatus produces pr. hour for every cubic foot capacity? For instance How many cubic feet will one of 200 feet capacity priced in circular at \$250 produce per hour?

2nd

Will the apparatus generate gas while the Burners are lighted & it is being consumed?

3

What will be the cost of one of your cooking Ranges and Gas apparatus combined complete of the three different sizes \_\_\_\_\_ for apparatus \$250. \$350 & \$400?

5

State entire cost including use of Patent and everything connected with Cooking Range & Gas Apparatus. And how much for the Gas works separate?

What must be the height of chimney so as to insure entire freedom from all offensive odour of gas?

7

Which is cheapest; which safest. your \_\_\_\_\_ India Rubber Gas-holder or where it is put in a tank or cistern?

8

Which would you recommend when the situation is equally eligible for either?

9

Can your cooking Ranges be made (to) answer the two fold purpose of cooking & heating the Rooms of the house? If satisfied as to the practical operation of yr Gas works etc. I will wish to introduce them at my mills and in a private residence I am now building provided the cost is not too great. There are also several others who will introduce the improvement if satisfied as to its economy & utility..

As I leave in a few days to take my place in our state Legislature you will please direct yr answer to Robt Jemison, Fr., Montgomery, Ala.

Very Respectfully

Yr Obt Svt

R. Jemison, Jr.

Robert Jemison, Jr., Montgomery, Ala., 26 November 1859 to J.C. Adams, Addison, Ala., (Jemison Col., Letterbook 9, p. 11).

Dear Sir

Ys 21st recd by this mornings mail. I am truly glad to hear of the improved condition of your health both on your own account & on account of the business at the Mills. I hope you will get things straightened & fairly to work as soon as practicable, when I shall expect to see the product of the mills particularly the saw improved. In your future reports you will give amounts of lumber sales including what has been hauled off. In none of the letters received has any thing been said of the new dry-house, whether it promises to succeed or not. How is Lewis' hand? When I left it promised to end in a loss of the first joint of his thumb.

You will hurry your sowing of small grain for it is now so late that by the time we can get the benefit of pasturage the grass will be up in the spring. If you have not commenced the fattening [?] of the [1 word] we intend to stall[?] feed. Early arrangement should be made to do [so]. I have not time to write more. Say to Mr. Shedd I will write him soon. Respects to all.

Very Truly

R. Jemison, Jr.

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Robert Jemison, Jr., Tuskaloosa, Ala., 15 December 1859, to  
John Stewart, Architect, Philadelphia, Pa., Jemison Col.,  
Letterbook, 1859-62)

Dear Sir

On Monday last I returned from a flying visit home. While there we had a most sudden change of weather the mercury sinking in the thermometer 60 degrees in 12 hours. We had sleet and snow with as heavy a freeze as for several years. The walls of my Building were all to the surface and the front & back walls of the main building ready for the first joist. The mortar was all frozen and crumbling out of the joints as it thawed. As far in as it is frozen it will have to be picked out & new mortar put in. This is what I have feared all along. As I could not in any event get the Brickwork done so as to put out any shrubbery etc. next spring it thought but to suspend the Brick work until the spring to which Mr. Robinson readily consented.

It will be necessary to lay in & ship all my hardware during the spring. You will please advise me with amount of funds or as nearly as you can estimate I will have to furnish for that purpose that I may provide therefor.

How many marble mantles do you recommend & what will they cost. I would prefer all especially on the first floor of marble if not too costly. (illegible sentence).

I have been in correspondence with the Gas generating (three illegible words) as to cost & practicality of lighting my house and Mills by Gas and am inclined to think favorably and would like if convenient you could examine their apparatus as I presume it would be well to decide whether we light by gas or not before this building is too far advanced.

Our General Assembly will adjourn for recess on one (illegible) tomorrow when I shall (illegible) and not be back before the 9th next month. You will therefore write me accordingly.

The trustees of our Insane Hospital have just sent in their report. It is very brief and unsatisfactory.

very truly  
R. Jemison, Jr.

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Robert Jemison, Jr., Tuskaloosa, Ala., \_\_\_\_\_, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook, 1859-62, p. 51-54

Dear Sir

I have before me your two favors 3 & 11 Inst. with former recd plan of Stables other perspectives etc. Previous to leaving Home received your estimate of Hardware for House which (illegible) much less than I had calculated so much that I fear you have either not included all or have not adopted as good an article as I had expected or desired. I have neither your letter giving prices of mantles, Grates, etc. or hardware. If I recollect right you put down Mantles (illegible) to 700 dollars.

Say for two Parlours, 2 mantles (illegible)	\$200		
Dining Room	1 "	"	75
But Chamber	1 "	"	50
Library	1 "	"	50
Office & Octagon chamber	40 each		80
			455.00

Grates

For Parlours	2 w.	\$50	100.00
Dining Room		40	40
But Chamber & Library		40	40
Office		30	30 210

Price for Grates & Mantles on first-floor 665

In the two bed chambers below for mould' turn wood and in one chamber above the jams etc. (illegible) for which I think you can buy & send out cheaper than they can be had at home as they would or let (illegible) construct one etc. & price of patterns, & then have a most miserable rough job.

If for the six chambers on the second floor \_\_\_\_\_ mantles can be had at from \$25 to \$35 dollars I will have them also of marble. These with suitable grates to compound-- including Jams & backs we will put down up to 175.00. Add footing on first page 665 gives a total for Mantles, Grates, Jams, etc. \$830 (sic). If I recollect your Bill of Hardware 670. This I

would be willing to put at 500.00 making a total for all articles of 1330.00. What think you of these figures?

You mention as to the tin. I have Six Boxes left toward Building (illegible). I will want the Balance to make out the quantity needed for that, Smoke and Well House. So you can make yr. calculation accordingly. You have given me no estimate of the glass etc. Will you after receiving my figures above and other portions of this letter give me a general estimate including what other articles you will have to buy-- You know what I will want-- The marble floor will I think be too costly at any rate the marble will not be required until another season.

Mr. Robinson and I settled our disagreement as you will see by the Rough draft of Contract--specifications enclosed. Duplicates of which I signed upon leaving which he agreed to sign. I hope now we will have no further trouble, you will see from enclosed contract that I have the privilege to have the Rough casting done by a third party. This I am very sure I will do for I see no rough casting done by him or even anyone else in Tuskaloosa I would be willing to receive. You will also see I have to furnish the cement used in Basement--which he says will take 100 Bls. at what price can the last article be had. Address your answer here.

Very truly  
R. Jemison, Jr.

Robert Jemison Jr., Tuskaloosa, Ala., 22 December 1859 to John Stewart, Architect, Philadelphia, Pa., Jemison Col. Letterbook, 1857-59, p. 702).

Dear Sir

A few days before leaving for Montgomery I wrote as to progress of my House & other matters connected with it omitting the most important matter, that of the plan for the stable & Carriage House. Since suspension of Brick work until spring we can employ a portion of our force more advantageously on the stable &c. than on the main building. Will you forward that at your earliest convenience.

While at Montgomery Mrs. Jemison visited Mrs. Cole and was much pleased (with) the marble floors of her Hall and verandah's. What pr. square foot or yard will be the cost of such floors?

We are now in the midst of another freezing spell. I think  
I did right in stopping the Brick work.

very truly  
R. Jemison, Jr.

BRICKWORK SPECIFICATIONS FOR JEMISON MANSION  
(Jemison Col., box 1581, folder 0-2)

Tuscaloosa (sic) March (date left blank) 1859

Be it remember (sic) that on the above day is agreed by and between R. Jemison Jr. and Wm B. Robinson both of the City of Tuscaloosa (sic) he the Said Wm B. Robinson shall and will within a reasonable piece of time, in a good and workmanlike manner furnish, Deliver, and Lay the Bricks of the Building Proper, Servants House, Wash and Smoke house, garden wall, Cistern be (sic) on the Premises Market Streets according to the Specification, and in Consideration of the Same, R. Jemison Jr. agrees to pay or cause to be Paid unto the Said Wm B. Robinson the Sum of Ten dollars and fifty Cents Pr Thousand Brick Counting them at 18 Brick to the Cubic foot openings not deducted. The walls to be measured by approved Persons upon the Completion of the work-- the above Price Pays for and includes the rough Casting of the Building Proper, Servants house, Wash House and Smoke house according to the Specification appended-- without any extra Charge for the Said rough Casting, and likewise it embraces every other particular described in Said Specification and it is further agreed that should a dispute arise During the Progress of the work or upon Settlement of the Same, it Shall be referred to those persons one to be Chosen by each and the third by the referees Jointly, whose decision in the matter Shall be final.

Witness our hands and Seals  
The day and year aforesaid.

SPECIFICATIONS REFERRED TO IN THE ANNEXED AND FOREGOING CONTRACT BETWEEN WILLIAM B. ROBINSON AND ROBERT JEMISON JR. the (left blank) day of January Eighteen hundred \* sixty to be considered and taken as part of said Contract.

1. All Brick used shall be of the BEST quality of Tuskaloosa made Brick.

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2. The outer & cellar Walls shall be of hard well burnt brick.
  3. The thickness of the walls and all openings shall be marked in the plan or drawing prepared by John Stewart Architect.
  4. The Cheek Blocks of front Steps, Piers of verandah & the Verandah wall above the top of the Terrace shall be of pressed brick and also the exterior of the Garden Wall.
  5. There shall be around the out Buildings as well as the building proper suitable base of such width and projection and at such height as may be required and the Same shall be either of the selected hard & straight Brick or pressed Brick as may be preferred.
  6. The Brick used in the Cisterns , Aqueducts, Culverts and Garden wall shall be of best burnt hard brick.
  7. All pavements shall be laid with well selected straight hard well burnt brick.
  8. The exterior of the Walls of the Building proper and of the Out Buildings except where laid with pressed Brick shall be rough Casted with Cement laid off Blocks in imitation of Cut Stone of Such Shade as may be directed.
  9. The foundations outer & Cellar walls of the building proper as high as the first floor of joist shall be laid and cellar made of Hydraulic Cement & sharp Sand mixed in suitable proportions to form a good Cement. Also that all of Piers of Verandah, the Cheek Blocks of Steps, Garden Walls, Cisterns, aqueducts, Culverts, &c. shall be laid in Cement.
  10. Other portions of the Brick work shall be laid in Mortar composed of Suitable proportions of fresh lime & sharp sand to form a good strong mortar.
  11. There shall be inserted in the walls all necessary blocks for the Carpenters & joiners work and all necessary straps for lathing to such blocks & strips to be prepared by the Carpenters & inserted by the Brick layers as directed by the chief carpenters.
  12. Except where rough casted joist shall be struck smooth.
  13. All Lintels shall be Cut by the carpenters and set by the Brick layers and flat screw backs turned over the Same as well as over the Windows.
  14. The Cellars are to be dug & the Door & Window frames Set by the Carpenters.

15. All the materials & workmanship embraced in the foregoing Contract shall be of the best quality and done in Complete workmanlike manner after the most approved styles.

16. All the foundations and walls of the Building proper now laid shall be taken down and relaid in accordance with the foregoing Specifications without extra charge therefor, except the amount of difference in the cost of the hydraulic Cement required and the cost of the lime necessary if nothing but lime & sand were used in doing the Same.

Signed in duplicate

R. Jemison,, Jr.

SPECIFICATION OF BRICK WORK TO BE USED IN THE ERECTION OF A BUILDING, SERVANTS AND OUT HOUSES, GARDEN WALL, &C. FOR R. JEMISON, JR.

All the foundations, Cellar, outer surface of all the walls to be hard brick, and all to be well burnt throughout the buildings, excepting a base of one foot, and the Piers and Cheek Blocks of front Steps, which will be Pressed brick. The whole of the Buildings will be prepared for Rough Casting on the exterior; the out Buildings will have a base of four Courses straight hard brick likewise the whole of the garden wall will have the same kind, and joints smoothly struck, the outside walls of the Building Proper will have a n opening of 1 1/2 inches between the inside four, and the outside nine inches, alternately bonded together with headers, the thickness of the walls will be marked on the plans all openings to be made according to the same. All lintels to be set, and over the same and over the windows will flat screw backs be turned, the outside of the walls of the Building Proper up to the height of first floor of Joists, and on the inside of the Cellar and foundations one foot above the line of cellar floor, will be laid in Cement. Likewise the whole of the garden wall-- throughout the Kitchen Part of the Building, at the line of floor, a layer of Slate will be put bedded on the cement, and the wall built on the same, all the mortar not cement will be of sharp sand, and fresh lime, in such proportions as will insure a good cement and the work done in a substantial and workmanlike manner, all requisite Pavements to be laid with well selected straight hard brick, the above work embraces the Brick work of all kinds, to be done on the Premises.

The whole of the outer surface of the Building Proper and out houses, excepting the Base as described in the Brick work will be rough Casted with Cement and laid off in Blocks

in imitation of Cut Stone and done in a Complete and substantial manner.

In the above brick work the Cistern is included to be built in the Garden and the brick to be laid in Cement, and well ++++++

It is understood that the cellars and foundations are to be dry and also that the Door and window frames are to be Set by the Carpenters and the Lintels to be Cut; the latter which will be set without extra Charge by the Bricklayers.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 January 1860 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col. 1857-59 Letterbook, pp. 713-14)

Dear Sir

Your reply to mine just before I left Montgomery was duly recd with enclosed Bills & invoice. We are now in the midst of one of our cold spells. Thermometer down to 12 having had quite a now. Since my last I have examined more clearly the Brick work of the dwelling and find the mortar in no way disposed to set or form a cement, without the freeze it would never have made anything but an inferior cement. The contract drawn up by you from the fact of Mr. Robinson's frequent absences as well as my late absence has never been executed by us. I today called his attention to the fact that the walls of the Building proper was to be laid in cement up to the first floor joint--where as there has in fact ben no cement used in any part of the walls. He says your specifications are not correctly drawn. I understand from you that both contract and specifications left for me were submitted by you to Mr. R. & by him approved. I do not wish any misunderstanding between Mr. R. & myself but I cannot think of receiving such work as he has done thus far on the main building. Will you say to me whether or not you submitted contract and specifications to Mr. R. &c.

You inquire if I wish you to examine the Bas apparatus to which I referred in my last. I would be glad to have you do so. From what I hear of this apparatus I think it will in amt of cost & economy as well as simplicity & safety suit my purpose but of any thing of the sort now in use.

I write by this mail to the agent send you one of their circulars. Direct your reply to Montgomery whence I start in a few days.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 January 1860, to  
Mr. John O. Hale, Genrl Agt, Gas Generating Co., New York,  
572 Broadway, Jemison Letterbook 1857-59, p. 715.

Dear Sir

I am still as far as I learn as to merits of your Gas works pleased with them but decisions of getting the fullest information practicable have written on to the architect who planned by buildings. Mr. John Stewart of Philadelphia requesting him to visit your city and examine some of your works in operation. Will you send one of our circulars addressed to John Stewart, Architect, Philadelphia.

Robert Jemison, Jr., Tuskaloosa, Ala., 4 January 1860 to  
John Stewart, Architect, Philadelphia, Pa., (Jemison Col.,  
Letterbook, 1857-59, p. 717).

Dear Sir

On 2nd Inst. I wrote you of the condition of things about my Building and Mr. Robinson's objection to the contract & specifications prepared by you saying they were not in accordance with our agreement. Since writing I have had a further interview with him and he has agreed to tear down and relay all the work done on the main building by my paying the difference between the cost of lime & cement, which to avoid any difficulty I have agreed to do. I have also since writing been to the mills where I found your letter left for me with the contract in which you say "Mr. Robinson agrees to the contract as prepared." The brick work will not be resumed until the winter is fairly closed, when I hope we shall have no further troubles.

Mr. Lewis tells me the last sash pulleys sent are too small. He wants two inch pulleys same as first sent and wants 12 dozen. He also wants 14 sets of 16 inch strap hinges for Servants House & turn buckles, rings, and staples. Also Bolts for the same.

Did you amongst the articles first sent, send me a 500 lb. Keg of white lead? I find no invoice for such a keg, yet it strikes me forcibly that such an one came and that I saw it after brought to my House. Yet I can neither find or get any account of it.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Montgomery, Ala., 23 January 1860 to J. A. Burgin, Tuskaloosa, Ala., (Jemison Col., Letterbook 9, p. 67).

Dear Sir

Ys 23 Inst recd this morning with Templeton's annexed. The Bill in favour of Morrison & Berry has been presented & paid. [Two paragraphs discuss business matters. The letter closes with the following:]

You say Mr. Robinson has not signed the deed & note. The [1 word] is perfectly satisfactory. You do not [1 word] whether he has signed the contract about which I also wrote you. I wish you to keep me constantly advised as to my business. Write at least once a week. Mr. McLester writes that he will pay over to Mr. Spencer at receipt the dividends coming to Mr. King from Tuskaloosa Bridge Co. I have written to Mr. Spencer to borrow the money & if he lends it to me to hand it over to you or Templeton. This sum with what you can collect will surely keep you along till I can get home. In great haste.

Very Truly  
R. Jemison Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 March 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., 1857-59 Letterbook, pp. 722-24).

Dear Sir

I have not answered some three or four of your last favors so promptly as I should have done. As I was fearing further trouble with Mr. Robinson. When I left early in January for Montgomery I thought everything agreed upon & fully understood. The new contract (rough draft of which I sent you) was copied & signed by me in duplicate and I left for his signature one fair copy from rough draft was made & \_\_\_\_\_ to him & the several stipulations & provisions of contract \_\_\_\_\_ and discussed and agreed on by both. After reaching Montgomery I recd a letter from Mr. Burgin my agent saying Mr. Robinson declined signing the contract until he could see me. Since my return I have seen him & he claims that my requirement of Press Brick front & cement in garden wall was wrong. I replied it was what you had understood him to agree to & what he certainly had agreed to in our last contract. We have agreed to refer the matter if we cannot settle it ourselves. We are to have a meeting in a few days at which I think we will close up matters. I fear however trouble in having him to do such work as he contracts for. And in the time agreed on. You will send the pulleys ordered & such other articles as you think

needed. As to the tin I have three Boxes left. The Servants House is done. So far as the tin work is concerned. I will therefore want with 3 Boxes on hand enough to do the Balance of the work. For this you can better estimate than I. Mr. Lewis tells me the mantles will not be put up until after the plastering is finished. They need not therefore be sent out until next season. In this way we will save interest. Can't this be done as to the grates.

You will send me 50 lbs Cement. I have bought 5 B in Mobile to begin on. You will send the "low down Grates" as you term them for Rooms on first floor except one Room where we will burn wood. Such of the hardware as will not be wanted until next season had best be left until then as it will save interest and should the work progress more rapidly than anticipated in which (?) considering difference in freight on Ala River & this & Int (?) it will cost very little if any mon (?) to get what may be wanted that way.

Mr. Lewis wants 2 Doz. hand rail screws. For whatever purchases you may make you can draw on Messrs Tarleton Whiting & co. Mobile. They will either pay your drafts in Mobile or submit (?) check as you desire. You will insure what you ship and ship to care of Messrs Tarleton Whiting & Co. invoice of Templeton.

As I learn you will be out soon I will wait further particulars until I see you. Mr. Lewis requests me to remind you it is 2 In Sash pulleys.

Very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 25 March 1860 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col., Letterbook 1857-59, pp. 746-47).

Dear Sir

Ys. 10 Inst. duly recd and would have earlier answered but was waiting result of matters with Mr. Robinson. They have finally resulted as I have for sometime feared in an entire disagreement----- ----- . When I last wrote I had a hope we could reconcile matters as I was disposed to yield and submit to any sacrifice in reason rather than run the risk of another years delay, but the more I was disposed to yield the more was demanded on the other side. Wm. had prepared & submitted a contract for the Brickwork laid without striking joints except a very small section, no cement except 26 lbs, no rough casting or press Brick--- etc etc at \$10 per M.

this he said was all he was willing to do. He would not refer the matter for he knew I could prove his arrangement to both the contract as drawn by you & the one drawn by myself---. Under the circumstances I determined to put an end to all further negotiations for I was fully satisfied that if I consented to his own contract that I should have to yield to his construction of it & his judgement as to the sufficiency of his work... and that we would not get along harmoniously in any other way than to give way to him in everything. This neither comported with my business notions or feelings so we are off altogether. The Bricks (200 M. he says) laid about the main building I will take at what they are worth, after taking them down. I tried to get him [to] furnish me the Brick but this I could not get him to do at reasonable prices. I am now trying to make other arrangements. The prospect now is I will have to furnish the Hands and get some one to superintend the making & to lay them. I think I may yet get the Building up about as soon as Mr. Robinson would have finished & have it done as cheap or cheaper and in much more satisfaction. So that upon the hole [sic] I think things have turned out for the best. As soon as I close any arrangements for the further progress of the work I will advise you.

Mrs. J. & Cherokee desire to be kindly remembered to your wife & daughter & hope they will pay us a visit when you come south.

Very Truly  
Yr friend  
R. Jemison, Jr.

P.S.

In your estimate for cost of Gas apparatus do you include pipes \_\_\_\_\_ & the Building. By the way what kind of Building would be wanted and how & where would you place it?

Jemison

Robert Jemison, Jr., Tuskaloosa, Ala., 27 March 1860, to R. Hall, Selma, Ala., (Jemison Col., Letterbook 1857-59, p. 738).

Dear Sir

Are you engaged such that you can build me a house requiring some six hundred thousand brick?

I had made a contract for the work but the party failing to do it as understood I now have to hunt another Contractor. I can perhaps from Mr. Robinson get some 250,000 Brick & ten

hands. The brick will cost six dollars per thousand-- But it is not certain that I can get either brick or hands.

If any chance for you to do the job I would like to have you do it. Let me hear from you by return mail. Or if you would like to take the Job come up to see \_\_\_\_\_. Come by Monday next & write whether you'll come as I wish to be absent if you do not come.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 3 April 1860, to Messrs. Tarleton, Whiting & Co., Mobile, Ala., (Jemison Col., Letterbook 1857-59, p. 758).

Gent.

While in Montgomery last winter I made arrangements with your M. Whiting for payment of Bills of \_\_\_, etc., etc. I might from time to time through the year be ordering for my home now building and for my Mills of which fact he advised you and of which arrangements I advised my architect Mr. Stewart who was to select & purchase them and requested him to draw on you from time to time for Amts forwarded. In reply to which letter he says such articles as \_\_\_ or soon needed" I(h) will ship immediately & sends (?) you \_\_\_ and drew on you (me) You. Balance " hence \_\_\_ nothing you about his drawing You I suppose he would draw on me instead of you. If his draft has not been returned pay it and if returned immediately remit him amt of it I have written him why you were not ade\_\_\_ his drawing \_\_\_

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 15 April 1860, to Phillip Bond, Marion, Ala. (Jemison Col. Letterbook 1857-59, pp. 767-68).

Dear Sir

The accidental death of a friend of family connection called me very unexpectedly from home and otherwise occupied my mind & time to delay my writing until now. On again seeing Mr. Robinson as to the 200,000 Brick he was to furnish me I found he was calculating to count all Bats in the old walls

that he was to take down and for me to take both bats and Bricks half cleaned at full price of sound and merchantable brick. This presented to me \_\_\_\_\_ to take 100,000 brick more than half of which agreeable to his own admission were bats as good merchantable brick or procure brick \_\_\_\_\_. I did not hesitate to choose the latter \_\_\_\_\_. I agreed with a Mr. Pierce for my Brick. 100,000 to be delivered by first of June & 100,000 or more every month until the full amt wanted is provided.

I think you said to me you would be disengaged about 1st of June by which time I hope we will be ready for you to commence laying\_\_\_\_\_. I have made arrangements for three Brick layers, negroes and have a prospect for two or three more also negroes. If you could get some reliable white man it would be well ----- Under the circumstances in which things are placed it would be best for us both to pay \_\_\_\_\_.

[Last two paragraphs are illegible ]

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 14(?) April 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook pp. 769-70).

Dear Sir

In my last I mentioned that Mr. Robinson had agreed to furnish me brick enough to do the Basement. On his return from Georgia whence he was going when \_\_\_\_\_ and made \_\_\_\_\_.

\_\_\_\_\_ he admitted there was more bats than bricks----- this I \_\_\_\_\_ doing it \_\_\_\_\_ losing all hope of getting along with him in any agreement I determined to have \_\_\_\_\_ with him any further than it \_\_\_\_\_.

I have made arrangements \_\_\_\_\_ Pierce who is about commencing \_\_\_\_\_ the brick at 6 per \_\_\_\_\_ who is just finishing a fine house for Mr. Carlisle near Marion \_\_\_\_\_ finished the brick layering etc. He has done a good job \_\_\_\_\_ and is I understand \_\_\_\_\_ I hope to get the brick \_\_\_\_\_ up \_\_\_\_\_ You suggest the machine of the gas apparatus \_\_\_\_\_ getting up some \_\_\_\_\_ Capt \_\_\_\_\_ formerly lived a space that will be easier [?] disconnected [?] with the front yard as well as the kitchen

garden which will have to be \_\_\_\_\_ as a flower garden to select fruit trees

By locating the gas house in this space it would be about as convenient to Caldwell[?] and Eddins where Judge Wallace formerly lived as to my own house

Could we not by enlarging the size of the apparatus economize by furnishing two or three other families. I am fully determined to light my house with gas, and expect to adopt the new[?] [gas?] Apparatus examined by you, but as I will not be ready for it as things have turned out the

\_\_\_\_\_ I had but not fully determined this point. The pipes however had not be sent out this season as ++++++ earthing and plumbing \_\_\_\_\_ before the Boats \_\_\_\_\_ next season.

very truly

R. Jemison, Jr.

P.S.

Upon second thought, the Gas Pipes will not really[?] be wanted before next season. If they should be can get them from Marion or Randolph.

Jemison

Robert Jemison, Jr., Tuskaloosa, Ala. 22 April 1860, to Phillip Bond, Marion, Ala., (Jemison Col., Letterbook, 1857-59, p. 780).

Dear Sir

Yr 19 Inst was received yesterday. The terms you propose are something higher than I expected but a few dollars pr month in the pay of superintendent of a job such as mine will not cause me to loose the services of one who is recommended as you are and in whose ability, qualifications & integrity I have confidence. To you make make [sic] your arrangements to commence for me by 1st June or earlier if you are sooner disengaged.

Mr. Pierce the Gentleman who undertakes to furnish my Brick commences operations tomorrow and is to have 100,000 ready for delivery by 1st June. He will commence moulding Monday week with about 17 or 18 good hands on the yard.

As to the man you name I may want him probably shall, but have spoken to another who if I get with yourself & the negro masons can [?] get will be as many masons as I shall want.

Let me hear from you soon.

very truly

R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 29 April 1860, to John Stewart, Architect, Philadelphia, (R. Jemison Col., Letterbook 1857-59, pp. 782-83).

Dear Sir

I am by this mornings mail in receipt of ys dated 23rd Inst. Yr draft on Messers Tarleton Whiting &c. was paid to the vendor[?] after \_\_\_\_\_ for \_\_\_\_\_ accepted.

The holder should have advised of its payment \_\_\_\_\_ and Mr. Pierce is preparing to \_\_\_\_\_ his \_\_\_\_\_ brick \_\_\_\_\_ commence \_\_\_\_\_ a few days.

[Entire paragraph is illegible due to fading of ink]

Mr. Sloane has promised me a piece of \_\_\_\_\_ for a house we are building f. O. Prince which I guess [?] will be included. If enclosed please give it your early attention and ship pr. Steamer via Savannah to care of R Road Agent Savannah & John Whiting Montgomery who will be instructed as to forwarding. With the Insane Hospital \_\_\_\_\_ progressing most \_\_\_\_\_ slow. The complaint awhile was the work of Anderson, now I can't get bills for the lumber until the moment is wanted for use. It then has very likely to be sawed and kiln dried. You'll recollect your \_\_\_\_\_ for the lumber to finish over 15,000.00 \_\_\_\_\_ and \_\_\_\_\_ only knows how much iron will be needed. Our firend Sloan has not given .... [The rest of the letter concerns the Insane Hospital Project].

\*\*\*\*\*

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 May 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook \_\_\_\_\_, p. 124).

Dear Sir

Yo. 24 Inst. saying you had recd. amt "less expenses is recd. what expenses do you refer to? Messrs. T. W. & Co. paid \_\_\_\_\_ fees.

Inclosed you will find Bill of Hardware for Princes house mentioned in my last for amt of which you'll draw on

Messers. Tarleton Whiting & Co. Mobile and ship as pr my last advice.

We have just made a beginning at our brick will get regularly to moulding this week. Will commence laying early next month.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 May 1860, to Phillip Bond, Marion, Ala., (Jemison Col., Letterbook \_\_\_\_\_, p. 127).

Dear Sir

Yr 25 inst recd Mr. Pierce has just commenced moulding brick will get fully under way this week I think the prospect good to commence laying early next month.

In reference to the workmen of whom you speak I would like to have one good reliable white man beside yourself but think, as I shall rough cast, the price you name too high.

very truly  
R. Jemison, Jr.

Memorandum of Agreement between Robert Jemison, Jr. and — Myler [?], May 9, 1860 (Jemison Col., Letterpress, 133)

Memorandum of agreement between Myles and Robert Jemison Jr. made & entered into this day of May, 1860. To wit said Myles agrees to go into the Brick Yard of James T. Pearch and to mould brick & attend to making up, hacking, kilning &c of the Brick moulded. He agrees with his hands to mould & take care of eight thousand good slop[?] bricks pr every working day, hacking & kilning the same. He is to make a constant hand at the table, and pledges himself that he will not be drunk during the time, and, if he should be drunk during the period of his employment he shall forfeit one months wages or if he quits before the end of one month he shall forfeit the amount due at the time of his quitting. For his services as above the said Robert Jemison Jr. agrees to pay the said Myles one dollar & seventy five cents pr day & Board him payment to be made monthly. In witness whereof we have hereunto put our signatures.

Robert Jemison, Jr., Tuskaloosa, Ala., 12 May 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook 9, p. 136).

Dear Sir

Ys in reply to mine, next before last, is this morning recd. Mr. Lewis leaves on a visit home. Say's he will be back in about four weeks, by which time I think we will recommence our brick-laying by that time.

I want one or two good workmen, carpenters, about the Hospital. Would like them immediately for I am exceedingly anxious to get through with that building. Can you send them to me? If Mr Lewis brings out a man with him, I can use him at the Hospital until it is completed, before which I will not need him. In that event I will not want more than one man. We cant gt here such are wanted here. They are not to be had. They are not here. For conditions of things about my own building I refer you to Mr. Lewis.

Very Truly  
Robert Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 29 June 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook 9, p. 190-191)

Dear Sir

Ys of 18 May ult is before me & would have been answered sooner but waiting to say something definite as to progress on my building which is dragging along very slowly and I fear very expensively. I have had no means of ascertaining how far the hands were doing their duty until they got on the stable on which job Mr. Lewis kept their time up to his leaving. To which period they have not earned anything like fair journeymen's wages giving them full carpenters prices for their work. During the time of his absence they did better. On the work of main building I fear things are even worse than on the stable as Mr. Robinson's delay & final abandonment of his brick work allowed them ample leisure and strong inducement to work at their ease. Mr. Lewis has done all his work well but has been awful slow. He has no faculty for pushing things ahead. I have not since his return had an opportunity of giving him a frank & friendly talk on the subject which I will take the earliest opportunity to do. Mr. [ ] has just commenced at the Hospital. Mr. [ ] thinks he will do well. If he is not too [several words] I think he may, but he ha made [several words] in the beginning. Sloan [?] has wholly abandoned our Hospital contract [several words] goes about the in

connection with our contract for carpenters work. He will prove to me & all concerned even himself a very unprofitable partner. I can not get him to make the slightest shewing of what he has done. Things have worked badly--ANd will work so to the end, and when the end will come, Heaven only knoweth. To me at least it is amongst the secrets of maturity. But to return to my own building-- we have not yet recommenced the Brick work. The first kiln of brick say 130 thousand are being burned will cease burning tomorrow. This will enable us to commence laying--with a force of four masons including the Boss by Monday or Tuesday next--for which we are fully ready. If we meet with no further hindrance as to brick we will get the building up & covered in before cold weather. You spoke of introducing a new style or grate which would require some instruction as to arrangement of chimneys &c. You will forward such instructions as early as practicable for any other instructions you may deem necessary. None of your last Bills of Articles or those for Prince house have been received. We shall have to receive (??) them from RAndolph where most of them now are. Let me hear from you [3 words]

Very Truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala, 30 June 1860, to W.M. Kenady[sic], Greensboro, Ala. (Jemison Col., Letterpress, p. 192).

Dear Sir

Mr Lewis who travelled with you about a week ago from Selma to Greensboro informed me you are or were wanting employment as a journeyman bricklayer. If you have not procured a satisfactory situation I would like to give you employment. Will you write or come on receipt of this Address.

Respectfully  
R.Jemison,Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 30 June 1860, to W.P. Webb, Eutaw, Ala.,(Jemison Col., Letterpress, p. 196)

[Jemison writes seeking a good white journeyman brick layer]

on 5 July 1860 Jemison writes Webb in Eutaw telling him he will take his bricklayer and plasterer on the terms proposed at \$50 per month. "I shall probably need him the Balance of the year."

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Robert Jemison, Jr., Tuskaloosa, Ala., 15 July 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook 9, pp. 210-211).

Dear Sir

Ys 7 Inst is before me. My Brick [several words] is complete [several words] his first [several words] In a kiln of 100 M. [several words] hard brick. We are now setting (?) the second kiln, the setting & burning of which will be superintended by William Dr. Drish's man whom you know in Montgomery. Should we not make another failure, we will be ready to commence laying in eight or ten days. If however we have another failure it will settle the question for another year.

The young man you sent out (Graham) since he has got to work is steady & Mr. Anderson says makes a very good hand.

The Trustees on 6(?) Inst. elected Dr. Bryce of Columbia S.C. Superintending Physician of our Hospital for the Insane. He comes very highly endorsed by Miss Dix & others.

The articles embraced in Invoice of J.B. Baxter dated 1 June 1860 to wit

5 [1 word]	16 in shutters hinges 1b string (?)	112 1/2-	\$562 1/2
24"	"	"	162 1/2
2	Barn Door Rollers Co.	1.28	2.56
32 pr Rail Co.	@ 8c		12.37

[For these] articles I find no Bill of Lading -- and [I am] confident none has come from which it is likely they have never been shipped and are yet lying somewhere overlooked. On the [Invoice] is written these words "Ready for Shipment" and if shipped ought to have come on the Steamer State of Georgia with articles for Princes House but it was not with them. Will you inquire into this matter. The articies are now wanting. I hope in my next to give you a better account of our progress both on my Building & the Hospitals.

Very Truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 17 July 1860 to J.G. Yeiser M.D., Rome, Georgia (Jemison Col., Letterbook 9, p. 224-25).

Dear [Sir]

Ys 9 Inst recd some days since would have been answered earlier but I have been expecting & hoping to give you a more definite & encouraging answer than I am yet enabled to do. I have amongst our citizens & city authorities been agitating the subject of lighting our City with gas as you propose, and regret to say I have not from either met with

that present[?] and liberal encouragement the subject  
merits. Very nearly all the business men desire the light a  
few old fogies excepted) but these are mostly renters [?] and  
would not be willing to take stock, although very  
willing to pay for the light. The largest real estate  
owners several of them are holding back hoping that others  
less interested & more public spirited will carry the  
enterprise through and that they will get the benefit  
without contributing anything to do so.

The amount of stock you suggest is agreeable to my judgement too limited. It may get the thing in operation but on a small scale confined to the business part of the city. With it you could not lay main pipe to reach those of us who will take stock most liberally, without which we would feel but little interest. For instance it will require a main pipe to reach my new building over 3000 feet. If extended that far so as to give those in that [? 2 or 3 words] the benefit of the gas, two thousand dollars or more of [? 1 word] would be taken which if put [? several words] more than the fourth the amount named [? 1 or 2 words] be taken. A better plan therefore and one more likely to take than the one you suggest will be for the citizens to raise \$4000.00 stock and you to take \$1600.00 to \$2000.00. The works then [? several words] put in operation to much better advantage and give [? 1 word] & more general satisfaction. Should amt of stock raised be greater than needed we will of course call in so much as will be wanted.

I think we will succeed but it will require some time & patience. I will write again as things are further developed. In the meantime if you could furnish me some statistics shewing the advantages cost &c of gas light in our Southern Cities & towns it would be well to do so.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 27 August 1860, to  
John Stewart, Architect, Philadelphia, Pa., (Jemison Col.,  
Letterbook 9, p. 265)

Dear Sir

We have at length commenced bricklaying. We have about 100.000 layed & have 200.000 more burned. Will take 3[?]00.000 or more to carry us through, of which we have about 50.000 moulded but not burned. The [last] two weeks has been very bad weather four mould[ing].

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I have ha[d to a]bandon my man Pierce and take charge of [the bri]ck-making myself. The non-compliance of Mr. Robinson has given me beside the delay, much vexation & annoyance but my Jobs[?] will be enough better to pay for all and the additional cost.

Dr. Bryce the superintending Physician of our Insane Hospital is now with us. Youll likely see him soon as he speaks of visiting Philadelphia shortly. He an tell you more of the condition of things within Buildings than I can write.

The lot of Cement you sent was damaged. One half of each Barrel was caked from having been wet. At the time of inquiry the Barrels were standing on end. When or where damaged cant tell. The damage was certainly before it arrived here & from the appearances before it left Philadelphia.

Very Truly  
Robert Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 3 June 1861, to H.S. Reynolds & Co., Mobile, Ala., (Jemison Col., Letterpress, p. 399)

Gent.

Inclosed you will find the note sent up to be signed in lieu of one for same amt \$170.00(?) sent you some ago which please cancel & return. In filling up the Blank note formerly sent I spoiled it & in rewriting thought I had followed the form sent. The change was not intended. Strange as it may seem I have not since receipt of yr Bill of nails had even that small amt that I could spare to remit. There is no money in our country except what is hoarded. What little is in circulation is required to buy provisions. I hope to remit soon.

Below I hand Bill of Iron &c which please remit on return trip of Lily. The Capt says she will come as high as Logan's if not through. She left yesterday evening & will reach Mobile about the [? 2 words].

Have you any window glass 18 x 20 & 18 x 24 & at what prices & quality.

Very truly  
R. Jemison Jr.

Messrs H.S.Reynolds & Co.  
Mobile Ala.

	See next page.		
2 Bars	6 x 1/2	10 Bars	3/8 x 3/8
2 "	4 x 5/8	3 Bundles	1 x 3/8 Horse shoes
2 "	3 x 3/4	6 "	1 1/4 in 0
10 "	1 1/4 x 3/8	1 Bundle	5/8 " 0
6 "	a x 1		Steel
2 "	3/4 x 3/8	1 Bar	1 1/2 x 1/2
1 "	1 x 1/16	3 "	3/4 []
6 "	7/8 x 7/8	4 "	1/2 []
10 "	5/8 x 5/8		Gas Pipe
10 "	1/2 x 1/2	50 ft	1 1/2 In. Gas pipe

300(?) feet sheet zinc (square feet is meat(?))  
want it to cut into 10 feet lengths.

Jemison

Tuskaloosa 13. June 1860

Gent.

Ys covering Bill pr. Lily on her late trip duly recd, found all right.

I herewith hand you one hundred dollars in Commercial Bk notes - two Bills of \$50 each both letter A - No's 1313 & 2558 - dates Decr 20. 1856 & 18 Jany 1859, which please place to my credit.

I also send Bill of Window Glass wanted which please hand yr. friends & say to them I have not the money to remit now, nor can Mobile funds be had before next season. If currency that is Interior Bk notes will answer, I will remit in 30 to 60 dys, perhaps sooner. If Mobile funds be required I wont promise before next season. If these terms will answer, tell them to fill Bill.

75 lights	18 x 24	These are for principal
125 "	18 x 20	Building & wanted of
<u>205</u> "	<u>16 x 10</u>	<u>best quality</u>
140 "	14 x 22	For conservatory & should be a stout & thick.

3 Boxes of extra thickness 6 in wide or if this width is not on hand 12 in wide length not material

160 lights 12 x 16

Very Truly  
R. Jemison Jr.

Messrs H.S. Reynolds & Co.  
Mobile Ala.

[letterbook 9, p. 410]

Robert Jemison, Jr., Tuskaloosa, Ala., 25 June 1861 to Mr. Jno. Weedon, Selma Ala., (Jemison Col., p. 414).

Dear Sir

I want a Pipe fitter to put up the Gas pipe in my House. Have you one in yr City who can be relied on who can be got to come up here & do the Job, and on what terms? You have some idea of the size & plan of the Building and extent of the job.

Can the following sizes of window Glass to wit 18x24, 16x20, 16x22, 16x20, 14x22, and 12x16 be had in your city & at what prices &c.

An early answer will greatly oblige

Yr friend & obt svt

R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 3 July 1861 to Mr. Jno. Weedon, Selma, Ala., (Jemison Col., Letterbook 9, p. 421).

Dear Sir

Ys 1st Inst was recd yesterday. I think you for yr prmpet attention to my request.

I am in the act of leaving for Missi where I will be gone 11 days. About 15 would be glad to have Mr Roper Y Mr Goodwin to come up.

The prices fro glass compared with prices in Mobile as furnished me by a friend there are so much higher it would be my interest to buy in that market instead of Selma notwithstanding the difference in Exchange. Owing to this difference in Exchange I think Charleston or Savannah may be our best markets for such things.

I may write you from Columbus more definitely as to the time of my return home. If I do not let Mr. Roper & Mr. Goodwin come up at the time indicated above.

Very Truly  
R. Jemison, Jr.

Tuskaloosa. 3 July 1861.

Gent.

Ys 23 ult duly recd. I am obliged to you for yr inquiry as to window glass. As I have not the cash either in Mobile funds or currency at present, I must necessarily postpone purchasing in your market at least. Besides the very high and increasing rate of Exchange will render Savannah or Charleston cheaper and more convenient markets for most articles common to both markets. There is only a small portion of the glass wanted soon, for the balance I can wiat until the Boats run without much inconvenience, by which time perhaps the Blockade will be rised(?), or if our Northern friends be right in their calculations we shall all be subjugated & our estates confiscated.

Very Truly  
R. Jemison Jr.

Messrs. H.S. Reynolds & Co.  
Mobile Ala.

[letterbook 9, p. 422]

Robert Jemison, Jr., Tuskaloosa, Ala., 22 July 1861 to Mr. Jno. Weedon, Selma, Ala., (Jemison Col., Letterbook 9, p. 433).

Dear Sir

On leaving for Missi 3rd Inst I wrote you requesting that Mr. Goodwin & Mr Roper would come up by 15th Inst. Since my return Mr Slocum has agreed to remain in my sash shop till the end[?] of the [missing word] and I have closed contract with him to that effect as Mr. Roper neither came or let me hear from him. Does Mr. Goodwin the pipe fitter decline to come? I heard nothing from him either. We are now ready as soon as the matter is suitable to lay our floors & would like to have the pipes in before laying them. Will you do me the favour to see him & inform me whether he will come & when. Would like to have him come at once as I will perhaps leave home again next week.

I dislike to trouble you so much. You will have to use me in turn.

Very Truly  
R. Jemison, Jr.

Tuskaloosa 23 Oct 1861.

Dr Sir

If the Ross will give through Bill of Lading for this place please ship Balance of cement for which I sent the order of Messrs. Scoot & Adams when my wagons were down a short time since. The order was for 100 to 150 Bls best cement you sent 17 Bls leaving 123 Bls behind. Send yr. Bill of Storage &c & it will be paid with freight Bill or otherwise as you may order.

R. Jemison Jr.

Mr A. Embose.

Finches(?) Ferry.

[letterbook 9, p. 480]

Robert Jemison Jr., Tuskaloosa, Ala., 7 January 1862 to John Stewart, Architect, Philadelphia (Jemison Col., Letterpress 484).

[This letter concerns payments of bills. How money was to be handled in accounts in New York and Providence R. I. Most of it is illegible & crumbling. The sum that Mr. Lewis remitted to his wife a draft or check on New York was for \$200. By Mr. W. M. Brown of your city who formerly worked with Sloan at the Insane Hospital according to Jemison. Jemison had not heard whether the money had been received and paid].

Robert Jemison, Jr., Tuskaloosa, Ala., Jan 9, 1862, to Messrs. Clark, George, & Co., Mobile, Ala. (Jemison Col., Letterpress, p. 494).

[This letter concerns orders for glass. Jemison wanted French glass and had received American glass of poor quality].

Robert Jemison, Jr., Tuskaloosa, Ala., 18 January 1862, to Webb, Eutaw, Ala., (Jemison Col., Letterpress, p. 490).

[Jemison writes Mr. Webb that he did not plan to hire Ephriam and did not desire any plasterers or masons that year.]

Tuskaloosa. 9 Jany 1862.

Dr Sir

Mr Lewis has through [? 1 word] Clark a U.S. Prisoner at this post arranged for payment of [? 1 or 2 words] One hundred & six dollars to his wife in [? 1 or 2 words] Brother for her use. The payment to Mrs Lewis will be made by Honrl Franklin Clark, No. 74 South St New York, to whom you may write if any unusual delay. Capt Clarks letter to his Father is sent by Lieut. Knight of Providence Rhode Island & will no doubt be duly attended to. [? several words] Mr. Lewis remitted to his wife a craft or check on N. York for \$200.00 by Mr Wm. M. Brown of yr. city who formerly worked with Sloane at the Insane Hospital. He has not heard whether it was recd & paid.

Very Respectfully  
R. Jemison Jr.

Mr. John Stewart  
Architect  
Philadelphia  
Pa.

[letterbook 9, p. 484]

Tuskaloosa 2 Jany 1862.

[first few lines unreadable]

to remit funds [? 1 or 2 words] for a safe remittance [? 1 word] thereof through Capt Clarks [? several words] prisoners now here whose Father is well known to Mr Lewis Owen of your city and to whom [? 2 words] has advanced a few dollars over one hundred dollars. For the Sum [? 1 word] advanced Capt Clarke proposes [? 1 or 2 words] the accomodation of Mr Lewis to place through [? 1 word] Father a like amount to the credit of Mr William Lewis No. 554 North 16 Street Philadelphia for the use of Mrs. Mary Lewis - provided the sum so advanced is arranged with Mr. L. Owne. Will you see Mr. Owen & arrange the matter with him, by payment of the amount or otherwise as may be most satisfactory, with the understanding that if Capt Clark's letter to his father & an answer thereto fails to advise us of the payment within a reasonable time in Philadelphia then that Mr Owen will refund amount paid &c. Any amount paid by you as agove charge to account &c.

Very Truly

R. Jemison Jr.

Mr. Jno. Whiting  
Montgomery Ala.

P.S. The sale of Kings Wetumpka Bridge Stock takes place 20th Inst at which time I expect to be over.

Jemison

[letterbook 9, p. 482]

Tuskaloosa. 13 Jany 1862.

Gent

You'll send by first Boat following Bill to wit 3 lbs Black, 5 lb Red 2 lb [? 2 words] 2 lb Raw(?) do. 1 lb Van Dyk Brown, 2 lb Raw Umber, 2 crome yellow, 2 Red lead, 2 Sothuage(?) and one Bellows & fixtures for sanding. Mr Kayle say's the Bellows should be one size smaller than the one you use in yr. shop. The money will be remitted on receipt of Bill

Very Respectfully

Yr. obt svt.

R. Jemison Jr.

Messrs Adams & Harris (Painters)  
Mobile Ala.

[letterbook 9, p. 488]

Tuskaloosa. 27. Jany 1862.

Gent

You'll send by return Boat 1 Box 10 x 16 Glass and present Bill to Tarleton, Whiting & Co with this letter & they pay the same without further instruction.

Very Respectfully

Yr. Obt. Svt.

R. Jemison Jr.

Messrs. Clark, George & Co.  
Mobile Ala.

P.S. There is part of the pllass sent 14 x 22 & 10 x 16 and 12 x 16 which on opening proves to be a poor quality of American glass instead of French glass as invoiced.

Jemison

[letterbook 9, p. 494]

Robert Jemison, Jr., Tuskaloosa, Ala., 8 March 1862, to ----  
----- -----, \_\_\_\_\_, (Jemison Col., 1862-1864  
Letterpress, p. 41).

Gent.

You will \_\_\_\_\_ Box the \_\_\_\_\_ & \_\_\_\_\_ yr \_\_\_\_\_ to  
Messers Tarleton WHiting & Co. & \_\_\_\_\_ will pay the taxes  
for \_\_\_\_\_ letter with \_\_\_\_\_.

1 Bll Rosein Oil

1 \_\_\_\_\_ No 1 White lead \_\_\_\_\_ 3 lbs.

1 \_\_\_\_\_ Keg \_\_\_\_\_ "

1 Fr. Zinc Same as amt previously "

15 " Lith \_\_\_\_\_

8 lbs Pure [?] black

2 \_\_\_\_\_ 1 long & lshort 2 boxes of 14x 16 gla.

4lbs Prussian Blue

50 lbs Tin 1P roof Paint dry

1 Can Patient \_\_\_\_\_

57 Red Lead

I notice in your last Bill you charge me 15c instead of 12  
1/2c as heretofore for white lead why the \_\_\_\_\_?

very truly

R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 7 July 1862, to  
Messers Adams & Harris, Painters, Mobile, Alabama, (Jemison  
Col., Letterpress \_\_\_\_).

Gent.

I annex list of articles. Youll please send me to Newbern  
via Selma by first Boat & advise me of the same. Present  
Bill as heretofore to Messers Tarleton, Whiting & Co. for  
payment who on presentation of this letter will pay the same  
without further instruction. Your early attention will  
greatly oblidege.

very truly  
R. Jemison, Jr.

*The... h*

3 Boxes 16 x 22 Double Plate Fench Glass  
1 Do 18 x 20 good single plate  
500 lbs white lead 350 as common  
200 " zinc  
1 Bl Rosin Oil  
50 lbs Tin Paint  
50 " Dry White Zinc  
5 " white glue  
3 " Van Dyke Brown  
1 Varnish Brush  
1 Six O. Brush  
1 Calcimine Brush

W. Gilmer

will get for me & ship as early practicable if to  
be had in Selma. 200 ft in lenght 3/8 round or square Bar  
Iron--TS. 3/8 can not be had 1/2 In round will do. Ship to  
Newburn as early as pp. & advise me of the same. It is for  
spikes of Tent poles. Send your bill to Messers Templeton &  
it \_\_\_\_\_.

Robert Jemison, Jr. Tuscaloosa, Ala., 27 August 1862, to Dr. G.G. Griffin, Prst. A & M. R.R.R. Co., Demopolis, Ala., (Jemison Col., Letterpress 1860, 1862, pp. 180-82).

Dear Sir

I have a lot of freight consisting of oil \_\_\_ & c. at the Depot of Newbern. The freight was shipped from Mobile on 12 Inst. in good order as shown pr Bill of lading & on 15 inst. shipped in like good order as shown by the certificate of the Ware House man in Selma to Newbern. One keg of paint is damaged both heads being out a portion \_\_\_\_\_ being otherwise damaged. In relation to \_\_\_\_\_ freight I wrote yr agent \_\_\_\_\_ to know if or was at Newbern having previously directed him to ship by wagons that were hauling salt. To none of which offers did I get an answer until I wrote a third party to inquire after the freight. Mr. \_\_\_\_\_ answers was not of same mail of the reply of the party to whom I wrote informing me the freight was then & one Keg \_\_\_\_\_.

[The letter goes on for about three pages of complaints concluding with the following paragraph]

... You have the facts substantially as they occurred. I cannot pretend to state the precise language used by either of us but the case is not exaggerated. It is not worth while for me to read you a lecture as to the liability of your company as \_\_\_\_\_ more \_\_\_\_\_. I am very much in need of the Paints to keep the painting on my house along. Must have them or order others. Will you by early mail inform me if the action of yr. agent is sustained or whether I can get them or not and on what terms. If can not get them I wish to order others. I need not remind you of the effort such conduct on the part of your agent must have on the business of the Road. It is generally more convenient to have my freight at Newbern than Marion or Randolph & I would like to have the privilege of sending \_\_\_\_\_ when most convenient but with the present agent I cannot do so only when there is an extra ordinary necessity. I have already had to ship freight to Randolph that I would have preferred at Newbern. Hoping to hear from you at yr earliest convenience I am

very truly  
R. Jemison, Jr.

R. Jemison, Jr., Tuscaloosa, Ala., 7 September 1862, to J.O. Lopez, Chief Agent & Supt. of Ala. & Miss. R.R. care of W.R. Bills, Genl Freight Agent, Selma, (Jemison Col. Letterbook 1862-64, pp. 207-09).

[Another long and very angry letter concerning the damaged freight. Jemison was still not getting satisfaction].

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Robert Jemison, Jr., Tuskaloosa, Ala. 7 September 1862, to Dr. G.g. Griffin, President of the Ala. & Miss. R.R., Demopolis, (Jemison Col., Letterbook 1862-64, p.\_).

[Concerns damaged goods].

- p. 232-33  
26 September 1862 letter to Lopez concerning goods
- p. 234-35  
28 September 1862 letter to Griffin "
- p.  
31 September 1862 letter to E.D. Herndon at Newbern concerning damaged goods

Robert Jemison Jr., Tuskaloosa, Ala., 15 October 1862 to J>A. Lister, Station Agent, Newbern, Ala., (Jemison Col., Letterbook, 1857, p. 268).

Sir

I send my wagon for such of my freight as is not damaged....[mentions salt for state of Alabama]. AMy bBill calls for 575 lbs white lead = 2.32 lbs French Zinc. In your letter of 24th July there is at your Depot 4 kegs white lead & Bl Paint 1 Bl Oil. The white lead I suppose is in one of the kegs & the Zinc in the other. My Bill calls for Four [?] casks & 2 Bls. Besides the oil, white lead & zinc there

55 lbs Tin Pruff Paint  
50 lbs Fr. Zinc Dr.  
5 lbs white glue  
3 lbs van dyke Brown & Fur [?] Brushes

These items I suppose to be in one of the casks or Bls as designated in Bill [?].

very respectfully  
R. Jemison, Jr.

- p. 270  
16 October 1862  
[Letter to Lopez concerning damaged freight... ending:  
... I know there is occasional irregularities &  
miscarriages of mail matters but in all my correspondence  
since the 1st January last there was not so far as I have  
heard been as much delay or tardiness in transit [?] or so  
many miscarriages as there has been in the correspondence

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with the agent at Newbern or to freight in which I am concerned....

My wagon left yesterday for such as is not damaged. Yr. Presient after seeing you agrees to refer the whole matter to referees. Whether he will be disposed to do this when there is nothing left I do not know when my wagon returns it will answer him.

Robert Jemison. Jr., Tuskaloosa, Ala., 20 January 1863 to William M. Gilmer, Selma, (Jemison Col., Letterbook, p. )

Dear Sir

I send by mail guard (Wamble) five samples of Wall paper of which please get for me the number of Bolts indicated [?] on each sample to wit.

No 1 15 Rolls. No 2. 21 Rolls No. 3 18 Rolls No. 4 21 Rolls No. 5 10 Rolls. The first four numbers you will find at I B. Clards Book Store. The other I think Mr. Slocum told me was at the other Book store. I also wish you to get me 18 Rolls of white watered paper with a gold sprig and 80 ft. gold band bordering

for the same. I cannot tell you where you will find this but there is in your city of a lot of 18 Bolts of this kind of paper at \$150 pr bolt if not sold. I will write you where the first time I see Mr. Slocum.

I would like to get the 18 Bolts-- pr. coach as early as convenient. The balance send to Randolph. Please see that it is carefully boxed both that sent by coach & that sent to Randolph. I send you as requested five bolts domestic. Could not get at factory-- a month. What I send is out of a lot I have of my own which I will put yrs in place of when I get it

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskalosa, Al. 4 [?] February 1863 , to William M. Gilmer, Selma, Ala., (Jemison Col., Letterbook 1862-64, p. 338).

Dear Sir

Amongst the Wall paper I requested you to send me 18 Rolls of pure white paper with gold sprig not sent was no doubt overlooked as there was no sample sent for this where there was a sample for all the others. This lot you will find at

one of your Book Stores not \_\_\_\_ or next door to it. You will oblige me by getting it & sending as early as convenient. The price Mr. Slocum informed me was \$150 per roll. I also want 5 more rolls of the \_\_\_\_ as \_\_\_\_ it [?].

You will do me the favor to send me \_\_\_\_ of monies advanced for me & I will authorize the same to \_\_\_\_ Office have or remit you the amt.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala. 13 October 1863 to Messers S.Sl Webb & Co., Mobile, Ala., (Jemison Col., Letterbook 1862-64, p. 410).

[Jemison requested a hogshed of sugar for family use. Then he stated: "Our Insane Hospital and myself want about 60 Bls Rosin No. 2 I learr is best for Gas purposes at what price can yuou furnish no. What is the price of No. 3 and is it a good article of the kind \_\_\_\_ & c. Do you deal in the article of cornmeal?.....].

Robert Jemison Jr., Tuskaloosa, Ala., 22 March 1864 to Messers S.S. Webb & Co., Mobile, Ala., (Jemison Col., Letterbook, 1862-64, p. 477).

Gent.

By first Boat after recpt. ship me sixty five Barrels Rosin & present Bill to Messers Tarleton Whiting & Co. with this letter & they will pay the same without further orders.

very truly  
R.Jemison, Jr.

R. Jemison, Jr., Richmond, Va., 24 January 1864 to Cherokee Jemison, Tuskaloosa, Ala., (Jemison Col., Letterbook, 12. p.).

My Dear Daughter

[The majority of this letter is about politics. The last paragraph deals with the house].

I had a letter from Montgomery the other day saying Irene White is married to Dr. Semple. I fear she has not done well. The Dr. I think drinks very hard, if I mistake not is a confirmed toper & otherwise not very much account. I am not very intimately acquainted with him & may be mistaken. For Irene's sake I hope I am. In none of your letters have you said anything about matters out doors. I the Smoke House done" What are the carpenters at? I hope Ma will get Mr. Rook a few days and set out a few shade trees in the yard. It is time something of this sort should be done. We had better have them put out even at the risk of having them moved.

My kindest regards to Cos & Jessie. Love to Ma & Daughter

Yr Aft Father  
R. Jemison, Jr.

Robert Jemison, Jr., Luxapelila Mills, Miss., 2 March 1868 to David S. Walker, (Jemison Col., Letterbook 12, p. 119)

Dear David

When in Eutaw I saw & talked with my Brother-in-law Mr. C. H. Taylor on the subject of redeeming the house & lot. He seems more determined & in earnest on the subject than at any time heretofore, but the idea of having to pay out money for any purpose makes him nervous. He thinks he will have the money to redeem by 1st April. Says he will be at Tuskaloosa by or before that time. He will probably write to you on the subject. I told him you would give him a loan(?) on the property to secure him in the repayment of his money. This did not satisfy him. He [1 word] as clear & unencumbered [1 word]. This I told him was out of the question until the time of redemption has passed. Then he said he would be satisfied with yr. guidance(?). I replied to him you had already advanced [1 word] 10 to 20 thousand dollars & might not be willing to [2 words] his portion of yr security but thought the matter might be satisfactorily arranged as both of you had the same end in view that of securing something to my family. I will write you as to the Harrington Case in a few days.

Yr. Uncle  
R. Jemison

Robert Jemison, Jr., Tuskaloosa, Ala., 16 August 1868 to  
Col. C.H. Taylor, Eutaw, Ala., (Jemison Col., Letterbook 13,  
pp. 18-19).

Dear Sir

Ys 12th Inst just recd & contents noted. I will look into  
the assessment of my City Taxes in due time. Fitts has paid  
your portion of the assessment to Moody out of funds left  
with him which will be a charge on the property. The  
\$1012.00 is the Tax on the whole of the City property  
formerly owned by me of which the property bought by you of  
Moody's only about half in value.

The four hundred & odd Dollars for which the House & lot was  
sold was for my entire State and county tax if I understand  
the matter correctly. I will look into the matter fully &  
try & get it all straightened up. I cannot imagine any  
other incumbrances Hence dont know where to look for them.

I leave perhaps tomorrow for Columbus Missi, will be back [1  
or 2 words] by 27th Inst. If you are not satisfied I am  
right in my views as to the way things now stand write me on  
receipt to Columbus Missi and I will with what money I find  
on hand try & raise amount to pay out the lands on the other  
side of the river. Your Sister & I fully appreciate your  
kindness intended for us in our adversity and we trust you  
will also fully understand & appreciate our desire to  
prevent this kindness & noble kindheartedness on yr part  
from placing us in a worse condition than we were.

That you may fully understand whence arises my apprehensions  
I will here state the ground of them (to wit)

Your sister being a female [?] Court [?] without any  
separate estate cannot legally by note or otherwise bind  
herself for the payment of money. This being the case any  
contract made with her whereby she promises to pay money for  
land or otherwise for her sole & separate use is void as to  
all parties. On the other hand if there be an absolute and  
unconditional conveyance to her of the lands &c she thereby  
becomes possessed of a Separate Estate in her own right &  
name which she may mortgage to pay her debts.

Do not fail to write me to Columbus Missi.

Very Truly  
R. Jemison, Jr.

Society  
for the Preservation  
of New England  
Antiquities

Conservation Center  
Lyman Estate  
185 Lyman Street  
Waltham, Massachusetts 02154  
617 891-1985

July 2, 1992

Jemison - Van De Graaff Foundation  
1918 - 9th Street  
Tuscaloosa, Alabama

Dear Betsy, Steve, Robert, and Committee Members:

Enclosed are the two copies of my report. The master is on our computer, and we can produce additional copies at about \$30.00 each. (The expensive part is the color xeroxing, which costs \$2.00 per page.) I can give you cheaper black & white copies, but they are not as effective as the color ones.

Thank you for the larger rendering of the house you just sent me. I really think you should have a colored rendering done based on this photograph. You can probably have this done in Tuscaloosa more cheaply than I can do it, now that you have the paint colors.

You'll notice that only one of your copies has the original Munsell Color Cards and the sand we recovered from the paint. Guard that copy carefully, as we don't have any extras.

I'll get you a proposal for interior paint analysis as soon as I get a couple of other projects off my desk.

I hope you like the original paint scheme. I personally think it will be quite striking, particularly if sanded. Don't be concerned that the colors in the micro-photographs don't exactly correspond to the Munsells - the photographic and color-xeroxing processes both distort the colors of the samples; this is something that we can't correct for with the available technology.

I'd be very interested in your comments on the information and presentation, including criticisms. I develop new formats for every project, and this one's particularly experimental. I'll also try to answer any questions if you have them.

Sincerely,

Gregory Clancey,  
Architectural Conservator

A STUDY OF THE EXTERIOR PAINT HISTORY OF THE  
JEMISON-VAN DE GRAAFF HOUSE (1859-62)  
TUSCALOOSA, ALABAMA

FOR THE JEMISON-VAN DE GRAAFF FOUNDATION



GREGORY CLANCEY, ARCHITECTURAL CONSERVATOR  
SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES  
CONSERVATION CENTER  
WALTHAM, MASSACHUSETTS

May-June, 1992

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WALTHAM, MASSACHUSETTS

May-June, 1992

This study was commissioned in early 1992 as part of a larger effort to understand the physical history of the Jemison-Van De Graaff House. Our task was to study and explain the sequence of historic finishes on the exterior.

### Physical History

The Jemison-Van De Graaff House was constructed from plans by the Philadelphia architectural firm of Sloan and Stewart in 1859-62. The house is brick with a coating of lime stucco (scored to resemble ashlar), and has a wooden verandah, window and door surrounds, cornice, and cupola. Neither the stucco coating nor the projecting wooden features have been significantly repaired or altered. An exception is the porch of the ell, where the deck framework, at least, is put together with wire nails, indicating work of 1880 or later.

While neither the plans nor specifications for the house have been located, a large cache of construction accounts survive. The most interesting of these, in regard to exterior finishing, are four orders by Jemison dating from January to October, 1862 for large quantities of paint, pigment, and related supplies. Hundreds of pounds of white lead and zinc white were ordered, probably in paste form, with dry pigments such as chrome yellow, Prussian blue, and raw umber, purchased in "brick-sized" quantities of from one to eight pounds. The majority of the colored pigments were interior finishing, judging from the relatively dark and monochromatic exterior colors described below. While the interior has yet to be studied, the relatively large order for Prussian Blue (4 lbs.), a pigment with much higher than average tinting power, suggests that blue or green was used liberally in the rooms.

Note: Colored paints in the mid-nineteenth century were produced on the job-site by mixing dry pigments with a paste of white lead (or zinc white) and linseed oil. The color depended on the types and proportions of pigment used by the painter. The Prussian blue pigment, for instance, may have been mixed with white to achieve blue, or yellow may have been added to produce green. Given the relative quantities of blue and yellow, however, it is reasonable to assume that the woodwork in some rooms was a solid blue.

Of the colored pigments, red lead was ordered in the largest quantities. This does not necessarily mean that red was a preferred color - this pigment was frequently thrown dry into paints of all colors to act as a "dryer". Indeed, undispersed red pigment particles can be detected microscopically in many of paint layers from the Jemison house which could not have included red as part of their tinting matrix (e.g. see photos 16 and 18).

The large quantities of tin paint indicate that the roof was painted, although we do not know what color.

Some of the eleven pound of black pigment was doubtless used to regulate the shade and value of other colors, but a large quantity must have been mixed with white to produce the grey stone color applied to most of the exterior (see below). The large order of Van Dyck brown (seven pounds) was probably used in mixing the extremely dark brown color on the exteriors of the window sashes.

### Methodology

The present investigation was conducted as follows:

Two days were spent on site examining the paint layering sequence and collecting samples from the exterior. Because exteriors are "disturbed" surfaces, compromised by decades of weather and preparation work, we concentrated on the areas which were most sheltered and least accessible to the casual workman - under the ceiling of the verandah, under the eaves of the main roof, and beneath the eaves and the balconies of the cupola. At least one sheltered example of each architectural feature - e.g. window surrounds, sash, shutters, brackets, porch posts, etc. - was examined and sampled. A total of 46 samples were collected around the entire exterior.

To ensure that the feature to be sampled retained enough paint, the depth of its layering sequence was first checked with a scalpel and portable binocular microscope. While most of the paint on the porch features, shutters, stucco, eaves and cupola was relatively thick and undisturbed, at least in the sheltered areas, the paint on many of the window and door surrounds were surprisingly thin, indicating zealous preparation work or perhaps some replacement of original woodwork. While we eventually located some thicker window and door surround samples, the paint history of these features is not quite so clear and concrete as that of the other raised wooden elements.

Samples were taken with an electric Dremel tool equipped with a heavy-duty sanding disc. The procedure involves four separate cuts made at an angle into the wood or stucco, to produce a 1/2" square piece of the underlying material with paint adhered to its surface. Each sample was labeled and placed in a plastic bag, and will be retained in the SPNEA paint archive in Waltham, Mass. following the investigation.

### *CAPTIONS, photos 1-6, following pages*

*Photo 1: Jemison-Van De Graaff House, west elevation*

*Photo 2: Ibid, north*

*Photo 3: Ibid, south*

*Photo 4: Ibid, east*

*Photo 5: Ibid, east, showing porch of ell*

Three days were spent investigating the samples returned to Waltham. All were examined under a 60x (or greater) binocular microscope, the number and types of paint layers recorded, and the information from each sample cross-referenced (see appendix). When the paint history of the house was sufficiently understood, 10 of the most representative samples were encased in epoxy "ice-cubes" and ground into cross-sections. These were used to produce the micro-photographs which illustrate the report.

The earliest paint colors of stucco and woodwork were matched to Munsell standard color swatches. Some of the color matching was done from the cross-sections, and some from relatively large macroscopic samples collected on site for that purpose. All color-matching samples were "bleached" under visible blue light for a period of one week (to reverse any yellowing in the oil layer), but no visible change in color occurred.

A small sample of sand was recovered from the original paint layer by dissolving the binder with various solvents. This sample has been bound into the original copy of the report.

## Findings

### **General**

The exterior of the Jemison - Van De Graaff House received two polychromatic paint schemes in the nineteenth century, the first based on a grey wall color and the second a light brown. Both finish layers were "sanded" - i.e. had a very fine sand mixed into or blown onto them using a bellows - to make the features which they covered resemble stone. Sanded paint of the same color was applied over stucco and woodwork alike, only the window sash, surrounds, doors, and shutters being excepted, with the intention of giving the house the appearance of solid stone. To further this effect, the score marks in the stucco were picked out or "penciled" with a contrasting white paint to make them resemble mortar joints.

The use of sanded paint and other devices to make wooden or stucco houses resemble stone had a long history in America by the time the Jemison House was constructed. The Porter-Phelps-Huntington House (1752) in Hadley, Massachusetts preserves sections of sanded paint and white "mortar joints" over wooden rusticated siding, and similar examples existed in the seacoast towns of New England throughout the later eighteenth century. The vogue for sanding briefly waned in the Federal period, but was strongly revived in the second quarter of the nineteenth century for commercial and governmental buildings (particularly the U.S. Customs Houses) as well as the larger private houses. The tradition seems to have lasted into the 1870s, after which the "Queen Anne" style led to greater comfort with the idea of a wooden house.





4



5

## The First Scheme

### Stucco and Woodwork

Accounts indicate that the exterior was first painted in 1862. Microphotographs of paint cross-sections (photos 9-10) reveal an oily, perhaps unpigmented, coating (B) next to the stucco (A), followed by a grey layer (C). Both coatings are sanded. On the woodwork (photos 11-12) the first sanded layer (b) is preceded by a thin white coat (a). These likely constitute the original system of primer(s) and finish. The grey paint itself may consist of two separate layers, as there is a slight but distinct difference in shade between its top and bottom halves (dotted line in drawing accompanying photo 10). These would have been applied one over the other, however, as they are virtually identical in color and there are none of the usual indications of dirt or weather at their cleavage. After the stucco was entirely painted in grey, the scored "joints" in the stucco were then painted white using a fine-tipped brush.

Small areas of this grey paint with white jointing are still visible on the stucco where overpaint has weathered away. One of these is under the arched lintel of a door at the rear of the ell (photo 6). In other areas, such as the porch side of the ell, the overpaint can be easily encouraged to fall off using a scalpel or other sharp instrument (photo 8). The best exposed sample is under a north-facing ell window, where the stucco was painted and jointed before the application of a wooden sill, since removed (photograph 7). This leaves no doubt that the grey scheme was executed during the final phase of construction.

A multi-coat system of sanded paint was recommended by Sloane in the surviving specifications for Longwood, in Natchez, Mississippi, built at the same time using similar or identical materials. "The exterior woodwork", he writes, "such as cornices, verandahs, cupola, etc. will receive four coats of paint and two of sand of tint corresponding to the color of the walls." (quoted in Will L. Whitwell, The Heritage of Longwood, Jackson: U. of Mississippi Press, 1975, pp. 97-102). Whether Sloane meant a total of four or six coats is unclear, but he clearly would not have considered a three-coat system for the Jemison House excessive.

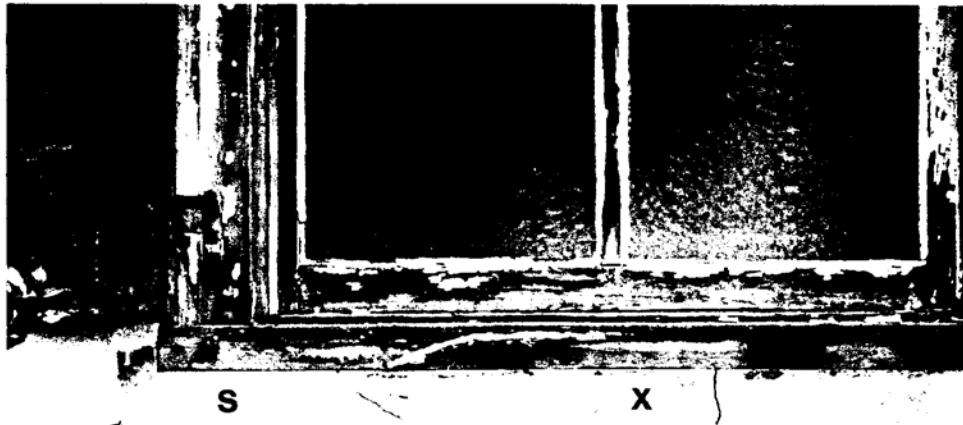
The Longwood specifications call for the stucco to be painted "the color of Picton Stone." The Jemison House was probably also meant to imitate a specific type of grey stone, but its peculiar shade of bluish grey is the color which typically

*Photo 6: Area of original (grey) sanded paint scheme exposed under the arch of door "a" in photo 5.*

*Photo 7: Window sill on north side of ell, showing original grey stucco paint (s) and white joint (x), protected by an applied wooden apron (since removed).*

*Photo 8: Original grey paint and white joint under peeled area.*

6



X

7



8

results from mixing lead white with a small amount of carbon- or lamp-black, among the most common 19th-century pigments. Given that the house was painted during the Civil War, when Jemison was having trouble obtaining paint and other supplies, one can't be sure whether the resulting shade was prescribed by the architect or was the simple result of available pigments.

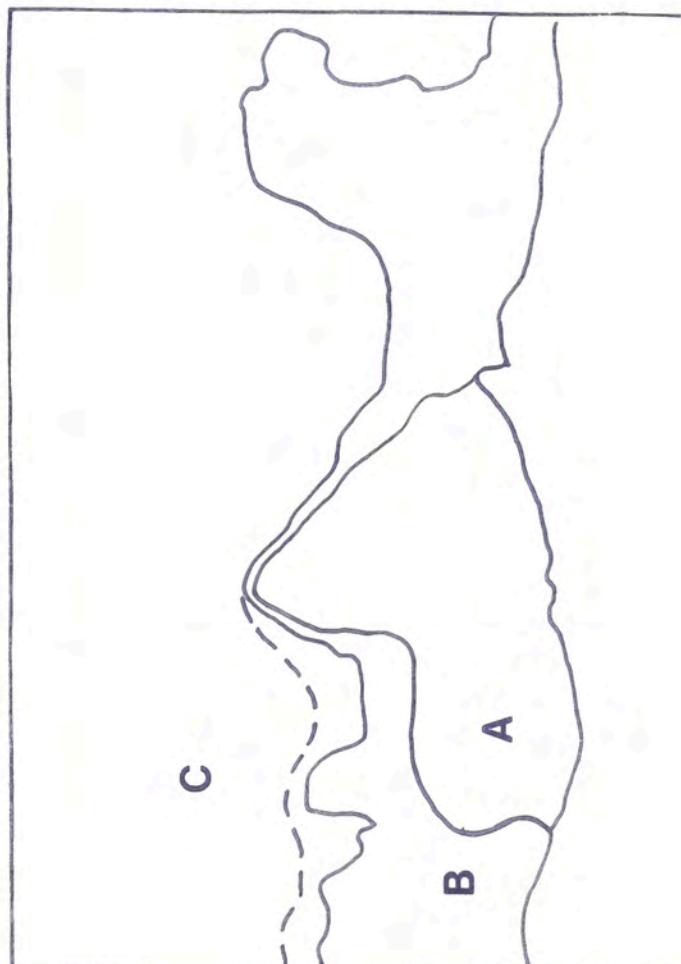
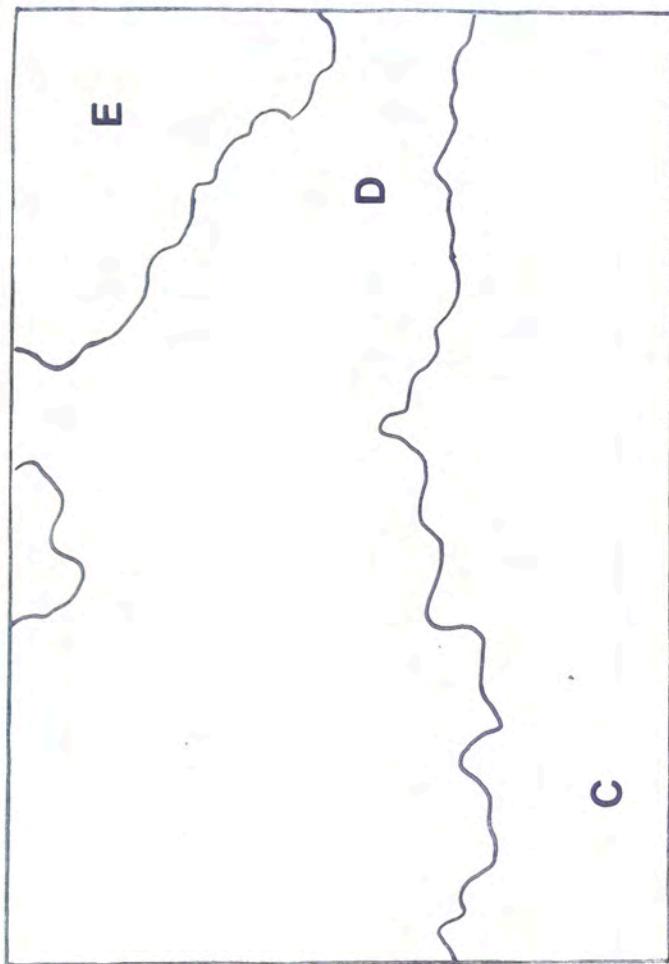
The grey differs slightly in color from sample to sample, an effect either of differential weathering or perhaps the uneven dispersal of pigment in the original layer. The diversity of the samples ranges over at least three different Munsell color swatches: 6.0/, a nearly flat grey; 10 B 6/1; and 5 PB 6/1. The last two have the slightly bluish caste associated with the carbon-based blacks. We have chosen Munsell PB 6/1 as the "best" of the three, as it most closely resembles the color we achieved by mixing a small amount of carbon black with titanium white pigment (a modern substitute for white lead).

A color swatch from the Benjamin Moore system (HC-168) has been included to illustrate the approximate color of the grey paint in exposed areas (e.g. under the lintel at the rear of the ell, photo 9) after picking after a long period of exposure to dirt. This patina was carefully removed from the collected samples using microscope and scalpel, revealing a fresher color at the layer's base.

One of Jemison's accounts for painting supplies includes a bellows, an instrument commonly recommended in the nineteenth century for applying sand to paint. The idea was to apply unsanded paint first, and then blow the sand on while the paint was still wet. This causes the majority of the particles to stick to the surface, only half embedded into the paint, their exposed halves providing the glistening quality of stonework.

The cross-section of a thick area of the grey paint layer, however, show the sand and paint to be well-mixed together (C in photos 9-10). There are actually a smaller proportion of grains exposed on the surface than imbedded within and entirely covered by the paint. The sand's fairly uniform dispersal suggests that it may have been mixed into the paint while the later was still in the barrel, or perhaps a part mixed in and another part applied using the bellows. Short of conducting experiments, however - which should certainly be done in conjunction with any re-sanding - matching the physical evidence to a particular method is a bit speculative.

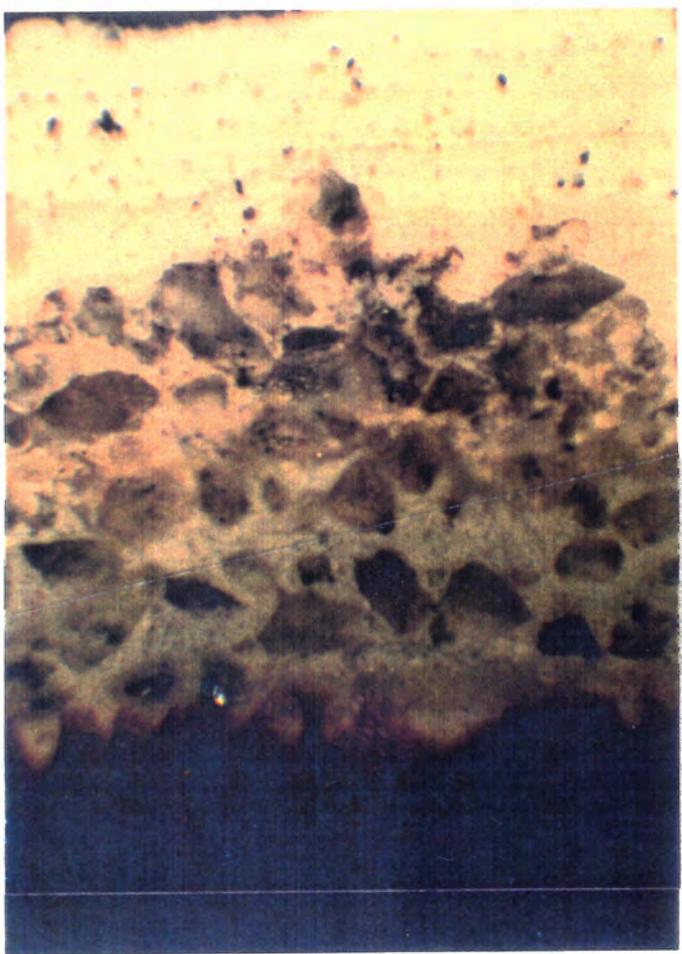
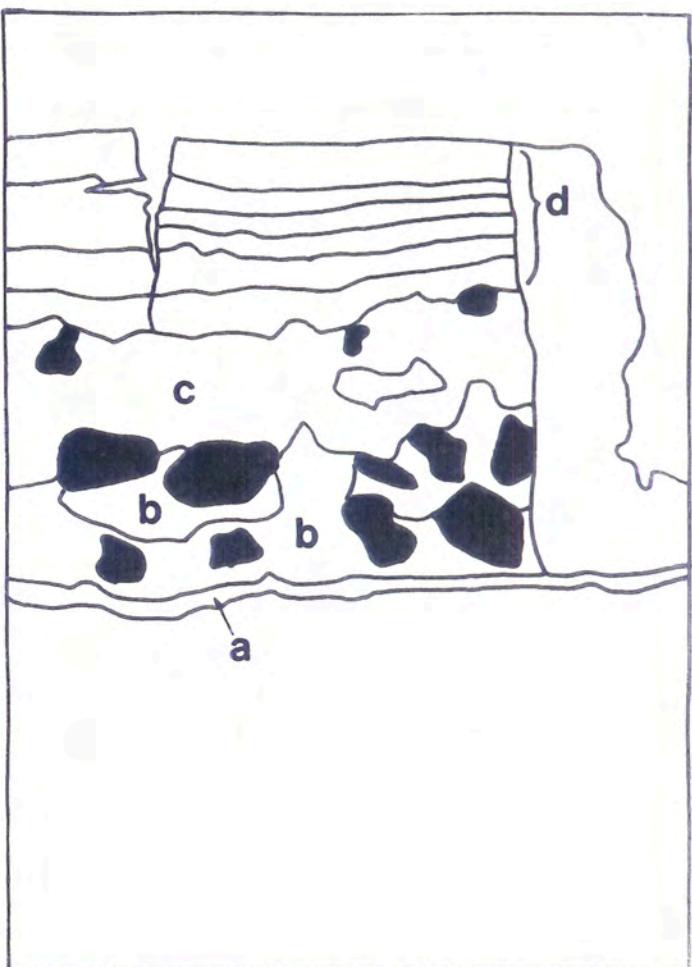
*Photos 9 and 10: Microphotographs of paint cross-section, sample # 1 (taken from the north wall, under the verandah). This is representative of the stucco samples generally. Photo 10 is the bottom and photo 9 the top of the same sample. A small piece of the stucco (A) is covered by a dark, sanded, perhaps unpigmented layer (B) which is probably the prime coat. The grey, sanded finish layer (C) may actually be two contemporary layer which break at the dotted line. The yellow sanded layer of the second scheme (D) is covered by multiple coats of white (E). Note: colors in this and other photos are distorted by the process of film development, and should only be read as approximations.*



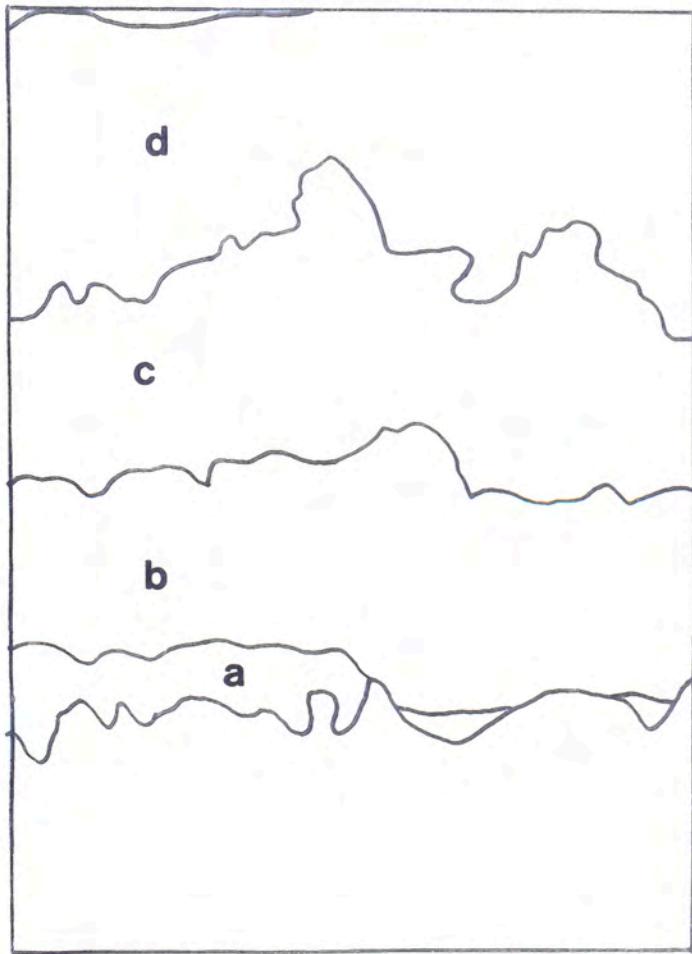
**Photos 11 and 12:** Microphotographs of paint cross-sections from the verandah. Samples #8 (photo 11) and #39 (photo 12) were both taken from a porch post on the west side of the verandah, and are representative of all samples from the verandah, window heads, cornice, and cupola enframement. A thin prime coat (a) accompanies the first sanded layer (b), which corresponds in color and character to layer "C" in the stucco photos. Layer "b" may also be a two-coat system. The second sanded scheme (c) also corresponds to the yellow sanded layer on the stucco. The multiple white coats (d) are the same on almost all exterior features except the shutters.



11



12



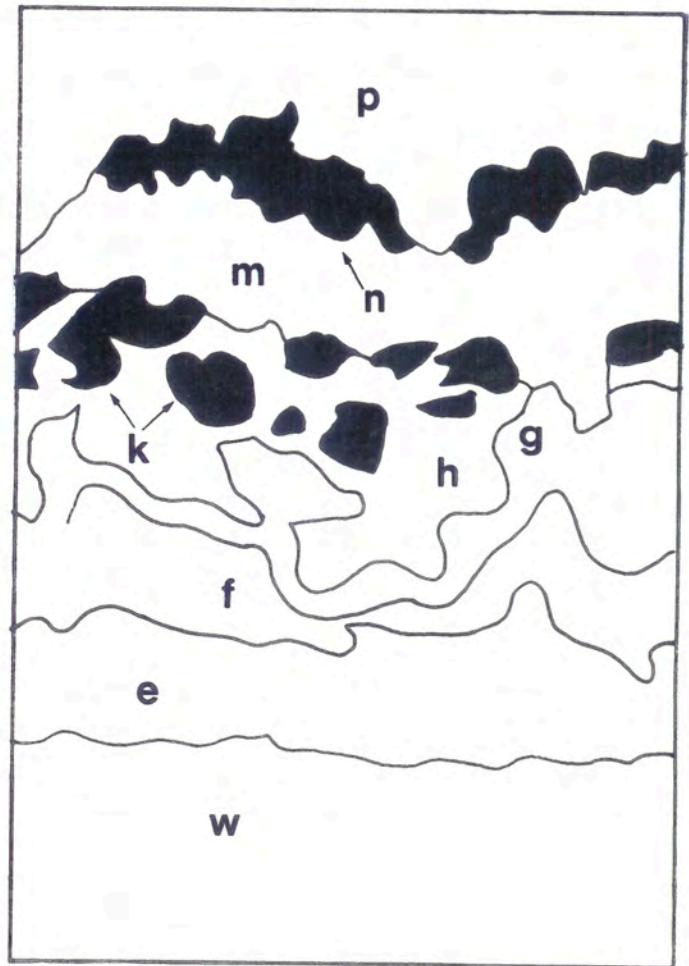
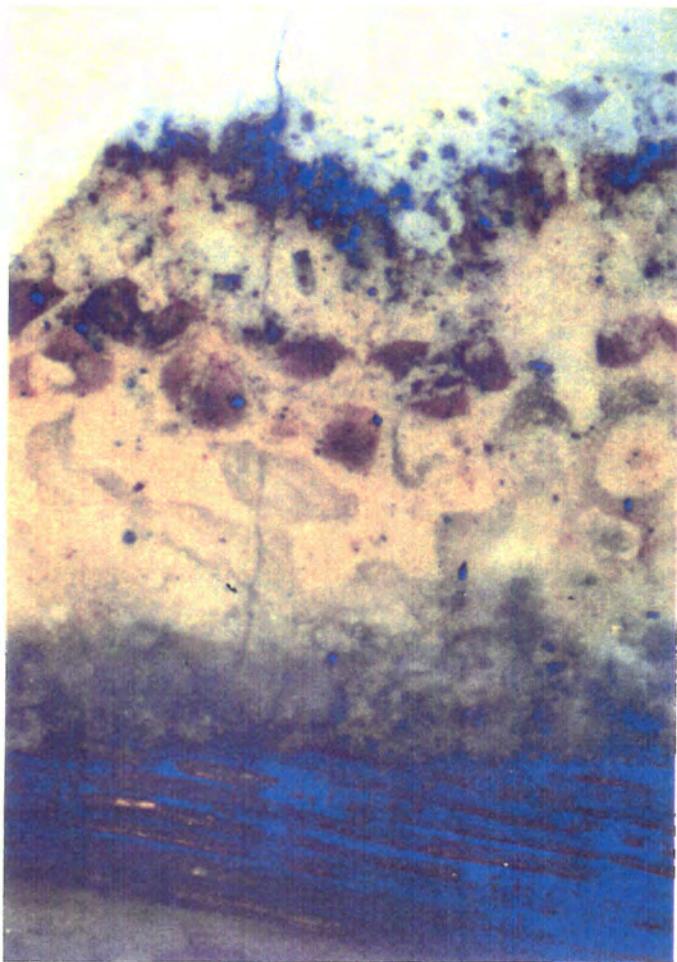
The grey sanded paint covered all exterior stucco and woodwork features except the window sash, shutters, and doors. The porch decks and ceilings have both been replaced, so their original colors were not recoverable. We also failed to locate a good sample from the stuccoed front steps, as this feature has been fully exposed to weather.

### Window and Door Surrounds

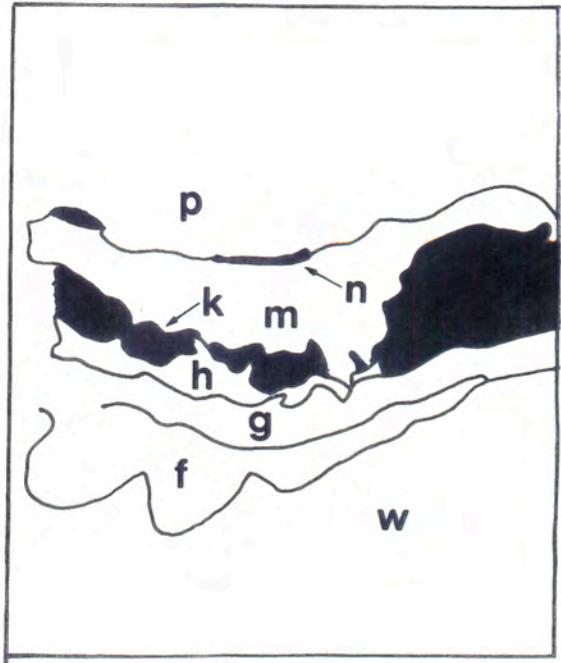
The paint evidence from the window and door surrounds is not as clear as in the stucco and porch samples. Many of the surrounds, at least under the porch, have lost most of their early paint through scraping or perhaps carpentry repairs. The samples that retain a full paint history present slightly divergent evidence. Sample 4, from the surround of one of the side doors (photo 13) shows a grey layer next to the wood (e) followed by a thin white (f), and a lighter grey (g). The initial grey is missing from other samples, however, such as no. 22, from the bracket of the front door surround (photo 14). It could be that some features were primed once and others twice, or that layer e is a bit of the stucco paint sloped onto the surround. Nonetheless, layer "g", a light, unsanded grey, would appear to be the first finish coat.

Layer "g" was so roughened that we could not expose a large enough area for accurate color matching. We instead chose a lighter shade of the stucco color from the Munsell standards (N 8.5) as an approximate match. As this color is only approximate, its utility as part of the larger color scheme should be tested on site, and perhaps alterations in shade or value made as needed.

*Photos 13 and 14: Paint cross-sections from door and window surround elements. Sample #4 (photo 13) is from the surround of the door at the north end of the verandah, while sample #22 (photo 14) is from the front door surround. The window surrounds show the same evidence. The first paint layer in photo 13, a grey (e) is missing from photo 14 and other samples (see text for discussion). The white layer (f) appears to be a primer for a light grey layer (g), probably the first finish coat. Two light yellow layers follow (k and n), which may or may not constitute graining. The first glaze layer (k) in photo 13 is badly broken up as the result of weathering or chemical decay. The material at the base of each photo is the wooden substrate (w).*



13



## Sash

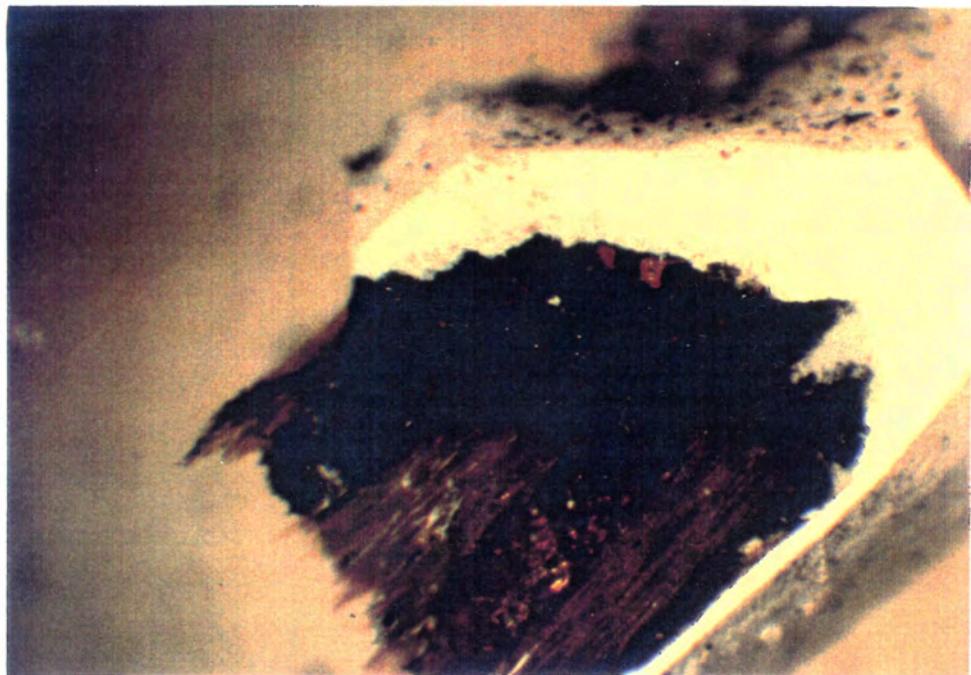
The original paint had almost entirely worn away or been stripped from most of the sash we checked. Only one small fragment, about the size of a pinhead, was eventually located on the upper sash of the facade's palladian window (sample 33, photos 15-16). This is an extremely dark brown, most similar in shade to Munsell 10YR 2/1, but of a darker value (Munsell N 1.5., a black standard, most accurately represents the value or degree of darkness of the sample, while 10YR 2/1 represents the other characteristics of the color).

Because the sample was so small and singular, one cannot be certain whether it accompanied the first or second scheme. Dark sash colors were quite common throughout the mid and late nineteenth centuries, however, and the sash would likely have been painted very dark during both episodes.

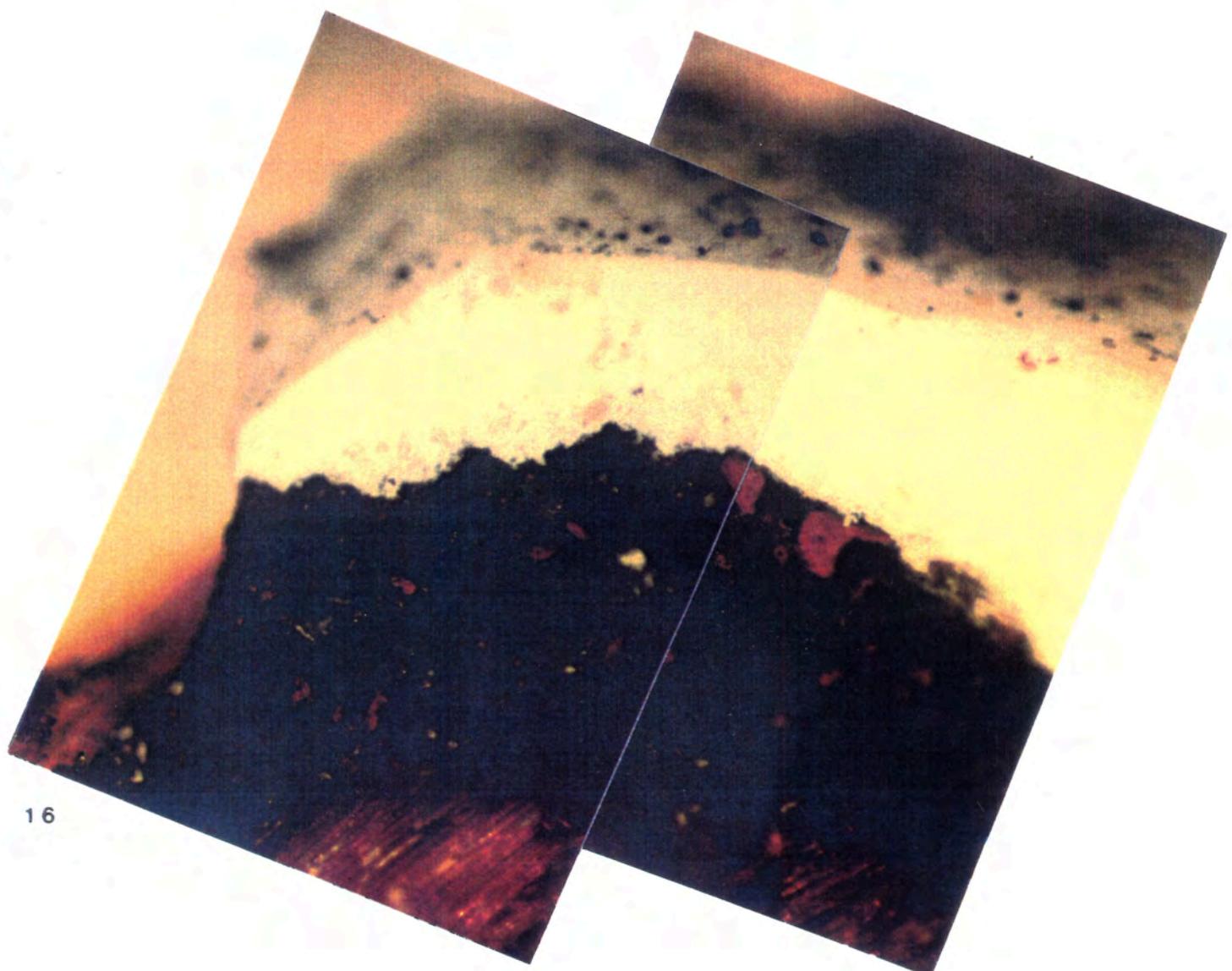
## Shutters

The first two layers on the shutters (G and H in photograph 17) are variations on a rose-grey, and probably represent primer and finish coat. The primer layer conforms in color to Munsell 2.5 YR 5/2, while the finish layer, which was much more difficult to expose for purposes of color matching, falls between Munsells 2.5 YR 4/2 and 3/2. We have enclosed a color swatch reflecting the darker of the two shades.

*Photos 15 and 16: This drop of dark brown paint, the size of a pinhead, was the only sample of early exterior sash paint found on the house (it was taken from the Palladian sash on the facade). Sash paint survives less often than that on other exterior features, as it tends to be removed more thoroughly during preparation work. the enlargement of the cross-section (photo 16) shows a number of undispersed clumps of red pigment, which may be red lead, a common dryer which Jemison ordered in large quantities in 1862.*



15



16

## The Second Scheme

The Jemison house was covered with a second sanded paint layer, presumably later in the nineteenth century, which turned it from a stone grey to the light brown color of sandstone (D in photos 9-10, and c in photos 11-12). This color falls between Munsell color 10 YR 7/2 and 10 YR 6/2 (the later is enclosed). The second scheme corresponded with the first in all particulars except color; once again the stucco and woodwork were unified, with only the sash, surrounds, shutters, and doors picked out in contrasting shades.

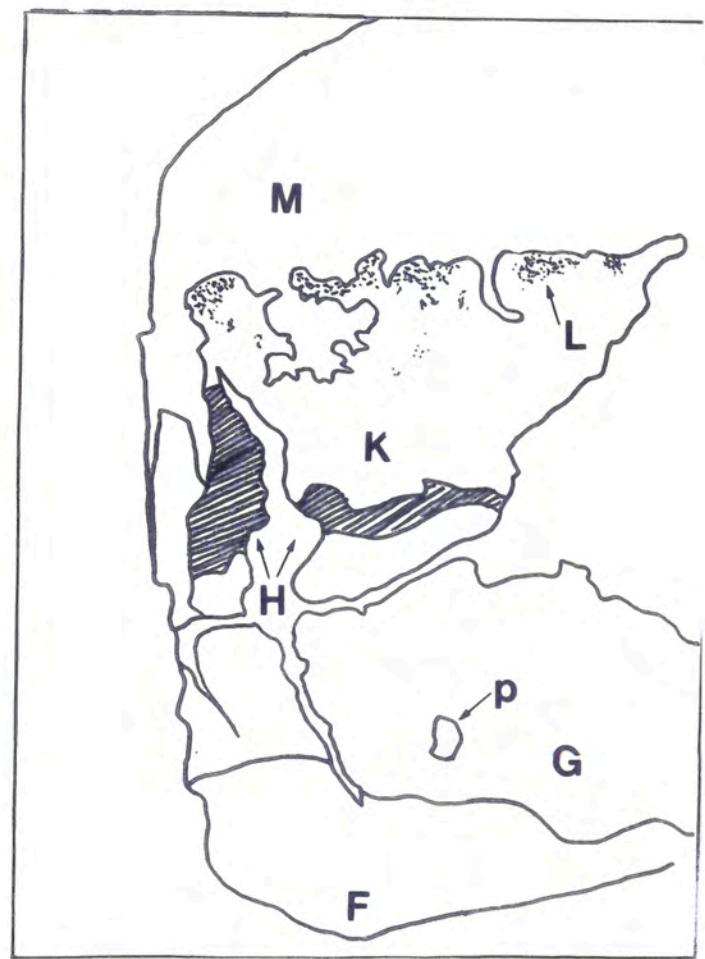
The sash color may be the dark brown illustrated in photos 17 and 18. This singular color cannot be positively assigned to either the first or second schemes.

The window and door surrounds were first painted a light yellow (h in photos 13-14) and then either given an oil glaze or grained to resemble hardwood (k in the same photo). Both glazing and graining look nearly identical in cross-section. The procedure seems to have been repeated a second time, however, before the surrounds received their first white layer.

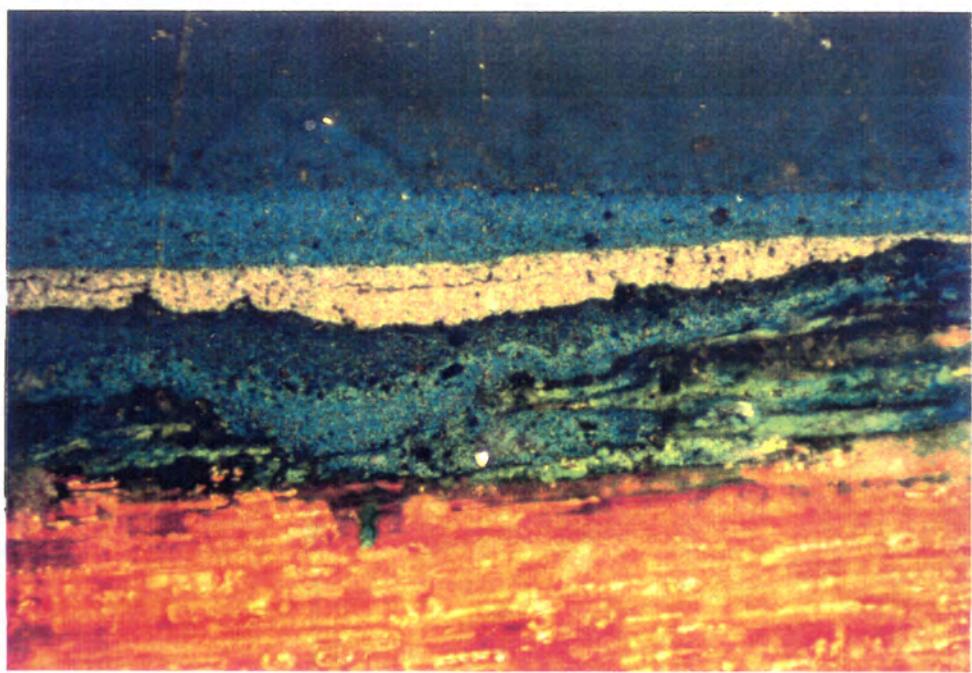
The shutters were given a white base-coat and then a thin reddish finish coat (K and L in photo 17). The red might also have been graining of a casual sort.

*Photo 17: Cross-section from a window shutter. The first layer (G) over the wood (F) is likely the primer for the first finish coat (H), represented by shading in the drawing. The finish coat seems to be a darker version of the primer; an undispersed clump of red pigment (p) may be the common colorant for both coats. The second scheme incorporated a yellowish base coat (K) with a thin, glaze-like layer (L) which may constitute a form of graining. The remaining layers (M) are all green, and are displayed more clearly in photo 18 below.*

*Photo 18: These are the top-most layers in the sample above, represented by the "M" in the drawing. This microphotograph was taken in an area where the earliest layers (G through L) had weathered away. The top-most layer is the present green coat. All or most of these layers date to the 20th century.*



17



18

### *Sand Sample from the Original (Grey) Sanded Paint Layer*

*This sample of sand from the first sanded paint layer was recovered by dissolving away the binder (the paint) using sodium hydroxide (full strength). The sample was prepared with a scalpel, and then allowed to soak in the solvent for one week. The sand was then recovered from the solution through filtering.*

*The sand particles are extremely fine compared to those used in period mortars, and are perhaps even finer than those in interior plasters. Locating a contemporary source may require some work, as sand of this fineness has few applications in the modern building trades. But accurately recreating the nineteenth century appearance of the house will depend on locating a matching sand. Contemporary "plaster" sands will result in an overly-course texture.*

## *Munsell Colors of First Scheme with Locations*

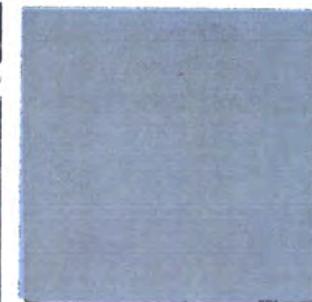
*The color chips on the facing page correspond to the paint colors in the first exterior scheme of c. 1862. A chip describing the base (stucco and woodwork) color of the second scheme has also been included.*

*Larger Munsell swatches of these same colors (and one Benjamin Moore swatch) have been placed in an envelope and set into the front flap of the report binder. These should be used for color matching and/or archival purposes.*

*Before any paint is applied, colored elevation drawings of the house should be prepared using Berol Prismacolor or some other colored lead system. A few details of placement which could not be answered through paint analysis will still have to be worked out on the drawings (i.e. should the "shutters" of the cupola be painted the shutter or the woodwork color; they do not retain enough historic paint to answer the question through analysis). The window and door surround color, an approximation rather than an exact match, may also have to be altered in shade or value to create a pleasing effect.*



A. Munsell 5 PB 6/1:  
Stucco "Blocks";  
Verandah, Cornice,  
Window Caps & Sills,  
Cupola Enframement.



B. Munsell 25 YR 3/2:  
Shutters



C. Munsell N 85/:  
Window & Door  
Surrounds



D. Munsell 10 YR 2/1:  
Window Sash



F. Munsell 10YR 7/2  
Stucco "Blocks"  
Second Scheme

Harve - These colors  
reprinted are very  
poor, sorry there

E. Benjamin Moore 971  
(Moore-O-Matic Color  
System):  
Stucco Scoring

University of Alabama, Tuscaloosa, AL 35487-0342  
Alabama Heritage  
from a photograph by Chip Cooper  
illustration by Rachel Dobson

Restoration of Spec-Harris Jones, D&H Architects, from Prints of Tuscaloosa



Jemison Home, 1859-62

Tuscaloosa

# The JEMISON *Journal*

Volume 1, Number 2

November 1993

## Christmas Open House

If you haven't been in the Jemison-Van de Graaff Mansion recently, you're in for some wonderful surprises when you come to the holiday open house at the mansion on December 5, 1993, from 2:00 - 4:00 p.m. While we have all been aware of the changes to the exterior of the house, as it has been carefully restored to its original 1862 appearance of sanded paint finish, the whirlwind work on the interior has kept most visitors away. Much work is yet to be accomplished, but the library and dining room have been restored to their original colors. The handsome Eastlake overmantle which was in the house has been returned to its proper place in the north parlor and one of the original gasoliers now hangs in the dining room. Now that the bookshelves and flooring have been removed from the conservatory, it is possible to imagine just how wonderful that space will be once it is restored.

Please come to our open house. Park either on the street, or in the parking lot on the south side of the house. Refreshments will be served, and our third Christmas ornament will be available for sale. Visitors are encouraged to dress warmly, as the new heating system may not be fully operational.



Members of the DAR (Daughters of the American Revolution) and the CAR (Children of the American Revolution) decorated the Christmas tree for the Jemison Mansion in 1992. Shown above are Nancy Masoner (left) and Sharla Saunders (President of the Alabama Chapter of CAR).

## Jemison Restoration On Target for Spring Opening

Phase one of the million dollar restoration of the Jemison-Van de Graaff Mansion is well on the way to completion, according to Steve Johnson, President of the Jemison-Van de Graaff Mansion Foundation. "We are grateful to all those who have given so generously of their time and talents," Mr. Johnson stated recently. "Without their help and the generous financial support of our many donors, this treasured Alabama landmark would still be a ruin."

The specific tasks which have been completed during the first phase include the restoration of the exterior of the house to its 1862 appearance and the rebuilding of the belvedere, the tower on top of the mansion, to its original design. There has also been an installation of museum quality heating and cooling systems which will ensure comfort to tenants and visitors to the home without interfering with the historic structure and appearance of the home. The electrical and plumbing systems have been updated and a fully functional catering kitchen will be installed to enable the general public to use the house for wedding receptions and other social functions.

With the end of phase one, planning is underway for phase two. Fund raising will begin soon for completion of the interior of the house. "There is still a lot of work to be done," according to Luther Richardson, co-chair of the Acquisitions Committee. "We plan to restore and decorate the house as it would have appeared at the height of its usage

(continued on page 2)

(continued from page 1)

by the Jemison and Hargrove families. We are seeking furniture that was original to the house."

Dr. Robert Mellown, an architectural historian, stated "We are fortunate that very little was done to the structure of this house in the 135 years since it was built. We have been able to fully document all of the structural elements and some of the decorating that was in place when Senator Robert Jemison finished the house in 1863. We know the original color of several rooms and hope to find out the specific wall paper patterns Mrs. Jemison selected. It is our hope to make this a restoration that will last as long as the original."

When asked when the mansion will be finished, David Nelson co-chair of the Acquisitions Committee remarked, "If we're lucky, it will never be really done. It is our hope that we will continue to enhance the collection of the furnishings, family pieces and period artifacts as long as this mansion is held in the public trust." Individuals who have period pieces they wish to donate or loan to the house, especially those connected to the Jemison or Hargrove families may call Betsy Hayslip at 752-2575.

## Third Annual Jemison Christmas Ornament

This year the bells of Christmas can ring out from your tree, courtesy of the third annual Christmas ornament for the benefit of the Jemison-Van de Graaff Mansion Foundation.

"Each year we strive to take the design of our ornament from something in the house itself," according to Rae Eighmey, chairman of the Christmas ornament sales committee. "This year we've taken our inspiration from the brass door bells which still announce visitors to the 13th street entrance of the house, the way they have since 1862."

The two-inch solid brass bell sells for \$10 and features a sprig of silk holly at its top, and is tied with a green ribbon for hanging on your tree. Each ornament comes packaged in a crimson ultra-suede draw-string bag and includes a small brochure describing the ornament and its association with the mansion.

As was the case with ornaments in the past years, there is a limited number of ornaments. There are still a few of the first years' silk-screened brass designs as well as some of last year's crystal octagon. Collectors wishing to have a complete set can obtain these earlier ornaments for \$10 each when they purchase this year's ornament.

Ornaments are on sale from December 1st through the 21st at the Tuscaloosa Public Library at the Reference Desk,

Monday through Friday from 9:00 a.m. - 12:00 p.m. and 1-5:00 p.m. Ornaments may also be purchased from the Heritage Commission office at the Jemison Mansion, at 1305 Greensboro Avenue from 1:00 p.m. to 6:00 p.m. Monday through Friday and other times by chance.

## Volunteers Needed

If you would like to volunteer, at the Jemison-Van de Graaff Mansion, we can use your talent and skills. In addition to our standing committees, we have special needs to prepare for the spring opening. Call Evelyn Young at 752-2575 if you can help in the following areas.

**Receptionist:** Sit in the beautiful front foyer and greet visitors to the mansion. Flexible shifts are available. If you can stop by for three hours a week, we can use you immediately. Hours are 10:00 a.m. - 12:00 p.m., 1 - 4 days a week. Please call Natalie Reynolds at 553-8122.

**Docents:** We hope to expand our house tour hours. Guides will learn about the house as well as about the people who lived in the house to share with others.

**Special Events Committee:** If you have ideas and like to plan parties, give us a call. Senator Jemison built the house so he could entertain. We'd love to carry on this tradition of the best in southern hospitality.

**Photo Librarian:** We are fortunate to have a large collection documenting the early days of Tuscaloosa as well as the history of the mansion. It needs organizing and cataloging.

### From the Mansion Grounds:

## Discoveries in the Process of Renovation

### True Colors

Workmen in the mansion's dining room made one of the most exciting discoveries when they removed the baseboard on the west wall this summer. There on the bare plaster was a swatch of the original wall paint color. The rich green pigments were matched and the room has been returned to its 1862 colors. Another paint swatch in the library has provided its original color scheme as well.

Hidden behind the built-in bookshelves, was another rich green. These colors are typical of the Victorian Era. It is hoped as the interior work continues, other paint colors and possibly even small pieces of Jemison's wall paper patterns will be discovered.

## Artifacts of Note

### Jemison China

The re-grading of the soil away from the house coupled with the spring and summer rains brought some small household artifacts to the surface. Among the items found were two small pieces of china. One piece is a red transfer pattern similar to the familiar blue willow design. The other is a feathered blue plate edging. We know from Mrs. Jemison's household notebook that the family did own some "red plates."

### Original Brick Wall

The grading also clearly revealed the lower courses of the property's 1860's brick wall bordering the north edge of the property. We hope to restore the wall and the fence which topped it.

### Basement Treasures

No one knew what was under the raised portion of the concrete basement floor. Removal of the two-inches of 1945 concrete yielded hundreds of 1860's square brick pavers. Many of them were put to immediate use to rebuild the hearths of the seven newly opened fireplaces both upstairs and downstairs. As a bonus, these bricks had been set in a very fine grade of river sand which was put to good use in the replication of Jemison's original sanded paint finish on the exterior of the mansion. Painters used hand cranked sifters to propel the sand onto the wet paint, rather than the bellows and pallets used by Jemison's craftsmen.

## Jemison Mansion Serves as an Education Resource

During the last week of October yellow school buses pulled into the parking lot of the Jemison-Van de Graaff Mansion every afternoon. Scores of children from throughout the county tumbled out eager to continue their studies in architecture as part of Tuscaloosa County's gifted and talented resource program. "The children just love this house," said Betsy Hayslip, Executive Director of the Heritage Commission, who guided the tours of the mansion for the school groups.

The mansion serves as a focal point for the study of local history and economic conditions during the Civil War. The 3rd through 6th grade students learned first hand about the differences between life during Reconstruction and life today in areas such as personal hygiene and transportation. Today's lifestyles and comforts were not always preferred

by the children, Mrs. Hayslip reported. "Recognizing there were no cars, one young man thought it would be grand to ride a horse to school everyday."

Shirley Anders, director of the program, emphasized the importance of the Jemison-Van de Graaff mansion as an educational resource, "This home is filled with learning opportunities. It is so much more meaningful to walk through a history than to just read about it. The quality of the original workmanship in this house and the care with which it is being restored helps us all to recognize and understand the values of quality and pride in building for the future."

The children observed the architectural details of the house, remarking on the repeated octagonal motifs throughout the house. They were able to smell the still fresh pine aroma from the rosy heart pine used in the original construction.

More than 150 students toured the house during this program. It is anticipated that the Jemison Mansion will play an important role in helping children have a good time while they study history. Teachers and others who wish to help develop educational programs with the Jemison Mansion as a focal point are encouraged to call Betsy Hayslip at the Heritage Commission office at 752-2575.

## About This Newsletter

This is the second issue of the quarterly newsletter of the Jemison-Van de Graaff Mansion Foundation. It is our intention to publish this newsletter for those who have been involved in the restoration of this Alabama landmark, so that we may celebrate our victories and discuss the challenges which still face us. We will also include articles of interest to the general public in the hope that this newsletter, like the mansion it represents, will be a resource for the city, county, state, and region.

Those wishing to make comments about this issue, or other matters concerning the mansion and its restoration may address their comments to Newsletter, c/o The Jemison-Van de Graaff Foundation, P.O Box 030436, Tuscaloosa, Alabama 35403.

# Visitor's Questions About the Mansion

*Q. Who was Senator Robert Jemison?*

A. Robert Jemison was 55 years old when he began construction of this house. He was a plantation owner, senator for Alabama, as well as a member of both the secession convention and the congress of the Confederacy. An entrepreneur and visionary, Jemison was a shrewd businessman who appreciated the advantages of technology. The amenities he installed in this house, such as indoor plumbing, gas lighting and heating reflect his beliefs.

*Q. When was the mansion built?*

A. Senator Jemison began the mansion in 1859. He moved into the home with his wife and daughter by 1862. However, the mansion was never finished the way Jemison would have wanted. Union blockades during the Civil War between the states prevented many of the fine pieces from arriving. European marble mantles ordered from Philadelphia never arrived. Senator Jemison also suffered serious financial losses. Certainly, had the war not occurred, the public rooms of this mansion would have had plaster moldings and ceiling medallions.

*Q. How tall are the ceilings?*

A. The ceilings throughout the house are fourteen feet tall. The sliding pocket doors in the front parlors are ten feet tall and ten feet wide and the standard doors are eight feet tall. The house, designed by Sloan and Stewart of Philadelphia follows Palladian design principles. There is a ratio of room height to room length and width which creates this grand space.

*Q. How much did it cost to build?*

A. Senator Jemison kept meticulous records of the costs of building this house. Even though the lumber for the house came from his own land and was milled in his own steam-powered sawmills, he accounted for all of the costs.

In 1863, the total cost for the still unfinished house was \$40,000. While this may not seem like much, if we account for the change in the value of the dollar that bill today would be in excess of \$1,000,000.

## Acquisitions Committee

The function of the Jemison Mansion Acquisitions Committee is to assist the Foundation in the interior analysis and interpretation of the house, as well as to manage the acquisition of all furniture and decorative arts. Several items of interest and beauty have already been given to the Foundation, some of which are of Jemison family provenance. Included among the donations are: portraits of Priscilla Taylor Jemison (Mrs. Robert Jemison), Cherokee Jemison Hargrove, and Elizabeth V. Taylor, as well as a lovely writing desk and several delicate pieces of jewelry belonging to Mrs. Taylor; Camilla and Steve Johnson have placed a Victorian center table, and over-mantle mirror in gold leaf; the John Miller Estate of Brewton, AL has graciously given a rococo revival sofa and two chairs in gold brocade. In addition, Mrs. Billy Mackey has placed on loan a magnificent rosewood extension dining room table, with ten leaves, which belonged to the William Jemison family, (brother of Robert Jemison). When fully extended, the table could seat as many as thirty-six.

An in-depth analysis of all aspects of the interior (such as that performed on the exterior), could be undertaken in the future if the appropriate funds were raised. This would document details of the interior as they would have been in Robert Jemison's lifetime. We are currently seeking furniture and decorative arts appropriate to the construction years of the mansion, 1859-1862, and welcome all considerations.

## The Jemison-Van De Graaff Mansion Foundation

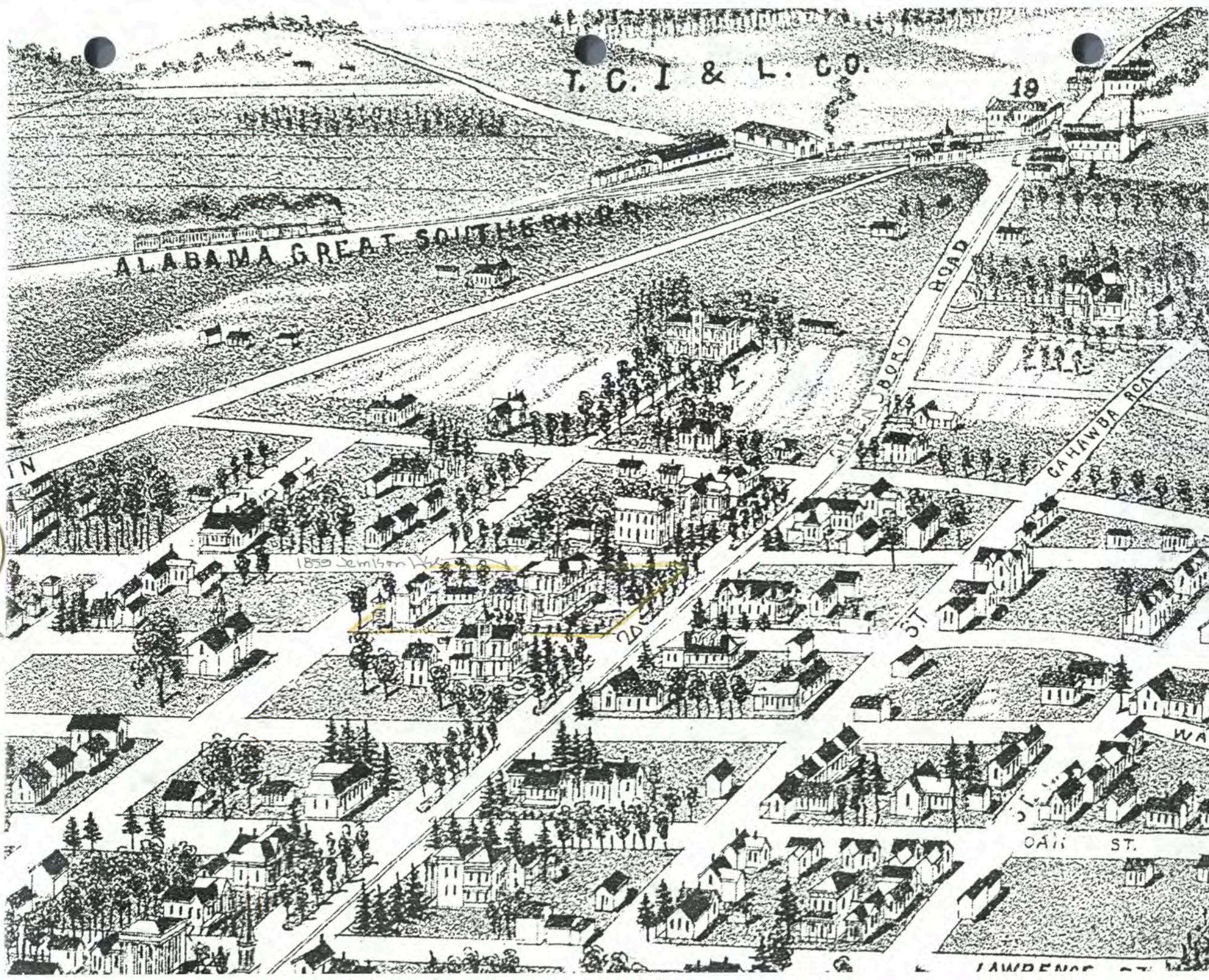
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Tuscaloosa, Alabama 35403

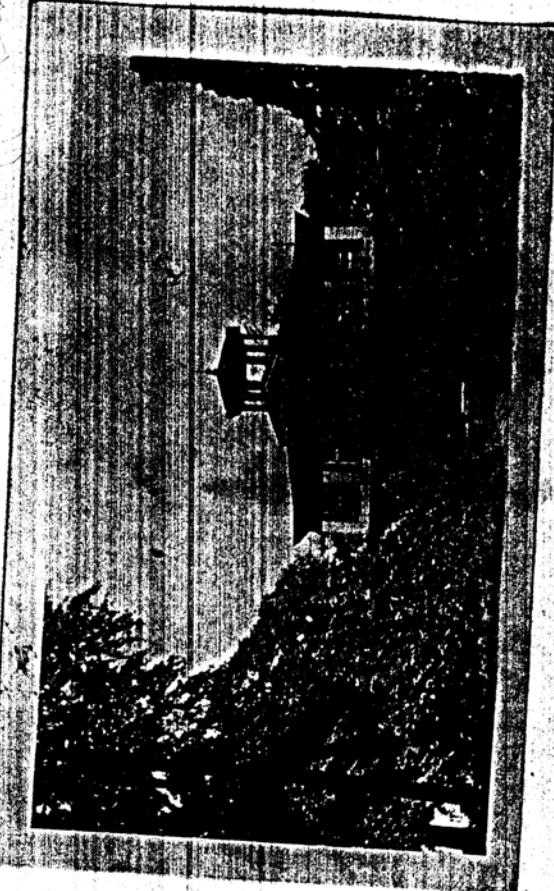
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Paid  
Tuscaloosa, AL  
Permit No. 203

### Events at the Mansion

December 5  
Open House  
December 1-21  
Christmas Ornament Sale  
Tours--Wednesdays 1-3:00 p.m.

Harvie P. Jones, FAIA  
Jones & Herrin Architecture/Interior Design  
104 Jefferson Street  
Huntsville, Alabama 35801

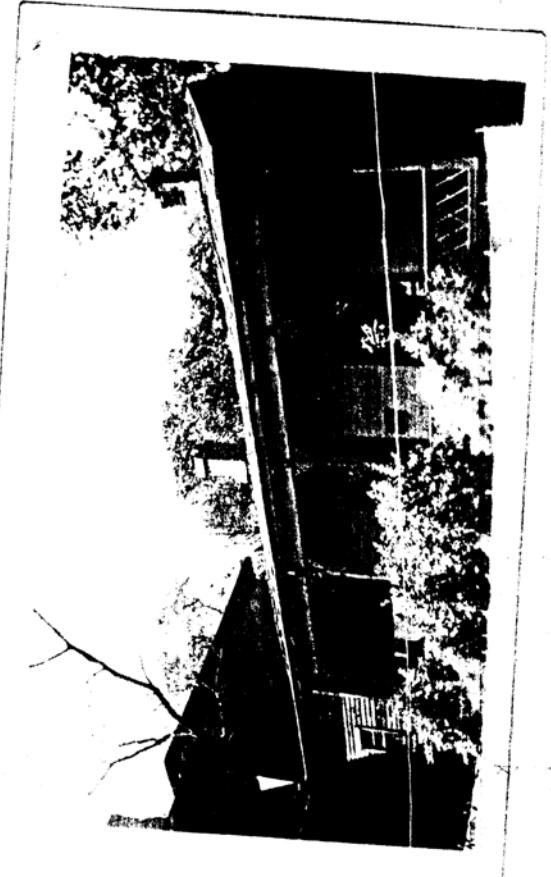
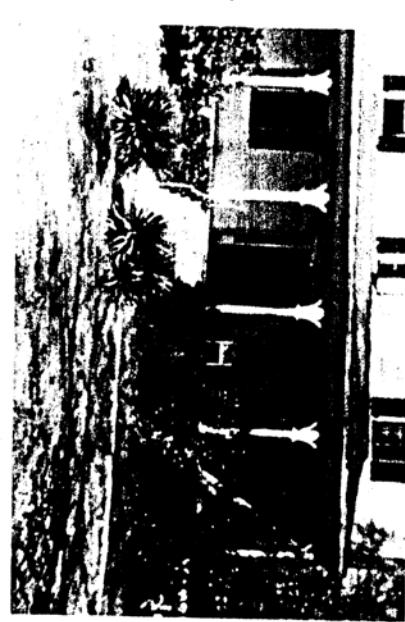
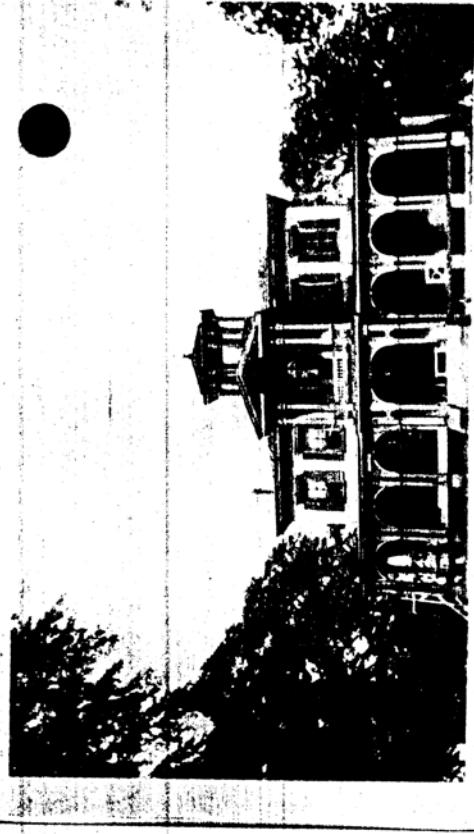


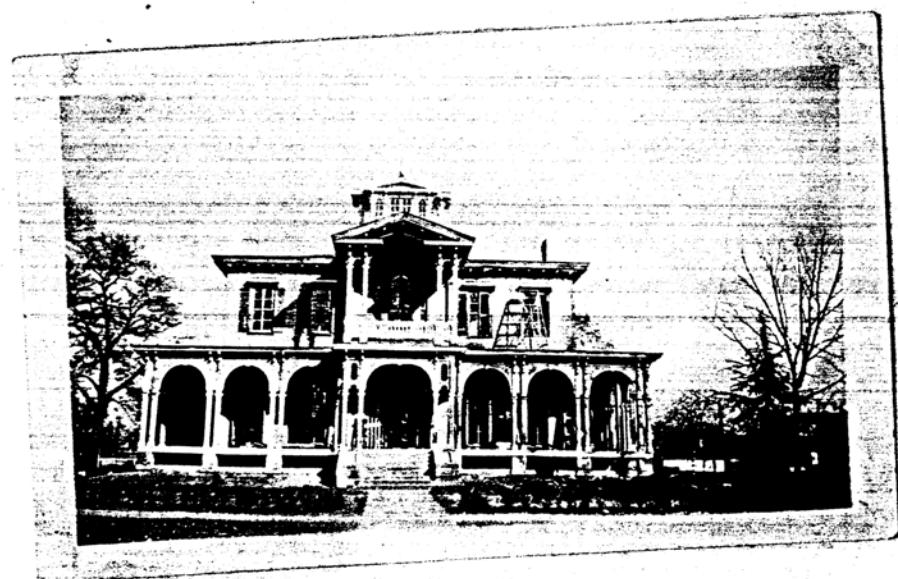


Front Bay

Demarest  
c. 1950







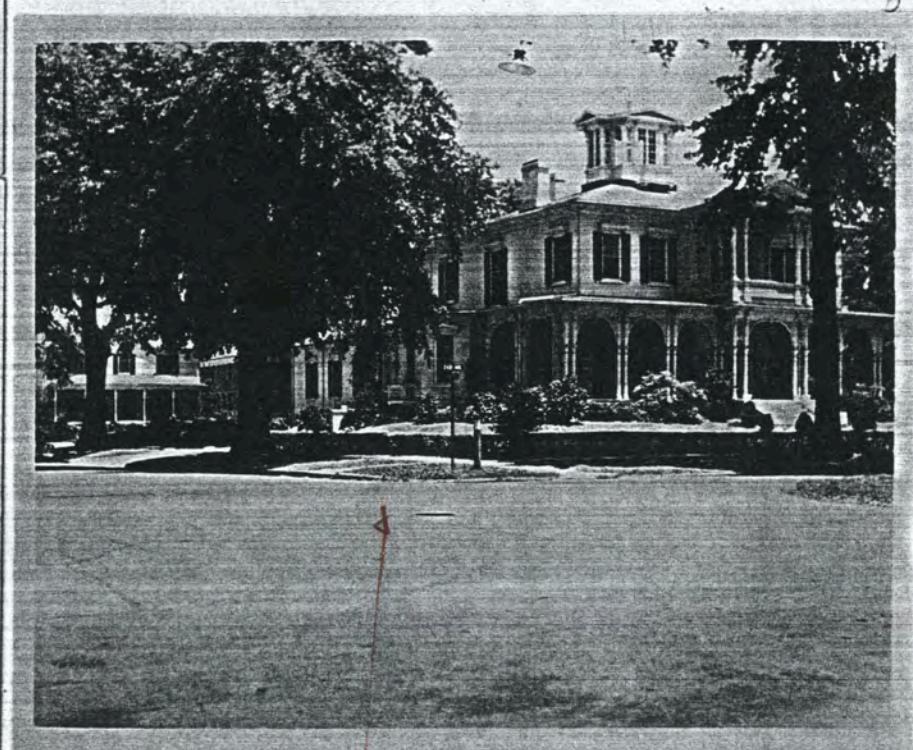
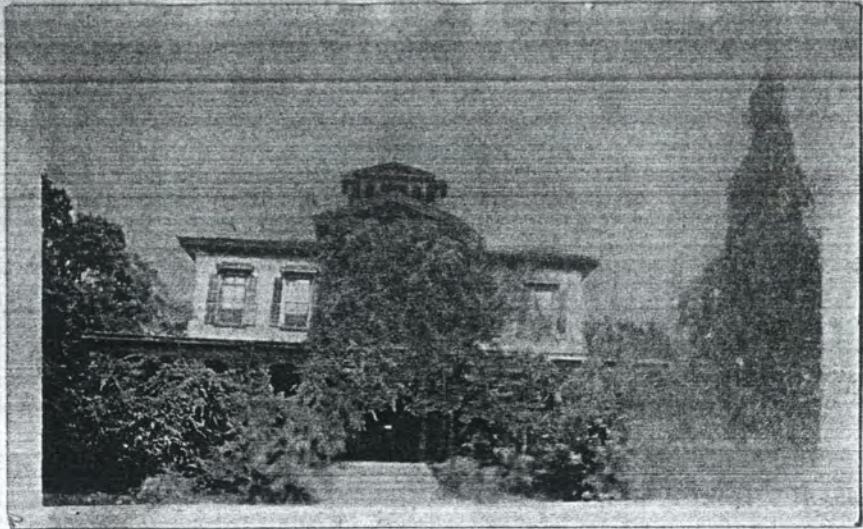


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C 1960  
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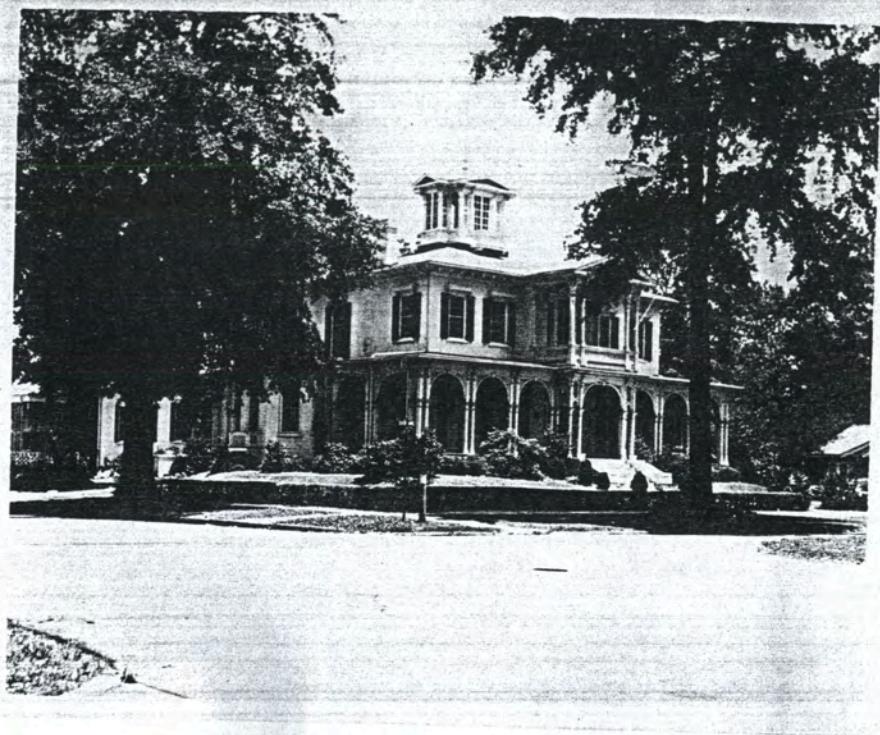
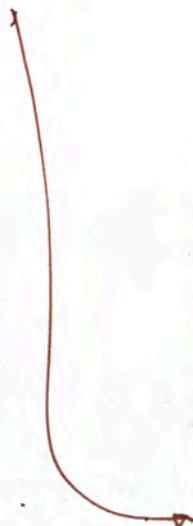
Side  
balcony  
gone by  
1992



side balcony

1960  
CILSO photo

note side balcony  
at  $\frac{1}{2}$  steps  
(balcony gone in  
1982)



Conway Hall 1950s



FRONT HALL



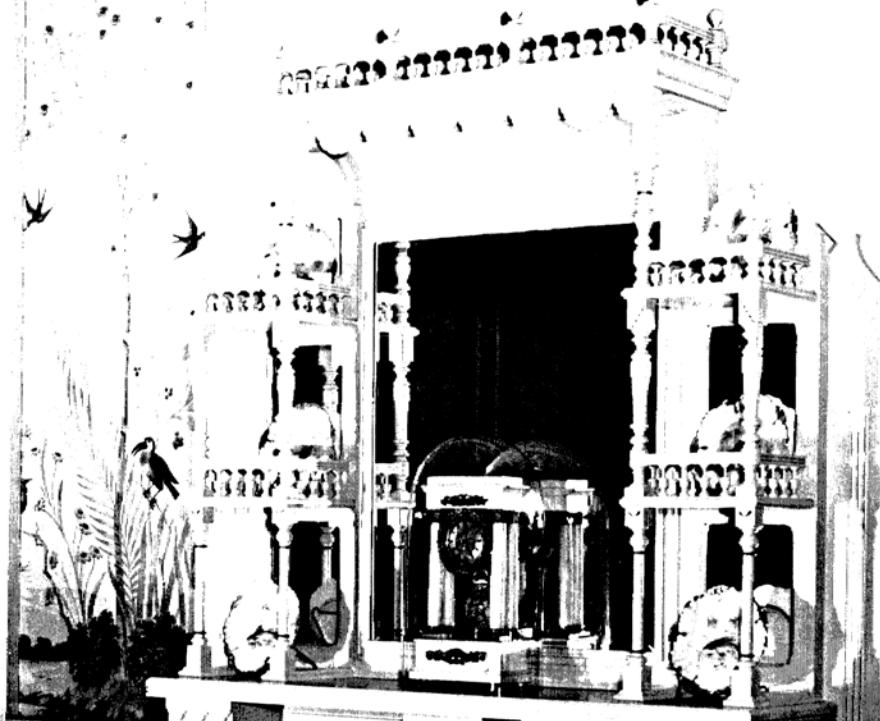
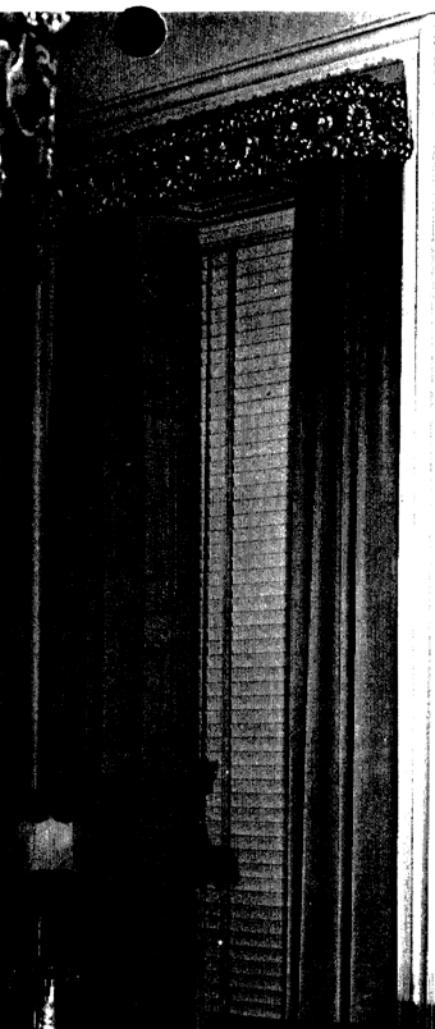
c. 1880 - Jervis in c. 1950  
(Bushfield, Maine)

South to octagon

bookcase built by  
Brookfield in c. 1950



c. 1960 January ~ 1950



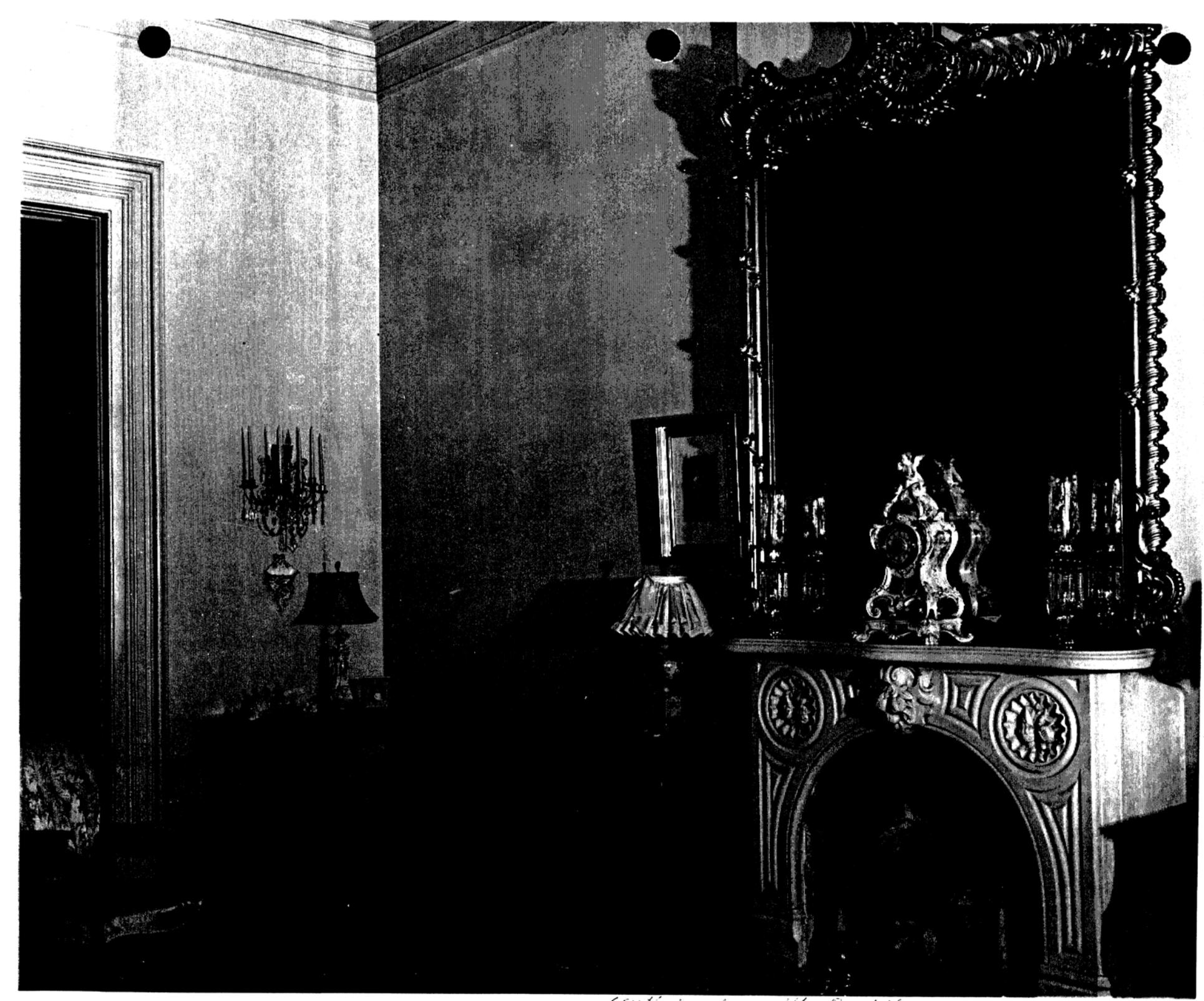


c. 1860 Johnson in c. 1950

Dunkirk Inn



Oldenl Denison Room used by Burkholt's as marblebed room

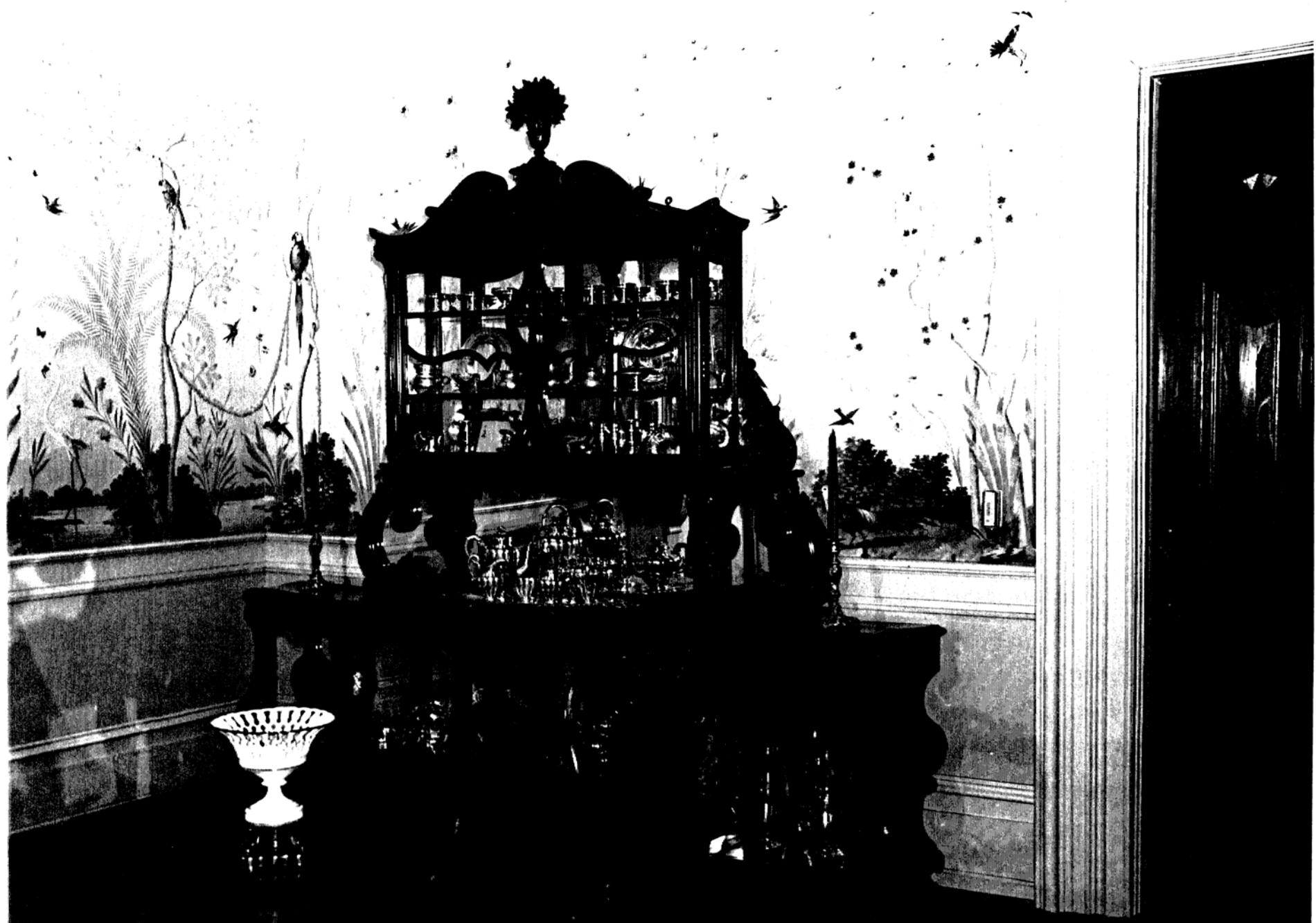


SOUTH SIDE OF THE HALL. 1860









196 - 11 Dec 1962 - with Mrs. Purcell at her home

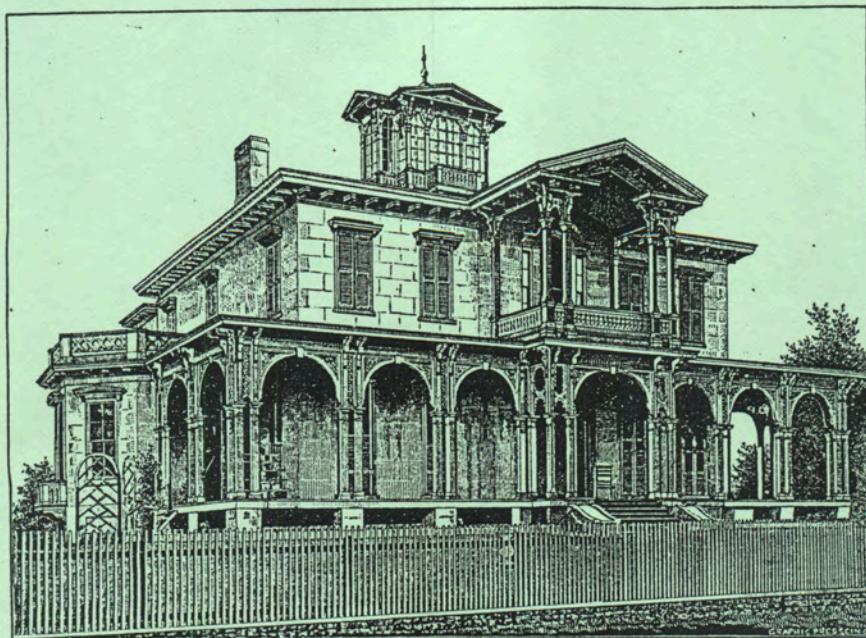
windows to  
garlic  
garlic





You are invited to the  
"SPRING OPEN HOUSE"  
at the  
**JEMISON-VAN DE GRAAFF MANSION**  
1305 Greensboro Avenue  
Tuscaloosa, Alabama  
Sunday, April 17, 1994  
2:00 to 4:00 P.M.

Come sample Mrs. Jemison's "Jumbies" and other authentic Victorian treats.  
See the beautifully restored exterior of the Mansion, the restoration  
completed to date on the interior, the furnishings and other items donated for  
the Mansion and the Bean Photograph Gallery.



**The Jemison-Van De Graaff Mansion Foundation**

1305 Greensboro Avenue  
Post Office Box 030436  
Tuscaloosa, AL 35403

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Harvie P. Jones, FAIA  
Jones & Herrin Architecture/Interior Design  
104 Jefferson Street  
Huntsville, Alabama 35801

# PRESERVATION EDUCATION

## Historic Preservation In Community Colleges: Serving the Local Constituency

By Michael A. Tomlan

If the membership of the National Trust is any indication, the typical preservation professional graduated from high school and went on to attend a four-year educational institution. The world of higher education has changed, however, since the day that the typical preservationist began pursuit of a baccalaureate. Today, more than half of college freshmen enroll in two-year institutions. The invention of the two-year community college in Joliet, Ill., in 1901 was intended as a link between the graded schools and institutions of higher learning. It has blossomed in many ways never anticipated, in large part due to the growing use of the automobile. With 95 percent of the country's population living within commuting distance of one of the more than 900 community colleges, it is no wonder that collectively these institutions now enroll at least four million students. More important, the community and technical colleges are the chief point of entry for those students who have traditionally been excluded from higher education. The availability of these affordable alternatives allows economically disadvantaged individuals to learn about a range of opportunities—including the advantages of historic preservation—more quickly than ever before.

Two-year institutions have left behind any stigma they may have had as "bargain-basement colleges," to



*Students at Shelton State Community College in Tuscaloosa, Ala., will aid the Tuscaloosa County Preservation Society in the ongoing restoration of the Jemison Mansion.*

### FOUR EXAMPLES

In the Appalachian subculture technical education is key to addressing both academic deficiencies and economic decline. At Belmont Technical College in St. Clairsville, Ohio, program director David Mertz heads an A.A.S. program in Building Preservation Technology that trains and/or retrains those who wish to become involved in the crafts and trades needed for the sensitive rehabilitation of historic buildings.

Mertz began in 1988 by retraining former steel workers and unemployed coal miners in the skills needed to

so recently received a five-year, \$500,000 grant to train Department of Defense personnel in cultural-resource management and maintenance.

At Bucks County Community College, in Newtown, Pa., Associate Professor Lyle Rosenberger has developed an associate degree program that enables younger students to prepare themselves for higher education in historic preservation or allied disciplines, while others consider reorienting themselves in the job market. Additionally, Rosenberger points out that "many of our students are already members of a historic-district commission, or zoning or planning board and are looking

*Jones & Herrin -  
Hist. Struct. Rep't. &  
Pres. Planning*

*Fitted with, for  
= execution*

out their new knowledge and reassess their interests and abilities before continuing schooling.

The concept is spreading. The first such preservation program in the Deep South appears to be that being launched this year at Shelton State Community College, in Tuscaloosa, Ala. Program director Katherine Alexander notes that "Shelton is a multicampus college with an enrollment of eight thousand students, although it is only fifteen years old." Strikingly enough, its junior college division is housed in a rehabilitated shopping center. This will be the home of the certificate program for those seeking a more academic orientation. The technical division, meanwhile, will offer a certificate program in crafts and trades: courses in carpentry; electrical, mechanical and plumbing systems; masonry; and decorative finishes. Even more striking, SSCC is acquiring an 1836 house to serve as a laboratory.

Tuscaloosa has a wide variety of other structures deserving of study, such as the Jemison Mansion (1859-61), one of the finest examples of Italianate architecture in Alabama. The prominent state senator, Robert Jemison, Jr., spared little expense in furnishing the house, built to the design of Philadelphia architect Samuel Sloan. Owned by the city, it is being restored by the Tuscaloosa County Preservation Society and will soon appear in its original gray and chocolate brown.

"The historic Jemison Mansion is just the kind of building that we would like to see our students work on," notes Marvin Harper, one of the founders and the first president of the Tuscaloosa County Preservation Society and an instructor at Shelton State. This ambitious community college program will undoubtedly help the documentation, evaluation, restoration, and protection of the heritage of northern Alabama.

POTENTIAL THAT



This outbuilding will be included in the restoration project for the Jemison Mansion in Tuscaloosa, Ala.

paign appearance at a Portland, Ore., community college to participate in a satellite hookup to tout the benefits of technology for education. Community colleges, assisted by the rapid pace of technological development, have the ability to become involved in the local political process, and do so making use of broadcast media, cable networks, and satellite links. In December President-elect Clinton delivered a major economic address at a community college near Chicago.

The impetus for a major public meeting can also be generated by important public hearings regarding historic preservation issues. For example, in the first step toward developing two tracts of land as part of Manassas National Battlefield Park in Prince William County, Va., the National Park Service held an all-day open house at a nearby community college. When preservationists gathered for the 46th National Preservation Conference in Miami last year, many viewed the impact of Hurricane Andrew. By then the Miami-Dade Community College had long become involved in supporting disaster-relief assistance in the area.

Indeed, the community college often provides the easiest point of access to a public forum sympathetic to

## Available... In limited quantity

**T**he *Directory of College, University, Craft, and Trade Programs in Cultural Resource Management (Long Term)* provides 100 pages of information about educational programs that range from six months to several years in length. Published in late 1992, this directory covers 75 programs, including information about faculty, tuition, curriculum, the degrees or certificates offered, the length and nature of the program, and contact persons. This comprehensive guide is intended to assist students and their counselors. The *Long Term Directory* is the result of a survey sent to more than 900 universities, colleges, and organizations. The directory is published as a special edition of the *CRM Bulletin* and is made possible through the Cultural Resource Training Initiative of the National Park Service under an agreement with the National Council for Preservation Education.

To purchase a copy, send a check or money order for \$7.50 made to the order of The National Council for Preservation Education to NCPE, 210 West Sibley, Cornell University, Ithaca, N.Y. 14853.

## Students Win; Technical Work Advanced

**T**he National Park Service, the National Council for Preservation Education, and the Legacy Resources Management Program of the Department of Defense have announced the winners of the Technical Reading List Competition. The students, institutions, topics, and advisors are: Erica C. Avrami, Columbia University, "Preservation and Maintenance of Historic Wood Features in Historic Buildings," (Martin E. Weaver); Adrienne Beaudet Cowden, Cornell University, "Concrete—A Twentieth Century Building Material," (Kenneth C. Hover and Michael A. Tomlan); Edward A. Johnson, Middle Tennessee

*Alabama*

# HERITAGE

PUBLISHED QUARTERLY BY THE UNIVERSITY OF ALABAMA

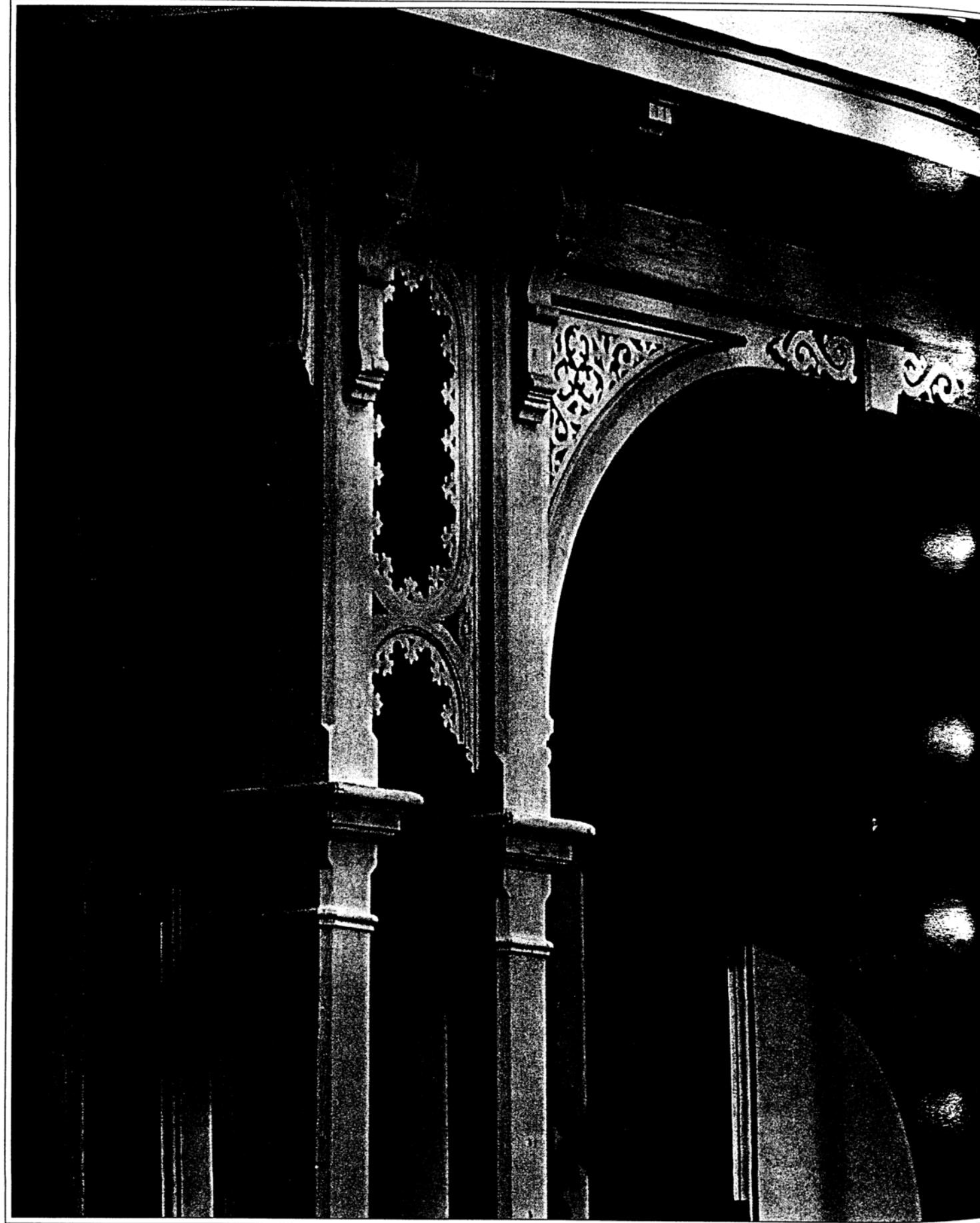


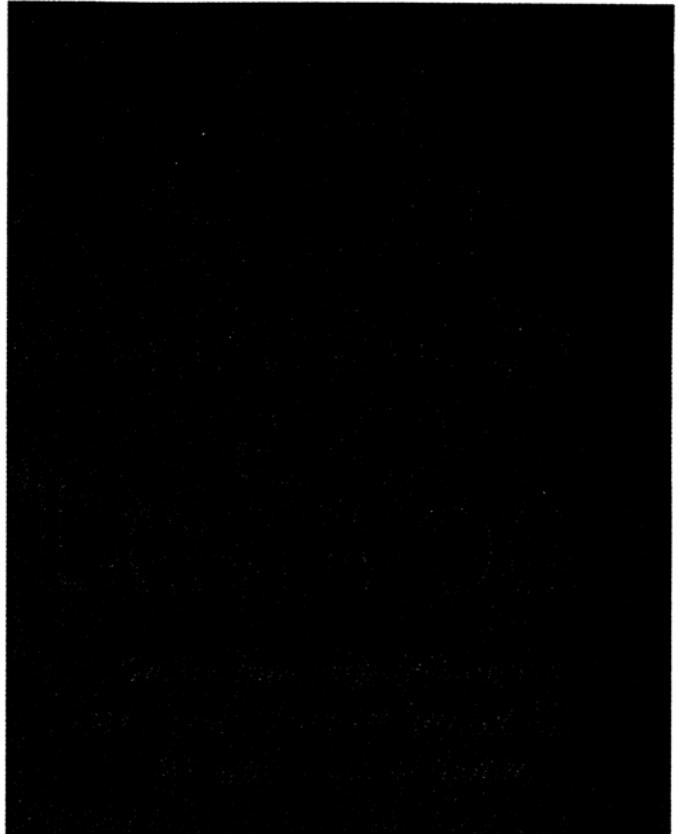
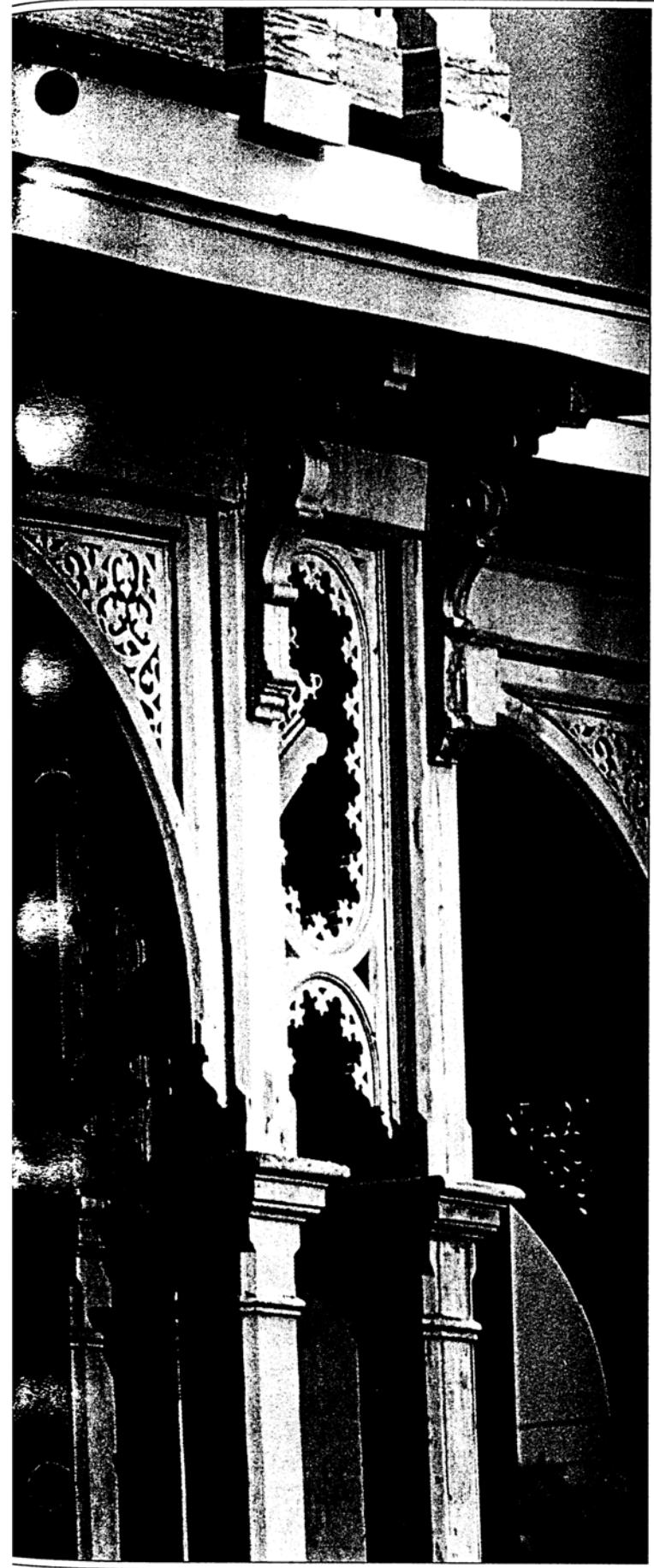
Fall 1992

Number 26

\$5.00

Priscilla Cherokee Taylor Johnson (1812-1886) - Mrs. Robert Johnson



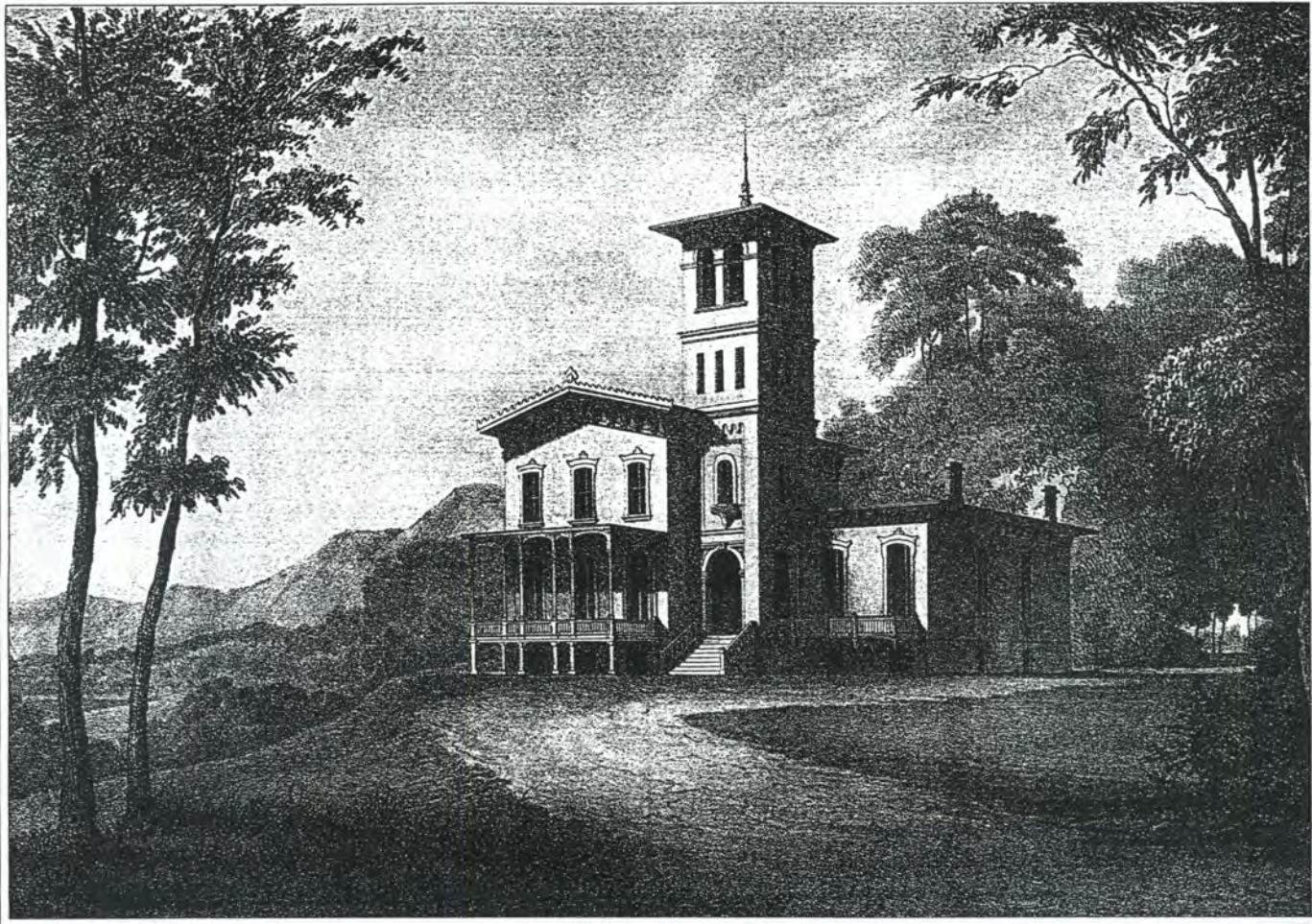


THE HISTORIC Jemison-Van de Graaff Mansion in Tuscaloosa, Alabama, is undergoing a renaissance. After years of neglect, it is being restored to reflect its fascinating history. Known to locals as the old Friedman Library, this imposing Italianate-style "suburban villa" is a first cousin to the better-known Longwood—one of the stars of the Natchez, Mississippi, pilgrimage. Both houses were built for wealthy Southerners on the eve of the Civil War. Both were designed by the same Philadelphia firm—Sloan & Stewart, one of the most influential architectural firms in nineteenth-century America. And today, both houses remain fixtures in the architectural firmament of the region.

The story of how these mansions were constructed—how their strong-willed, stubborn owners coped with Northern workmen, restless slaves, and an oncoming war they both opposed—provides a fascinating insight into the realities of mansion construction in the mid-nineteenth century.

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*The Jemison Mansion, Tuscaloosa, is one of the finest examples of Italianate architecture in Alabama. Originally painted gray with chocolate brown shutters, the house was painted white after World War II. (Photograph by Chip Cooper)*



THE LATE ANTEBELLUM ERA, a time of great prosperity in the Deep South, witnessed the construction of thousands of new courthouses, jails, churches, academies, and private homes. The majority of these structures were built by local carpenters and contractors, who adapted popular designs published in northern builders' guides and architectural pattern books. Only the very wealthy could afford the services of a trained architect. Such professionals were rare in the South, and affluent Southerners in need of architectural services often looked to Philadelphia and New York.

Philadelphia architect Samuel Sloan began his work in the South in 1852, when he received the contract to design and build the Alabama Insane Hospital in Tuscaloosa. His partner, John Stewart, who supervised the work, placed an ad in Montgomery papers in 1854, notifying readers that he was interested in additional commissions for his firm. A few months later, Stewart received a commission to construct a handsome four-story Gothic Revival building for the Methodist-affiliated Tuskegee Female College. Although documentary

*The J.S. Winter residence, Montgomery, was one of the earliest Alabama commissions of Sloan & Stewart. To keep the house dry, Sloan elevated the first floor six feet from the ground and designed double walls with two-inch wide air spaces between them. (From 'The Model Architect,' 1853)*

evidence is scanty, it appears that Stewart also provided plans for the impressive temple-fronted Montgomery County courthouse, completed in 1854.

Stewart did not confine his commissions to public buildings. Little documentation survives to verify attribution, but picturesque Italianate villas and colonnaded late Greek Revival mansions bearing the distinctive style of Sloan & Stewart soon sprang up in many central and south Alabama towns, including Tuscaloosa, Montgomery, Tuskegee, Eufaula, Greenville, and Mobile. Among these was an Italianate-style house (*above*) designed by Sloan for J. S. Winter, a wealthy lawyer in Montgomery. According to Sloan, the Winter house would accommodate ten persons and cost \$7,500. (The 1850s dollar had approximately twenty times the purchasing power of today's currency.)

*The 1850s dollar had approximately twenty times  
the purchasing power of today's currency.*

**I**N 1859 SAMUEL SLOAN and John Stewart each received important commissions to construct large mansions for wealthy clients in Mississippi and Alabama. Robert Jemison, Jr., an important backer of the insane hospital in Tuscaloosa and one of the chief contractors of its construction, was impressed by Stewart's work on that structure and hired him to provide plans for an elegant Tuscaloosa residence. The drawings were produced in Philadelphia and sent to Tuscaloosa.

Sloan and Stewart had officially terminated their partnership in 1857 for business reasons, but they continued to work together on numerous commissions and to share an office for a time. There is no question that John Stewart received the commission for the Jemison house and acted as supervising architect, but the actual design should probably be credited to Samuel Sloan. Stewart's background and major strength lay in engineering and field work. Even after these men dissolved their partnership, Stewart seems to have relied heavily upon Sloan's innovative creations for his own commissions.

A few months after Stewart received the contract for the Jemison house, Samuel Sloan received a commission from Haller Nutt, a wealthy Natchez physician and plantation owner, to construct one of the most unusual residences ever built in the United States—an octagonal, Italianate mansion topped by an onion dome. Dr. Nutt had been inspired to contact Sloan after viewing the architect's elaborate plans for an octagonal "Oriental Villa" in Sloan's influential pattern book *The Model Architect*. Sloan estimated that the cost of the mansion would be \$40,000.

Both clients, Sen. Jemison and Dr. Nutt, were well-bred, self-confident, stubborn men who were accustomed to success. Nutt, the wealthier of the two, owned twenty-one plantations worked by eight hundred slaves. Jemison owned six plantations and five hundred slaves. In addition, he had invested heavily in diverse industrial and commercial enterprises including stagecoach lines, a livery stable, a lumber and sawmill business, and even several surface coal mines.

The documents recording the construction of these two homes provide vivid pictures of how such far-flung

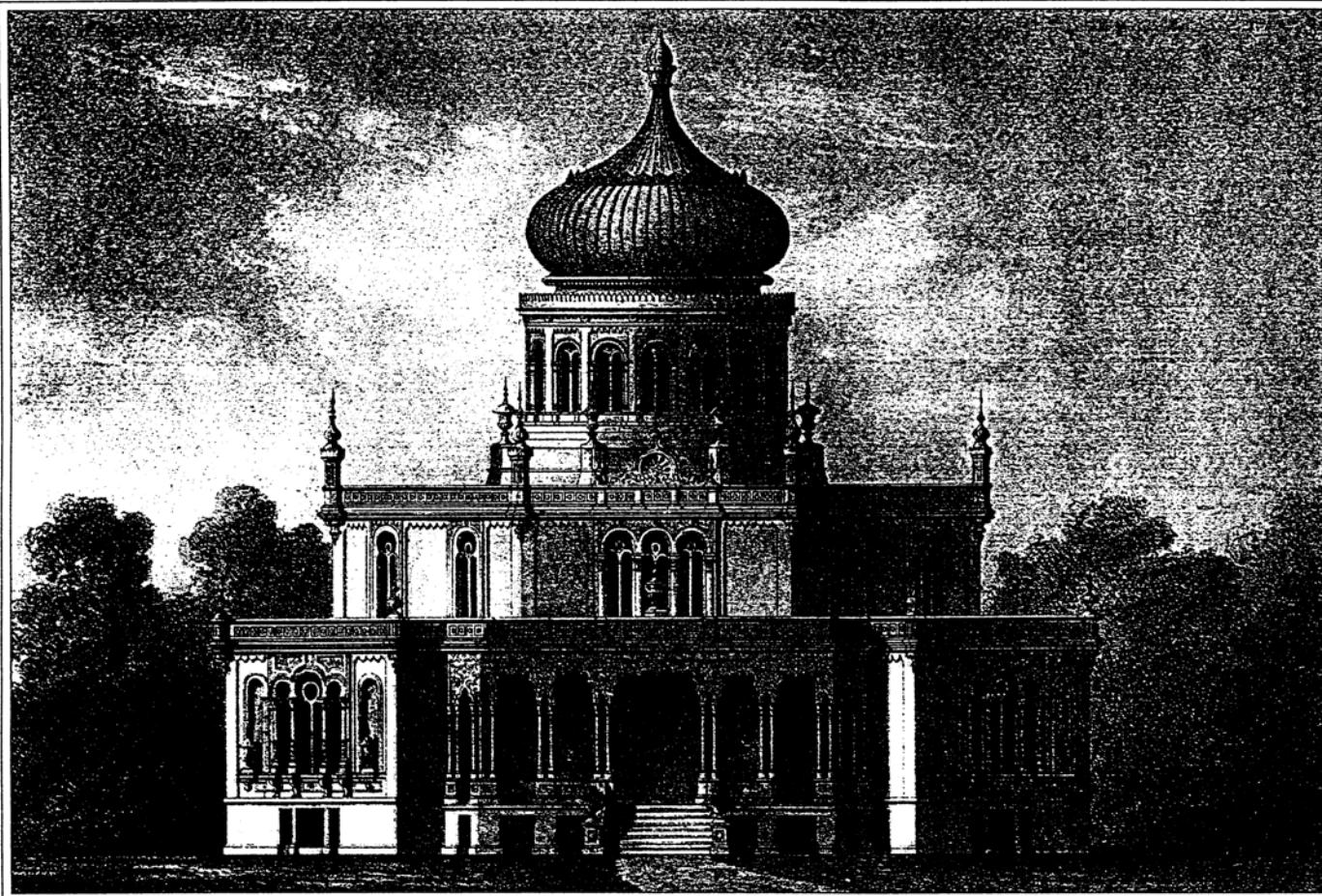
commissions were routinely accomplished by large eastern architectural firms in the mid-nineteenth century. Not only were these architects able to provide customers with the latest and most modern designs for houses and public buildings, they were also capable of providing skilled craftsmen to build them if local workmen were not available or lacked the training to do a professional job. Sloan and Stewart had a large pool of workmen in Philadelphia willing to travel to the far corners of the Republic in order to find steady employment.

Old account books and correspondence between clients and architects also tell a fascinating story of how these great houses were pushed almost to completion despite difficulties caused by frightened Northern workmen, damaged shipments of goods, and (after the war began) ever-tightening Union blockades.

**T**HE FIRST LARGE TASK faced by both Jemison and Nutt was brickmaking. This was usually undertaken at the construction site by the builder himself or by a brick contractor who agreed to make, deliver, and lay the bricks for a fixed sum. Even though brickmaking was a simple process, considerable skill was required to create the fine quality brick demanded by professional architects. Jemison hired his friend, William B. Robinson, a local brick contractor who had worked with him on the construction of the insane hospital.

In late spring 1859, Robinson was to provide over 600,000 bricks for both the servants' house and the main dwelling and to begin supervising bricklaying. In June, however, just as the foundations for the buildings were being excavated, Robinson was temporarily released from the contract in order to rebuild one of the town's few industries, the Leach & Avery Foundry, which had been burned by an arsonist.

Earlier that year, on the advice of John Stewart, Jemison had hired Joseph Lewis, a Philadelphia carpenter, to act as building superintendent for the erection of his house. With a complete set of plans for both the servants' house and the mansion, Lewis began preparing the scores of windows, doors, shutters, and blinds for the structures even though it would now be months



before they would be needed. Lewis' task was made easier by the extensive sawmill operation Jemison owned outside of Tuscaloosa, where the choicest woods and the latest Northern steam-driven saws were at his disposal.

In September 1859, Robinson completed work on the foundry and was ready to resume work for Jemison. A month later, work had progressed to the extent that the servants' house was in the process of being "covered in," or roofed, and the brick foundations of the mansion were being laid. Then disaster struck. Robinson had waited too late in the season to begin brick work, and cold weather began to take its toll. In mid-December the temperature dropped sixty degrees in twelve hours and froze the newly laid mortar in the foundation walls, which now reached the first floor level. All of the frozen mortar had to be laboriously picked out and replaced with new mortar. The harassed Jemison wrote Stewart in Philadelphia that he had determined to suspend the brickwork until spring.

In 1859, even before construction began on the house, the Jemisons had begun examining furniture in Mobile stores. On May 2, Mrs. Jemison wrote to Mr. F. Winter, a port city merchant, requesting that he send upriver a

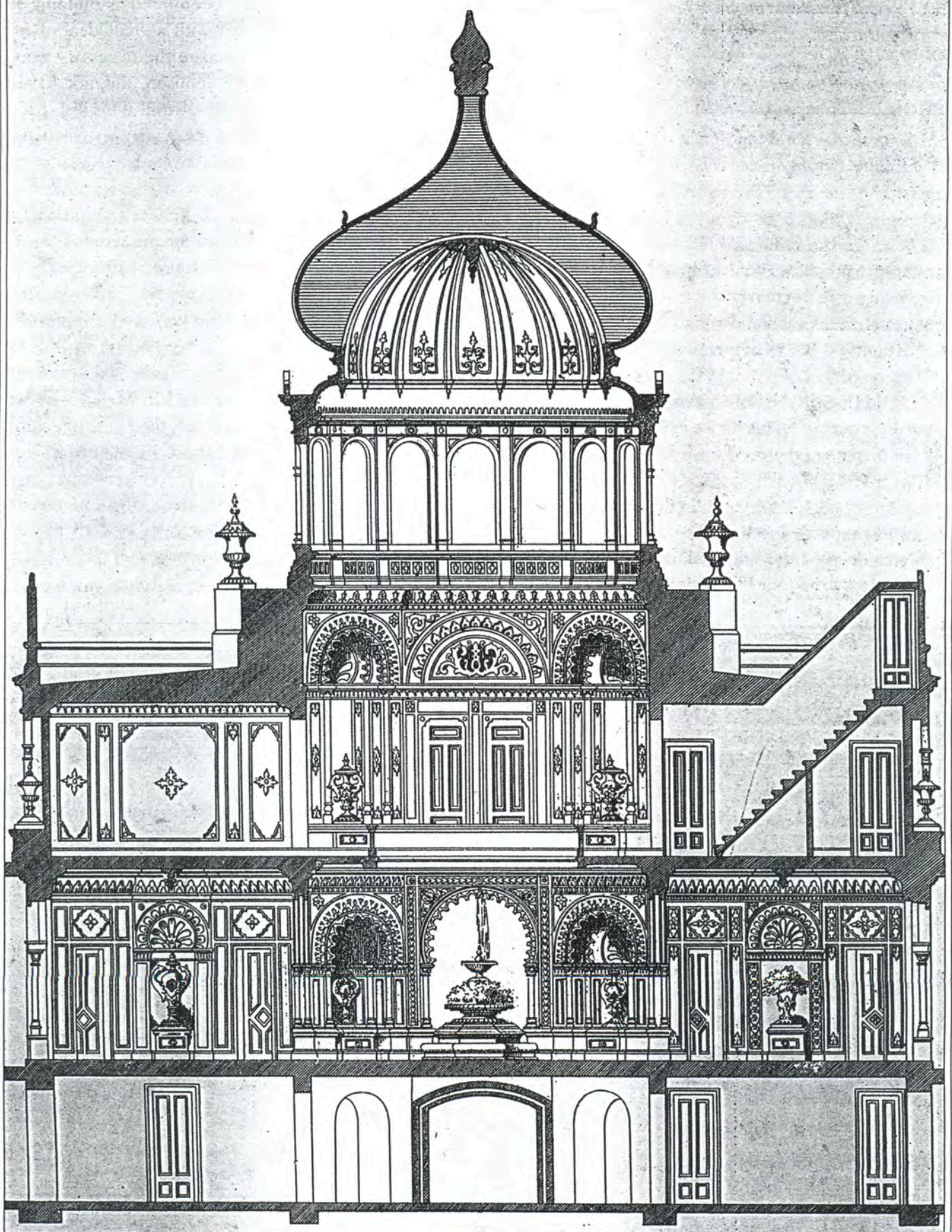
*Above and opposite: "Oriental Villa," from Samuel Sloan's influential pattern book, *The Model Architect*, 1853. Sloan's design of an octagonal, Italianate mansion topped by an onion dome inspired Natchez physician Haller Nutt to construct Longwood, one of the most unusual residences ever built in the United States.*

rosewood parlor set covered in crimson brocatelle. The set consisted of two tête-à-têtes, two easy chairs, six stuffed-back and parlor chairs, one center table, two ottomans, and two reception chairs. The price was \$500, but Jemison requested that the merchant leave out the center table and two ottomans, which brought the price down to \$380. The senator asked Winter to select the set himself and requested that he do Jemison "justice both as to the quality and pattern."

Two days later, Jemison contacted Messrs. J. Brown & Goldman, another Mobile firm, and made the following request:

*Gent.*

*My Mrs. Jemison was looking at some Etagere. I don't know whether I have spelt the name of the thing right but it is a piece of*



furniture to occupy the corner of a Parlour & priced from \$6 to \$30. You will please send me one of your best. Dark coloured by return of Marengo.

very truly  
Robert Jemison, Jr.

P.S. Since writing the above, Mrs. J. says she prefers a Rosewood Etagere she was looking at priced \$18. You will perhaps recollect it.

These are the only accounts, so far discovered, recording the purchase of new furniture. It would appear that vexing construction problems and the increasingly serious political situation diverted Jemison's mind from the frivolous problems of interior decoration.

**I**N THE SPRING of 1860, as Jemison prepared to resume work on his house in Tuscaloosa, Dr. Nutt in Natchez employed his own slaves to make the over 754,000 bricks needed for the construction of Longwood. These were fired in kilns constructed on Nutt's property. Just as in Tuscaloosa, unanticipated problems delayed the brickmaking and, therefore, the bricklaying by the four Philadelphia brickmasons hired

for that purpose. As a result, Addison Hutton, a Quaker carpenter who had recently been hired as building superintendent, found himself with a great deal of free time. He was not able to prepare the necessary woodwork because Nutt, unlike Jemison, did not have a complete lumber business and sawmill at his disposal. It appears, in fact, that most of the woodwork, including doors and windows, was prefabricated in Philadelphia and shipped to Natchez. As work on the site progressed fitfully, Hutton filled his time between shipments of material by preparing drawings for the renovation of a house belonging to one of the Nutts' neighbors.

Meanwhile, back in Tuscaloosa, Jemison fired Robinson, his brickmason, after he found it impossible to come to terms with him. Then, acting as his own contractor, he made arrangements with a local brickyard to supply bricks. It seems that a Mr. Myler, who was hired to mold the bricks, was overly fond of strong drink. Jemison, therefore, required the brickmaker to sign a

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*Both the Jemison Mansion (below) and Longwood (opposite) were to be covered in stucco, but Longwood never received its exterior coating. (Jemison house photograph by Chip Cooper; Longwood courtesy Natchez Pilgrimage Tours)*



*By the late summer of 1860, the Jemison and Nutt mansions were at roughly the same stage of development.*

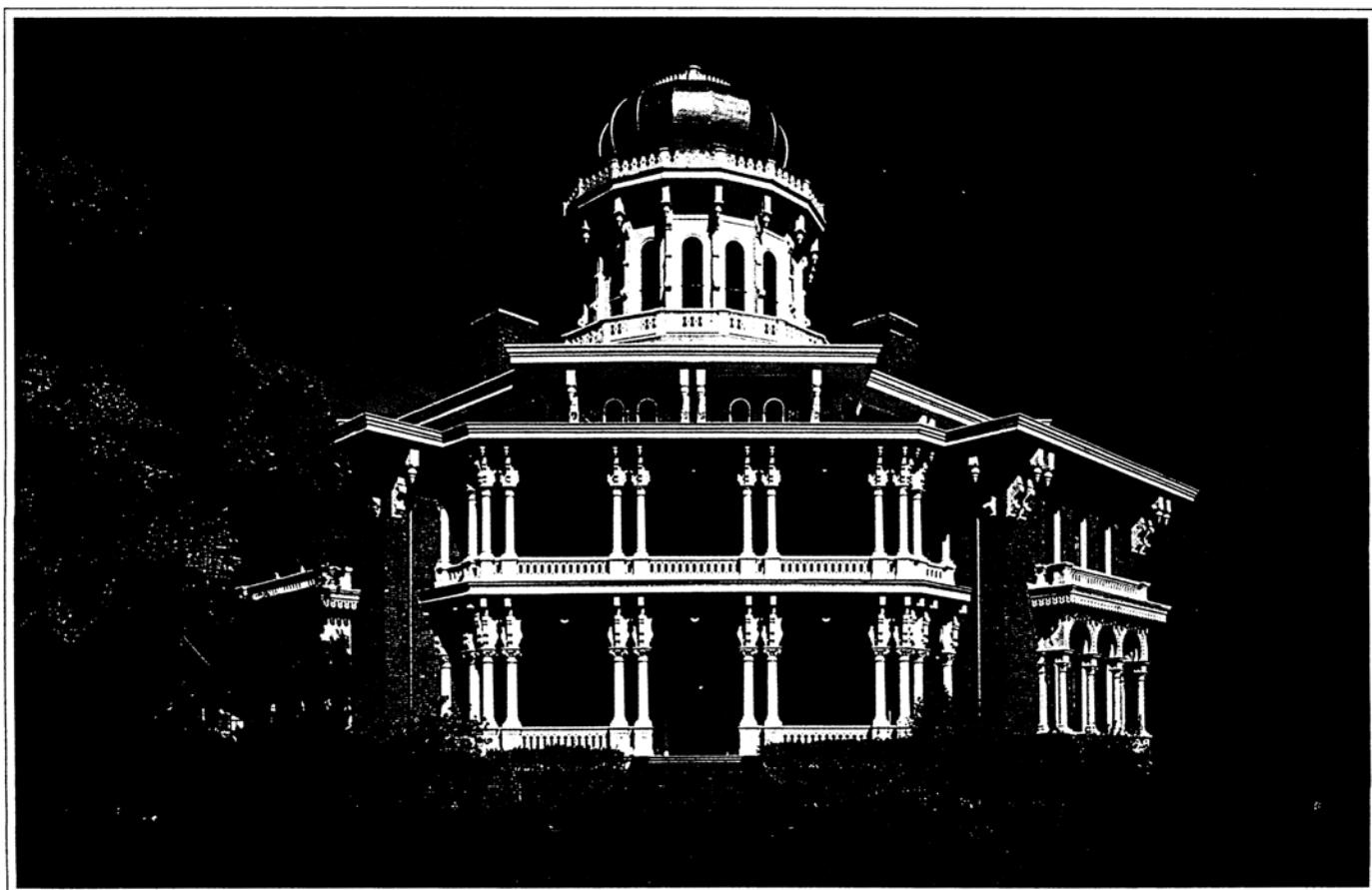
contract stating that if Myler got drunk during the period of his employment Myler would forfeit a month's wages.

Eventually Jemison found a master brickmason, Philip Bond, to supervise the masonry work. Bond had just completed work on "Carlisle Hall," a large brick Italianate mansion near Marion, Alabama, designed by New York architect Richard Upjohn for Edward K. Carlisle. Despite Bond's presence on the job site, unforeseen problems resulted in further delays, and it was not until August 1860 that actual bricklaying on the mansion commenced.

By the late summer of 1860, the Jemison and Nutt mansions were at roughly the same stage of development. Gangs of slaves scurried about under the supervision of skilled Northern brickmasons and carpenters. Oxen strained under heavy loads of lumber from local sawmills, and weary laborers unloaded kegs of nails, boxes of tin, barrels of lime, and thousands of pounds of

iron pipe, all of it shipped from New York and Philadelphia down the Atlantic coast, around Florida, and up the river systems by steamboats to Tuscaloosa and Natchez. This long journey was rough on supplies, particularly lime, which, if improperly handled, sets up into worthless blocks. Both Nutt and Jemison were plagued with this problem.

Despite such annoyances, the exteriors of both houses were nearing completion in early 1861. Though built of brick, both houses were intended to be "roughcast," or covered with stucco in imitation of stone blocks. The walls of the Jemison mansion were covered with a gray stucco, which was scored and then pencilled or painted with thin white lines to imitate mortar joints. Longwood, in Natchez, never received its exterior coat of stucco, though surviving documents indicate that it, like the Tuscaloosa structure, was to be roughcast to imitate ashlar or sandstone blocks.

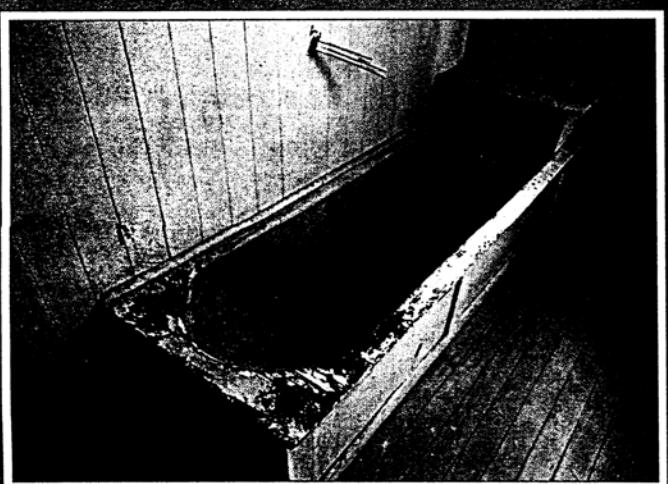


## NINETEENTH-CENTURY BATHROOMS AND WATER CLOSETS

**T**HIS JEMISON MANSION contains what may be the oldest built-in operable bathroom in Alabama. Bathrooms and water closets were nearly unknown in nineteenth-century America. Well into the twentieth century, although the most industrious Americans constructed simple troughs (from a bowl and pitch) sufficient to cleanse the body.

The modern bathroom began to develop in the 1830s with the various refinements and advances, including the introduction of copper pipes, the use of ceramic wares, and the development of sinks located in the areas above the kitchen and laundry. Hole mugs, or the kitchen sink, were used to collect water to wash clothes. Bathing tubs were introduced in the 1850s. Chamber pots were the most common fixtures. The Jemison mansion, however, has no chamber pot. Instead of the simple earthenware bowls, designed for chamber pots, these were fashioned from iron castings and were usually installed some distance from the main rooms of the house. The iron bathtub, with its well, for example, is located outside the kitchen door.

Sanitary fixtures, however, were never bath and kitchen fixtures made specifically for brief use spot in the house. The bathtub was the idea of the master carpenter, Joseph Lewis.



**W**HEN ALABAMA AND MISSISSIPPI seceded from the Union in early 1861, trade and correspondence between the North and the South continued as usual for a time, but as sectional feelings flared

Northern workmen became increasingly uncomfortable working in the Deep South. Addison Hutton, Nutt's Quaker superintendent, left for the North in late 1860, before Mississippi had seceded. He had accidentally overheard Mrs. Nutt tell her husband that Hutton's presence in their house was an embarrassment. Ironically, the Nutts were then (and later remained) Union sympathizers.

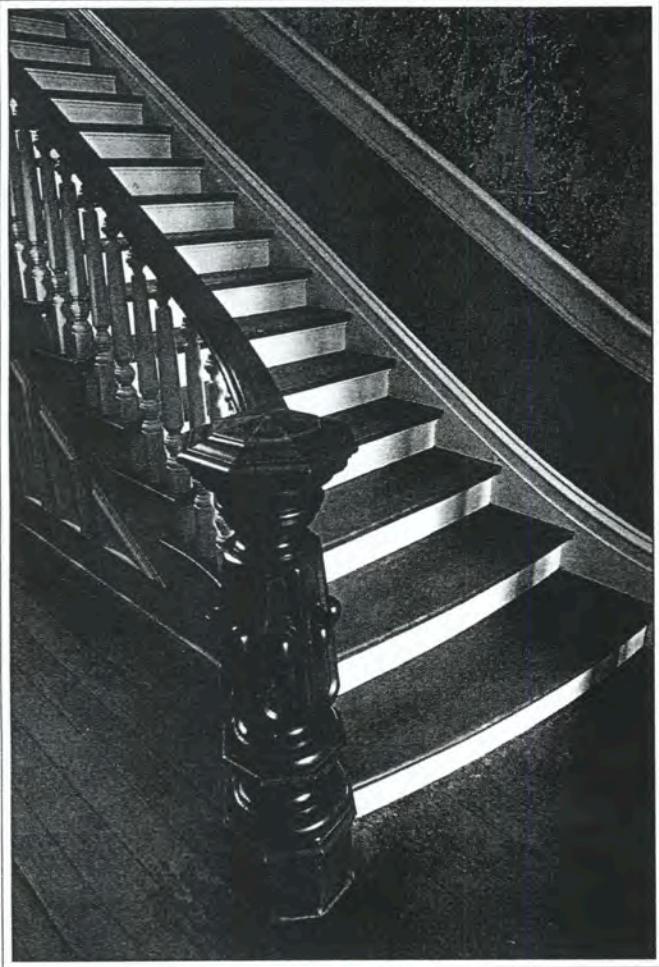
Despite the defection of Hutton, Nutt pressed forward with the construction of his house, determined to complete it regardless of the volatile political and economic climate. Ignoring the Union blockade of Southern ports, Nutt ordered a large shipment of expensive furniture from Philadelphia. The furniture never arrived. In September his last two Yankee workmen, a carpenter and a tinner, hastily left for the North after completing the mansion's metal roof.

Over the next several months, Nutt apparently resigned himself to the realities of war and determined to delay completion of the house until the end of hostilities. In 1862 he ordered his slaves to fix up the enormous basement at Longwood as a comfortable temporary home for his family. Nutt even had a number of expensive marble mantels, originally intended for the upper floors, installed in this space.

When Nutt halted construction on his house, it was far from complete. On the exterior, the imposing onion dome loomed above the moss-shrouded live oaks like a fantastic vision, its eerie quality heightened by the fact that the scores of door and window openings on the upper floors gaped emptily or were crudely blocked with planks to keep out the elements and possible trespassers. Except for the large basement, the house was uninhabitable—an empty shell of raw timbers, floor joists, scaffolding, boxes and crates, and a scattering of workmen's tools. It was truly a melancholy sight—one man's grand vision of a mansion, now a suitable home only for pigeons, bats, and owls.

Robert Jemison in Tuscaloosa was more fortunate. His building superintendent, the industrious Joseph Lewis, was less sensitive, or, as was more likely the case, in greater need of steady employment. Lewis continued to supervise the construction of the house from 1859 until 1863, when the family moved in. During that period, records indicate that he took only one trip back to

*Senator Jemison hid in a swamp for several days to avoid capture when Union forces occupied the city.*



*Jemison made his house a showcase for the quality of his lumber and the skills of his workmen. The walnut stair rail and newel post contain chinaberry inlay. (Photograph by Chip Cooper)*

Pennsylvania to see his family. Jemison did assist Lewis on several occasions with the complicated problem of transferring money to his wife in Philadelphia. In one instance, in January 1862, the senator helped Lewis obtain permission for a U.S. prisoner of war (released from a Tuscaloosa camp) to take \$106 back to Mrs. Lewis.

But even with the advantages of a dependable building superintendent, a steady labor force, and an unlimited supply of wood, the construction of the house was plagued by problems, including lack of money to pay for

materials. In June 1861, the senator wrote a merchant in Mobile to apologize. He explained:

*Strange as it may seem I have not since receipt of your Bill of nails had even that small amt that I could spare to remit. There is no money . . . except what is hoarded. What little is in circulation is required to buy provisions. I hope to remit soon.*

Good quality building supplies were also becoming difficult to obtain and, when available, were more expensive. Jemison made inquiries about window glass in Mobile, Charleston, and Savannah. He sarcastically remarked in a July 1861 letter to a Mobile merchant:

*There is only a small portion of the glass wanted soon, for the balance I can wait until the Boats run without much inconvenience, by which time perhaps the Blockade will be [raised], or if our NORTHERN FRIENDS be right in their calculations we shall all be subjugated & our estates confiscated.*

Seven months later, in January 1862, Jemison angrily wrote another Mobile merchant that he had ordered the best French plate glass for his windows and had been sent American glass of inferior quality.

AS EARLY AS 1862, the South's infrastructure, never well developed, was falling apart. Mail delivery was irregular and transportation services were erratic and unreliable. Jemison doggedly continued with the construction of his house, which was ready to be painted early that summer. Obtaining the vast quantities of paint needed took many months. One large shipment was partly lost and the remainder damaged in transit, and Jemison spent over three months trying to get satisfaction from the Alabama and Mississippi Railroad. He had an easier time with wallpaper, and in January 1863 he ordered five patterns from a Selma bookstore.

Even for the ingenious Robert Jemison, some items were impossible to obtain. Inspired by the elaborate heating, cooling, and illumination systems that Sloan & Stewart had installed at the insane hospital, Jemison planned to have equally up-to-date facilities in his man-

sion. Even the fireplaces were to contain "low down grates," which were designed to be more efficient.

The furnace Jemison ordered was never delivered from the North, and the grates never arrived due to the Union blockade. Jemison himself cancelled the order for the marble mantels he had planned for most of the rooms of his house. In 1860, he wrote the supplier not to send the mantels yet, as construction had not reached the point where they could be installed, and he did not want to pay any unnecessary interest on their purchase. The mantels were never sent due to the war, and simple, locally made wooden mantels were installed. (The handsome marble mantel currently in the front parlor was added when the house was renovated in 1946.)

Apparently, the cooking range intended for the kitchen was never delivered either, and preparation of food took place in the open fireplace in the basement kitchen. Some mechanical contrivances were installed: a large dumbwaiter that carried food from the kitchen to the pantry above, next to the dining room; a system of bells that announced callers and summoned servants from the basement; a speaking tube connecting Mrs. Jemison's room with the kitchen; and a deep dry well in the basement that was used as a refrigerator.

Always on the lookout for new business opportunities, the senator had investigated, as early as 1859, the possibility of developing a gas-generating plant that would service his home as well as those of his neighbors. Still later, he had considered developing a corporation that would generate gas for the entire community. The war brought a stop to this grand scheme, but Jemison did install on his property a plant to create illuminating gas from rosin. The gas-generating equipment was initially operated by a black man who had been trained to operate similar machinery at the insane hospital. After the man left, the equipment fell into disrepair and, according to Jemison's granddaughter, was never of much use.

At some point in 1863, the interior of the main floors of the Jemison house were made habitable and the family moved in. Jemison's accounts indicate that he had spent over \$39,000 on the house. Neither Jemison nor his counterpart in Mississippi, Dr. Nutt, was destined to enjoy for long his incomplete though imposing mansion. Haller Nutt died from pneumonia on June 15, 1864, at age forty-eight. His wife Julia felt that his death was brought about from worry over his crumbling fortunes and by his endless pacing of the upper unfinished stories of Longwood.

In some respects his death was more merciful than

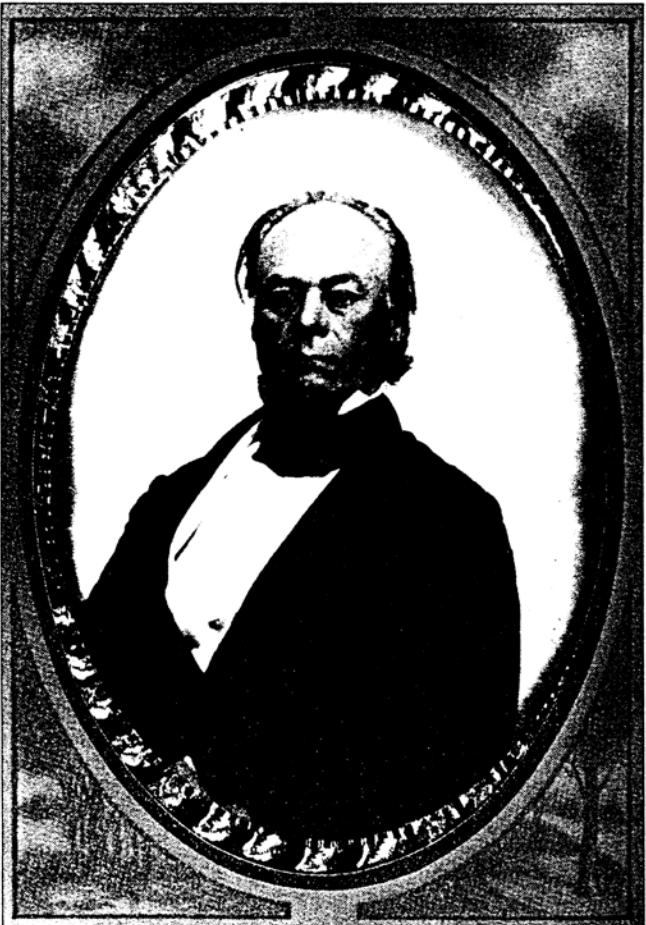
that of Robert Jemison, Jr., who was forced to hide in a swamp for several days to avoid capture when Union forces occupied Tuscaloosa in April 1865, and who lived to see his worst nightmares come true: his fortune lost, his career ruined, and his country devastated. In many respects, he, too, was a casualty of the war. When he died at age sixty-nine on October 17, 1871, the ambitious, energetic, and resourceful Robert Jemison, Jr., was a broken man.

**T**HE WIDOWS AND CHILDREN of Dr. Nutt and Sen. Jemison continued to live in these large unfinished mansions until well into the twentieth century, but money remained a problem. Mrs. Nutt eventually received \$200,000 from the Federal government for property Union troops had either confiscated or destroyed, but this sum did not begin to cover the Nutts' losses. In fact, so chaotic were Dr. Nutt's financial affairs that final distribution of his assets was not accomplished until 1928. Mrs. Nutt died at Longwood in 1897 attended by her namesake, her maiden daughter Julia, who lived in the mansion's basement until her death in 1932. In 1970 Longwood was given to the Pilgrimage Garden Club of Natchez by the McAdams Foundation, and today it is one of the city's most popular tourist attractions.

The family of Robert Jemison lived in their unfinished mansion until 1937, when Jemison's granddaughter Minnie Van de Graaff, devastated by the Great Depression, lost the house in a mortgage foreclosure. The Jemison Mansion was purchased in 1991 by the Tuscaloosa County Preservation Society and the Heritage Commission of Tuscaloosa County with financial assistance from the City of Tuscaloosa. It was then deeded to the newly created Jemison-Van de Graaff Mansion Foundation. Today plans are underway to renovate the house and develop limited commercial space on the ground level and public rental space for meetings and receptions on the two main levels. These floors will be restored to reflect the late antebellum period.

The house is also undergoing a thorough historical and architectural analysis. Progress is slow, but the compilation of a comprehensive building history of the house will insure that this elegant structure is transformed into one of the most accurately interpreted historical houses in Alabama. The Jemison-Van de Graaff Mansion has an important story to tell. At the heart of that story is Sen. Jemison's pride of place and his vision of a bright future for Alabama.

# JEMISON MANSION FAMILY HISTORIES



The remarkable inhabitants of Jemison Mansion survived the Civil War, Reconstruction, the Depression, and two world wars, personal tragedy, and the history of the South. By Camille Maxwell Epley

*"The past is never dead. It's not even past."*

—William Faulkner  
*Requiem for a Nun*, 1951

## T H E J E M I S O N S

EIGHTEEN HUNDRED AND FIFTY-nine was not a good year to begin constructing a mansion anywhere in the Deep South, but that year Alabama state senator Robert Jemison, Jr., began work on an ambitious Italianate town house for his family in Tuscaloosa. Secession talk was rampant, and Jemison, an ardent anti-secessionist, was spending a great deal of time in the state capital, Montgomery.

Jemison's business affairs, always up and down, were recovering from a downward spiral. As recently as the previous year, he had advertised for sale six plantations, seventy slaves, and all his real estate in Tuscaloosa, including a residence, livery stable, and the Indian Queen Hotel. However, neither the plantations nor the slaves were ever sold. With his usual business acumen, Jemison had been able to recoup his fortunes and begin construction of a home on the city's most elegant residential boulevard, Market Street, now Greensboro Avenue.

In a July 1860 letter to his cousin, Jemison explained his rationale. "In the last twenty years," he said, "I have paid of surety money—principal and interest, cost and damages an amount equal to about (\$350,000.00) three hundred and fifty thousand dollars"—money that had been lost by two of his brothers-in-law. Jemison could have mentioned, but did not, other major drains on his finances: He had helped his brother Thomas successfully defend against a murder charge (acquitted on grounds of insanity), and through the years he had opened his home to family members in need, including his half sister, Helen. Jemison told his cousin:

*I have had to deny my own family many comforts. I have kept them in a house where we could not extend to friends and acquaintances the hospitalities we would have desired or which was expected of us. Though not yet out of the woods I think I am so far beyond contingencies as to justify me in building for my family (for whom I must first provide) such a house as they will*

*Robert Jemison, Jr. (1802-1871). His great-great-granddaughter, Patricia Hanson of Oakland, Maine, describes him as a "self-righteous, stubborn, feisty scrapper who held tenaciously to his ideals." (Birmingham Public Library)*

*"I have seen the earnings of a life swept away by a revolution  
I had no hand in bringing about."*

*be comfortable in, one which I have commenced, and hope  
within another year to finish....*

This letter reveals much about Robert Jemison, Jr. First, it speaks of his family loyalty, though he frequently spent long periods of time away from home. Second, it hints at the central paradox of his life—a constant battle against bankruptcy in the face of seemingly great material wealth.

PERHAPS JEMISON had the courage to build his house in those perilous times because he came from a long line of risk-takers. His great-grandparents, Robert and Sarah Jemison, came to America in 1742 from the north of Ireland and settled on a farm in Pennsylvania where they raised seven sons. One son, Robert, married Margaret Kirkham of Philadelphia. Seeking greater opportunities in the South, the couple moved to a farm near Augusta, Georgia, where they prospered.

It was here that one of Robert and Margaret Jemison's children, William, married Sara Mims, a member of the family that gave its name to the ill-fated fort in Baldwin County, Alabama. Their union produced ten children; the oldest was Robert Jemison, born September 17,

1802. Jemison later added the "junior" to his name to distinguish himself from his father's brother, also named Robert Jemison.

Young Robert grew up and was educated in Georgia. After a short stint at the university, he became an apprentice to a lawyer in Milledgeville, where he undoubtedly made contacts in the federal land office. At some point, he caught Alabama fever and evidently urged his whole family, including his parents, to move. In 1826 the Jemison family settled in Pickens County, where Robert's father, William, built a plantation called "The Garden." In the 1830s, the family moved again to a site near what is now Northport, Alabama, where William Jemison built another plantation, which he named "The Orchard" because of the lovely aroma from the surrounding crab apple trees.

Here Robert Jemison, Jr., began his remarkable career as a land speculator and entrepreneur. From the more than one thousand Jemison letters housed at the William Stanley Hoole Special Collections Library, University of Alabama, it is evident that Jemison amassed extensive holdings, including mineral lands in Mississippi and Alabama, particularly Tuscaloosa County. When his father died, he inherited The Garden (1,290 acres), and when his brother Mims was killed in action during the 1836

Seminole war, he inherited The Orchard (4,000 acres), where he took up residence. Later he renamed The Orchard "Cherokee Place" in honor of his wife.

By 1857, in addition to The Garden and Cherokee Place, he owned four other plantations. Two of these were in Mississippi: the Coal Fire Mill Tract (1,800 acres), where he had saw and grist mills; and the Luxapelila Mill Tract (1,900 acres). In Tuscaloosa County his holdings included the Porter or Collins Tract (600 acres) and the Murphy Tract (500 acres), both rich in coal and iron ore.

Slaves were an essential part of his operations. He bought and sold them and used them for barter; he also began what amounted to a modern-day trade school for his slaves. Dividing them according to intelligence and abilities, he trained some as bricklayers, carpenters, or plasterers, and hired them out. Other slaves were taught to cut timber or to work in his flour and planing mills. With his own private labor force, Jemison embarked upon a number of ambitious business undertakings.

Recognizing the value of mineral resources in eastern Tuscaloosa County, he opened coal mines in that area and serviced the region with a toll plank road that earned him several hundred dollars annually.

Partly for his own convenience in getting to and from Tuscaloosa and Cherokee Place, he built the first bridge across the Black Warrior River around 1850, another profitable toll operation. ("Monthly subscriptions for school children 50 cents, other foot passengers \$1.00.")

He pioneered the building of the North East and South West Railroad, which eventually became the Southern Railroad. He operated a thriving lumber business, using timber from his vast land holdings and his slaves as lumberjacks. He also developed a stagecoach line for both passengers and mail, an undertaking that consumed an inordinate amount of his time as he was frequently in court fighting competitors or appeasing a demanding Postmaster General. After a long battle, Jemison finally joined forces with his business rivals, forming Jemison, Ficklen, Powell and Co., Lines of Four Horses. (Ficklen later founded the Pony Express.)

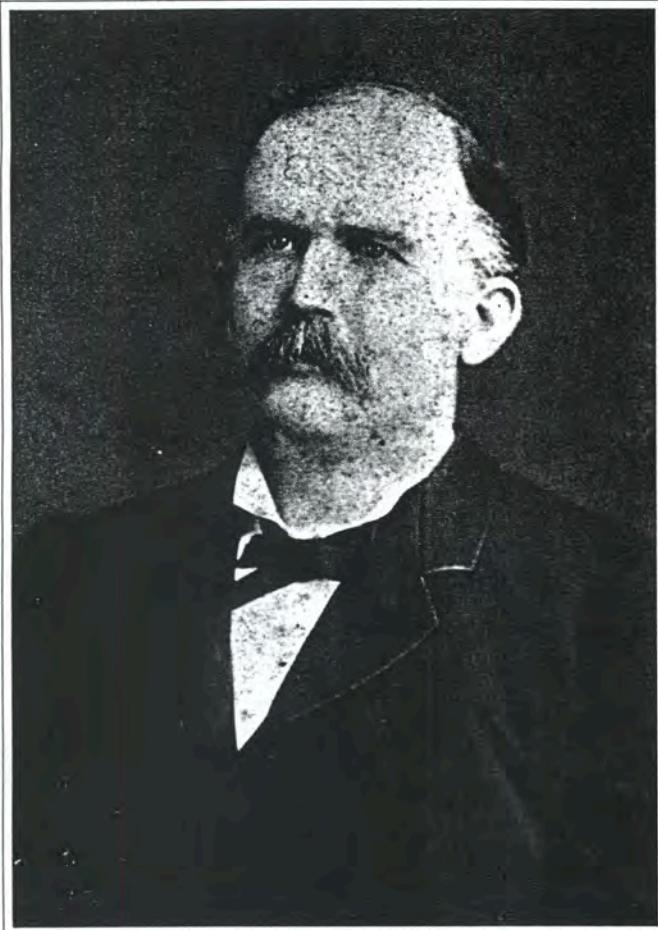
Politics was another passion. Jemison's down-to-earth manner and his willingness to fight for his beliefs evidently appealed to the electorate; he was never defeated in an election. Voted in to the state legislature in 1837 and then to the state senate in 1851, Jemison served as chairman of the ways and means committee and is credited with reforming the Alabama monetary system and saving the state from insolvency.

# The CHEROKEE DRGDN



**P**RISCILLA CHIEFQUETT Taylor, 79, widow of Robert Morrison, Jr., was captured by Creek Indians at the time of the Creek War in 1838. She was held captive for two years, during which time she gave birth to a son, John Morrison, in a cabin near the Indian camp in what is now northwest Alabama. According to family history, the Taylor friends of the Cherokee and other Indian tribes failed to hear of the heisted Indian raid and did little to pursue the fugitives. The family survived and the chief later returned to the Indian village, where the Taylors were welcomed again.

The next day, Taylor finally asked the Indians  
if they wanted to receive their wives. It's amazing  
how many Cherokee responded. The Taylor  
daughters had three sets of brothers available to choose from,  
and they all chose right away. I suppose it was the name  
Priscilla Cherokee.



Coleman Hargrove (1837-1895) married Cherokee, the only daughter of Priscilla and Robert Jemison, Jr. (Courtesy Patricia Hanson)

It was Jemison who suggested in the mid-1840s that the state ask Dorothea Dix, a leading advocate for improved care of the mentally ill, for advice on mental health facilities in Alabama. And it was Jemison who fought a lengthy battle with Gov. A. B. Moore over the location of the insane hospital, finally succeeding in placing the facility in Tuscaloosa. The hospital proved a boon to both the community and to Jemison, who rented out his slaves for construction work and supplied bricks and lumber.

**J**EMISON WAS A DEVOTED family man who wrote hundreds of letters to his wife and daughter during his many business trips. These verbose, intimate letters, often calling on Shakespeare for the right turn of phrase, show great concern for the well-being of his family.

The only existent love letter to Priscilla Cherokee Taylor, who would become his wife, was written May

31, 1835, when Jemison was thirty-three years old:

*My attachment for you is not . . . the offspring of youthful ardor. . . . I have loved you not for personal attractions only but for that happy combination of mental and moral worth which alone can give dignity and permanence to the noblest human passions.*

*These are the considerations that have induced me to select you from amongst your sex as her with whom I would wish to partake in the joys and sorrows the good and ills of this life. Permit me therefore to indulge the hope that I may find a kindred sentiment on your part.*

The two were married in 1836 and subsequently had three children, two of whom died in infancy. Their only surviving child, a daughter, was named "Cherokee," in keeping with a pledge Priscilla's parents had made to a Cherokee chieftain years earlier (*page 37*).

Priscilla was a devoutly religious person who found the management of slaves difficult. In an undated letter to her husband, she wrote, "I think there yet remains but one pain upon which there is a probability I can never please . . . it still pains my heart to inflict the lash. Why was I not born the owner of slaves and raised to their management! Surely my foolish aversion to managing these living souls will not haunt my foot steps to the end of time. . . ."

She also disliked "fashionable society." During an 1843 visit to her mother in Mobile, Priscilla wrote her husband that she felt uncomfortable in Mobile society. He wrote back, telling her he was not surprised. "I know you were destined to meet . . . hollowness and deceit," he said. "The code of morals that nowadays prevails in fashionable society does not . . . enforce the Christian virtues of truth and good will toward mankind. . . ."

Content to tend her garden, raise her poultry, and sell eggs to the neighbors, Priscilla Jemison probably was not a driving force in the construction of a mansion in Tuscaloosa. More likely it was twenty-two-year-old Cherokee who wanted a more elegant home and a position in "polished society." Whatever the influence, by 1859 Robert Jemison felt the need for a grand house. He hired Philadelphia architect John Stewart and began work. Lumber was cut on Jemison's plantations and planed in his mill. His slaves provided the labor. Despite the onset of the Civil War, by 1863 the house was sufficiently finished that the family could move in.

Robert Jemison had little time to enjoy his new home. By 1863 he was spending a great deal of time in Rich-

*For thirty years Coleman Hargrove carried a minié ball in his head,  
enduring incurable headaches.*

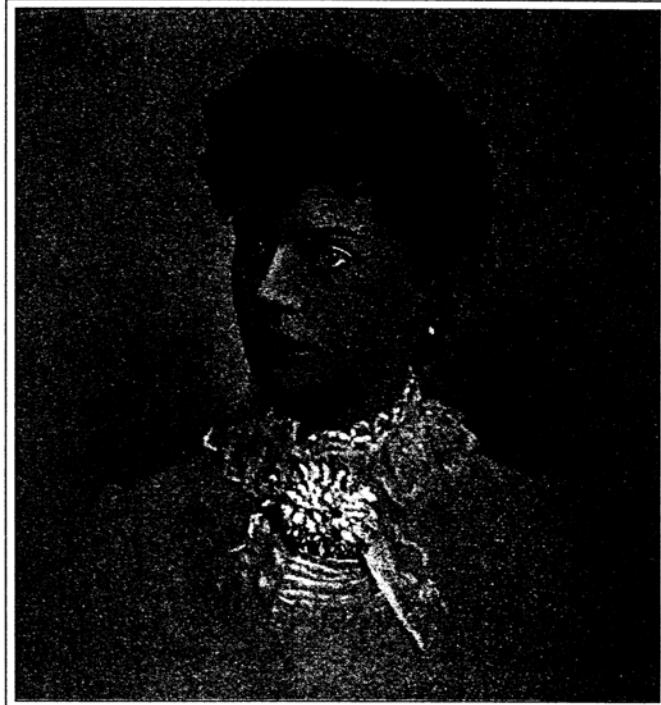
mond, Virginia, where he had been selected to fill out the term of the late William L. Yancey as senator in the Congress of the Confederate States. Jemison's replacement of Yancey was an ironic turn of events because Yancey had been one of the South's most ardent secessionists, and he and Jemison had argued bitterly in the months before Alabama seceded from the Union. Jemison had labored "persistently and assiduously" to prevent Alabama from seceding from the Union, noted one observer, "but when the inevitable step had been taken he did not hesitate, he went with her heartily, boldly, unrereservedly. . . ."

Not everyone was pleased by Jemison's appointment to the Confederate Senate. One critic, August Evans, wrote to a friend on October 16, 1863: Jemison's appointment "chagrins and annoys me beyond expression." He dreaded Jemison's "incorrigible obstinacy, which forms the substratum of his character, and crops out bald and flint-faced on every occasion." On the other hand, wrote Evans, he did not question Jemison's honesty or "sincerity of purpose" or his "orthodoxy in all that appertains to State fiscal schemes." What Evans doubted was Jemison's statesmanship: "At this juncture we particularly require men of enlarged capacity, of astuteness, prescience and enlightened statesmanship, and Mr. Jemison's political bigotry excludes him peremptorily from such a category."

If Jemison's political opponents regarded him as less than senatorial, Jemison himself had an even lower opinion of the Confederate cabinet and his fellow congressmen. Writing to his daughter in 1864, the senator noted the "sad condition" of the South's affairs:

*We have no Washington, no Jefferson, Adams, Hamilton, Morris, Franklin or Galatin. When the future historian shall write the history of this Revolution how will the signers of the ordinance of secession compare with those who signed the Declaration of Independence. How will the Colonial Congress compare with the Congress of the Confederate States.*

Before this "unnatural and bloody war is ended," wrote Jemison, "there will be very few and small portions of our Country that will not be visited by the



*Minnie Hargrove Van de Graaff, Robert Jemison's granddaughter and the last family member to know Jemison personally, lost the house in a mortgage foreclosure in 1937. (Courtesy Patricia Hanson)*

merciless enemy." No aspect of the conduct of the war pleased him. "Between the ravages of the enemy and the improvidence and mismanagement of our own Government and the recklessness and incompetency of our own military authorities our substance will be taken and destroyed." Of greatest concern to him were the "blundering and shortsighted legislations" which he believed would render the South's currency "totally worthless."

True to Jemison's predictions, the "merciless enemy" invaded his "small portion" of the country on the night of April 3, 1865, when Union forces under Gen. John T. Croxton marched into Tuscaloosa. Resistance came only from young cadets at the university and a few members of the home guard. On April 4 Croxton's forces burned most of the University of Alabama.

Confederate Sen. Robert Jemison, Jr., in Tuscaloosa that April, was targeted for capture. Jemison's body servant, Ocea Taylor, a young black man, was out late the

*The Great Depression was not kind to Minnie Van de Graaff, and in 1937 she lost the house that had been in her family for seventy-seven years.*

night of April 3 and learned that Yankee troops were crossing the Black Warrior River from Northport. He awoke the senator. "They'll hang you," Taylor said. Within twenty minutes, Taylor had provisions and horses ready, and he and Jemison, carrying the family silver and jewelry, headed for a swamp south of town, where they hid for several days.

The next morning, Union soldiers gave Priscilla Jemison fifteen minutes to remove her personal possessions from the house before they set the building on fire. In those few minutes, two young boys on horseback came riding up Market Street shouting, "Forrest is coming! Forrest is coming!" It was a ruse, but the soldiers, aware that Confederates, led by Gen. Nathan Bedford Forrest, had been encamped in the Selma area, dropped their torches and fled.

Five days later, Gen. Robert E. Lee surrendered at Appomattox.

**R**ECONSTRUCTION WAS A difficult time for Robert Jemison, Jr. His losses, he told his half sister, Helen, in 1866, had been "heavier than most any other in the community," a figure he estimated "at between three and four hundred thousand dollars." He had lost his slaves and his stock of mules and horses. His bridge and mills had been burned. "I have very little left except my real estate, a large portion of which is unproductive and not available." He also had an "indebtedness of over one hundred thousand dollars," and most of his creditors had "commenced suit."

"I have seen the earnings of a life swept away by a revolution I had no hand in bringing about, the madness & folly of which I did my utmost to prevent," he wrote. In a letter to his brother-in-law, Jemison seemed almost stunned at the desolation the war had wrought:

*Was there ever so sudden and so complete a collapse? Was any people ever so completely subjugated? We are not merely conquered, we are subdued, and humbled beyond anything that could have been imagined of the descendants of our revolutionary ancestors. No revolution of modern times has left the defeated party in such a state of abject helplessness. . . .*

Nor did Jemison have much hope for harmony between the races:

*Negro equality seems to be not only demanded by Northern fanatics but to be admitted and believed in by very honest and good men of the South. This can never be. Neither political or social equality can ever exist between races so different in colour, intellect, instincts and habits. . . . There must and will be another Revolution that will end in the political superiority or extinction of one or the other race. Whether this revolution is to be peacible I will not say. Nor will I predict its beginning or its end.*

By 1866 Jemison had sold all his Pickens County property for two dollars an acre but had secured Cherokee Place and 1,200 acres of land for his daughter Cherokee and her husband Cole Hargrove. His elegant town house, however, had fallen on the auction block to a prominent Tuscaloosa banker, Washington Moody. Jemison wrote a bitter letter to Moody, calling him "unmanly and ungentlemanly" for charging Jemison a whole year's rent in advance to stay in the house. A short time later, Priscilla's brother, Christopher Taylor (who had married a Greene County heiress and had invested his fortune in Texas ranching before the war), redeemed the house for his sister. By September 1868, the house was back in the hands of the Jemisons, but the family was still heavily in debt.

For the rest of his life, frustrated by failing health, Robert Jemison battled to regain his property with some small success. He became president of the North East and South West Alabama Railroad Company with a salary of \$5,000 a year, and he ran a ferry across the Black Warrior River. By late 1870, he was virtually house-bound with what he described as "a complication of diseases, Hernia, Rheumatism, Piles, indigestion, enlargement of the prostate gland, induration of the urethra and immobility of the bladder each of which sympathetically acts upon and aggravates the other. . . ."

At 5 A.M., October 17, 1871, Robert Jemison died. He was buried in the family cemetery at Cherokee Place in Northport. His wife Priscilla lived in the house on Greensboro Avenue until her death on May 30, 1886.

## THE HARGROVES

**O**N DECEMBER 5, 1865, several months after the war ended, Jemison's daughter Cherokee married Andrew Coleman Hargrove, a young lawyer from Tuscaloosa. A large wedding reception was held in the basement ballroom of the Jemison mansion.

Cole Hargrove, an 1856 graduate of the University of Alabama and an 1859 graduate of Harvard Law, had just begun practicing in Tuscaloosa when the war broke out. As Jemison pointed out in one of his letters, Hargrove had "entered the service & continued until the last Gun was fired. He had a very handsome estate in the beginning but it is all gone."

Nearly destitute himself, Robert Jemison was not concerned about his new son-in-law's financial problems. "His habits are all good," said Jemison, "and I have no fears as to her being provided for if he lives."

*The Van de Graaff family, 1930. Front row: Cherokee Van de Graaff Rountree with her son, Asa; Robert and Adrian. Back Row: Bully and Minnie. (Courtesy Patricia Hanson)*

Jemison had cause for concern regarding Hargrove's health, for the young lawyer had sustained a devastating series of injuries to his head during the war. As an officer in a Tuscaloosa unit, Lumsden's Battery, Hargrove narrowly escaped serious injury when a bullet whistled by his head in May 1864 during the Atlanta campaign. He was not so lucky two months later, when Confederates were attempting to prevent Union forces from crossing the Chattahoochee River, near Atlanta. James Maxwell, a fellow soldier, recorded the incident in his diary:

*I remarked, "They are firing at us, Lieutenant."*

*Said he, "They got me."*

*I turned to him, squatting there with both hands to his forehead, and blood rushing out between his fingers and over his hands.*

*Said I, "Let's see."*

*He took down his hands, and I spread open the long perpendicular gash to his forehead some three inches long. The blood flowed off, showing the bone of his forehead without a fracture.*

*I said, "Lieutenant, it's only cut to the bone, your skull is not cracked."*

*"It makes me feel rather sick," said he.*





*Robert Jemison Van de Graaff (1901-1967), a Rhodes scholar, received two degrees in engineering from the University of Alabama and earned a Ph.D. from Oxford University in 1928. Van de Graaff invented the belt-charged electrostatic high-voltage generator, which made possible the development of nuclear fuels, radiation therapy, and positron emission tomography. (Courtesy William Stanley Hoole Special Collections Library, University of Alabama)*

Sent to a hospital and then for a short stay in Tuscaloosa, Hargrove recovered, but he was marked for life with a blue perpendicular scar on his forehead.

In December 1864, during the battle of Nashville, Hargrove was involved in another close encounter with a Union soldier. James Maxwell also recorded this event in his diary:

*One horseman, having fired all loads from his pistol, headed off Lieut. Cole Hargrove, ordering him to surrender. Hargrove picked up a cut sapling to defend himself when the Yank whacked down on his head with a saber. Hargrove caught most of the force of the blow on his stick, but it was beaten down, so part of the blow reached his head, and the lieutenant said it "hurt like everything," but was dull and did not cut.*

A third incident, the most serious of all, occurred in the last month of the war, April 1865, at Spanish Fort, Alabama, where Hargrove was wounded, almost fatally. According to Maxwell, a bullet struck him "just in front of the orifice of the ear and ranged backward around his head remaining there, where it was never found." The next day Maxwell was present "when surgeons attempted uselessly to find the bullet in Hargrove's head by probing and every way they could think of. It was not on the outside of the skull, and he finally recovered, but after the close of the war."

For thirty years, Coleman Hargrove carried a minié ball in his head, enduring incurable headaches. Despite the pain, he distinguished himself as a lawyer, a member of the Alabama constitutional convention (1875), a state senator (1876-1884), president of the senate (1888-92), land commissioner for the University of Alabama (1884-95), and professor of law at that institution (1885-95).

On December 6, 1895, still in terrible pain, Hargrove shot himself in the library of the Jemison mansion. Cherokee Jemison Hargrove never recovered from her husband's death. In January 1900, her son-in-law wrote, "Mrs. Hargrove is in the depth of depression that is simply painful to see." Nine months later, he wrote, "Mrs. Hargrove [has] gone into a decline . . . wild with hysteria . . . worried over small things of no real importance." On May 4, 1903, Cherokee Hargrove died, a victim, like her husband, of the war that her father had fought so hard to avoid.

#### T H E V A N D E G R A A F F S

COLEMAN AND CHEROKEE Hargrove had two children—Minnie Cherokee, born in 1866, and Robert Jemison, born in 1874. Growing up in the Jemison Mansion, where the Hargroves had moved in the 1880s, Minnie and Robert lived in genteel poverty with numerous servants. Like other Southern families who had been wealthy before the war, the Hargroves were "land poor" with little cash but substantial property holdings.

When Minnie grew to adulthood, she became enamored of Adrian Sebastian "Bass" Van de Graaff, a young lawyer of Dutch heritage who practiced law with her father and whose family had come to Alabama from Kentucky a generation earlier. Van de Graaff had graduated from Yale University in 1881 and earned a law degree from the University of Alabama in 1884.

Bass Van de Graaff and Minnie Hargrove married on

Robert Jemison, Jr., Tuscaloosa, Ala., 7 May 1859, to Mr. Jno. Sunderland, Philadelphia, Pa. (?), (Jemison Col., Letterbook 1857-59, p. 548).

Dear Sir

Ys 15 Inst is before. It came during my absence, hence the seeming delay in my answering it. I have made some enquiry amongst our citizens on the project of lighting our city with Gas. With some the suggestion is received with a lively interest and with all to whom I have named it there seems a good feeling provided they are satisfied as to the cost of the work and the cost of the light. On which subject I was not enabled to inform them. You will therefore be pleased to inform me the probable cost of the works and what the cost of the light will be. State how much each burner will consume pr hour & its cost. Also how many lights or burners you count to the consumer. Also inform me within what limits the hundred consumers must reside. I am very confident that number can be had but as our houses are as you are aware very much scattered I have fears they cannot be had within practicable bounds.

Mr. C.W. Shedd my machinist will or has sent you a drawing & instructions for some piping for heating a drying house or kiln for lumber. His idea is to have the Small pipes of wrought iron. If I recollect right in some conversation with you on the subject you expressed the opinion that cast pipes would be much cheaper & quite as good or better than the wrought. If so you will make this charge. I would be glad to have the piping in early as practicable. Please inform me at yr earliest convenience if you can furnish it and on what terms. As I am both building in the city and making extensive improvements at my mills it may not be convenient to pay cash if so can I get time.

Very truly  
R. Jemison, Jr.

June 1959.  
R. Jemison, Jr.

Robert Jemison, Jr., Tuscaloosa, Ala., 6 June 1859, to John Sunderland, Architect, Philadelphia, Pa. (Jemison Col., Letterbook 1857-59, pp. 572-723).

Dear Sir

My Lewis sends you the following Bill of Hinges & that we shall need. To wit 16 strap Hinges for \_\_\_\_\_; 19 In from the knee to go through the knee framed to clinch. All Sets Do 17 ft from Knees to go through 7 In from Clinch.

2

6 Bolts 12 In Balance 10 In

Send also Staples Turn Buckles &c &c  
Mr. Robinson has not yet commenced work on my lot. I have consented for him to do Leach and Avery's work whom you know was burned out and who are wanting their job greatly more than I am mine as when the repairs about being completed to my present house will make it quite comfortable. This delay which I suppose will be about two months will give me an opportunity of having my lumber better sesoned &c. Mr. Lewis seems to be doing very well has got out & will have during this week all the window frames & window frames of Basement of first story of principal building ready to put together. As yet I have given him no help as we are pushing to start our flooring (?) mill & are pushed in Sash & Blind shop.

Between Templeton Burgin & myself we have lost or mislaid both the Bills of Lading & your Bills for articles purchased. Can you duplicate the Bill of Articles? I have recd the Boxes Tin, 18 pr pipe including 5 turns or Knees, 24 Kegs nails, 3 lbs oil, 1 keg Paint, Box pullies & screws and \_\_\_\_\_ and sundry Boxes Glass. If you purchased anything more it is not recd.

I wrote Mr. Sunderland in reply to his on the subject of lighting our city by Gas and also ordering the piping &c for a dry House to which I ought to have had a reply before now but have had none. If you see him inquire if he has had my letter & Mr. Shedd's on the subject.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 8 August 1859, to Messrs. Morris Tasker & Co., Philadelphia, Pa., (Jemison Col., Letterbook 1857-59, p. 619)

Dear Sir

I wrote you a month since as to hinges &c. Mr. Lewis informs me will fall short in Sash pullies. You will send us ten doz. more of them. We shall not perhaps need the full amount but I would rather have a few over than a few under as we will have no difficulty in disposing of them.

very respectfully  
yr Obt. Svt.  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., August 1859, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook 1857-59, p. 615).

Dear Sir

On 6 June I wrote you sending Bill of Hinges &c as follows  
to wit 16 sets Strap Hinges and 19 Inches from the knee to  
go through 7 inch frames

11 setts do 19 from knee to go through 7 inch frames &  
clinch

9 setts do 11(?) — 16 inch to go through 6 inch  
frames & clinch

6 Bolts 12 inch Balance 12 inch Also turn buckles and  
Staples

Mr. Lewis reminds me they or a portion at least will be  
wanted soon.

Mr. Robinson has not yet commenced at my job & I fear will  
not in time to do the work or rather to get the building so  
as to cover it by 1 Nov or this season.

Mr. Lewis has all the frames for servants house put  
together, has all for main building ready to put together  
except some of the door frames and a portion of Basement  
frames are put together.

When do you expect to be out.

How would it answer to put our wash room in Basment of  
Servants House instead of the end as in drawing. Our  
election over yesterday. Jemison Senator. Whitfield & Brown  
Representatives. Byars beat Robinson for clerk badly.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 29 August 1859, to  
John Stewart, Architect, Philadelphia (Jemison Letterbook  
1857-59, p. 628)

Dear Sir

You will ship Hinges, Straps &c ordered by Steamer to care  
of R Road Agent, Savannah & Care of John Whiting Montgomery.

We will tomorrow finish excavating Foundations of Main  
Building and Servants House. Have the well dug and wall up  
(?) and everything ready for Mr. Robinson to begin the Brick  
work which suppose he will do next week. Mr. Lewis has all  
the Door and window frames for Servants house made & put

together. Those for dwelling house made except two of them and are being put together, will have all put together by the time Mr. Robinson begins. Mr. Lewis has had no body at work with him thus far. I am well pleased with the manner his work comes together: It is all well done but is Mr. Sloane says old fashioned. Mr. L. is a most faithful workman. Slights nothing but is I thik a little Slow. And I fear when a gang of hands are put under him will not push things as they should be. This is my greatest fear, particularly as I shall be abscent all of next winter.

We have made the change in the wash Room placing it in the Basement of Servants House as mentioned in my last. We find from the shape of the ground this can be done and present no rise(?) from the floor to the Surface on the back side. We do not find however this to be the case with the Kitchen. The floor of this will be to get the necessary pitch full two feet below the surface and so have to (?) excavated the foundation.

I do not know that I fully understand how the earth excavated is to be placed back. As I understand the plan there will be a terrace some four feet high & behind the octagon ends as far the main building extends including conservatory. Please let me have your views & intentions as to these things. We have excavated the entire foundations two feet deep and Same depth under Dining Room &c. All are well and join in Respects to yourself & family.

Let hear from you frequently.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 10 September 1859, to John Stewart, Architect, Philadelphia, Pa. (Jemison Letterbook 1857-59, p. 637).

Dear Sir

Enclosed please find J. H. Fitts check for One Hundred dollars which you will place to my credit.

Mr. Robinson today commences work on my Job. I am very fearful he will not get through it before the weather is too cold for Brick laying. I am also apprehensive the Scarcity of Brick will casue him to use such as should not be used. On this latter score I fear I will have trouble.

Have you forgotten drawings for Stables and Carriage House. They are not particularly needed but thought well to remind you of it lest it has escaped your mind. I want accomodations for 12 Horses & for 4 carriages and 3 Cows. I have a full Block of 4 lots 1/2 acre each. One of which I propose to occupy as Stable yard and the other three for grazing lots.

Cant tell you how things progress at the Asylum but understand they are making efforts to get through by January. Please reply by early mail.

very truly  
R. Jemison,Jr.

Robert Jemison,Jr. Tuscaloosa, Ala., 16 September 1859 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col. Letterbook 1857-59, p. 641-42)

Dear Sir

Yo. 5 Inst. recd a few days since is now before me. I wrote you on the day before its rcpt remitting check for One Hundred dollars which I supposed would cover Bill of Hinges & about being shipped. If not enough I will makiee further remittance as soon as advised. Mr. Robinson made a commencement on Monday last on the Servants House and suspencend on Wednesday for want of Brick. He will not resume again until about 1st next month. I am now pretty sure my house will not be sufficiently advanced to cover in before next Spring and not early in the spring I fear as a good portion of the Brick for it will be to make next season.

As to location of wash room I am more and more satisfied with the change as the floor in the rear will be slightly elevated above the surface back.

In relation to the terrace: I thik we will from the excavations of the Main Building, Servants House and grading in the rear of it have earth to make the Terrace 20 or 25 feet beside what will be wanting to grade around Building & out from Terrace.

Mr. Lewis with two of my Boys came in Monday morning but have run out of work & return this evening to the mills. We will go to getting out Brackets, moulding &c. until Mr. Robinson is ready for another start.

I will keep you advised of our progress and wants from time to time. Should you not find a visit to the Insane Hospital necessary which I hope you will. You remark as to Mr. Lewis that he has the plans and if he cant go astray if he works agreeable to them So far as style is concerned &c. The frames are all Boxed and well put together. I suppose Mr. Sloan by "a little old fashioned" meant as to style of the mouldings and mode of putting the work together. that unnecessary pains was bestowed on it &c. To the latter of course I do not object. It might not be amiss for you without any intimation of what I have said or what has been said by anybody else to write Mr. Lewis inquiring how he gets on. Whether he finds plans are intelligible & to work out right in executin & such other enquiries as would enable you to judge of the style & progress of his work &c. &c.

very truly  
R. Jemison, Jr.

Robert Jemison, Fr., Tuskaloosa, Ala., 31 October 1859, to John Stewart, Architect, Philadelphia (Jemison Col., Letterbook 1857-59, p. 691).

Dear Sir

I see from your drawing's [sic] that you designed to use tin pipes in part about the dwelling and to have them come down in front out side of the wall. I allude to those on either side of the front door which will be more prominently exposed than any of the other pipes about the building and more in the way . To let all the connecting pipes be put in the walls out of sight it will agreeable to Mr. Lewis' estimate take 9 more pieces pipe same as those sent & two circles or turn outs as he terms them which you will please send as early as practicable.

The Brick work progresses very slowly; the Servants house is now being covered in; the foundation of the main building are partly laid. All the foundations may be laid this week ready to start the walls. Mr. Robinson thinks he will have brick enough to do this work. I fear he will be short in any event if done this season a good portion of the walls will have to go up in mid winter which I greatly regret. I will leave for Montgomery this day week where you will address your future communications.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr. Tuskaloosa, Ala., 31 October 1859, to John C. Hazll, agent of the Gas Generating Companies, No 512 Broadway, New York (Jemison Col., Letterbook 1857-59, pp. 681-82).

Dear Sir

Ys to C,W. Shedd with circular sent him have been placed in my [hands] as it was at my request & for my benefit he wrote.

Will you at yr earliest convenience answer the following queries:

1st

How much Gas will one of your Gas Apparatus produce pr. hour for every cubic foot capacity? For instance How many cubic feet will one of 200 feet capacity priced in circular at \$250 produce per hour?

2nd

Will the apparatus generate gas while the Burners are lighted & it is being consumed?

3

What will be the cost of one of your cooking Ranges and Gas apparatus combined complete of the three different sizes \_\_\_\_\_ for apparatus \$250. \$350 & \$400?

5

State entire cost including use of Patent and everything connected with Cooking Range & Gas Apparatus. And how much for the Gas works separate?

What must be the height of chimney so as to insure entire freedom from all offensive odour of gas?

7

Which is cheapest; which safest. your \_\_\_\_\_ india Rubber Gas-holder or where it is put in a tank or cistern?

8

Which would you recommend when the situation is equally eligible for either?

9

Can your cooking Ranges be made (to) answer the two fold purpose of cooking & heating the Rooms of the house? If satisfied as to the practical operation of yr Gas works etc. I will wish to introduce them at my mills and in

8

a private residence I am now building provided the cost is not too great. There are also several others who will introduce the improvement if satisfied as to its economy & utility.

As I leave in a few days to take my place in our state Legislature you will please direct yr answer to Robt Jemison, Jr., Montgomery, Ala.

Very Respectfully  
Yr Obt Svt  
R. Jemison, Jr.

Robert Jemison, Jr., Tuscaloosa, Ala., 15 December 1859, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook 1859-62, p. 24).

Dear Sir

On Monday last I returned from a flying visit home. While there we had a most sudden change of weather the mercury sinking in the thermometer 60 degrees in 12 hours. We had sleet and snow with as heavy a freeze as for several years. The walls of my Building were all to the surface and the front & back walls of the main building ready for the first joist. The mortar was all frrozen and crumbling out of the joints as it thawed. As far in as it is frozen it will have to be picked out & new mortar put in. This is what I have feared all along. As I could not in any event get the Brickwork done so as to put out any shrubbery etc. next spring I thought best to suspend the Brick work until the spring to which Mr. Robinson readily consented.

It will be necessary to lay in & ship all my hardware during the spring. You will please advise me with amount of funds or as nearly as you can estimate I will have to furnish for that purpose that I may provide therefor.

How many marble mantles do you recommend & what will they cost. I would prefer all especially on the first floor of marble if not too costly. [illegible sentence].

I have been in correspondence with the Gas generating [three illegible words] as to cost & practicality of lighting my house and Mills by Gas and am inclined to think favorably and would like if convenient you could examine their apparatus as I presume it would be well to decide whether we light by gas or not before this building is too far advanced.

Our General Assembly will adjourn for recess on one [illegible] tomorrow when I shall [illegible] and not be back before the 9th next month. You will therefore write me accordingly.

The trustees of our Insane Hospital have just sent in their report. It is very brief and unsatisfactory.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., \_\_\_\_\_, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook, 1859-62, p.51-54

Dear Sir

I have before me your two favors 3 & 11 Inst. with former recd plan of Stables other perspectives etc. Previous to leaving Home received your estimate of Hardware for House which [illegible] much less than I had calculated so muchthat I fear you have either not included all or have not adopted as good an article as I had expected or desired. I have neither your letter giving prices of mantles, Grates, etc. or hardware. If I recollect right you put down Mantles [illegible] to 700 dollars.

Say for two Parlours, 2 mantles [illegible]			\$200	
Dining Room	1	"	"	75
But Chamber	1	"	"	50
Library	1	"	"	50
Office & Octagon chamber	40	each		80
				455.00

Grates

For Parlours	2 w.	\$50	100.00
Dining Room		40	40
But Chamber & Library		40	40
Office		30	30 210

In the two bed chambers below for mould' turn wood and in one chamber above the jams etc. [illegible] for which I think you can buy & send out cheaper than they can be had at home as they would or let [illegible] construct one etc. & price of patterns, & then have a most miserable rough job.

If for the six chambers on the second floor \_\_\_\_\_ mantles can be had at from \$25 to \$35 dollars I will have them also of marble. These with suitable grates to compound-- including Jams & backs we will put down up to 175.00. Add footing on first page 665 gives a total for Mantles, Grates, Jams, etc. \$830 [sic]. If I recollect your Bill of Hardware 670. This I would be willing to put at 500.00 making a total for all articles of 1330.00. What think you of these figures?

You mention as to the tin. I have Six Boxes left toward Building [illegible]. I will want the Balance to make out the quantity needed for that, Smoke and Well House. So you can make yr. calculation accordingly. You have given me no estimate of the glass etc. Will you after reeiving my figures above and other portions of this letter give me a general estimate including what other articles you will have to buy-- You know what I will want-- The marble floor will I think be too costly at any rate the marble will not be required until another season.

Mr. Robinson and I settled our disagreement as you will see by the Rough draft of Contract--specifications enclosed. Duplicates of which I signed upon leaving which he agreed to sign. I hope now we will have no further trouble, you will see from enclosed contract that I have the privilege to have the Rough casting done by a third party. This I am very sure I will do for I see no rough casting done by him or even anyone else in Tuskaloosa I would be willing to receive. You will also see I have to furnish the cement used in Basement--which he says will take 100 Bls. at what price can the last article be had. Address your answer here.

Very truly  
R. Jemison, Jr.

Robert Jemison Jr., Tuskaloosa, Ala., 22 December 1859 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook, 1857-59, p. 702).

11  
Dear Sir

A few days before leaving for Montgomery I wrote as to progress of my House & other matters connected with it omitting the most important matter, that of the plan for the stable & Carriage House. Since suspension of Brick work until spring we can employ a portion of our force more advantageously on the stable &c. than on the main building. Will you forward that at your earliest convenience.

While at Montgomery Mrs. Jemison visited Mrs. Cole and was much pleased [with] the marble floors of her Hall and verandah's. What pr. square foot or yard will be the cost of such floors?

We are now in the midst of another freezing spell. I think I did right in stopping the Brick work.

very truly  
R. Jemison, Jr.

BRICKWORK SPECIFICATIONS FOR JEMISON MANSION  
(Jemison Col., box 1581, folder 0-2)

Tuscaloosa [sic] March [date left blank] 1959

Be it remember [sic] that on the above day is agreed by and between R. Jemison Jr. and Wm B. Robinson both of the City of Tuscaloosa [sic] he the Said Wm B. Robinson shall and will within a reasonable piece of time, in a good and workmanlike manner furnish, Deliver, and Lay the Bricks of the Building Proper, Servants House, Wash and Smoke house, garden wall, Cistern be [sic] on the Premices Market Streets according to the Specification, and in Consideration of the Same, R. Jemison Jr. agrees to pay or cause to be Paid unto the Said Wm B. Robinson the Sum of Ten dollars and fifty Cents Pr Thousand Brick Counting them at 18 Brick to the Cubic foot openings not deducted. The walls to be measured by approved Persons upon the Completion of the work-- the above Price Pays for and includes the rough Casting of the Building Proper, Servants house, Wash House and Smoke house according to the Specification appended-- without any extra Charge for the Said rough Casting, and likewise it embraces every other particular described in Said Specification and it is further agreed tht should a dispute arise During the Progress of the work or upon Settlement of the Same, it Shall be refered to those perosns one to be Chosen by each and the third by the referees Jointly, WHose decision in the matter Shall be final.  
+

Witness our hands and Seals  
The day and year aforesaid.

SPECIFICATIONS REFERRED TO IN THE ANNEXED AND FOREGOING  
CONTRACT BETWEEN WILLIAM B. ROBINSON AND ROBERT JEMISON JR.  
the [left blank] day of January Eighteen hundred \* sixty to  
be considered and taken as part of said Contract.

1. All Brick used shall be of the BEST quality of  
Tuscaloosa made Brick.
2. The outer & cellar Walls shall be of hard well burnt  
brick.
3. The thickness of the walls and all openings shall be  
marked in the plan or drawing prepared by John Stewart  
Architect.
4. The Cheek Blocks of front Steps, Piers of verandah & the  
Verandah wall above the top of the Terrace shall be of  
pressed brick and also the exterior of the Garden Wall.
5. There shall be around the out Buildings as well as the  
building proper suitable base of such width and projection  
and at such height as may be required and the Same shall be  
either of the selected hard & straight Brick or pressed  
Brick as may be preferred.
6. The Brick used in the Cisterns , Aqueducts, Culverts  
and Garden wall shall be of best burnt hard brick.
7. All pavements shall be laid with well selected straight  
hard well burnt brick.
8. The exterior of the Walls of the Building proper and of  
the Out Buildings except where laid with pressed Brick shall  
be rough Casted with Cement laid off Blocks in imitation of  
Cut Stone of Such Shade as may be directed.
9. The foundations outer & Cellar walls of the building  
proper as high as the first floor of joist shall be laid and  
cellar made of Hydraulic Cement and sharp Sand mixed  
suitable proportions to form a good Cement. Also that all  
of Piers of Verandah, the Cheek Blocks of  
Steps, Garden Walls, Cisterns, aqueducts, Culverts, &c.  
shall be laid in Cement.
10. Other portions of the Brick work shall be laid in  
Mortar composed of Suitable proportions of fresh lime &  
sharp sand to form a good strong mortar.

11. There shall be inserted in the walls all necessary blocks for the Carpenters & joiners work and all necessary straps for lathing to such blocks & strips to be prepared by the Carpenters & inserted by the Brick layers as directed by the chief carpenters.

12. Except where rough casted joist shall be struck smooth. *joints*

13. All Lintels shall be Cut by the carpenters and set by the Brick layers and flat screw backs turned over the Same as well as over the Windows.

14. The Cellars are to be dug & the Door & Window frames Set by the Carpenters.

15. All the materials & workmanship embraced in the foregoing Contract shall be of the best quality and done in Complete workmanlike manner after the most approved styles.

16. All the foundations and walls of the Buiding proper now laid shall be taken down and relaid in accordance with the foregoing Specifications without extra charge therefor, except the amount of difference in the cost of the hydraulic Cement required and the cost of the lime necessary if nothing but lime & sand were used in doing the Same.

Signed in duplicate

R.Jemison, Jr.

SPECIFICATION OF BRICK WORK TO BE USED IN THE ERECTION OF A BUILDING, SERVANTS AND OUT HOUSES, GARDEN WALL, &C. FOR R. JEMISON, JR.

All the foundations, Cellar, outer surface of all the walls to be hard brick, and all to be well burnt throughout the buildings, excepting a base of one foot, and the Piers and Cheek Blocks of front Steps, which will be Pressed brick.

The whole of the Buildings will be prepared for Rough Casting on the exterior; the out Buildings will have a base of four Courses straight hard brick likewise the whole of the garden wall will have the same kind, and joints smoothly struck, the outside walls of the Building Proper will have an opening of 1 1/2 inches between the inside four, and the outside nine inches, alternately bonded together with headers, the thickness of the walls will be marked on the plans all openings to be made according to the same. All

lintles to be set, and over the same and over the windows will flat screw backs be turned, the outside of the walls of the Building Proper up to the height of first floor of Joists, and on the inside of the Cellar and foundations one

?

*(Signature)*

*or 14"*

*moisture barrier* →

foot above the line of cellar floor, will be laid in Cement. Likewise the whole of the garden wall-- throughout the Kitchen Part of the Building, at the line of floor, a layer of Slate will be put bedded on the cement, and the wall built on the same, all the mortar not cement will be of sharp sand, and fresh lime, in such proportions as will insure a good cement and the work done in a substantial and workmanlike manner, all requisite Pavements to be laid with well selected straight hard brick, the above work embraces the Brick work of all kinds, to be done on the Premises.

The whole of the outer surface of the Building Proper and out houses, excepting the Base as described in the Brick work will be rough Casted with Cement and laid off in Blocks in imitation of Cut Stone and done in a Complete and substantial manner.

In the above brick work the Cistern is included to be built in the Garden and the brick to be laid in Cement, and well ++++++

It is understood that the cellars and foundations are to be dry and also that the Door and window frames are to be Set by the Carpenters and the Lintels to be Cut; the latter which will be set without extra Charge by the Bricklayers.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 January 1860 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col. 1857-59 Letterbook, pp. 713-14)

Dear Sir

Your reply to mine just before I left Montgomery was duly recd with enclosed Bills & invoice. We are now in the midst of one of our cold spells. Thermometer down to 12 having had quite a snow. Since my last I have examined more clearly the Brick work of the dwelling and find the mortar in no way disposed to set or form a cement, without the freeze it would never have made anything but an inferior cement. The contract drawn up by you from the fact of Mr. Robinson's frequent absences as well as my late absence has never been executed by us. I today called his attention to the fact that the walls of the Building proper was to be laid in cement up to the first floor joint--where as there has in fact been no cement used in any part of the walls. He says our specifications are not correctly drawn. I understand from you that both contract and specifications left for me were submitted by you to Mr. R. & by him approved. I do not wish any misunderstanding between Mr. R. & myself but I cannot think of receiving such work as he has done thus far

on the main building. Will you say to me whether or not you submitted contract and specifications to Mr. R. &c.

You inquire if I wish you to examine the Gas apparatus to which I referred in my last. I would be glad to have you do so. From what I hear of this apparatus I think it will in ammt of cost & economy as well as simplicity & safety suit my purpose best of any thing of the sort now in use.

I write by this mail to the agent send you one of their circulars. Direct your reply to Montgomery whence I start in a few days.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 January 1860, to Mr. John O. Hale, Genrl Agt, Gas Generating Co., New York, 572 Braodway,, (Jemison Letterbook 1857-59, p. 715).

Dear Sir

I am still as far as I learn as to merits of your Gas works pleased with them but decisions of getting the fullest information practicable have written on to the architect who planned my buildings. Mr. John Stewart of Philadelphia requesting him to visit your city and examine some of your works in operation. Will you send one of our circulars addresed to John Stewart, Architect, Philadelphia.

Robert Jemison, Jr., Tuskaloosa, Ala., 4 January 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook, 1857-59, p. 717).

Dear Sir

On 2nd Inst. I wrote you of the condition of things about my Building and Mr. Robinson's objection to the contract & specifications prepared by you saying they were not in accordance with our agreement. Since writing I have had a further interview with him and he has agreed to tear down and relay all the work done on the main building by my paying the difference between the cost of lime & cement, which to avoid any difficulty I have agreed to do. I have also since writing been to the mills where I found your letter left for me with the contract in which you say "Mr. Robinson agrees to the contract as prepared." The brick work will not be resumed until the winter is fairly closed, when I hope we shall have no further troubles.

Mr. Lewis tells me the last sash pulleys sent are too small. He wants two inch pulleys same as first sent and wants 12 dozen. He also wants 14 sets of 16 inch strap hinges for Servants House & turn buckles, rings, and staples. Also Bolts for the same.

Did you amongst the articles first sent, send me a 500 lb. Keg of white lead? I find no invoice for such a keg, yet it strikes me forcibly that such an one came and that I saw it after brought to my House. Yet I can neither find or get any account of it.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 March 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., 1857-59 Letterbook, pp. 722-24).

Dear Sir

I have not answered some three or four of your last favors so promptly as I should have done. As I was fearing further trouble with Mr. Robinson. Whhen I left early in January for Montgomery I thought everything agreed upon & fully understood. The new contract (rough draft of which I sent you) was copied & signed by me in duplicate and I left for his signature one fair copy from rough draft was made & to him & the several stipulations & provisions of contract and discussed and agreed on by both. After reaching Montgomery I recd a letter from Mr. Burgin my agent saying Mr. Robinson declined signing the contract until he could see me. Since my return I have seen him & he claims that my requirement of Press Brick front & cement in garden wall was wrong. I replied it was what you had understood him to agree to & what he certainly had agreed to in our last contract. We have agreed to refer the matter if we cannot settle it ourselves. We are to have a meeting in a few days at which I think we will close up matters. I fear howefer trouble in having him to do such work as he contracts for. And in the time agreed on. You will send the pulleys ordered & such other articles as you think needed. As to the tin I have three Boxes left. The Servants House is done. So far as the tin work is concerned. I will therefore want with 3 Boxes on hand enough to do the Balance of the work. For this you can better estimate than I. Mr. Lewis tells me the mantles will not be put up until after the plastering is finished. They need not therefore be sent out until next season. In this way we will save interest. Can't this be done as to the grates.

Mar. 1860

*(resumé)*  
*cont-grates*

You will send me 50 lbs Cement. I have bought 5 B in Mobile to begin on. You will send the "low down Grates" as you term them for Rooms on first floor except one Room where we will burn wood. Such of the hardware as will not be wanted until next season had best be left until then as it will save interest and should the work progress more rapidly than anticipated in which [?] considering difference in freight on Ala River & this & Int [?] it will cost very little if any mon [?] to get what may be wanted that way.

Mr. Lewis wants 2 Doz. hand-rail screws. For whatever purchases you may make you can draw on Messers Tarleton Whiting & co. Mobile. They will either pay your drafts in Mobile or submit [?] check as you desire. You will insure what you ship and ship to care of Messers Tarleton Whiting & Co. invoice of Templeton.

As I learn you will be out soon I will wait further particulars until I see you. Mr. Lewis requests me to remind you it is 2 In Sash pullies.

Very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 25 March 1860 to John Stewart, Architect, Philadelphia, Pa. (Jemison Col., Letterbook 1857-59, pp. 746-47).

Dear Sir

Ys. 10 Inst. duly recd and would have earlier answered but was waiting result of matters with Mr. Robinson. They have finally resulted as I have for sometime feared in an entire disagreement----- ----- . When I last wrote I had a hope we could reconcile matters as I was disposed to yield and submit to any sacrifice in reason rather than run the risk of another years delay, but the more I was disposed to yield the more was demanded on the other side. Wr. had prepared & submitted a contract for the Brickwork laid without striking joints except a very small section, no cement except 26 lbs, no rough casting or press Brick--- etc etc at \$10 per M. this he said was all he was willing to do. He would not refer the matter for he knew I could prove his arrangement to both the contract as drawn by you & the one drawn by myself---. Under the circumstances I determined to put an end to all further negotiations for I was fully satisfied that if I consented to his own contract that I should have to yield to his construction of it & his judgement as to the sufficiency of his work... and that we would not get along harmoniously in any other way that to give way to him in everything. This neither comported with my business notions

or feelings so we are off altogether. The Bricks (200 M. he says) laid about the main building I will take at what they are worth, after taking them down. I tried to get him [to] furnish me the Brick but this I could not get him to do at reasonable prices. I am now trying to make other arrangements. The prospect now is I will have to furnish the Hands and get some one to superintend the making & to lay them. I think I may yet get the Buildng up about as soon as Mr. Robinson would have finished & have it done as cheap or cheaper and in much more satisfaction. So that upon the hole [sic] I think things have turned out for the best. As soon as I close any arrangements for the further progress of the work I will advise you.

Mrs. J. & Cherokee desire to be kindly remembered to your wife & daughter & hope they will pay us a visit when you come south.

Very Truly  
Yr friend  
R. Jemison, Jr.

P.S.

In your estimate for cost of Gas apparatus do you include pipes \_\_\_\_\_ & the Building. By the way what kind of Building would be wanted and how & where would you place it?

Jemison

Robert Jemison, Jr., Tuskaloosa, Ala., 27 March 1860, to R. Hall, Selma, Ala., (Jemison Col., Letterbook 1857-59, p. 738).

Dear Sir

Are you engaged such that you can build me a house requiring some six hundred thousand brick?

I had made a contract for the work but the party failing to do it as understood I now hve to hunt another Contractor. I can perhaps from Mr. Robinson get some 250,000 Brick & ten hands. The brick will cost six dollars per thousand-- But it is not certain that I can get either brick or hands.

If any chance for you to do the job I would like to have you do it. Let me hear from you by return mail. Or if you would like to take the Job come up to see \_\_\_\_\_. Come by Monday next & write whether you'll come as I wish to be absent if you do not come.

very truly

R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 3 April 1860, to  
Messrs. Tarleton, Whiting & Co., Mobile, Ala., (Jemison  
Col., Letterbook 1857-59, p.758).

Gent.

While in Montgomery last winter I made arrangements with  
your M. Whiting for payment of Bills of \_\_\_\_\_, etc., etc. I  
might from time to time through the year be ordering for my  
home now building and for my Mills of which fact he advised  
you and of which arrangements I advised my architect Mr.  
Stewart who was to select & purchase them and requested him  
to draw on you from time to time for Amts forwarded. In  
reply to which letter he says such articles as \_\_\_\_\_ or  
soon needed" \_\_\_\_\_ will ship immediately & sends [?] you  
\_\_\_\_\_ and drew on you [me] You. Balance " hence \_\_\_\_\_  
nothing you about his drawing You I suppose he would draw on  
me instead of you. If his draft has not been returned pay  
it and if returned immediately remit him amt of it I have  
written him why you were not ade\_\_\_\_\_ his drawing \_\_\_\_\_

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 15 April 1860, to  
Phillip Bond, Marion, Ala. (Jemison Col. Letterbook 1857-59,  
pp. 767-68).

Dear Sir

The accidental death of a friend of family connection called  
me very unexpectedly from home and otherwise occupied my  
mind & time to delay my writing until now. On again seeing  
Mr. Robinson as to the 200,000 Brick he was to furnish me I  
found he was calculating to count all Bats in the old walls  
that he was to take down and for me to take both bats and  
Bricks half cleaned at full price of sound and merchantable  
brick. This presented to me \_\_\_\_\_ to take 100,000 brick  
more than half of which agreeable to his own admission were  
bats as good merchantable brick or procure brick \_\_\_\_\_. I  
did not hesitate to choose the latter \_\_\_\_\_. I agreed  
with a Mr. Pierce for my Brick. 100,000 to be delivered by  
first of June & 100,000 or more every month until the full  
amt wanted is provided.

I think you said to me you would be disengaged about 1st of June by which time I hope we will be ready for you to commence laying \_\_\_\_ I have made arrangements for three Brick layers, negroes and have a prospect for two or three more also negroes. If you could get some reliable white man it would be well ----- Under the circumstances in which things are placed it would be best for us both to pay \_\_\_\_.

[Last two paragraphs are illegible]

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 14[?] April 1860 to John Stewart, Architect, Philadelphia, Pa., (Jemison Col. Letterbook pp. 769-70).

Dear Sir

In my last I mentioned that Mr. Robinson had agreed to furnish me brick enough to do the Basement. On his return from Georgia whence he was going when \_\_\_\_\_ and made \_\_\_\_\_.

\_\_\_\_\_ he admitted there was more bats than bricks----- this I \_\_\_\_\_ doing it \_\_\_\_\_ losing all hope of getting along with him in any agreement I determined to have \_\_\_\_\_ with him any further than it \_\_\_\_\_.

I have made arrangements \_\_\_\_\_ Pierce who is about commencing \_\_\_\_\_ the brick at 6 per \_\_\_\_\_ who is just finishing a fine house for Mr. Carlisle near Marion. \_\_\_\_\_ finished the brick layering etc. He has done a good job \_\_\_\_\_ and is I understand \_\_\_\_\_. I hope to get the brick \_\_\_\_\_ up \_\_\_\_\_. You suggest the machine of the gas apparatus \_\_\_\_\_ getting up some \_\_\_\_\_. Capt \_\_\_\_\_ formerly lived a space that will be easier [?] disconnected [?] with the front yard as well as the kitchen garden which will have to be \_\_\_\_\_ as a flower garden to select fruit trees.

By locating the gas house in this space it would be about as convenient to Caldwell[?] and Eddins where Judge Wallace formerly lived as to my own house. Could we not by enlarging the size of the apparatus economise by furnishing two or three other families. I am fully determined to light my house with gas, and expect to adopt the new[?] [gas?] Apparatus examined by you, but as I will not be ready for it as things have turned out the

Note : the 1860 Memphis V. Charleston R.R. Dept.  
in Huntsville had original gas lighting pipe built-in.  
H.J.

\_\_\_\_\_ I had but not fully determined this point. The pipes however had not be sent out this season as ++++++ earthing and plumbing before the Boats next season.

very truly  
R. Jemison, Jr.

P.S.

Upon second thought, the Gas Pipes will not really[?] be wanted before next season. If they should be can get them from Marion or Randolph.

Jemison

Robert Jemison, Jr., Tuskaloosa, Ala. 22 April 1860, to Phillip Bond, Marion, Ala., (Jemison Col., Letterbook, 1857-59, p. 780).

Dear Sir

Yr 19 Inst was received yesterday. The terms you propose are something higher than I expected but a few dollars pr month in the pay of superintendent of a job such as mine will not cause me to loose the services of one who is recommended as you are and in whose ability, qualifications & integrity I have confidence. To you make make [sic] your arrangements to commence for me by 1st June or earlier if you are sooner disengaged.

Mr. Pierce the Gentleman who undertakes to furnish my Brick commences operations tomorrow and is to have 100,000 ready for delivery by 1st June. He will commence moulding Monday week with about 17 or 18 good hands on the yard.

As to the man you name I may want him probably shall, but have spoken to another who if I get with yourself & the negro masons can [?] get will be as many masons as I shall want.

Let me hear from you soon.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 29 April 1860, to John Stewart, Architect, Philadelphia, (R. Jemison Col., Letterbook 1857-59, pp. 782-83).

Dear Sir

I am by this mornings mail in receipt of ys dated 23rd Inst. Yr draft on Messers Tarleton Whiting &c. was paid to the vendor[?] after \_\_\_\_\_ for \_\_\_\_\_ accepted.

The holder should have advised of its payment and Mr. Pierce is preparing to \_\_\_\_\_ his \_\_\_\_\_ brick \_\_\_\_\_ commence \_\_\_\_\_ a few days.

[Entire paragraph is illegible due to fading of ink]

Mr. Sloane has promised me a piece of \_\_\_\_\_ for a house we are building f. O. Prince which I guess [?] will be included. If enclosed please give it your early attention and ship pr. Steamer via Savannah to care of R Road Agent Savannah & John Whiting Montgomery who will be instructed as to forwarding. With the Insane Hospital \_\_\_\_\_ progressing most \_\_\_\_\_ slow. The complaint awhile was the work of Anderson, now I can't get bills for the lumber until the moment is wanted for use. It then has very likely to be sawed and kiln dried. You'll recollect your \_\_\_\_\_ for the lumber to finish over 15,000.00 \_\_\_\_\_ and \_\_\_\_\_ only knows how much iron will be needed. Our firend Sloan has not given .... [The rest of the letter concerns the Insane Hospital Project].

\*\*\*\*\*

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 May 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterbook \_\_\_\_\_, p. 124).

Dear Sir

Yo. 24 Inst. saying you had recd. amt "less expenses is recd. what expenses do you refer to? Messrs. T. W. & Co. paid \_\_\_\_\_ fees.

Inclosed you will find Bill of Hardware for Princes house mentioned in my last for amt of which you'll draw on

Messers. Tarleton Whiting & Co. Mobile and ship as pr my last advice.

We have just made a beginning at our brick will get regularly to moulding this week. Will commence laying early next month.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 2 May 1860, to Phillip Bond, Marion, Ala., (Jemison Col., Letterbook \_\_\_\_\_, p. 127).

Dear Sir

Yr 25 inst recd Mr. Pierce has just commenced moulding brick will get fully under way this week I think the prospect good to commence laying early next month.

In reference to the workmen of whom you speak I would like to have one good reliable white man beside yourself but think, as I shall rough cast, the price you name too high.

very truly  
R. Jemison, Jr.

Memorandum of Agreement between Robert Jemison, Jr. and — Myler [?], May 9, 1860 (Jemison Col., Letterpress, 133)

[Paraphrased] Myler was to mould brick for Jemison in James T. Pearce's brickyard. He had to pledge that he would not drink or get drunk during this period or he would forfeit one months wages. He was going to get paid \$1.75 per day and was also to be boarded. Payment was monthly.

Robert Jemison Jr., Tuskaloosa, Ala. 12 May 1860, to John Stewart, Architect, Philadelphia. (Jemison Col. Letterpress, p. 136)

Dear Sir

Your reply to mine the next before last is this [2 words

illegible] Mr. Lewis leaves on a visit home says he will be back in about four weeks by which time I think we will recommence our brick laying by that time.

I want one or two good workmen. Carpenters about the Hospital would like them immediately for I am exceedingly anxious to get through with that building. Can you send them to me? If Mr. Lewis brings out a man with him I can use him at the Hospital until it is completed before which I will not need him. On that event I will not want more than one man. We can't get such as wanted here. For conditions of things about my own building I refer you to Mr. Lewis.

Very truly  
R.Jemison,Jr.

Robert Jemison Jr., Tuskaloosa, Ala., 25 June 1860, to John Weldon[?], (Jemison Col., Letterpress, p. 414).

Dear Sir,

I want a Pipe fitter to put up the gas pipe in my house. Have you one in yr city who can be relied on? Who can be got to come up here and do the job? and on what terms? You have some idea of the size and plan of the building and extent of the job.

Can the following sizes of window glass to wit 18+24, 18+20, 16 22, 16+20, 14+22, and 12+14 be had in your city & at what prices, etc?

An early answer will be greatly obliged.

Your friend & obt Sevt  
R.Jemison,Jr.

Robert Jemison,Jr., Tuskaloosa, Ala., 27 June 1860, to John Stewart, Architect, Philadelphia, Pa. (Jemison Col., Letterpress, p. 190).

Dear Sir

Yo. of 18 May inst is before me & would have been answered sooner but waiting to say something definite as to progress on my building which is dragging along very slowly and I fear very expensively. I have had no means of ascertaining how far the hands were doing their duty until they got on to the stable on which job Mr. Lewis kept their time up to his leaving to which period they have not caused anything like

fair journeymen's wages giving them full carpenter's prices for their work. During the time of his absence they did better. On the work of main building I fear things are worse than on the stable as Mr. Robinson's delay & final abandonment of his brick work allowed them ample leisure and strong inducement to work at their ease. Mr. Lewis has done all his work well but has been awful slow. He has no faculty for pushing [illegible] ahead. I have not since his return had an opportunity of giving him a frank and friendly talk on the subject which I will take the earliest opportunity to do. Mr. \_\_\_\_\_ has just commenced at the Hospital. Mr. \_\_\_\_\_ thinks he will do well. If he is not too \_\_\_\_\_ of \_\_\_\_\_. I think he may but he has made ----- a ----- our Hospital contract, now I \_\_\_\_\_ goes about the \_\_\_\_\_ in connection with our Contract for the carpenters work. He will prove to me & all concerned even himself a very unprofitable partner. I can not get him \_\_\_\_\_ to make the slightest showing of what he has done. Things have worked badly-- And will work so to the end and when the end will come Heaven only knoweth! To me at least it is amongst the secrets of maturity-- But to return to my own Building. We have not yet recommenced the Brick work. The first Kiln of Brick say 130 thousand are being burned. Will clean burning tomorrow. This will enable us to commence laying with a force of four. Masons including the \_\_\_\_\_ by Monday or Tuesday next= for which we are fully ready. If we meet with no further hindrance as to Brick. We will get the Building up and covered in before cold weather. You spoke of introducing a new style of grate which would require some instruction as to the arrangement of chimneys, etc. You will forward such instructions as early as practical or any other instructions you may deem necessary. None of your last Bill of Articles or those for <sup>?</sup>Prince house have been received. We shall have to send them from Randolph, where most of them no are. Let me kear from you by early mail.

Very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala, 30 June 1860, to W.M. Kenady[sic], Greensboro, Ala. (Jemison Col., Letterpress, p. 192).

Dear Sir

Mr Lewis who travelled with you about a week ago from Selma to Greensboro informed me you are or were wanting employment as a journeyman bricklayer. If you have not procured a satisfactory situation I would like to give you employment. Will you write or come on receipt of this Address.

Respectfully

R.Jemison,Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 30 June 1860, to W.P. Webb, Eutaw, Ala., (Jemison Col., Letterpress, p. 196)

[Jemison writes seeking a good white journeyman brick layer]

on 5 July 1860 Jemison writes Webb in Eutaw telling him he will take his bricklayer and plasterer on the terms proposed at \$50 per month. "I shall probably need him the Balance of the year."

Robert Jemison, Jr., Tuskaloosa, Ala., 15 July 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterpress , p. 210).

Dear Sir

[first several sentences concerning brick work are illegible] We are now \_\_\_\_ the second kiln suprintended by William, Dr. Drish's man whom you know in Montgomery. Should we not make another failure, we will be ready to commence laying in eight or ten days-- If however we have another failure it will settle the question for another year.

The young man you sent out (Graham) since he has got to work is steady & Mr. Anderson says makes a very good hand.

The trustees on the 1st Inst elected Dr.Bryce of Columbia, S.C. superintending Physician of our Hospital for the Insane. He comes very highly recommended by Miss Dix and others.

The articles embraced in invoice of J.B. Baxter dated 1 June 1860 to wit

*Straps*

[?]	<u>16 in. shutter Hinges Co.</u>	[?]	<u>112 1/2 of 5622</u>
"	"	"	"
"	<u>Barn Door Rollers</u>	<i>(pocket doors?)</i>	
32	fr Rail Co	[?]	

Articles I find no Bill of lading -- and confident none has come from while it is likely thay have not been shipped and are yet lying somewhere overlooked. On the Invoice is written these words "Ready for Shipment" and if shipped ought to have come on the Steamer State of Georgia with articles for Princes House. BUT of mine not among them.

Will you inquire into this matter. The articles are now wanting. I hope in my next to give you a better accounting of our progress both on my building & the Hospital.

Very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 23 August 1860 to an unidentified party (Jemison Col. Letterpress 1857-59, p. 780)

[Mr. Pearce has begun making the brick for Mr. Jemison's house.]

Robert Jemison, Jr., Tuskaloosa, Al., 27 August 1860, to John Stewart, Architect, Philadelphia, Pa., (Jemison Col., Letterpress, p. 265).

Dear Sir

We have at length commenced brick laying. We have about 100,000 layed & near 200,000 more burned will take 200,000 or more to carry us through of which we have about 50,000 moulded but not burned. The last two weeks have been very bad weather for moulding.

I have to abandon my man Pierce and take charge of the  
Brick-making myself. The non compliance of Mr. Robinson has given me beside the delay, much vexation and annoyance but my job will be enough better to pay for all and the additional cost.

23 Aug  
'60

Dr. Bryce the Superintending Physician of our Insane Hospital is now with us. Youll likely see him soon as he speaks of visiting Philadelphia shortly. He can tell you more of the conditon of things and the Buildings than I can write.

The lot of cement you sent was damaged one half of each Barrel was caked from having been wet. At the time of injury the Barrels were standing on end when or where damaged [3 illegible words]. Thedamage was certainly before it arrived here & from the appearance before it left Philadelphia.

Very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 3 June 1861, to H.S. Reynolds & Co., Mobile, Ala., (Jemison Col., Letterpress, p. 399)

Dear Sir

....."Strange as it may seem I have not since receipt of your bill of nails had even that small amt that I could spare to remit. There is no money in our country except what is hoarded. What little is in circulation is required to buy provisions.-- I hope to remit soon."

[Jemison also asks if they have window glass 18x 20, 18x 24 and at what prices]

p. 391

[Jemison again writes the Reynolds Co. to request them to send roofing tin. If they didnt have it they were to attempt to get it in New Orleans]

Robert Jemison, Jr., Tuskaloosa, Ala., 12 June 1861, To G. T. Hill, Columbus, Miss., (Jemison Col., Letterress, p. 407)

[Jemison notes that a Mr. Brown was going back to Philadelphia on a visit and a number of Jemison's laborers wanted to send money back to their relatives there. He discusses how this was done.]

Robert Jemison Jr., Tuskaloosa, Ala., 7 January 1862 to John Stewart, Architect, Philadelphia (Jemison Col., Letterpress 484).

[This letter concerns payments of bills. How money was to be handled in accounts in New York and Providence R. I. Most of it is illegible & crumbling. The sum that Mr. Lewis remitted to his wife a draft or check on New York was for \$200. By Mr. W. M. Brown of your city who formerly worked with Sloan at the Insane Hospital accoding to Jemison. Jemison had not heard whether the money had been received and paid].

p. 482

Letter of credit to Mrs Mary Lewis in Philadelphia. It sounds as if Mr. Lewis was attempting to get some of his money back to his wife in Philadelphia.

p. 409

Another attempt to pay Mary Lewis on 11 June 1861 [?]

Robert Jemison, Jr., Tuskaloosa, Ala., Jan 9, 1862, to Messrs. Ckark, George, & Co., Mobile, Ala. (Jemison Col., Letterpress, p. 494).

[This letter concerns orders for glass. Jemison wanted French glass and had received Americn glass of poor quality.]

Robert Jemison, Jr., Tuskaloosa, Ala., 18 January 1862, to Webb, Eutaw, Ala., (Jemison Col., Letterpress, p. 490).

[Jemison writes Mr. Webb that he did not plan to hire Ephriam and did not desire any plasterers or masons that year.]

Robert Jemison, Jr., Tuskaloosa, Ala., 8 March 1862, to -----  
-----, -----, (Jemison Col., 1862-1864  
Letterpress, p. 41).

Gent.

You will \_\_\_\_\_ Box the \_\_\_\_\_ & \_\_\_\_\_ yr \_\_\_\_\_ to  
Messers Tarleton WHiting & Co. & \_\_\_\_\_ will pay the taxes  
for \_\_\_\_\_ letter with \_\_\_\_\_.

1 Bll Rosein Oil

1 \_\_\_\_\_ No 1 White lead \_\_\_\_\_ 3 lbs.

1 \_\_\_\_\_ Keg \_\_\_\_\_ "

1 Fr. Zinc Same as amt previously "

15 " Lith

8 lbs Pure [?] black

2 \_\_\_\_\_ 1 long & lshort 2 boxes of 14x 16 gla.

4lbs Prussian Blue

50 lbs Tin 1P roof Paint dry

1 Can Patient \_\_\_\_\_ ?

57 Red Lead

I notice in your last Bill you charge me 15c instead of 12 1/2c as heretofore for white lead why the \_\_\_\_\_?

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala., 7 July 1862, to Messers Adams & Harris, Painters, Mobile, Alabama, (Jemison Col., Letterpress \_\_\_\_).

Gent.

I annex list of articles. Youll please send me to Newbern via Selma by first Boat & advise me of the same. Present Bill as heretofore to Messers Tarleton, Whiting & Co. for payment who on presentation of this letter will pay the same without further instruction. Your early attention will greatly oblide.

very truly  
R. Jemison, Jr.

3 Boxes	<u>16 x 22 Double Plate Fench Glass</u>
1 Do	<u>18 x 20 good single plate</u>
500 lbs	<u>white lead</u> 350 as common
200 "	<u>zinc</u>
1 Bl	Rosin Oil
50 lbs	<u>Tin Paint</u>
50 "	<u>Dry White Zinc</u>
5 "	white glue
3 "	<u>Van Dyke Brown</u>
1	<u>Varnish Brush</u>
1	Six O. Brush
1	<u>Calcimine Brush</u>

W. Gilmer

will get for me & ship as early practicable if to be had in Selma. 200 ft in lenght 3/8 round or square Bar Iron--TS. 3/8 can not be had 1/2 In round will do. Ship to Newburn as early as pp. & advise me of the same. It is for spikes of Tent poles. Send your bill to Messers Templeton & it \_\_\_\_\_.

Robert Jemison, Jr. Tuskaloosa, Ala., 27 August 1862, to Dr. G.G. Griffin, Prst. A & M. R.R.R. Co., Demopolis, Ala., (Jemison Col., Letterpress 1860, 1862, pp. 180-82).

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Dear Sir

I have a lot of freight consisting of oil \_\_\_ & c. at the Depot of Newbern. The freight was shipped from Mobile on 12 Inst. in good order as shown pr Bill of lading & on 15 inst. shipped in like good order as shown by the certificate of the Ware House man in Selma to Newbern. One keg of paint is damaged both heads being out a portion \_\_\_\_\_ being otherwise damaged. In relation to \_\_\_ freight I wrote yr agent \_\_\_ to know if or was at Newbern having previously directed him to ship by wagons that were hauling salt. To none of which offers did I get an answer until I wrote a third party to inquire after the freight. Mr. \_\_\_ answers was not of same mail of the reply of the party to whom I wrote informing me the freight was then & one Keg \_\_\_.

[The letter goes on for about three pages of complaints concluding with the following paragraph]

... You have the facts substantially as they occurred. I cannot pretend to state the precise language used by either of us but the case is not exaggerated. It is not worth while for me to read you a lecture as to the liability of your company as \_\_\_ more \_\_\_. I am very much in need of the Paints to keep the painting on my house along. Must have them or order others. Will you by early mail inform me if the action of yr. agent is sustained or whether I can get them \_\_\_ or not and on what terms. If can not get them I wish to order others. I need not remind you of the effort such conduct on the part of your agent must have on the business of the Road. It is generally more convenient to have my freight at Newbern than Marion or Randolph & I would like to have the privilege of sending \_\_\_ when most convenient but with the present agent I cannot do so only when there is an extra ordinary necessity. I have already had to ship freight to Randolph that I would have preferred at Newbern. Hoping to hear from you at yr earliest convenience I am

very truly  
R. Jemison, Jr.

R. Jemison, Jr., Tuskaloosa, Ala., 7 September 1862, to J.O. Lopez, Chief Agent & Supt. of Ala. & Miss. R.R. care of W.R. Bills, Genl Freight Agent, Selma, (Jemison Col. Letterbook 1862-64, pp. 207-09).

[Another long and very angry letter concerning the damaged freight. Jemison was still not getting satisfaction].

Robert Jemison, Jr., Tuskaloosa, Ala. 7 September 1862, to Dr. G.g. Griffin, President of the Ala. & Miss. R.R., Demopolis, (Jemison Col., Letterbook 1862-64, p.\_\_).

[Concerns damaged goods].

p. 232-33

26 September 1862 letter to Lopez concerning goods

p. 234-35

28 September 1862 letter to Griffin "

p.

31 September 1862 letter to E.D. Herndon at Newbern concerning damaged goods

Robert Jemison Jr., Tuskaloosa, Ala., 15 October 1862 to J>A. Lister, Station Agent, Newbern, Ala., (Jemison Col., Letterbook, 1857, p. 268).

Sir

I send my wagon for such of my freight as is not damaged....[mentions salt for state of Alabama]. AMy bBill calls for 575 lbs white lead = 2.32 lbs French Zinc. In your letter of 24th July there is at your Depot 4 kegs white lead & Bl Paint 1 Bl Oil. The white lead I suppose is in one of the kegs & the Zinc in the other. My Bill calls for Four [?] casks & 2 Bls. Besides the oil, white lead & zinc there

55 lbs Tin Pruff Paint ?

50 lbs Fr. Zinc Dr.

5 lbs white glue

3 lbs van dyke Brown & Fur [?] Brushes

These items I suppose to be in one of the casks or Bls as designated in Bill [?].

very respectfully  
R. Jemison, Jr.

p. 270

16 October 1862

[Letter to Lopez concerning damaged freight... ending:

... I know there is occasional irregularities & miscarriages of mail matters but in all my correspondence since the 1st January last there was not so far as I have heard been as much delay or tardiness in transit [?] or so many miscarriages as there has been in the correspondence

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with the agent at Newbern or to freight in which I am concerned....

My wagon left yesterday for such as is not damaged. Yr. Presient after seeing you agrees to refer the whole matter to referees. Whether he will be disposed to do this when there is nothing left I do not know when my wagon returns it will answer him.

Robert Jemison. Jr., Tuskaloosa, Ala., 20 January 1863 to William M. Gilmer, Selma, (Jemison Col., Letterbook, p. )

Dear Sir

I send by mail guard (Wamble) five samples of Wall paper of which please get for me the number of Bolts indicated [?] on each sample to wit.

No 1 15 Rolls. No 2. 21 Rolls No. 3 18 Rolls No. 4 21 Rolls No. 5 10 Rolls. The first four numbers you will find at I B. Clards Book Store. The other I think Mr. Slocum told me was at the other Book store. I also wish you to get me 18 Rolls of white watered paper with a gold sprig and 80 ft. gold band bordering

for the same. I cannot tell you where you will find this but there is in your city of a lot of 18 Bolts of this kind of paper at \$150 pr bolt if not sold. I will write you where the first time I see Mr. Slocum.

I would like to get the 18 Bolts-- pr. coach as early as convenient. The balance send to Randolph. Please see that it is carefully boxed both that sent by coach & that sent to Randolph. I send you as requested five bolts domestic. Could not get at factory-- a month. What I send is out of a lot I have of my own which I will put yrs in place of when I get it

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskalosa, Al. 4 [?] February 1863 , to William M. Gilmer, Selma, Ala., (Jemison Col., Letterbook 1862-64, p. 338).

Dear Sir

Amongst the Wall paper I requested you to send me 18 Rolls of pure white paper with gold sprig not sent was no doubt overlooked as there was no sample sent for this where there was a sample for all the others. This lot you will find at

one of your Book Stores not \_\_\_\_ or next door to it. You will oblige me by getting it & sending as early as convenient. The price Mr. Slocum informed me was \$150 per roll. I also want 5 more rolls of the \_\_\_\_ as \_\_\_\_ it [?].

You will do me the favor to send me \_\_\_\_ of monies advanced for me & I will authorize the same to \_\_\_\_ Office have or remit you the amt.

very truly  
R. Jemison, Jr.

Robert Jemison, Jr., Tuskaloosa, Ala. 13 October 1863 to Messers S.S. Webb & Co., Mobile, Ala., (Jemison Col., Letterbook 1862-64, p. 410).

[Jemison requested a hogshed of sugar for family use. Then he stated: "Our Insane Hospital and myself want about 60 Bls Rosin No. 2 I learr is best for Gas purposes at what price can yuou furnish no. What is the price of No. 3 and is it a good article of the kind \_\_\_\_ & c. Do you deal in the article of cornmeal?.....].

Robert Jemison Jr., Tuskaloosa, Ala., 22 March 1864 to Messers S.S. Webb & Co., Mobile, Ala., (Jemison Col., Letterbook, 1862-64, p. 477).

Gent.

By first Boat after recpt. ship me sixty five Barrels Rosin & present Bill to Messers Tarleton Whiting & Co. with this letter & they will pay the same without further orders.

very truly  
R.Jemison, Jr.

General lumber ledger of R. Jenison, Jr. 1858-62

(large ledger)  
falling apart

JENISON'S  
LEDGERS

1859	Williams Brown (well digger)	
August 1	To Cash of C. Templeton	35.00
23	" Do. " Do.	<u>40.00</u>
"	By Digging & Walling Well (new lot)	75.00 \$75.00

P. 500

### Building on Market Street

1859

August	11	To 25 plank 1+12-16-400	@ 12/-	6.00
	24	" 4 hands 6 days each on foundation		24.00
September	21	" Cash paid for Draying Sheathing for Shelter		1.00
	"	2000 ft. Sheathing "	10/-	25.00
	"	lumber furnished this month (sic)		325.00
	"	" " "		43.75
Oct.	"	" " "		559.65
	28	36 Brackets	15/-	5.40
Nov.	"	lumber &c this month }		88.96
Dec'	"	do &c " "		20.09
	"	do &c " "		24.49

1860

Jan'y	31	" lumber		31.00
	"	Dressing & Matching		6.13
Feb	14	" lumber from yard	= 1544	14/- 27.00

	20	"	Do	"	"	= 67	"	1.16
Jan	16	"	48	lights	10 + 12	Sash	8	3.84
	"	"	72	do.	10 + 14	"	9	6.48
	"	"	48	do.	10 + 16	"	10	4.80
Feb	1	1030	1030	Feet	1/4	in Stuff	16/-	20.60
	"	Dressing	Same	both Sides				7.23
	10	"	29	Ps (?)	1 + 8 + 16	= 309	"	6.18
	"	"	Working	Same				3.09
	"	Paid	W. Brown	for digging well.	See p. 256.		75.00	
Mar	"	"	W. Johnson	per Boarding Hands			122.50	
	29	"	18	ps.	4 + 6 - 14 = 504		14/-	8.82
	31	"	3 "	4 + 6 - 16 = 96			"	1.68
April	"	Bills	of Sundries	Sent by Jno Stewart			953.43	
May	"	13.023	ft lumber			@ 14/-	227.85	
	"	5,273	"	do.		16/-	105.46	
	"	474	"	do.		12.75	13.03	
	"	576	"	do		\$13.	17.28	
	"	120	"	do		2.50	3.00	
	"	Dressing	do				5.58	
	"	8 Brackets					2.00	
1859 Dec.	22	"	100	ft. Moulding			2.25	
1860 April	13	"	Paid	W. F. Stecker	for Services		145.25	
	23	"	C. Smallwood's Bill	for Stone Work			10.50	
	"	lumber for Stables				197.25		
	"	Working	" Same			57.66	254.93	1st entri
May	1	Board of Lewis	1 m.			12.50		2nd column
	"	" Stricker	1/2 m.			6.25		
	"	" 3 Negroes	1 m. each @ 7			21.00	39.75	
	12	Ref (?)	3 Kgs Nails	19.50	25 lbs White Head	#3 to Expns. Afc. (?)	22.50	

inset  
(sometime)

April 1860

James T. Pierce bought "6 brick mauls to [sic]  
in. Each hard wood" and "3 wheel barrows  
small hop barrows" from Gemison's mills  
(R. Gemison Jr. Col., Lumber Bill Book; Addison  
Mill - 1860-61, Gemison Mills 1862-63; no page no.)

" To	120 Ps.	$1+3-16 = 640$	18/-	14.40
" "	3 "	$1+8-16 = 32$	14/-	.56
" "	319 days work of Jos. Lewis to date			
			inclusive £ 2.50	797.50
" "	Board to date inclusive			5.00
14 "	Arrange 80 '16' Freight on 5 Bbls + 2 Boxes Tin #6			6.80
19 "	Freight on Cement & Tin (see next page)			
31 "	Lumber, Shingles &c. - this month		(383.72)	
June 18 "	Lock 63 10ft wire for Sand(?) Sive(?) \$4.00		\$4.00	4.63
19 "	Lumber 3560 ft		(69.15)	

Amts to next Page 501    4511.64 | 22.50

### Page 501

June 19	19	Amts brot up	\$4511.64	\$22.50
21	14 lbs Gross Rope		2.62	
"	1 Well Wheel		1.00	
"	2 Extra Well Buckets		3.00	
28	6 Pck $1\frac{1}{2} + 12 - 10 = 90$	14/-	1.57	
23	1 Ball of twine		.35	
2(sic)	94 lights 10 + 12 Sash	8	7.52	
"	2 Wheel Barrows		12.00	
22	8,000 Shingles	\$5.	40.00	
26	3.400 ft. Common cluch Plank	8/-	34.00	
2	Scantling = 568 ft	14/-	9.94	
May 19	Freight on Cement & Tin			28.00
July 31	Lumber &c. from Mills this Month			120.51
Aug 7	Paid for lightening Rods			98.62
13	38 Rails = 490 ft	14/-	8.57	
22	4 Sct — 112"	"	1.96	

	2,133 ft. lumber	48.00
	Dressing & Matching	14.02
Aug 1	3 Pr. Doors	34.42
"	3 Batton (sic) Do.	6.00
"	11 Shutters	7.50
13	4 Posts & Dressing	2.09
	842 ft. Seasoned lumber	18.94
	Dressing Same	5.36
	4 Posts & Dressing	2.20
27	2223 ft. 1 1/4 in Plk	14/- 38.90
7	2,000 Shingles	\$5 1/2 11.00
"	5,000 Laths	\$3 15.00
21	96 ft Moulding no 71	5 4.80
	Sawing 57 Brackets	24.35
Sept 5	Lumber from yard	10.91
8	Cash for Black Smithing	.85
13	" " C. Moose for Cutting Glass	.65
"	37 Sct. 2+4-16 = 395	6.90
17	17 Plk 1+12-18 = 306	14/- 5.35
"	114 Paling 1+3-16 608	16/- 12.16
24	Drayage	.20
1	122 Flooring 1 1/4 + 7 - 7 1/2 = 667	16/- 13.34
	Working the same	8/- 6.67
	10 Ps 2 1/2 + 12 - 20 = 500	14/- 8.75
	10 " 2 1/2 + 14 - 20 = 583	" 10.20
	Dressing 508 ft	41- (2.54)

Wages of hands prior to 1 Aug. (to wit)

Aug	Richard	160 days @ 12 pr	249.
	Henry	189 "	283.50
	Dennis	160 "	240. 772.50

## 501 (contd)

[Aug]

	Wm. F. Stecker	49 days	14/-	85.75
Nov	1 Richard Since 1 Augt	76 days	@ 12/- ps	115.00
	Henry "	" 71 days		106.50
	Hennis "	" 67		100.50
	Joseph Lewis from 12 May last			322.00
Oct.	8 Cash pd Mrs. Parker for 1 Mo. Board of Lewis & Bond			28.00

" Amounts Carried to Page 662      \$6,400.65    \$22.50

1860

Oct.	Amounts brou from Page 501		\$6,400.65	\$22.50
8	whch Plank = 600 @ 14/-		10.50	
"	30 Paleung 1+3-16 = 160 16/-		3.20	
"	4 Set 4+ 6 = 128 12/-		1.92	
9	153 lbs Bacon of Maxwell's 20		30.60	
11	14 Ps 1+12-16= 224			
"	14 " 4+6-16 = 448			
"	4 " 2+4-24 = 64 = 736 14/-		12.88	
12	To 2 two Horse Teams & Drivers 48 Days each at \$3.00 per day each		188.00	
"	Woodly (?) & Team 16 days @ \$3. per day		78.00	
19	36 lbs Bacon of Neal 20		7.20	
"	2 Pr. Shoes " Foster for Dennis & Rich 3.30			
22	96½ Bu. (?) lime " C & Shelton 20		19.30	
25	1 Hank Twine " G & M Math .75			
30	Cash pd Alfred for Blk Smith Work .25			
"	By this Amt pd. W. F. Stecker twice charged (see Entries 13 <sup>th</sup> April 1860 Page 500) (85.75) →	2nd column		
3	180 Ps. 2½ + 5 + 6 - 12 = 2480 14/-		43.40	

11.	1000 ft. Scantling & C	14/-	17.50
12	1091 " do " & C	"	19.10
15	33 Ps. $2\frac{1}{2} + 8 - 10 = 550$	"	9.63
16	1500 Strips $\frac{1}{2} + 2 + 2\frac{1}{2}$ (Runn Measure 16/-	5.60	
"	84 Pck. $1 + 12 - 16 = 1344$	14/-	23.52
17	2 Ps $2\frac{1}{2} + 12 - 20 = 100$		
"	3 " $2\frac{1}{2} + 12 - 22 = 165$		
"	11 " $2\frac{1}{2} + 8 - 20 = 366$		
"	clinch Plank = 405		
"	Sct. 3 + 4 - = 1050 = 2086	14/-	36.50
"	Strips 150	16/-	3.00
"	45 1/2 lbs iron 1/-		5.65
"	14 Ps iron for Chimney Breast [sic]		22.40
22	216 ft $\frac{1}{2} + 12 - 16 = 2556$		
"	54 Ps $5 + 6 - 7 = 943$		
"	11 " $5 + 6 - 7 = 192$		
"	7 " $2\frac{1}{2} + 12 - 22 = 385$		
"	72 " $1 + 6 - 16 = 576$		
"	35 " $1 + 10 - 16 = 467$		
"	15 " $1 + 12 - 16 = 240 = 5359$	14/-	93.78
26	165 " $1 + 6 - 16 = 1320$		
"	25 " $1 + 10 - 16 = 333 = 1653$	16/-	33.06
"	Fencing = 556	"	11.12
"	light Wood Posts = 570	18/-	12.82
30	720 ft Scantling	16/-	14.40
"	661 " $1\frac{1}{2}$ clinch	"	13.22
"	Dressing 441 ft	4/-	2.20
	500 ft Moulding 4		20.00
Nov.	2 634" Scantling	14/-	11.10
"	1 Keg Nails of Spiller 6.00		
"	Paid P. Bond's Board to Mrs Parker 14.00		
10	No. A. Herring for 6 days work 7.50		

12	do. for 1 sack Salt	2.00
14	23Ps. 2+6-18-414	<u>14/-</u> 7.25
		Amts carried to Next Page <u>*7,292.30</u> \$108.25

[Page 663]

Nov.	14	Amount Brought up	\$7,292.30	\$108.85
"	To Cash pd Gos. Lewis Board for Oct.	14.00		
19	" 392 ft lumber	14/-	6.86	
30	" 630 " do	"	11.00	
"	" lumber from Mills this month		246.08	
"	" Dressing lumber		9.06	
"	" 16.250 Shingles		113.75	
"	" 260 ft Mouldings		26.00	
Decr	6 " Cash pd Mrs. Parker for Lewis & Bonds Board		28.00	
11 "	373 ft lumber from yard	14/-	6.53	
7 "	40 joist $2\frac{1}{2} + 10 - 14 = 11.67$	16/-	23.34	
17 "	3750 Shingles	#7	26.25	
18 "	5 Pr. Shutters		9.33	
" "	10 " Blinds		30.80	
" "	6 Doors		25.59	
" "	11 Top Rails for Horse Stalls	6/-	8.25	
21 "	Flooring = 720	20/-	18.00	
" "	4 Plank 102	"	3.55	
	Dressing Same & Match		11.82	
24 "	Flooring - 301	16/-	6.02	
" "	Dressing &c		1.35	
" "	100 ft Moulding		1.50	
17 "	663 " lumber	14/-	11.60	
1861 20 "	10 Bbls. Cement in Mobile		23.40	
Gomy 3 "	Gos. Lewis & P. Bond's Board in Decr		28.00	
9 "	lumber 300 ft. Plk	12/-	4.50	

11.	"	Do 312 "	"	4.68
12	"	Cash pd. Sam for Christmas Work		2.50
"	"	Wages of P. Bond 2 Months to date		
"	"	Scipio 34 Days	<del>34.00</del>	[marked out]
"	"	Wm Taylor 29 Days 2 $\frac{1}{2}$	<del>72.50</del>	" "
"	"	Walter Drish 29 Days "	<del>72.50</del>	" "
"	"	Alfred Pearson 38 Days	<del>38.00</del>	" "
"	"	Elijah " 31 "	<del>31.00</del>	" "
"	"	Tom " 39 "	<del>31.00</del>	" "
"	"	Bill " 43 "	<del>43.00</del>	" "
"	"	Tim " 42 "	<del>42.00</del>	" "
"	"	Hays " 41 "	<del>20.50</del>	" "
"	"	Charles " 43 "		
"	"	Ephriam Webb 41 " 50	<del>78.85</del>	
"	"	Gus Owen 43 "	<del>42</del>	
"	"	George Parker 38 " 15	<del>22.00</del>	
"	"	Tom Merrivon 19 " 12 $\frac{1}{2}$	<del>9.00</del>	
"	"	Wesley 2 " "	<del>1.00</del>	
"	"	Roman Marlon 3. " 20	<del>2.30</del>	
"	"	Sam Jemerson 51 "	<del>51.00</del>	
"	"	Matthew " 47 "	<del>47.00</del>	
"	"	Woodley " 47 "		
"	"	Lewis " 43 "		
"	"	Kitt " 50 " 8	<del>15.40</del>	
"	"	Cornelius " 43 "		
"	"	Burtry (?) " 42 "		

Amount Carried to Page 678 ~~\$7,994.06~~ ~~\$108.25~~

[Page 678]

January	12	Amtt Brot from Page 663	\$7,994.06	\$108.25
"	To Alfred Gemison	35 Days 20 26.90		
" "	Jim "	11 " 15		
" "	Tom "	48 " 14 22.15		
" "	George "	43 " 10 16.50		
" "	George "	45 " 8 14.00		
" "	Bill "	43 " 20 33.10		
2 "	2953 1/2 Bu hne of Gas. Dowdle	20	590.70	
18 "	Freight on 15 Bbls Cement to "Cherokee"		12.00	
26 "	Cash pd for 4 Days in Christmas		3.00	
30 "	37 Plk — 393	12/-	5.90	
"	12 ps [illegible] $1\frac{1}{4} + 8 - 18 = 180$			
"	8 " " $1\frac{1}{4} + 8 - 16 = 107 - 287$	16/-	5.74	
	Dressing same both sides Ledge 487 ft 4/-		2.43	
3 "	14 Bundles L.W. Shingles		24.50	
7 "	7,000 " Do.	\$7	49.00	
9 "	10 Posts $5 + 6 - 16 = 400$	14/-	7.00	
10 "	$16\frac{1}{2} + 6 - 16 = 640$	"	11.20	
21 "	$21\frac{1}{2} + 6 - 16 = 840$	"	14.70	
23 "	$8\frac{1}{2} + 6 - 16 = 320$	"	5.60	
" "	7,500 Shingles	\$5	37.50	
25 "	1500 Do.	7	10.50	
28 "	$1\frac{1}{4}$ inch Plank = 812	16/-	16.24	
" "	Dressing same both sides		6.50	
31 "	740 ft Moulding	$1\frac{1}{4}$	11.85	
" "	180 " Do.	"	1.80	
" "	400 " Do	$2\frac{1}{4}$	9.00	
Feb. 25 "	75 Ps. $1\frac{1}{4} + 6 - 16 = 750$	14/-	13.20	
	Dressing & Matching Both Sides		11.25	
27 "	17 Ps. $1 + 18 - 18 = 479$	16/-	9.58	

11	Dressing one side	4/-	2.39
18	4 Brackets	85	3.40
27	1 Door 2.11 + 6.11	17	3.43
1	Wages of Dennis 48 Days to Jan'y 1 12/-	72.00	
"	" Henry 43 "	"	64.50
"	" Richard 45 "	"	67.50
"	" Steve H 40 "		67.50
"	" Steve V 28 1/2 "		
"	" Bill 26 "		
"	" Wm Whelan 1 Day	18/-	2.25
"	" Dennis 27 Days to date 12/-	40.50	
"	" George 27 "	"	40.50
"	" Richard 27 "	"	40.50
"	" Jake H. 20 "	\$ 25-	19.20
"	" A. Herring 4 1/2 "	10/-	5.62
"	" M.S. Stocum 19 "		

(see next page)

Jan'y	2 Lewis Board in January	14.00
1	By Phillips Bonds Board for 4 Months transferred to brick yard account	56.00

Feb. 2	To Cash pd. Affred for Black Smithing	.50	
4	" 373 ft Plank	12/-	5.60
6	" 444 " "		6.60

Amounts carried to next Pages \$9,241.72 \$164.23

[page 679]

1861	Amount's brot up	( $\times 9$ , 241.72)	$\times 14.25$
Feby	To Hie of Steve Hargrove 40 Days	40.00	
	" " " Steve Vaughn 28½ "	28.50	
	" " " Bill Camack 26 "	37.00	107.50
13	7 Oct. 2 + 4 - 16 = 65	12/-	.97
March	1 " 22 Days Wages of M.S. Slocum to date \$27		49.50
	" 19 Do. " Slocum in Jan'y \$27		42.75
	" 24 Do. " Dennis	12/-	36.00
	" 24 Do. " Henry	"	36.00
	" 24 Do. " Richard	"	36.00
	" 21 Do. " " Jake	\$25	20.20
11	" Lock & Screws (pr. Lewis)		
12	" Cash pd. Mrs. Parker for Do. Board		
13	<del>By lumber</del> Sold C.M. Foster		6.32
16	To 44 Ps 1 + 9 - 16 = 528	12/-	7.92
28	By 2 Kgs Nails Sent to Mills		14.00
25	" 4980 Shingles Sold W.B. Robinson		24.90
18	1195 ft lumber	12/-	17.93
1	600 " 2 in. Plank	14/-	10.50
"	Dressing both sides		3.00
11	50 Pieces $1\frac{1}{4} + 2\frac{1}{2} - 16 = 208$		3.64
12	30 " $1\frac{1}{4} + 10 - 16 = 500$		
"	30 " $1 + 10 - 16 = 400 = 900$ " 15.75		
	Dressing same both side 1600 ft 4/-		8.00
15	18 Plk. $1 + 6\frac{1}{2} - 16 = 156$	14/-	2.73
	Dressing both sides		1.56
18	30 Plk $1\frac{1}{2} + 10 - 16 = 600$	"	10.50
	Dressing both sides		4.00
17	20 Ps $2\frac{1}{2} + 8 - 16 = 533$		
"	23 " $2\frac{1}{2} + 6 - 16 = 460 = 993$	12/-	14.90

11	250 "	$1\frac{1}{4} + 2\frac{1}{2} - 16 = 1042$	16/-	20.84
22	36 Plk	$1\frac{1}{4} + 6 - 18 = 405$	14/-	7.10
		Working Same		4.05
25	10 Ps.	$2 + 8 - 14 = 187$		
"	10 "	$2 + 10 - 14 = 233 = 420$	"	7.34
"	20 "	$2\frac{1}{2} + 8 - 14 = 466$		
"	10 "	$2\frac{1}{2} + 8 - 12 = 200$		
"	7 "	$2\frac{1}{2} + 6 - 16 = 140 = 806$	12/-	12.10
26	640 feet	1 $\frac{1}{4}$ inch stuff good	16/-	12.80
		Dressing Same both sides		5.12
28	25 Ps	$2\frac{1}{2} + 6 - 14 = 438$		
"	5 "	$2\frac{1}{2} + 8 - 12 = 100 - 538$	12/-	8.07
29	72 "	$2\frac{1}{2} + 6 - 14 = 1260$	"	18.90
19	12 Pr. Sash	12 lights	12 + 16	11 $\frac{1}{2}$ 16.50
"	10 "	" 12 "	10 + 12	8 9.60
"	360 feet	Molding	No 70	5 18.00
"	10	Shutters	$4.8 + 2.10 \frac{3}{4}$	17 22.97
26	90	Balusters [sic]		21 22.50
"	11	Pr. Blinds	7 ft 8	60 50.60
"	2	Do	9 ft. 7	" 11.50
"	1	Door	8 ft 6 + 3.1	19 5.16
"	1	Do.	7" + 3	171 3.51

Amount carried to page 702

\$9,942.78 ~~\$209.97~~

(insert)

Feb. 11, 1861

Building on Market Street

12 pr. Sash  $12 \times 16 = 12$  lights frame  $5\text{ft } 10\frac{3}{8}\text{"} \times 3\text{ft } 4\frac{3}{4}\text{"}$ 10 pr. Sash  $10 \times 12 = 12$  lights frame  $4\text{ft } 7\text{"} \times 2\text{ft } 10\frac{1}{8}\text{"}$ 

10 pr. Shutter " " "

all  $1\frac{1}{2}$  in thick shutters has panel and moulded on one side, Bead and butt on the other9 pr. blinds  $7' 3\frac{3}{4}\text{"} \times 3' 5\frac{1}{2}\text{"}$  wide  $1\frac{3}{4}\text{"}$  thickfrom bottom of Top Rail to top of mid rail  $3\text{ft } 6\text{"}$ 2 pr blinds  $7' 3\frac{3}{4}\text{"} \times 2\frac{1}{2}\text{"}$  same as others2 pr  $9\text{ft } 6\frac{3}{4}\text{"} \times 3' 5\frac{1}{2}\text{"}$  wide  $1\frac{3}{4}\text{"}$  thick2 doors  $7' 2\frac{1}{2}\text{"} \times 2\text{ ft}$  wide 4 panels1 "  $7" 6 \times 3\text{ ft}$  " "1 "  $8" 6 \times 3\text{ ft } 1"$  6 panels1 "  $7" 6 \times 3\text{ ft } 1$  4 panelsall the doors  $1\frac{1}{2}$  " thick bead and butt on one side & panel and mould

Gemison Col.

Number	Bill Book; Addison
	Mill-1860-61; Gemison
	Mills 1862-63)

## [Page 702]

1861

Mar	26	Amounts bost from Page 679	9,942.78	209.47
"	"	1 Doos 7.6 + 3.6	4.46	
"	"	2 Do. 7.2½ + 3	3.66	
April	9	400 ft lumber from Yard	12/-	6.00
"	"	Ant. Morris, Tasker & C. Bill		65.27
	12	Cash pd Mrs. Parker for Mr. Lewis &		
	17	Board		14.00
		Do " for Oil 40 Drayage 25		.65
		Wages of M.C. Stovum 26 Days in Mar. \$2 ¼	58.50	
	" "	Hennis 26 " " 1½	39.00	
	" "	Henry 26 " " " "	39.00	
		Richard 26 " " " "	39.00	
	" "	Nick Hallum 12 " " " \$25	*11.52	
	" "	Peter 5 " " \$20	3.75	
		William 5 " " "	3.75	
		Matthew 26 " " \$1	26.00	
2	50 Ps.	3 + 4 - 16 = 500		
"	3	2½ + 6 - 14 = 53 - 853	12/-	12.80
"	50 "	1¼ + 2½ - 16 = 208	16/-	4.16
5	32 "	3 + 4 - 16 = 512	12/-	7.68
"	50 "	1¼ + 6 - 18 + 20 - 593	14/-	10.37
		Working Flooring	8/-	5.93
8	75 Ps	1¼ + 7 - 18 - 984 (worked)	22/-	26.06
"	14 Scantling	236		
"	6 Do	<u>36</u> = 272	14/-	4.75
"	6 Paling	36	16/-	.72
		Dressing 409 ft	4/-	2.04
17	Scantling	1138	14/-	19.90

	Dressing Same All Round	1365 4/-	6.82
"	2 Ps. 3+18-16 = 144 (Dressed b. 5. (?)	20/-	3.36
18	519 ft Walnut (Seasoned)	\$5	25.95
"	778 " Plank	19/-	13.60
"	Dressing 1027 ft	4/-	5.13
"	3 Ps 3½ + 4 - 16 56	14/-	.98
"	6 1 + 3 - 18 = 36	16/-	.72
	Dressing last items etc		.66
24	1063 feet of stuff 1. 1½. 1¾. 2¼ "	21.26	
	dressing 1622 ft	4/-	8.11
26	50 Ps 1½ + 7 - 19 = 831	16/-	16.62
"	8 " 1¾ + 22 - 14 = 359		
"	3 " 1¾ + 18 - 14 = 110 = 469 18/-	10.55	
	Dressing		3.40
13	54 Balusters [sic]	2/-	13.50
April 30	Wages of M.C. Stocum 23 days \$2 ¼	51.75	
" "	" Henry 18 " 12/-	27.00	
" "	" Dennis 18 " "	27.00	
" "	" Richard 16 " "	24.00	
" "	" Peter 14 " \$20	10.75	
" "	" Matthew 14 " 8/-	14.00	
" "	" William 14 " \$20	10.75	
May 1	Cash pd Jos. Lewis's Board	16.00	
11	Do. " Irishman's Do.	5.00	
"	19 Ps. 1+10-20 = 317 12/-	4.75	
"	Amts to next Page	\$10,673.41	\$209.47

1861

Amts broug up

\$10,673.41 209.47

May	25	To Cash pd. cl. G. Kugan for Teracing [sic]	16.00
	28	" Do. " for lodging Mr. Keegan to Mrs. Johnson	1.50
June	29	" 1 Keg Pure White Lead of Dr. Smith	3.75
	3	" Freight on 15 Kegs Nails	5.62
	4	" Cash pd. Mrs. Parker for Lewis's Board	16.00
	1	" Wages of Dennis 27 days	12/- 40.50
	"	" Do. " Henry 14 "	" 21.00
	"	" Do. " Richard 17 "	" 25.50
	"	" Do. " Matthew 26 "	8/- 26.00
	"	" Do. " Peter 14 "	\$20 10.78
	"	" Do. " William 9 "	" 6.93
	"	" Do. " Ernst. 3	12/- 4.50
May	8	200 Flooring $1\frac{1}{4} + 4 - 14 = 1333$ (warked) \$2.34	36.65
	"	308 Feet 2 in Plank (Do.)	18/- 6.91
	"	176 " $1\frac{3}{4}$ Staff (Do.)	" 4.09
	"	208 " $1\frac{1}{2}$ Do.	14/- 4.90
	"	475 " 1 Do	" 8.31
		Dressing 2 last on Both Sides	4/- 6.57
	10	151 Flooring $1\frac{1}{4} + 4 - 18 = 1192$ (warked) $2\frac{3}{4}$	31.73
	"	49 Do. $1\frac{1}{4} + 4 - 20 = 408$ (Do)	" 11.22
	"	792 Feet $1\frac{1}{2}$ in. Staff (Do.)	18/- 19.14
	"	998 " $1\frac{3}{4}$ Do. (Do)	" 22.59
	29	1169 " Flooring (Do)	$\$2\frac{3}{4}$ 32.14
	"	54 Plk $1+6+7-16=49$ (Do)	\$3 13.47
	"	480 ft. $1\frac{1}{2}$ inch Plank	14/- 8.40
	"	490 " $1\frac{3}{4}$ in Do.	" 8.57
	"	Dressing Same	4/- 6.00
	31	345 Feet Flooring warked	9.07

	" 32 Columns [sic]	\$8	236.00
	" 360 feet	1½	4.80
	" 360 " Nosing	3	10.80
	" 24 Arches	57	168.00
	" 6 Pannels	3	18.00
	" 6 Do.	2	12.00
	" 10 Do	6/-	7.50
	" 2 Scrolls	4/-	1.00
June 8	" 32 Ps. 1+12-16 = 512	12/-	7.68
"	By 52 " 1+b-16 = 416	*2 3/4	11.44
10	To Drayage on Zinc		.20
12	" 10 Gross Screws	12/-	15.00
14	" 5 Lbs. Patent Snye 10/- 15 Assorted Brushes 13.10 Dr. Smith		14.35
"	1 Gal. Alkahol [sic]	do.	1.50
"	1 lb. Shelack [sic] of Snow 4/- 5yds Domestic of F. & Cole 31		1.81
"	" Amt Chls. Smallwoods Ap for Stone work & clnt[?]		42.90
"	" Joseph Lewis's Wages to 1st chnst. 281 Days *2.50		702.50
17	" 20 lbs Spanish Whiting (of Dr. Smith)		2.00
24	" 996 feet Plank from Yards	12/-	14.94
July 1	" Jos. Lewis's Board pd. Mrs. Parker		16.00
"	" Cash pd. cl. A. Bacon & Co 43 & note due 1 Jany next for 43		86.00
"	" Wages of Jos. Lewis 24 days to date \$2 1/2		60.00
"	" Do " Dennis 25 "	1½	37.50
"	" Do " Henry 23 "	"	34.50
	Amts Carried to Page 716	\$12,595.23	£ 220.91

1861		Amounts spent from page 703	<u>(£12,595.23)</u>	<u>£220.91</u>
July 1	1	To wages of Richard 23 Days to date	12/-	34.50
"	"	No. Gus 18 "	"	27.00
"	"	No. Abram 18 "	"	27.00
"	"	No. Matthew 9 "	8/-	9.00
"	"	No. Buff 4 "	12/-	6.00
"	"	No. William 3 "	20p.	2.30
"	"	No. Peter 3 "	"	2.30
"	"	1 Keg white Lead of Mr. Smith		3.50
11	"	12 3/4 lbs Rope " Spiller 2/-		3.18
13	"	2 Ps. 2 1/2 + 14 = 22 = 128		
"	"	3 " 2 1/2 + 10 - 16 - 100		
"	"	2 1/2 + 12 - 16 = 200 = 428	12/-	6.42
16	"	1 Keg white Lead of G. & McMath		7.00
22	"	2 Ps 2 + 10 - 16 = 53		.80
June	3	92 ft. 2 in. Stuff	16/-	1.84
"	"	Dressing Same		.57
14	"	2012 ft. Flooring	14/-	35.21
"	"	Working Same	8/-	20.12
19	"	1777 ft. Flooring	18/-	40.00
"	"	Working Same	8/-	17.77
20.	"	1796 ft. Flooring	18/-	40.41
"	"	Working Same	8/-	17.96
24	"	1711 ft. Flooring	18/-	38.50
"	"	Working Same	8/-	17.11
25	"	800 ft. Flooring	16/-	16.00
"	"	Working Same	8/-	8.00
26	"	1290 ft. Flooring	18/-	29.00
"	"	Working Same	8/-	12.90
July 2	"	1300 ft. Inch Plank Kneaded both sides.		35.75

Observatory  
also front windows  
1 & 2nd story

(insert)

①

August 22 1861

(paraphrased)

Bill for New Building

first story front

6 Pairs of Blinds 10 feet 10 inches long by 3 feet 5  $\frac{1}{2}$  inches wide and 1  $\frac{3}{8}$  in thick

4 Pairs [Blinds] 7 feet 11  $\frac{7}{8}$  inches by 3 feet one  $\frac{1}{2}$  inches [?] to be same as above.

Finish for 8 Doorknobs 9 feet 3 [in] long, 3 feet 3 inch according to draft

The same finish for 7 windows 2 story 10 feet 6 inch for jambs 6 feet ? ?

9 Windows for first story 12 feet for frames

6 Heads 5 feet

3 Heads 9 feet

2 Windows set jams  
12 feet head 5 feet 8

10 Doorknobs set 9 feet by 5 feet 8

Sash for Observatory [sic].

8 Sash 7 feet 1 pie  
2 feet wide

4 Sash 7 feet 1 by 2 feet 6

2 Pairs [?] of Sash 7 feet 1

4 feet 1 inch to be made full length + half the width

2 Pairs 9 feet 4 by 4 feet 6 A panel in the bottom

(contd next page)

2 Set of folding doors 12 feet jamb +  
12 foot head [?]

the above is for finish to a  
finish No. 1

12 Set of finish

No. 1

Jambs 12 feet

6 Window heads 6 feet 6

6 Door heads 10 feet 6

12 Set of Gronnes [?]

8 feet 6 3 feet 6 for 2 story 1 1/4 thick 2 wide

14 Set of Gronnets [?]

8 feet 8 key 3 feet 10 inches

Garrison Cott, Number 3511 Brook; addition  
Nov 1860-61; Garrison Mills 1862-63 n.p.

8	"	789	ft. Flooring	18/-	22.25
"	"	1762	Do.	16/-	35.24
"	"	0	Working above		12.51
9	"	12 43	ft. 4in. Flooring	18/-	27.96
"	"	622	" 4" Do.	16/-	12.44
"	"		Working same		18.65
31	"	2	Ornaments	\$3	6.00
"	"	2	scrolls	4/-	1.00
"	"	100	ft. Moulding	4	4.00
6	"	5	Brackets	30	1.50
"	"	1	Finnial \$1.75		
			1. Nails 1.50		3.25
"	"		Moulding for Columns (sic)		1.25
"	"	500	feet Do.		2.50
32	"	600	" Do.		7.50
"	"	36	Brackets	\$3	108.00
10	"	10	Do.	11	30.00
"	"	4	Do.	2	8.00
"	"	20	Do.	24	45.00
Augt 1 " Jos. Lewis's Wages 26 Days To Date					
				\$2 1/2	65.00
"	"		Wages of Dennis 27 "	12/-	40.50
"	"	1	Henry 24 "	"	36.00
"	"	11	Richard 27 "		40.50
"	"	11	Augustus 27 "		40.50
			Amts Carried to Next Page	\$13,624.92	\$220.90

1861.

## Amounts spent up

13,624.92 220.91

Augt

1	To Wages of Abram 27 days	@12/-	40.50
"	" Do. " Matthew 26 1/2 "	8/-	26.50
"	" Do. " Peter 24 "	£2.0	18.45
"	" Do. " William 24 "	"	18.45
"	Paid Mrs Parker for Lewis's Board to date		16.00
3	1/2 Gnd Alkachol [sic] of Dr. Smith		.75
5	1 Trowel of Snow & Co.		1.25
8	22.6 ft. lumber from Yard	1 1/2/-	3.39
11	1 White Wash brush of Brown		.75
15	1 Keg White Lead of Gd M.M.		3.50
19	Board of F. Laporte with Mrs. P.		11.50
22	1 Keg White Lead of Gd M.M.		7.00
26	3 Gals Oil " Do.		4.50
30	1 Keg White Lead " Do.		3.50
21	160 feet Ceiling (warked)	23/-	4.40
27	765 " 1 1/4 inch Stuff (Dressed)	20/-	21.94
24	20 ps Lumber		1.60
Sept 2	23 " Plank = 555 ft	12/-	8.32
5	1 Keg White Lead		3.50
6	4 Chalk lines		.60
1	27 Days wages of Jos. Lewis	2 1/2	67.50
"	27 " " Dennis	12/-	40.50
"	27 " " Henry	"	40.50
"	27 " " Richard	"	40.50
"	27 " " Augustus	"	40.50
"	27 " " Abram	"	40.50
"	26 " " Matthew	8/-	26.00
"	25 " " William	£2.0	19.25
9	3 Gals h. Oil	12/-	4.50
"	1 Keg White lead		3.50
"	Amount of Brink Yard Accts. from page 694	6,809.15	

13	"	128 Plk chsh. Boards 1658	12/-	24.87	
17	"	½ Gal Spts Turpentine		.75	
19	"	1 Keg White lead		3.50	
30	"	humblek - from Mill this month		104.57	
11	"	work " Sash Shop		224.60	
11	"	Wages of Jos; Lewis do Days $\frac{5}{2}$		62.50	
"	"	do. " Dennis 25 "	12/-	37.50	
"	"	do. " Henry 25 "	"	37.50	
"	"	do. " Richard "	"	37.50	
"	"	do. " Augustus 23 "	"	34.50	
"	"	do. " Abram 24 "	"	36.00	
"	"	do. " Matthew 25 "	8/-	25.00	
1	"	do. " W. Nixon 25 "	pens \$20	20.00	
Oct		25	" humblek from yard - 619	12/-	9.28
26	"	Freight & Charges on 52 Bbls Cement			
			#.65 Johnsons Fare 6		71.00
28	"	Coloring matter \$3.50 Nails \$40			
			2 buckets 70 Cwt Hhds		8.20
"	"	400 Paleing (dressed) 1+1+2 = 37½			
			2½		10.00
"	"	6000 Laths	3	18.00	
10	"	300 Paleing	2½	7.50	
14	"	7,400 Laths	3	22.20	
15	"	7,000 do.	"	21.00	

Amts to Page 730

[p. 730]

1861  
Oct

		Amts from page 717	\$21,769.69	\$220.91
16	To	7000 Laths @ \$3	21.00	
9	"	6 Panel Gams 9.7+10 in. 15	18.00	
"	"	6 Heads [?] 4 ft. long + 9 in. wide "	4.27	
"	"	400 Feet Moulding 2	8.00	
"	"	400 " Bead 1	4.00	
Nov.	1	" 20 Ps. 1+12-14-280 12/-	4.20	
"	"	Cash pd. for Brushes & C. of C. L. Shelton 17.80		
4	"	No. " Freight & Charges on 71B hls Cement	88.75	
6	"	No. " for 22 Bu Hair	6.55	
1	"	Wages of Dennis 22 days 12/-	33.00	
"	"	No. Henry 26½ " "	39.75	
"	"	No. Richard 26½ " "	33.00	
"	"	No. Augustus 26½ " "	39.75	
"	"	No. Akram 26½ " "	39.75	
"	"	No. Matthew 11 " 8/-	11.00	
"	"	No. William 11 " \$20	8.45	
"	"	No. Jos. Lewis " \$2½		
"	"	No. William Drish 4 " \$60	9.23	
"	"	No. Walton 1 " 1.50	1.50	
"	"	No. William 4 " 1.50	6.00	
"	"	No. Anderson 4 " \$10	1.44	
"	"	No. Webster 4 " "	1.44	
"	"	No. Mitchell 4 " 1.50	6.00	
"	"	No. Peter 4 " "	6.00	
"	"	No. William 4 " \$20	3.05	
"	"	No. Peter 4 " "	3.05	
"	"	No. Virgil 4 " "	3.05	
"	"	No. Hosea 4 " "	3.05	

" "	do.	Alfred	4 "	11	3.05
" "	do.	Simeon	4 "	10	1.44
" "	do.	George	4 "	11	1.44
21 "	Cash pd. for	Coloring Matter	\$2.	Hails of	3.00
26 "	14 ps	4+6-16 = 448			
" "	2 "	2+5-16 = 27 - 475	12/-	7.12	
28 "	Cash pd. for	2 Bbls Plaster Paris			9.00
11 "	25 ps	3+4-16 = 400	1		6.00
22 "	1022 feet	2nd Quality Flooring (worked)			
4 "	110 lights	14+22-50	20/-		25.55
4 "	110 lights	14+22-50	18		19.80
" "	200 do.	10+15	10		20.00
" "	4 Pr. Blinds	8+3.4	80		25.60
" "	1 1/4 "	10+3.4	"		8.00
" "	6 "	10.10+3.5	"		54.63
" "	1 Large Bracket				5.00
30 "	27 Days Wages of Jos Lewis in Oct				
" "	26 do. do.	11	2 1/2		67.50
			This Mo.	11	65.00
" "	25 1/2 do. do.	11	Wm. Bush \$60		38.85
" "	16 3/4 do. do.	11	Walton \$1.50		25.12
" "	24 1/4 do. do.	11	William 11		36.38
" "	25 3/4 do. do.	11	Anderson \$10		10.00

" "	$25\frac{3}{4}$	Do. Do. Webster	\$0	10.00
" "	$24\frac{1}{4}$	Do. Do. Mitchell	\$1.50	36.38
" "	$25\frac{3}{4}$	Do. Do. Peter	"	38.62
Amts carried to next page			22,728.25	220.91

[page 731]

		Amts knot up	22,728.25	220.91
NOV 1.				
30	To 26 Days Wages of William		20.00	
" "	26 " " " Peter		20.00	
" "	25 " " " Virgil		20.00	
" "	26 " " " Alfred		20.00	
" "	26 " " " Hasey (sic)		20.00	
" "	25 " " " George		8.00	
" "	26 " " " Simeon		8.00	
" "	26 " " " Dennis	1.50	39.00	
" "	26 " " " Henry	"	39.00	
" "	26 " " " Richard	"	39.00	
" "	26 " " " Augustus	"	39.00	
" "	26 " " " Abram	"	39.00	
" "	26 " " " Sam	" 8/-	28.00	
" "	26 " " " Mathew	"	26.00	
Dec 10	Cash pd for coloring matter (to Wm Drish)		2.00	
" "	" " " Plaster Paris (do.)		2.20	
" "	64 Feet lumber	$1\frac{1}{2}$ ft	.96	
31	20 Days Wages of William Drish	\$60	46.15	

"	"	24	"	"	Walton	12/-	36.00
"	"	20	"	"	William	"	30.00
"	"	20	"	"	Anderson	\$10	7.70
"	"	20	"	"	Webster	"	7.70
"	"	20	"	"	Mitchell [sic]	12/-	30.00
"	"	20	"	"	Peter	"	30.00
"	"	13 1/2	"	"	George	\$10	5.20
"	"	20	"	"	Lithwin J.	\$20	15.38
"	"	20	"	"	Peter	"	15.38
"	"	22	"	"	Virgil	"	16.92
"	"	22	"	"	Hosea	"	16.92
"	"	24	"	"	Alfred	"	18.46
"	"	22	"	"	George	\$8	6.80
"	"	22	"	"	Simeon	"	6.80
"	"	24	"	"	Jos. Lewis	12 1/2	60.00
"	"	21	"	"	Dennis	12/-	31.50
"	"	21 1/2	"	"	Henry	"	32.12
"	"	19	"	"	Richard	"	28.50
"	"	18	"	"	Augustus	"	27.00
"	"	18	"	"	Abraham	"	27.00
"	"	21 1/2	"	"	Mathew	8/-	21.50
"	"	20	"	"	Sam	"	20.00
14	"	30	Ps.	2 + 3 - 16 - 240 (Drum)	18/-	6.20	
14	"	700	Palings	1 + 2 + 2 3/2 (do.)	2 1/2	17.50	
18	"	820	Feet	1 1/4 + 2 1/4 inch Stuff (do.)		20.18	

30	"	7000 Laths	\$3	21.00
"	"	1 Large Sash		7.00
"	"	1 Arch		2.00
"	"	2 Small Do.		3.00
"	"	2 Cistern Tops		3.00
1862	"	128 lights Walnut Sash	30	38.40
Jan'y	"	17 lbs Putty		1.70
3	"	27 " Do		2.70
13	"	Cash pd. Wm. Irish for Coloring Matter		2.50

Amts Carried to Page 752 \$23,758.62 ~~\$220.91~~

[page 752]

Amounts brou from Page 731			
1862		23,758.62	220.91
Jan'y	15 To	12½ lbs Putty	1.25
	No "	50 " Do.	5.00
	" "	Adams & Harris's Bill	135.00
	" "	Clarke, George & Co. "	205.00
	" "	O. Mayange & Co. "	86.00
	" "	H. L. Reynolds & Co. "	274.00
	" "	Lumber - 414	12/- 6.21
18	"	Drayage on 6 Boxes	.25
20	"	Lumber - 381	5.71

21	"	Clarke, George & Co. Bill		23.85
"	"	Freight		3.00
24.	"	1300 Laths	\$3	3.90
25	"	Cash pd. Hams for Wark Christmas		13.50
27	"	" " for Paint (Snow & Co.)		1.50
28	"	" " C. D. Bill for 90 Br. Hair		18.00
"	"	2500 Laths		7.50
30	"	Cash pd. Freight on 5 Bbls Plaster		6.25
14	"	600 Paleceg (Dressed)		15.00
29	"	6,000 Laths	3	18.00
"	"	500 Feet inch Stuff dressing both sides	12/- 4/-	7.50 5.00
"	"	50 Rails 2+3-16=400	14/-	7.00
		Dressing same all Round	4/-	3.33
30	"	50 Sash or Lights 18+24 Walnut	30	15.00
"	"	675 Feet of Finish for Second Story	12	81.00
31	"	1000 " " Base (Chineal)	8	80.00
"	"	27 Days Drge. Jos. Lewis \$2.50		67.00
"	"	27 " " William Drish \$6.00		62.30
"	"	27 " " Walton	12/-	40.50
"	"	27 " " William T.	"	40.50
"	"	27 " " Mitchell	"	40.50
"	"	27 " " Peter	"	40.50
"	"	27 " " Anderson	\$10	10.38

"	"	9	"	"	Webster	"	3.95
"	"	27	"	"	George	"	10.39
"	"	27	"	"	W. Main	\$20	20.00
"	"	27	"	"	Peter	"	20.00
"	"	27	"	"	Virgil	"	20.00
"	"	27	"	"	Alfred	"	20.00
"	"	27	"	"	Kesean	"	20.00
"	"	27	"	"	Simion	\$8	8.00
"	"	27	"	"	George	"	8.00
"	"	27	"	"	Dennis	12/-	40.50
"	"	27	"	"	Henry	"	40.50
"	"	27	"	"	Richard	"	40.50
"	"	27	"	"	Augustus	"	40.50
"	"	22	"	"	Akram	"	33.00
"	"	16	"	"	Henry P.	"	24.00
"	"	27	"	"	Matthew	8/-	27.00
"	"	27	"	"	Sam	"	27.00
Feb.	4	"	Cash pd for Stone pipe & Pan			2.00	

Amounts carried forward \$25,494.12 \$220.91

Jan 27 1862

Doors for Octagon [sic] Ends

Walnut

3 8 foot 6 by 3 feet 3 Ogn finish [sic]

3 Doors for Dining Room

8 feet by 3 feet 6 Walnut

Ogn end Round [?]

3 Doors for first story

Walnut with Ogn end Round 8 feet 6, 3 feet 6

3 Doors Chimney 8 ft 6 by 3 feet wide  
Ogn finish

### Front Doors

8 feet 6 high 5 feet 9 in width

2 Doors for kitchen Pine

3 feet 4 by 8 feet 4-2 wide th

6 inch Stiles 6 Panneles

1 3 feet by 2 feet  $1\frac{5}{8}$  thick

4 Pairs of Doors Walnut

8 feet  $2\frac{1}{2}$  wide  $10 - 10\frac{1}{2}$  high and [?] finish 3  $\frac{1}{2}$  wide

[Gemini Col. lumber Bill Book; addition  
Mill-1860-61; Gemini Mills 1862-63; n.p.]

Feb. 25, 1862

for New Building  
finnish No. 1

12 Set. Wanted 13 feet long.  
6 of the above are windows

No 2 finnish Board Pattern

8 Duerow Set 13 feet long  
heads 6 feet

8 Doors Set 10 feet long  
6 feet heads

Bark Chamber] No 2 Paper  
Drawing

3 long set door finnish  
10 feet now heads wanted

3 Set Oak 13 feet long  
heads the same

4 3 Set Pine 10 feet long  
heads the same

2 Oak 10 feet long  
heads the same

Jemim Col; lumber Bill Brook...  
(n. p.)

[Page 753]

1862

	Amts knot up	\$25,494.12	\$220.91
Feb. 7	To Amts for Walnut Logs	15.00	
10 "	Cash pd. Mrs. J. M. Gould for Jos. Lewis'		
	Board to Gary, 62	73.60	
11 "	do. " Freight on Box Glass	.50	
" "	1162 Feet Oak Lumber of P. H. Eddins [no fig.]		
13 "	25 lbs Putty Snow & Co.	3.00	
28 "	24 Days Wages of William Densh \$60	55.40	
" "	23 " " Walton 12/-	34.50	
" "	18 " " William Taylor "	27.00	
" "	24 " " Mitchell "	36.00	
" "	20 " " Peter "	30.00	
" "	24 " " Anderson \$10	9.25	
" "	24 " " George "	9.25	
" "	15 " " William \$20	12.50	
" "	24 " " Peter "	20.00	
" "	23 " " Virgil "	23.20	
" "	14 " " Hosea "	11.00	
" "	24 " " Simon \$8	8.00	
" "	24 " " Alfred \$20	20.00	
" "	14 " " George \$8	8.00	
" "	23 1/2 " " Jos. Lewis \$2 1/2	58.75	
" "	24 " " Dennis 12/-	36.00	
" "	24 " " Henry "	30.00	

"	a	23 $\frac{1}{4}$	"	"	"	Nick	"	34.50
"	"	19	"	"	"	Gms	"	28.50
"	"	19	"	"	"	Dkram	"	28.50
"	"	20	"	"	"	Matthew	8/-	20.00
"	"	20	"	"	"	Sam	"	20.00
25	"	Freight on Keg Lead						.75
"	"	Pan + Candle Stick for Lewis						.95
27	"	Varnish & Brushes " Kale [?]						.80
"	"	118 Feet lumber						1.75
"	"	Framing 12 Doors						99.20
"	"	10 Sacks 10+10+4. 1 $\frac{1}{2}$ 8P $\frac{1}{2}$ 35						94.50
"	"	1 Pr. Ciney [sic] Doors 8.6+4.6						
						6"	30	7.50
"	"	200 Feet Moulding						10.00
"	"	200 "						6.00
"	"	1600 "						16.00
March	7	"	Cash pd. for Paints					.75
8	"	Adams & Harris's Bill for Paints						46.80
15	"	43 Ps.	1+12-16 = 688		12/-			10.32
19	"	44 lbs. Putty \$5 <sup>07</sup>	Paint 4/-					6.00
22	"	Cash pd. O. T. Price for Walnut lumber						54.35
27	"	"	"	for Paint 30 (29th) Freight				
						7.25		7.55
3	"	1168 Feet Seasoned Stuff & Dressing						32.12
4	"	6000 Laths				3		18.00

19 "	787 Feet Flooring (Dressed)	18/-	22.55
24 "	900 " Rafters	12/-	13.50
1 "	188 Feet Inch Plank	12/-	2.82

18 "	Dressing Do.		9.00
11 "	1 Post 8+10 = 18 = 12 P	16/-	2.40
1 "	Dressing 2 last items		3.08

Amts to Page 766 26,591.01 220.91

March 28, 1862

New Building on Market Street

60 Balusters [sic] 2 feet 11 inches 2x2

30 " " 3 " 7 - 2x2

Walnut

46 Balusters [sic] 2 feet 11 - 2x2

23 " " 2 " 7 " "

4 " " 3 " 3 " "

white ash

New Building

8 Set furniture 9 feet 6 in  
heads 4 feet 6 in no. 97

Wanted Balusters [sic] Chimney

55 ps. 3x3 - 2 feet 11 inches

25 " 3x3 - 2 " 7 "

4 " 3x3 - 3 " 6 "

12 ps No. 8 Moulding 16 feet long

1 Pannel Back 2 feet  $3\frac{1}{2}$  inches high

3 feet  $1\frac{1}{2}$  inches wide stiles

$4\frac{1}{2}$  inches wide

Set of Shutters 9 feet  $1\frac{1}{2}$  inches

height 3 feet 11 inches from top to joint

2 small set the same width

Bottom Rail 8 inches wide

Shutter 1 inch

Jessup Col.

Lumber Ps'11 Brook

1862

Amts bkt from Page 753 \$26,591.06 \$220.91

March

31.	To	4 Ps 1+14-18-84 Dressed @ 22/-	2.73
" "		Framing 10 Books	18 45.00
" "		620 Feet Parlor Finish	20 124.00
" "		808 " No 2 "	12 96.96
" "		26 Days Wages William Brush	60.00
" "		8½ " " Walton	12/- 12.75
" "		25 " " William Taylor	" 37.50
" "		26 " " Mitchell	" 39.00
" "		26 " " Peter	" 39.00
" "		19 " " Anderson	\$10 7.30
" "		13 " " William T	20 10.00
" "		26 " " Peter	" 20.00
" "		2 " " Virgil	" 1.55
" "		13 " " Alfred	" 10.00
" "		26 " " Simeon	" 8.00
" "		26 " " George	.8 8.00
" "		26 " " Jos. Lewis	2½ 65.00
" "		23 " " Dennis	12/- 34.50
" "		23 " " Henry	" 34.50
" "		21 " " Richard	" 31.50
" "		24½ " " Augustus	" 36.75
" "		20 " " Abram	" 30.00
" "		11 " " Peter Pickett	12/- 16.50

"	"	"	"	"	Matthew	8/-
"	"	9	"	"	Sam	"
April	7	"	2	Bunches Chalk Limes	"	.50
	7	"	Freight on 3 Bbls Tar			3.00
	11	"	12 lbs Nails			2.00
	12	"	69 "	Putty \$8 <sup>62</sup> / <sub>5</sub> lbs Whiting 50		9.12
	18	"	1	Box Paint		1.50
	22	"	2	" Do.		.50
	23	"	Freight & Charges on Box & Rads			2.00
	26	"	Cash pd Fred Walker's Bill			
	28	"	"	Arie J. Tokay		57.75
	30	"	Wages of Jos. Lewis	10 Days <sup>1</sup> / <sub>2</sub>	25.00	
	"	"	Do.	Henry	12 "	12/-
	"	"	Do.	Richard	4 <sup>1</sup> / <sub>2</sub> "	"
	"	"	Do.	Augustus	13 "	"
	"	"	Do.	Abram	12 "	"
	"	"	Do.	William Bush	16 Days <sup>1</sup> / <sub>2</sub> \$60	37.00
	"	"	Do.	Walton	16 "	12/-
	"	"	Do.	William Taylor	16 "	"
	"	"	Do.	Pritchell	16 "	"
	"	"	Do.	Peter	16 "	"
	"	"	Do.	Anderson	16 "	\$10
	"	"	Do.	Peter T.	16 "	8/-
	"	"	Do.	Alfred	11 "	-
						11.00

"	"	Do.	Simon	16"	\$8	5.00
"	"	Do.	George	16"	"	5.00
14	"	Sawing Rails				1.00
"	"	2 Door Brackets		2		4.00
"	"	250 feet Moulding		5		12.50

Amounts to next Page \$27,758.37 \$220.91

[Page 767]

1862

Amounts sent forward 27,758.37 \$220.91

April	20	To	42 lights 16+20 Sash	18	6.75
"	"	Sash Door	8.6+3.6	16	3.36
"	"	9 lights 16+20 for Door	"	"	1.44
30	"	92 lights Walnut Sash	18+20} 30	27.60	
"	"	1 Door 2+6 1 $\frac{1}{4}$ Double Finish	2/-	3.00	
"	"	1 "	2+6 Single	20	2.40
"	"	3 "	3+7 "	"	12.60
May	8	"	Freight & Bill		4.75
"	13	"	Cash pd for Paint		1.50
"	14	"	Adam & Harris' Bill		69.75
"	22	"	Clark - George & Co. "		12.30
"	21	"	Cash pd. Freight		2.30
"	26	"	Do. " for 37 $\frac{1}{2}$ lbs. Putty		4.45

30 "	425 Feet Plank. Dressed both sides.	(20)	10.62
" "	4 Railings Dressed All Round 320 ft.	"	8.00
" "	4 Brackets	/3	12.00
" "	200 Feet 1 $\frac{1}{4}$ + 1 $\frac{3}{4}$	1	2.00
" "	4 Doors 8.6 + 3.6	2/-	25.00
" "	1 Do. 7+3	20	4.20
" "	Finishing 10 Roofs	2/-	25.00
" "	Wages of Jos. Lewis 27 Days \$2 $\frac{1}{2}$		67.50
" "	Do. " Dennis 18 $\frac{3}{4}$ "	12/-	28.12
" "	Do. " Henry 23 $\frac{1}{2}$ "	"	35.25
" "	Do. " Augustus 23 $\frac{1}{2}$ "	"	35.25
" "	Do. " Richard 10 $\frac{1}{4}$ "	"	15.38
" "	Do. " Abram 9 $\frac{3}{4}$ "	"	14.62
" "	Do. " Peter Pickett 5 "	"	7.50
" "	Do. " Sam 11 "	8/-	11.00

June

9 "	Cash Pd for Nails by Lewis	5.00
10 "	Do. " Paint " Hall	1.80
12 "	Do. " " Do. " "	.50
14 "	Do. " Fred Walker 26 $\frac{1}{2}$ Days	
	Wages of Toby	26.50
" "	Selma Gas Comps B's/H	32.50
18 "	Do. " Hand Saw Files	1.00
" "	for Nails \$15.75	17.50
19 "	Do. " 2 lbs G. Shellack	1.00
21 "	Do. " Paints	2.00

16 "	40 Posts 4 $\frac{1}{2}$ Square bottom	
	2 $\frac{1}{2}$ top - 450	9.00
1 "	1065 Paling 3 $\frac{1}{2}$ feet long	21.30
" "	4 Barrels of tar	12.00
30 "	3 Ps. 3 + 6 - 11 = 50	
" "	4 " 3 + 6 - 14 = 84 - 134	2.68
" "	9 " Plank dressed both sides 166 20/- 4.15	
" "	1 Ash Do. 3 + 18 + 16 = 72 16/- 1.44	
" "	Window Stoops	2.00
" "	Side Beads [sic]	1.00
" "	24 Ps 1 $\frac{3}{8}$ + 5 $\frac{1}{16}$ = 9 feet	1.75
" "	62 Feet Moulding 5 3.00	
" "	75 lights Walnut Sash 16 12.00	
" "	1 Panel 3.7 + 5 30 4.40	
" "	2 Do. 3.4 + 2.6 11 9.90	
Amount to Page 782		\$28,386.93 \$220.91

1862

## Amts from Page 767

28,386.93 220.93

June

30	To	1 Panel 3+3.6	@ 30	3.00
" "	1	No. 3+11	"	9.90
" "	1	Door 3+7.6 Nonble Finish 35		9.10
" "		Lumber Worked for 8 Columns [sic] \$3		24.00
" "	400	Feet No. 4½ Moulding 5		20.00
" "		Work done on Stair Stuff (oak)		5.00
" "	25	Days Wages Jos. Lewis	20/-	62.50
" "	25	" Dennis	12/-	37.50
" "	25	" Henry	"	37.50
" "	18½	" Richard	"	27.75
" "	22	" Augustas	"	33.00
" "	21	" Abram	"	31.50
" "	25	" Peter P.	"	37.50
" "	3	" Sam	8/-	3.00

July

3	"	Cash pd <sup>for</sup> Hinges		.50
8	"	Do. " Paint		1.80
10	"	Do. " Paint Strainer		.50
12	"	Do. " Dr. F. Walker's Bill		24.50
16	"	Do. " for Paint		.75
18	"	Do. " 2 lbs Lumber		.60
23	"	Do. " 9 lbs Putty 1.15 2 lbs Oakes [?] 1.35		
26	"	Do. " 8" Lytherage [?]		1.60
11	"	Do. " Hinges & Screws		.60
28	"	Do. " Oil & c. to H. A. Snow & Co.	80.34	

31	"	Wages of Jos. Lewis 26 Days @ 2 $\frac{1}{2}$	65.00
"	"	Do. " Dennis 24 - " 12/-	36.00
"	"	Do. " Henry 27 " "	40.50
"	"	Do. " Richard 27 " "	40.50
"	"	Do. " Augustus 25 " "	37.50
"	"	Do. " Abram 27 " Fri. "	40.50
"	"	Do. " Peter 6 $\frac{1}{2}$ " 4/1.00	9.75
"	"	Do. " Sam 13 " 8/-	13.00
"	"	Do. " Luff 12 " 10/-	15.00

August 4 " Cash pd Snow & Co for oil & Paint 4.00

5 " Do. " B & Hemphill for Spts of

July	1'	Turpentine	42.50
14 "	4 Pts. Panned Gams 75 feet Walnut	30.00	
22 "	2511 Feet no. 97 Moulding	16.25	
" "	3 Muell [sic] Posts (China)	3.00	
" "	304 Feet no. 8 Moulding	13.68	

Augt

6 "	Cash pd. Fred Walker's Acct	26.50
8 "	Do. " for Planes	.75
9 "	Do. " Tarr to Lewis	20.00
12 "	Do. " Adams & Harris's Bill	199.20
21 "	Do. " Mr. Smith's Bill. Putty & Duster [?] 2.25	
" "	Do. " Adams & Harris's Bill	53.30
25 "	Do. " for Paint by Kale	.75
27 "	Do. " a Putty knife	.40
" "	Do. " " 1 Gross Screws 10/-	
	4 Plane Bills 2.80	4.05

Aug 8, 1862

New Building on Market Street

Note

Balusters [sic] for Conservatory [sic]

Chiney  $1\frac{3}{4} \times 1\frac{3}{4}$



96 ps. 2 feet 11  
16 " 2 " 7

for Observatory ?

50 ps. 2 feet 11  
20 ps 4 " 7

Servant House Pine

44 ps 2 feet 11  
30 " 2 " 7

[ 9 Steps 10 feet long 14 in W.  $1\frac{3}{4}$  thick  
10 Risers 10 " "  $5\frac{1}{2}$  "  $1\frac{1}{4}$  "

[ 10 Steps 9 feet long 13 in W.  $1\frac{1}{2}$  or  $1\frac{3}{4}$   
9 " 8 " 6 in long 13 in W.  $1\frac{1}{2}$  "  
8 " 5 " long 13 in.  $1\frac{1}{2}$

12 Risers 9 feet long  $6\frac{1}{2}$  W.  $1\frac{1}{4}$ .  
10 " 5 " "  $6\frac{1}{2}$  "  $1\frac{1}{4}$   
10 " 8 " "  $6\frac{1}{2}$  "  $1\frac{1}{4}$

6 Ps. 2 x  $5\frac{1}{2}$  - 16 feet dressed

3 "	$1\frac{1}{4} \times 12$	- 16 "	"
1 "	$1\frac{1}{4} \times 12$	- 20 "	"
4 "	$1\frac{1}{4} \times 8$	- 16 "	"

contd next page

400 feet wash board  $\frac{7}{8}$  or 1 in  $6\frac{1}{2}$  w

Dressed one side

500 Moulding no 44

10 ps " no 77

12 " " no 8

300 ft dressed  $\frac{7}{8}$  or 1 in

18 ps  $2\frac{1}{2} \times 12 - 16$  Bear for boards

6 "  $1\frac{1}{4} \times 12 - 16$

2 "  $1\frac{1}{2} \times 12 - 16$

4 "  $2 \times 12 - 16$

(Gemini Col. lumber Bill  
Book... n.p.)

29	"	Do.	"	"	18aw	.75
30	"	Do.	"	"	43 lbs Putty 1/-	5.35
12	"	2 Gate Posts			$14 + 14 - 10 = 372$	
					16/-	7.44
29	"	836 feet of 1 $\frac{1}{4}$ , 1 $\frac{1}{2}$ & 1 $\frac{3}{4}$ in stuff				
					16/-	16.74

Amts to next page \$29,581.76 \$220.91

[Page 783]

Amt out up \$29,581.76 - \$220.91

Augt 20 To 10 Pannels @ 4/- 5.00  
 " " 1 Do. 2.25  
 " " Plank for [?] 1.50  
 25 " 540 feet no. 44 Moulding 28 10.80  
 1 - " 255 feet no. 8 moulding 5 12.80

11 " 255 " 1 97 Do. 6 13.50  
 30 " 5 Pr. Shutters 3.3 + 8 40 52.00  
 11 " 2 " Do. 3.3 + 10 " 25.60  
 11 " 300 Balusters [sic] 2 6.00

Sept. 1 " 16 Days Wages of Jos. Lewis \$2 $\frac{1}{2}$  40.00  
 11 " 24 " " Dennis 12/- 36.00  
 11 " 26 " " Henry " 39.00  
 11 " 25 " " Richard " 18.00  
 11 " 12 " " Augustus " 18.00

115 " 25 " " Abram " 37.50  
 4 " 25 $\frac{1}{2}$  " " Luff " 38.25  
 11 " 20 " " Tom Pickett " 30.00  
 3 " Cash pd for Paints \$2.75  
 6 " Do " T.B. Fignets Bill 271.76  
 5 " Do " for 2 angles 1.50

" " Do. " H. A. Seward & Co's Bill  
(oil, Glass, &c.) — 98.47

8	" Do. " Fred Walker's Bill (Hire)	16.00
10	" Do. " 1 Gross Screws	1.25
11	" Do " Paints	3.00
12	" Do " for 14 lbs. Nails	3.50
11	" Bay 3 Bbls Cement taken to mills	[no fig]
15	To Cash pd. for Paints	— 1.50
10	" 6 Ps 2 + 5 1/2 - 16 = 88	
"	" 9 " 1 1/4 + 12 - 16 = 180	
"	" 1 " 1 1/4 + 12 - 20 = 25	
"	" 4 " 1 1/4 + 8 - 16 = 43	
"	" 18 " 2 1/2 + 12 - 16 = 720	
"	" 4 " 1 1/2 + 12 - 16 = 96	
"	" 4 " 2 + 12 - 16 = 128 - 1280	16/- . 25.60
22	" 6 lbs Sodder [sic]	14/- 10.50
"	20 Grals Rosin Oil	12/- 30.00
"	2 Doz. Files	6/- 12.00
"	6 Doz[?] Sand Paper	30 1.80
13	" 1 Doek 8.6 + 3.6	2/- 6.75
"	" 1 Do. 8.6 + 3.3	" 6.25
"	14 Brackets	16/- 28.00
"	8 Do.	20/- 20.00
22	Cash pd. same per Wm Miller's Order (error)	3.00
23	Do. " Cling & Co. for Paint	1.00
25	Do. " for varnish & Varn. Red	2.00
"	Do. " Refn. Bellows	.15
26	Do. " 5 Doz. Screws	.50

29	"	Do.	"	Maxwells for 3 Locks \$18. 9 lbs Nails \$3.00	21.00
44	"	Do.	pd.	for Screws	.40
44	"	Do.	"	1 Paper Sprgs 2/- 5 soldering knobs 2/-	.50
Oct 1	"	Do.	"	John Kales Acc.	537.50
				Amts to page 790	\$31,091.14 \$220.91
			[page 790]		
1862			Amts from page 783		\$31,091.14 \$220.91
Oct.	-1-	To	26 Days Wages Jos. Lewis to date	@ 2.50	65.00
11	"	25 1/2	"	" Dennis — 12/-	38.25
11	"	26	"	" Henry — "	39.00
11	"	16	"	" Richard — "	24.00
11	"	25 1/2	"	" Augustus — "	38.25
11	"	19	"	" Abram — "	28.50
11	"	25	"	" Luff — "	37.50
11	"	26	"	" Tom Pickett — "	39.00
6	"	Cash pd. Dr. Fred. Walkers Bill			26.00
11	"	Do.	"	for 9 lbs Nails	3.00
13	"	Do.	"	Paint Brushes	.50
15	"	Do.	"	137 lbs Nails of Maxwells	45.70
27	"	Do.	"	Lock	2.50
30	"	Do.	"	Sugar Lead	.25
8	"	4ps.	13/4 + 10 - 10 = 84	30/-	2.10
10	"	Brush lumber	338 (Dressed)	18/-	7.60

—	"	"	256 Feet $1\frac{1}{4}$ + 15 (Lvs.)	"	6.40
15 + 17	"	"	16 Pck 1 + 12 - 26 = 320	16/-	6.40
"	"	"	3 $\frac{1}{2}$ lbs. Glue	40	1.30
"	"	"	8 Papers Finishing Nails	35	2.80
18	"	"	3 Pcs. Shutters (inside) 50 feet	40	20.00
"	"	"	18 Lights 16 + 22 Walnut	30	5.40
31	"	"	27 Days Wages Jos. Lewis this? $\frac{2}{2} \times 2\frac{1}{2}$		67.50
"	"	23	" " Dennis	12/-	34.50
"	"	27	" " Henry	11	40.50
"	"	27	" " Dick	11	40.50
"	"	27	" Abram	11	40.50
"	"	27	" Gus	11	40.50
"	"	24	" Luff	11	36.00
"	"	27	" Tom Pickett	11	40.50
"	"	10	" Matthew	8/-	10.00
Nov. 4	"		Cash pd. for Clodion Rubber		0.75
11	"		Do. Jno. Hale's Board to Mrs. Gould		106.42
5	"		Do. Fred. Walker's Bill		27.00
6	"		Do. for 2 lbs. Glue		1.50
8	"		Do. " 1 Gross Screws		1.60
10	"		Do. " 1 Gal. Varnish		6.00
12	"		Do. " 1 $\frac{3}{4}$ Gal. Oil		8.75
14	"		Do. " Drayage		1.50

15	"	Cash pd. Sh. C.C. Donoho for 2 Days	5.00
"	"	do. " for Glue 12/-	
		5 screws \$4.40	5.90
21	"	do. " Lock & do.	.80
22	"	do. " 5 Qts Alkahol to Geo. Crane	5.00
25	"	10 Plk 1 + 12 - 18 - 180 20/-	4.50
"	"	336 Feet Skirting 14/-	5.88
"	"	1 Pr. Brass Bolts (per Lewis)	1.50
"	"	Whiting " George	.50
29	"	6 Bunches Sash Cord, Lewis	4.50
Dec. 2	"	10 Gals. Spts. Turpentine	15.00
Nov 14	"	27,500 Shingles \$7	192.50
26	"	300 Feet clush Plk. dressed	9.00
Amts to next Page [page 791]			\$32,283.79 \$220.91

1862 Amts don't up 32,283.79 \$220.91

Nov. 30	- To	8 Doz. Sand Paper	4.00
"	"	400 Feet Loose Fench	7 28.00
"	"	40 " Curly Pine do.	9 3.60
"	"	2 Pr. classic Shutters 10x6+3.3	4.00 24.80
"	"	25 " " " 8 + 3.3 "	48.00
"	"	25 Wages of Jos. Lewis	\$2.50 62.50
"	"	24 Days Wages Dennis	12/- 36.00
"	"	25 " " Henry	" 37.50
"	"	17 " " Dick	" 25.50
"	"	17 " " Abram	" 25.50
"	"	25 " " Gus	" 37.50
"	"	24 " " Luff	" 36.00

Nov. 28, 1862

Col. R. Gemini

- 1 Dumb Wait [sic]
- 3 feet long 3 feet high  
20 inches deep 2 shelves  
middle shelf indent

Geminii Col.; dumbkiss Bill  
Book

<sup>27</sup>  
installed in Feb. 1863  
see below

4.	"	25	"	" Tom Pickett	"	37.50	33
1.	"	22	"	" Matthew	8/-	22.00	
"	"	4	"	" Sam	"	4.00	
Decr.	3	"	Cash pd. Dr. Fred. Walker & Son			23.50	
u	"	Do	" for Screws			1.25	
6	*	Do.	" 4 bunches Soft card			3.00	
10	"	Do.	" 4 Gross Screws			6.50	
11	"	Do	" " 1 Gal Coal Varnish			6.00	
"	By	5,000 Shingles sold F. Duncan	\$7.50			37.5	
11	"	1,400 Do. " Bridge Co.	5			7.00	
17	To	Cash pd. Snow & Co for Glass, Brushes & Co.				25.15	
18	"	do. " Dr. Little " do.				1.50	
22	"	do. " Smith " Paint				.50	
"	"	do. " Snow & Co. " "				4.50	
24	"	do. " Spacers (?) " 8 Gals Oil				40.00	
29	"	do. " for 10 Bu. Lime				6.00	
"	"	Carpenters Work of Stable vide page 571	682.91				
"	"	300 Feet China Finish	4			12.00	
"	"	100 " Walnut "				20.00	
"	"	75 " Bass				7.50	
"	"	2 Pannels				3.00	
"	"	2 Doors 4+10 25 per foot				30.00	
"	"	16 Do. for Basement 33 6 " 2/-				84.00	
31	"	26 Days Wages of Jos. Lewis \$2 1/2				65.00	

31	To	$24\frac{1}{2}$	"	"	"	Dennis	12/-	36.75
"	"	25	"	"	"	Henry	"	32.50
"	"	24	"	"	"	Dick	"	36.00
"	"	24	"	"	"	Akron	"	36.00
"	"	24	"	"	"	Gus	"	36.00
"	"	17	"	"	"	Hoff	"	25.50
"	"	$23\frac{1}{2}$	"	"	"	Tom Pickett	"	35.25
"	"	21	"	"	"	Matthew	8/-	21.00
"	"	21	"	"	"	Sam	"	21.00

By Amt. to New ledger

33,747.18

34,012.59    34,012.18

1.863.			
January	1	To Acct. brot. from Old ledgers	33,747.18
	5	" 4 Posts 4+4-20-266 @ 24/-	7.98
	"	" 20 " 4+4+4+2½ = 7 = 221 - "	6.63
	11	" 400 Paling 1+2+1+1 = 3½ - 4½	18.00
	7	" 58 Rafters 2+4-21-812	24.36
	11	" 16 Pieces 2+4-16-170	5.10
	12	" 8 " 4+6-16=256	7.68
	5	" 884 Feet Plk. Dressed both Sides \$4	35.36
	11	" 211 Ps. 2+3-16 = 168 Dressed - "	6.72
	23	" 378 Paling 3¼ + 3 - 4¾ + 1¼ - 5½ - 4½ -	16.91
	30	" Wall Paper bot in Selma & Exps.	25.50
	31	" 1100 Feet 1½ ctn Plk	20/- - 27.50
	"	6 Boxes 4 Boxes 2.6+6	20 - 12.00
	"	20 Ps, 1½ + 12 - 18 = 540	24/- 16.20
	1	" Cash pd. for Scows Tax (?) to Lewis	5.00
	"	" Do. " Mr. F. Walkers Acc.	26.00
	"	" Do. " 1 Double Plain Bitt [?]	3.00
	3	" Do. " Boys for Christmas Work	10.25
	"	" Maxwell's for 2 Grates	80.00
	6	" Do. " for Sponge 4/- Boy Gus 6/-	1.25
	8	" Do. " 1 Gal. Varnish	8.00
	17	" Do. " Screws & Hinges	6.10
	22	" Do. Adams & Harris's Acc.	111.00
	24	" 27 Days wages of Jos. Lewis \$2 50	67.50
	31	" 26 " " Dennis 12/-	39.00
	"	" 27 " " Henry "	40.50
	"	" 12 " " Dick "	18.00
	"	" 22 " " Abram "	33.00
	"	" 26 " " Gus "	3.90.00
	"	" 20 ½ " " Tom Pickett "	30.62
	"	" 23 " " Matthew 8/-	23.00
	"	" 23 " " Sam "	23.00

(2)

Feb. 4	"	Cash pd. F. Walkers Acc.	26.75
"	"	Do. for 3 Gross & 3 doz Screws	5.00
7	"	Do. " Tom Pickett for Christmas Work	5.00
"	"	Do " George " " "	.75
9	"	Do. " 2 Pr. Hinges	.50
"	"	Do. " Mrs. Gould for Jos. Lewis's Board	172.83
19	"	Do. " for Plain Bitt	2.50
"		Amts to next page	34,737.67

## [Page 11]

1863

Feby	—	Amts knot up	34,737.67
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3	To 22 Ps.	$4+4-16 = 469$	
"	4 "	$4\frac{1}{2} + 4\frac{1}{2} - 12 = 72$	
"	25 "	$4\frac{1}{2} + 4\frac{1}{2} + 2\frac{1}{2} + 4\frac{1}{2} = 250$	
"	1 Plank	$16 = 807$	24/-
6	" 750 Paleing	"	22.50
"	550 Shingles	8	4.40
9	" 4 Ps.	$4+6-32 = 256$	
"	25 "	$2+3-16 = 200$	
"	21 "	$1\frac{1}{4}+6-16 = 210 = 666 - 3$	19.98
"	100 Paleing	5	3.00
"	1961 Feet Flooring Worked	32/-	77.44
18	" 648 "	Do " "	25.92
27	" 1 Dumb Weight [sic]		25.00
28	" 3150 Shingles	8	19.20
"	1 Doz Sand Paper		2.00
25	" Venitian [?] Red		.30
28	" 24 Days Wages Jos. Lewis	$\$2\frac{1}{2}$	60.00
"	24 " " Dennis	12/-	36.00
"	24 " " Henry	"	36.00
"	18 " " Dick	"	27.00

(3)

11	11	24	"	11	Gms	"	36.00
11	"	17	"	"	Tom Pickett	"	25.50
"	"	23	"	"	Matthew	- 8/-	23.00
11	"	22	"	"	Sam	- 4	22.00
Mar.	5	"	Cash pd Fred Walkers Acc.				24.00
7	"	Do.	" Gas. Ropers	"	Lumber		3.85
11	"	Do.	" Dr. S. Smiths	"			74.15
13	"	Do.	"	for 1 Plain Britt			2.50
24	"	Do	"	" Bricks E? J of Ardysach			24.00
"	"	Do.	"	" Sash Fastenings & Bolt			90.00
21	"	Do.	"	" Oak Plank			.50
24	"	Do.	"	" Lock, Hinges & Knob			1.95
25	"	Do.	"	53 lbs. iron			19.90
18	"	1000 Feet lumber					30.00
30	"	8 Lights 11 + 22					24.0
11	"	2 Brackets \$ 8	2 Do.	\$ 4			24.00
"	"	3000 Shingles		8			24.00
"	"	500 Feet Ceiling Worked		36/-			22.50
"	325	"	Paling	\$ 8.25	300 Laths 1.35		9.60
			Amts to page 82				\$ 35,480.93

1863

(4)

Mark Ants from Page 11 35,480.9

31	To	26 Days Wages Jos. Lewis	@ 2½	65.0
"	"	26 "	Dennis	12/-
"	"	25½ "	Henry	11
"	"	26 "	Richard	"
"	"	26 "	Augustus	11
"	"	26 "	Tom Pickett	"
"	"	22 "	Matthew	8/-
"	"	24 "	Sam	"
"	"	8 "	Nock	12/-
"	"	7½ "	Jim Colan	8/-
"	"	25½ "	J.T. Fowler	12/-
"	"	25 "	Toby Walker	8/-
"	"	26 "	George	1.25
"	"	25 "	William Brush	1.50
"	"	5 "	Walton	12/-
"	"	5 "	Mitchell	"
April 8	"	Cash pd Mr. Smiths' Acc.		1.00
"	"	Do. " for Brass Works & Knobs		5.90
"	"	Do. " " 4 Drawers Locks		5.00
"	"	Do. " " 2 Satcheons [sic]		.50
"	"	Do. Snow & Co. & Dr. Smith for Glass		15.00
9	"	Do. Sidney Ormes Bill		160.00
11	"	Do. " for 1 Pane Glass		2.00
13	"	Do. " 260 Feet lumber		7.80
10	"	Cash pd. For 10 Bu. lime Snow & Co		6.00
13	"	Cash pd. For 10 Bu. lime Snow & Co		6.00
14	"	Do. " " 2 Pr. Hinges & Screws		.90
"	"	Do. " " Found Paper		.35
17	"	Do. " " Screws 14/- Cash Cred \$1.20		2.95

April 10, 1863

New Building

2 doors 2 feet 4 in. by 6 feet 4 in  $1\frac{1}{2}$ " thick.

Pannelled in bottom and slats in top

2. Stationary blinds 16 in by 2 feet  $1\frac{1}{2}$ " thick

Jessmon Ct.

Lumber Post Books ...

(5)

18	"	No.	"	Jesse Lange for Cleaning Well		7.00
21	"	No.	"	Lock 12/- Brush & Paints	\$4.75	6.25
22	"	No.	"	Dr. Little 4 $\frac{1}{2}$ Gals Varnish		25.50
"	"	No.	"	Snow & Co. 9 "	Turpentine	27.00
30	"	No.	"	Mr. Smith for Paints		2.00
8	"	1034	Feet lumber	30/-		35.88
18	"	300	"	No. Dressed	32/-	12.00
22	"	240	"	Scantling	24/-	7.20
24	"	612	"	Dressed lumber -	32/-	24.48
1	24	Ps.		$2+5-16 = 320$	24/-	9.60
"	70	"		$1+3-16 = 367$	32/-	14.68

Start  
new ledger p. 83

top of

1863

## Amts spent up

36,333.42

April	25	To 400 feet Flooring dressed with Side		20.00
"	"	9 Posts	4.50	
"	"	11 1/4 Bu Lime	40	44.50
"	"	Halling [sic] same		20.00
"	"	4 Doors 2 + 1.9		8.00
"	"	4 Do. 4 + 1.9		10.00
"	"	1 Do.		3.00
"	"	1 Do		6.00
"	"	24 Do. 10 + 12 Sash		3.60
30	"	26 Days Wages of Jos. Lewis	12 1/2	65.00
"	"	26 " " Dennis	12/-	39.
"	"	26 " " Henry	"	39.
"	"	26 " " Richard	"	39.
"	"	26 " " Augustus	"	39.
"	"	26 " " Tom Pickett	"	39.
"	"	26 " " Sam	8/-	21.
"	"	24 " " Mathew	"	24.
"	"	19 " " Tim Colan	"	1.9.
"	"	36 " " J. T. Fowler	12/-	39.
"	"	26 " " Wm Drish	12/-	39.
"	"	24 " " George	10/-	30.
May	1	Cash pd. for 15 lbs. Nails		15.
"	"	Do. " Maxwell's Bill Petty, &c.		6.50
2	"	Do. " Robertson's " 2 Locks		5.00
5	"	Do. " Mr. F. Walker's " Hic Toby		20.00
9	"	Do. " for 5 Doz. Screws (Lewis)		1.25
13	"	Do. " " Hooks & Sash Fastenings		7.00
19	"	Do. " " One " Do		.50
May	13	To 129 ps 1 1/4 x 6 - 18 = 1451	4.50	61.66

"	"	11	24	for /	" 12 - 12 = 288 24/-	8.64
"	"	11	31	" 1 "	" 12 - 12 = 310 "	9.30
"	"	11	5	" 3 "	4 - 16 = 80 4.00	3.20
"	18	"	160	" 1 "	12 - 16 = 960 24/-	28.80
"	27	"	100	" 3/8 "	1 1/2 - 16 = 256 "	7.68
"	"	11	5	" 3 "	4 - 16 = 80 "	2.40
"	"			Dressing the same	9	1.40
"	"		1 ps.	1 1/2 X 24 - 18 = 45	32/-	1.80
"	30	"		550 ft. brush lumber	"	22.00
		"		Dressing some both Sides	6/-	8.25

Carried forward

37,100.40

[Page 84]

1863  
May

Amount brought over

37,100.40

"	7	To 2 Doors	3.50	7.00
"	11	" 2 Blinds	1.50	3.00
"	11	" 2 Trunks, 1 " 1 "	4.00	8.00
"	11	" 50 Banisters [sic]	.50	25.00
"	18	" 1 Ward Robe		85.00
"	29	" 53 Crockets	.30	16.50
"	11	" 3 Boxes	1.50	4.50
"	11	" 3 "	2.00	6.00
"	11	" 1 "		2.50
"	11	" 73 Banisters [sic]	.30	21.90
"	20	" 25 Nails of Maxwell		50.00
"	11	Cash No to Walkers Acc.		7.50
"	22	" 1 Gimlet	.50	
"	11	" 1 Gal of Varnish		2.50
"	25	" Cash Ac Robertson's Acc.		2.45

"	29	"	Cash	Mrs. Gould on J. Lewis Board	100.00
"	"	"	Cash	R. Robertson 1 lock	1.50
June	1	"	Cash	Hinges	.75
"	"	"	Cash	Speaking tube	1.50
"	3	"		Window Knob	2.15
"	5	"	1 pr.	Hinges	1.50
"	"	"	1 lb	Pamsey [?]. Stone	.50
"	1	"	26 days work	J. Lewis	2.50
"	"	"	25 1/2 "	Dennis	1.50
"	"	"	26	Henry	1.50
"	"	"	25 1/2 "	Richard	1.50
"	"	"	26	Ema	1.50
"	"	"	26	Tom Pickett	1.50
"	"	"	26	Matthew	1.00
"	"	"	26	Farm	1.00
"	"	"	25	Jim Colon	1.00
"	"	"	23	J. Foster	1.50
"	"	"	17	Wm Drish	1.50
"	"	"	25 1/2	George	1.00
"	3	"	468 ft lumber		3.00
"	6	"	1 pr. Strops/Hinges		1.50
"	"	"	1 "	Butts & Screws	.25
"	23	"	2 "	Burnt Number of Dr. Smith	1.50
"	"	"	2 pr.	2 + 8 - 11 = 29	3/- .87

Forward to p. 106

37,888.61

[page 106]

1863		Brought from page 84		3,7,888.61
June	30	To 1 hook by Lewis		1.50
"	3	" 19 ps $1 \times 5 - 18 = 142$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$	5.68
"	"	" 12 " 1 " 9 - 18 = 180 "	"	7.20
"	"	" 32 " $1 \frac{1}{4} " 6 - 12 = 165$ "	"	6.60
"	"	" 18 " 2 " 9 - 16 = 144	3 $\frac{1}{2}$	4.32
"	"	8 Posts $4 \frac{1}{2} \times 4 \frac{1}{2} B$ $4 \frac{1}{2} + 2 \frac{1}{2}$ top		4.00
"	"	4 ps $3 \times 4 - 16 = 64$ [illegible] 24/-	24/-	1.92
"	"	1 pr Wings Barn Doors		3.00
"	10.	60 ps $1 \frac{1}{4} \times 5 - 16 = 375$ 5 $\frac{1}{2}$	5 $\frac{1}{2}$	18.71
"	"	81 " $1 \frac{1}{4} " 7 - 18 = 1057$ "	"	53.85
"	12	1400 ft. Worked Flooring	"	76.00
"	26	1 ps $\times 8 \times 8 - 20 = 106$ 3 $\frac{1}{2}$	3 $\frac{1}{2}$	3.18
"	"	500 ft. Dressed Lumber 4"		32.00
"	"	Dressing the above both Sides		16.00
July	1	3 ps 6 - 8 - 211 = 164 4 $\frac{1}{2}$	4 $\frac{1}{2}$	6.40
"	"	4 " 6 - 6 - 12 = 144 "	"	5.76
"	"	Dressing the above	1 $\frac{1}{2}$	1.44
"	"	200 Paleings		10.00
"	"	14.4 ft [illegible] plank 4 $\frac{1}{2}$	4 $\frac{1}{2}$	5.76
"	"	Dressing		2.88
"	"	50 ps $3 + 4 - 18 = 400$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$	36.00
"	"	40 " 3 - 4 - 16 = 64		25.00
6	"	200 ft. Worked Ceiling		10.00
"	"	226 dressed Plank		9.04
"	"	Dressing Same		9.52
"	"	3 Bar Meal		7.50
"	"	2 Sacks Chicken feed [?]		1.00
17	"	2 Books	2.50	5.00
"	"	100 ft. [illegible] [illegible]		6.00
27	"	1000 " Worked Flooring	5.50	55.00

probably Prussian Blue? 10

2	"	Cash	3" Nails		5.25
9	"	"	P. Blue & oil		4.00
14	"	"	3" Nails		5.25
17	"	"	H. Q. Snow & Co. - Bill		
			Templeton & Co.		30.00
Aug	4	"	77 ps 1 1/4 + 7-18 = 10.15	3.50	55.75
"	"	"	64 " 1 1/4 + 6-18 = 7.00	"	39.60
"	"	"	500 ft. Ceiling		27.50
"	"	"	350 ps. 3 1/8 + 12-12 = 5.28	4.50	23.76
"	8	"	20 " 1 + 6 - 16 =	4.00	25.60
			Carried to page 122		38,536.72

[page 122]

1863

Aug.

From page 106

"	8	To	30 ps 2 x 4 - 20 = 30	4\$	12.00
"	17	"	1100 ft. No. 1 Planed lumber	5\$	55.00
"	"	"	1000 Shingles		8.00
"	"	"	400 ft. Skirting [?] 20/-		10.00
"	14	"	14" Nails		36.00
"	17	"	3 "		2.25
"	27	"	10 "		20.00
"	"	"	Repr. Key		1.25
Sept	9	"	16 Bracket	40	6.40
"	"	"	2 Boxes	3-	6.00
"	"	"	50 ft. Moulding	50	2.50
"	14	"	2000 Shingles	10.00	20.00
"	"	"	500 ft. Skirting [?] 3 -		15.00
"	16	"	500 " "	"	15.00
"	2	"	25 days wages Tom Pickett in June		

"	"	"	25 1/2	"	"	"	"	"	"	July
"	"	"	23 1/2	"	"	"	"	"	"	Aug.
"	"	"	27	"	"	Gos. heads	"	July		
"	0	"	21	"	"	Dennis	"	July		
"	"	"	26	"	"	Gustus	"	"		
"	"	"	26	"	"	Mat	"	"		
"	"	"	26	"	"	Sam	"	"		
"	"	"	24	"	"	George	"	"		
"	"	"	22	"	"	Gos. heads	"	Aug.		
"	"	"	24 1/2	"	"	Dennis	"	"		
"	"	"	24 1/2	"	"	Gustus	"	"		
"	"	"	24 1/2	"	"	Mat	"	"		
"	"	"	24 1/2	"	"	Sam	"	"		
"	"	"	23 1/2	"	"	George	"	"		
"	11	"	2 ps	4 x 6 - 16 = 32			3-			.96
"	"	"	8 "	2 " 4 - 11 = 60			"			1.80
"	9	"	10"	Nails						20.00
"	11	"	4 pr	Hinges						1.50
"	18	"	Lock	Screws						1.50
Oct.	5	"	25.00	Shingles						25.00
"	"	"	20 ps	4 + 6 - 12 = 480			4			19.20
"	"	"	20 "	2 + 10 - 20 = 660			"			26.40
"	"	"	50 "	2 + 4 - 12 = 400						10.00
"	"	"	7 "				300			12.06

1863

[page 123]

Oct.

Brought forward

[not totalled]

16	To	2500 Shingles		25.00
19	"	4,500 "		45.00
31	"	Framing Wall House		40.00
11	"	12 Brackets for same	5.00	60.00

"	"	"	100 ft. Mould	16.00
"	"	"	4 Set Castings	7.00
"	"	"	1 pr. Walnut doors	50.00
"	3			
Nov.	12		18 days wages Jos. Lewis Sept	
	23	"	Boy Dennis "	
	23	"	" " Gus "	
	23	"	" Tom Pickett "	
	23	"	Matt "	
	23	"	Sam "	
	23	"	George "	
Nov	2		8 Brooms	
"	14		50 Bus. Coal 30	15.00
	25		2 Bus meal @ 2.00	4.00
"	"		2 Sacks No. 1 flour 40¢	80.00

[The remaining entries under this account record mostly fuel and food. Numerous entries for coal and flour. Only occasional entries record construction materials they are recorded below.]

Nov.	30	To	1 pair Swifts [?]	44	4.00
Dec.	2	"	100 ps $1\frac{1}{4} + 4 = 16 = 528$	4½	23.76
			200 ft. dressed	7.00	14.00
			200 ft. Ogn. mould	10\$	20.00
			1 Large Table	10\$	10.00
"	4	"	1060 feet clink plank	4½	47.70
"	16	"	100 ps $1\frac{1}{4} + 6 = 12 = 750$	7.00	52.50
"	11	"	60 $1\frac{1}{4} + 6 = 14 = 525$	7.00	91.25
"	19	"	100 ps. $1\frac{1}{4} + 6 - 18 = 1375$	7.00	17.50
	10		25 " $1\frac{1}{4} + 6 - 16 = 250$	7.00	

Jemison Col. General Account kept by Mrs.  
R. H. Jem. during the years 1862 - 1865, n. p.  
Box 3, folder F 1. B. 13

House Regulations [1864?]

illegible washing & sewing

Management Cleaning House, cleaning

Albert Milkery, Dining Room, Pantry

Any <sup>extra</sup> Stone Room & Smoke House

Albert Dining Room and going through the house  
in general, making gas, closing the doors [sic]  
and shutting up the house at night, &c.

? breakage, if any thing is broken  
in the house the article broken is to be  
charged to the one that broke it and the  
account handed to Mr. Jemison.

This book lists contents of pitcher  
also shows how much <sup>what</sup> sort of  
pattern

1863

Decm'r

		[ p. 157 ]		
31	To	20 ps. $1+12=12 = 240$	7.00	16.80
"	"	$1\frac{1}{4} + 6 = 16 = 700$	"	49.00

1864

Jan'y

Feby.

"

Mch.

9	To	1 Doz	6.00	6.00
1	"	2 Rowelers (sic) for Towels	1.00	1.00
26	"	2 pr. Hinges	2.00	4.00
14	"	lumber		13.92

[ "New Building" account abruptly ends  
with above Mch. 14 lumber entry. It is not totalled  
at the bottom of the page.]

30 March 1864

House in town		
6 Wood Boxes	\$4	24.00

Friday June 16, [1865] Left with a buggy and a pair of horses for Tuscaloosa on my way to see the mineral region of the Red Mountain, but especially to look at the iron works of Mr. [Frank] Gilmer. Passed thro' Havanna (15 m.) [a town north of Greensboro in Hale County] and Carthage (8 ms.) [then in Tuscaloosa County, now the village of Moundville] the former a dozen houses tavern &c, the latter one house open the other two or three unoccupied. Stopping to rest at 12 M at a stream I found a planter with three wagon loads of negros & their plunder, returning to his place in Miss. He had been planting in Georgia for two Seasons. Said there would probably be food enough raised in his section of Miss. to sustain the pop'n. Carried the inevitable big whip of an overseer or small planter, which always strikes me uncomfortably. Reached Tuscaloosa at 6 1/2 P. M. (40 miles) and stopped with Col. [Robert] Jemison (late Conf. Senator) who was just recovering from a fight in which two of his ribs had been broken! He lives in a fine large new house, not quite completed. The wood work is all of selected native wood--walnut, oak, china tree, long leaved-pine, &c. The doors, which are large panel, are highly varnished & have a very rich appearance. His family consists of his wife and daughter Cherry (Cherokee). He began life as a stage driver & made a fortune as a contractor. Col. Mallet came round to see me in the evening.

*from Sarah W<sup>m</sup>*

Jemison Col., Box 1584, folder 40

August 10, 1868.

Articles of Agreement between C. H. Taylor  
of Fayette Co., Texas [Pricillia's brother] and  
Mr & Mrs Robt Jem. Jr.

Jemison lost all his property at a sheriff's sale.  
"Brick Row" bought by Heath & Avery 200.

Stable lots 443-446 - bought by Wash. Woody 230.

Dwelling lots 475-478 - " " " 3,100

479 bought by Woolsey Walker & Co 31.

218 East of Hotel Thurs Maxwell 51.

149, 150 near Mrs Owens " "

Pricillia's brother bought back the house &  
stable lots from Wash. Woody for 3,600 - [a profit of  
\$500]

[C. H. Taylor] "on account of the pecuniary embarrassment &  
insolvency of [Robt. Jem.] hast thru brotherly love  
which he has and affection to his sister . . . being  
desirous to secure to her a home for life has for this  
purpose purchased from . . . [Wash. Woody]

Box 1581 Folder N 13 Dec. 1869

R. Gennison, Jr. to "Cole" - in turba  
at Luxapella Hills, Miss

Jem. tells Cole he doesn't know where Dr. Cooper  
is in the house. Tells him to look up stairs in  
Cherokee's room or Mr. Dixie's room in bureaus & desks.  
Cherokee according to letters has been in Mobile  
at a boarding house under the care of Dr. Webber after  
graphically described female troubles -

in a p.s. "Mama suggest when my Office was  
flooded from the leakage in moving my Books  
&c., the map may have been put into or  
behind some of the desks or boxes in the  
Office or some of the drawers up stairs.

State of Alabama  
City of Tuscaloosa

This agreement made this 9th day  
of May 1870 between Priscilla C.  
Jemison wife of Robt Jemison Jr. party of the first part  
and Pritchett & Beerman parties of the second part  
witnesseth that the parties of the second part have  
covenanted and agreed with the party of the first  
part to cover with tin the principal building on  
two storied part of her house on Market Street  
including tower or dome Valley gutters &c. at  
four dollars per square, The party of the  
first part furnishing tin and all other  
materials for the same, and also to have the  
shingles taken off the roof, The entire job to be  
done in the best workman like manner and  
guaranteed against leakage. The money for the  
work to be paid on the first of January next,  
the tin and other material having been  
all or very nearly all purchased & paid for  
is now in the hands of the party of the second  
part.

In witness whereof the parties have signed  
their presents this day and year above written.

P. C. Jemison  
Pritchett & Beerman

Jemison Col  
Box 1584, folder 41

# Hearing set on creating historic area around Jemison House

By JOAN LADD

Staff Writer

The Robert Jemison House, also known as the Friedman Library, is the last of the grand mansions that once lined Tuscaloosa's Greensboro Avenue, say local preservationists.

A public hearing to have the block on which the house stands declared as a historic district will be held at 4:30 p.m. Monday at the Brown-Rice House, 1924 Seventh St.

Robert Mellown, an architectural historian who serves on the Heritage Commission of Tuscaloosa County, said the mansion is "unquestionably the most architecturally and historically significant 19th century house built in West Alabama."

The house was built between 1859-61 by the Philadelphia architectural firm of Sloan and Stewart, which also was involved in construction of the Alabama Insane Hospital, now known as Bryce Hospital.

"Tuscaloosa is fortunate in having two superb examples of its skills: the Jemison Mansion and Bryce Hospital — both structures of national significance," he said.

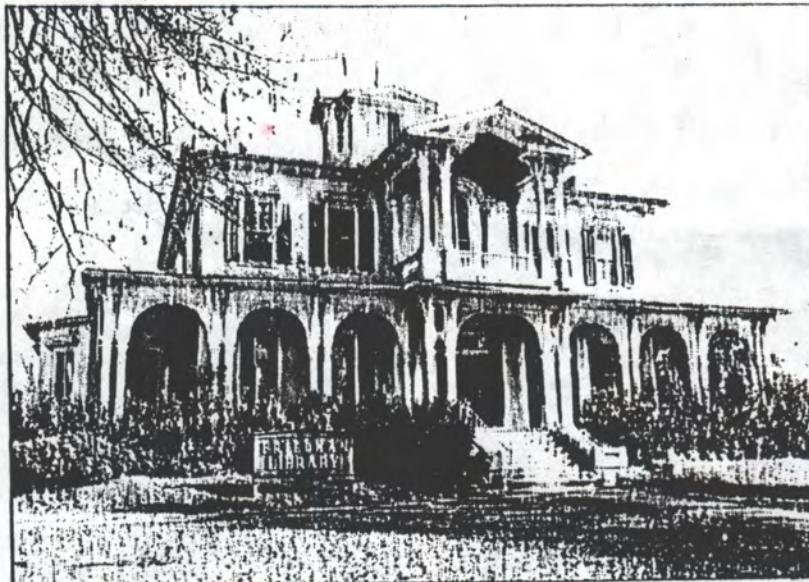
Sloan and Stewart also built the Jemison mansion at the same time the firm was building "Longwood," an octagonal mansion in Natchez, Miss.

There are several reasons why the mansion holds architectural interest, Mellown said.

"It was the only documented antebellum Tuscaloosa dwelling to be designed by a major American architect. It was also the first West Alabama mansion to have central heating, to be illuminated by gas (manufactured in the basement) and it was also the first house in the region to have indoor plumbing," he said.

In its overall design, the mansion reflected the most advanced ideas for home construction of its day, said Mellown.

"Its remarkable state of preservation today makes it particularly interesting. Even the dry well in the basement, once used as a "refrigerator" for perishable food before the manufacture of ice, is still there. Some people think this premature kitchen appliance gave rise to the



File

The historic Robert Jemison House on Greensboro Avenue.

story of tunnels under the house to the river."

Much of the home's elaborate woodwork was produced in a Jemison-owned mill and much of the wood — walnut, oak and chinaberry — came from the planter's land holdings in the North River area.

The mansion is monumental in scale, with 18-foot high ceilings on the main floor. An octagonal conservatory once preserved exotic plants through the winter with steam heat generated by a basement furnace, said Mellown.

The basement also includes a ballroom where Cherokee, Jemison's daughter, married after the Civil War. Also in the basement are dressing rooms, storage rooms, a housekeeper's room, a wine cellar, gas-making room, dry well and several food preparation rooms with a dumbwaiter to the butler's pantry on the upper floor.

From a historical standpoint, Jemison was one of Alabama's most colorful and distinguished citizens, said Mellown.

A natural leader, he amassed one of the state's largest fortunes. Not only did he own six plantations and about 500 slaves, but he was also involved in industrial and commercial enterprises. He invested in stagecoach lines, operated a livery stable in Tuscaloosa, owned a lumber

and mill, operated coal mines and built and invested in plank roads and covered bridges.

Jemison entered politics in the 1830s on the Whig ticket, said Mellown. He was largely responsible for location of Bryce Hospital in Tuscaloosa.

In 1861, represented the county at the Secession Convention in Montgomery, where he argued against secession from the Union.

But once the Ordinance of Secession has passed, he stood behind the majority. Eventually, he served in the Confederate Senate in Richmond.

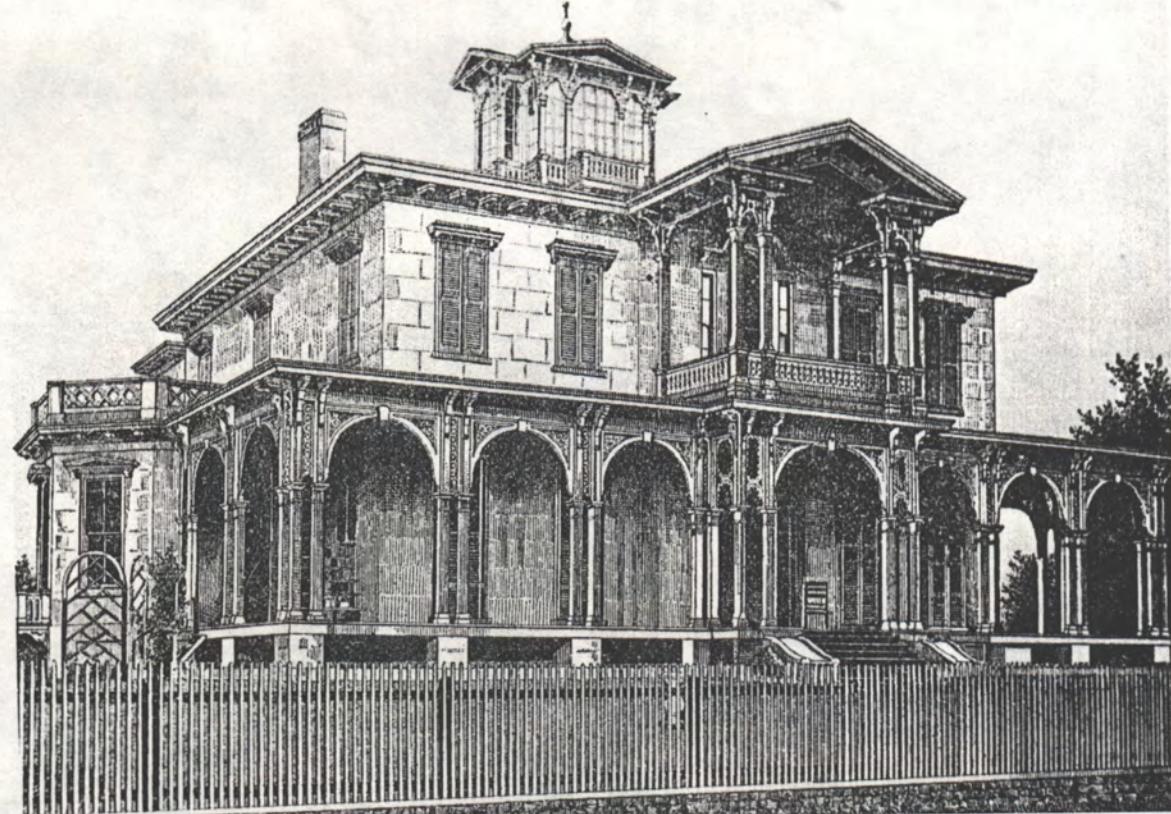
He narrowly escaped capture by Union troops in Tuscaloosa by hiding for several days in a swamp. He later lost his fortune in the collapse of the Confederacy.

By pure chance, the mansion was spared from destruction by Union troops, Mellown said.

"She (Mrs. Jemison) was given 15 minutes to remove her valuables. Fortunately, during those 15 minutes, several young boys playing a prank on the invading Yankees rode down Greensboro Avenue crying, 'Forrest is coming, Forrest is coming, hurrah for Forrest!' According to the story, this so disconcerted the Yankees that in their haste to retreat they neglected to burn down the Jemison mansion."

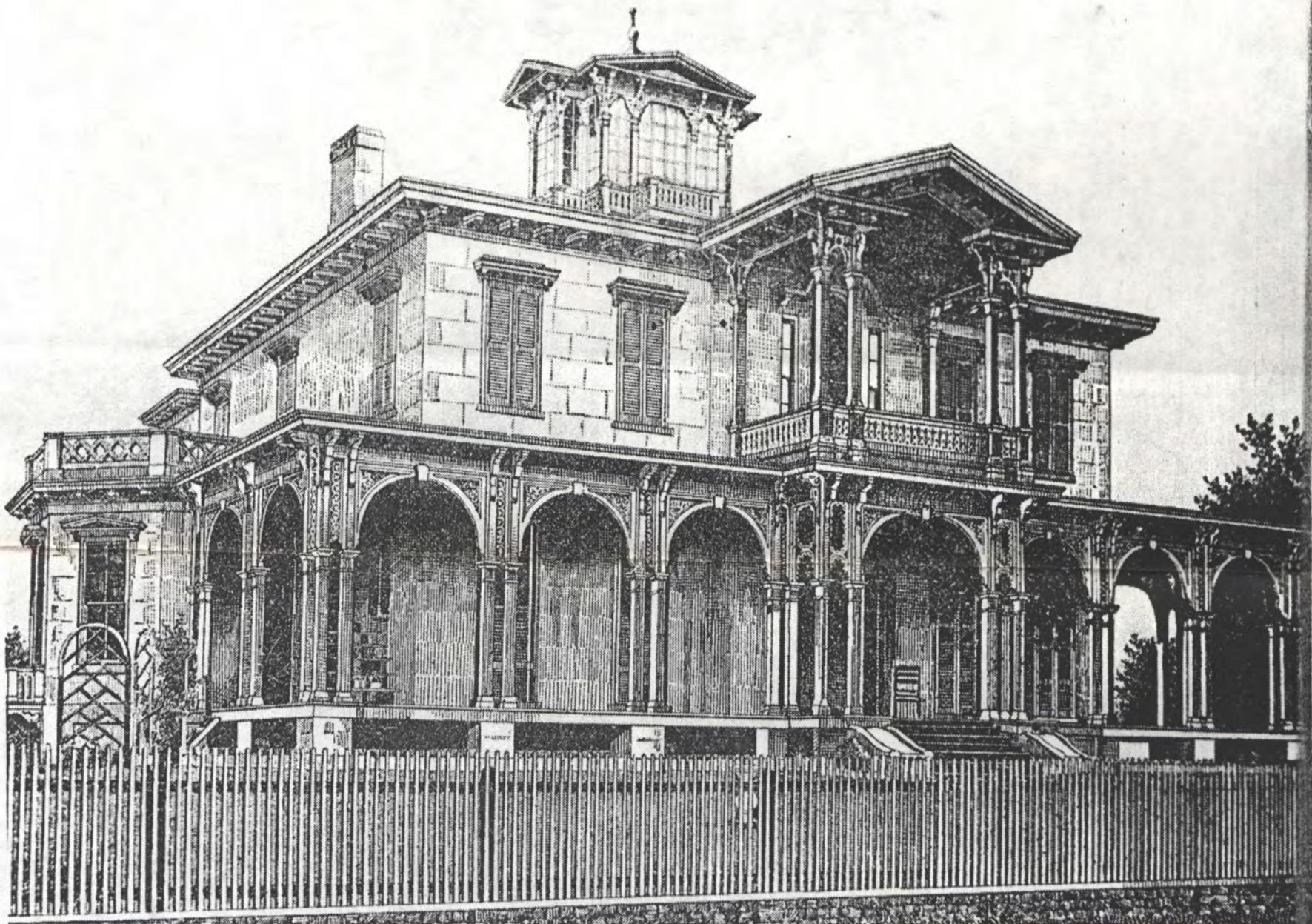
USE DECEMBER  
1984

94.

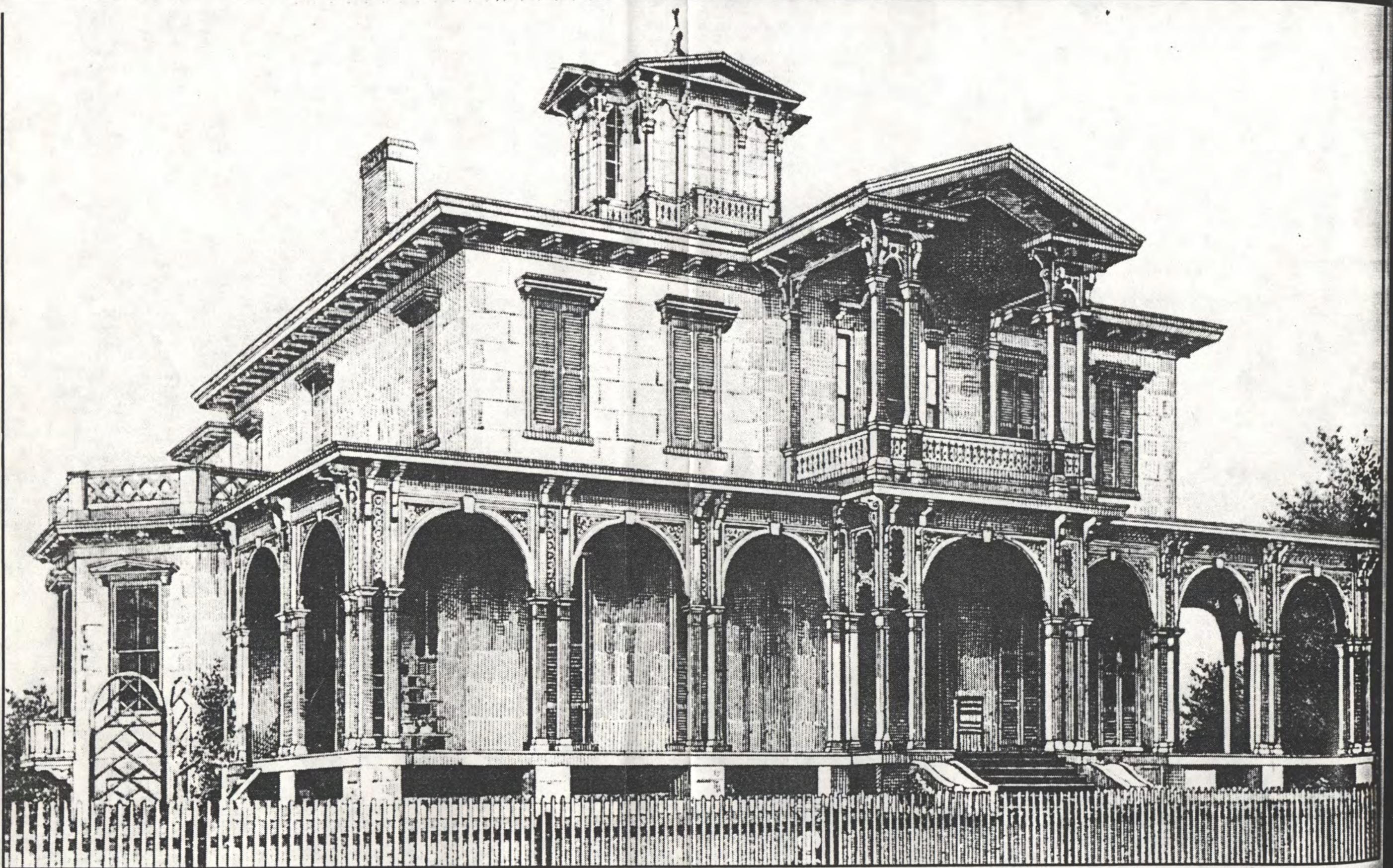
Jemison house, Tuscaloosa, 1860-62.  
(From City of Tuscaloosa, 1887.)

houses—Ten Oaks and The Magnolias\*. Each of the Jacksonville structures, however, substitutes a central three-story entrance tower with hooded balcony for the ornate rooftop belvederes that distinguish their Tuscaloosa and Eufaula counterparts. Here again, the Sloan influence is evident, for both houses are obviously based on Design 66, shown as "Villa in the Italian style" from *The Model Architect*.

860-62.  
37.)



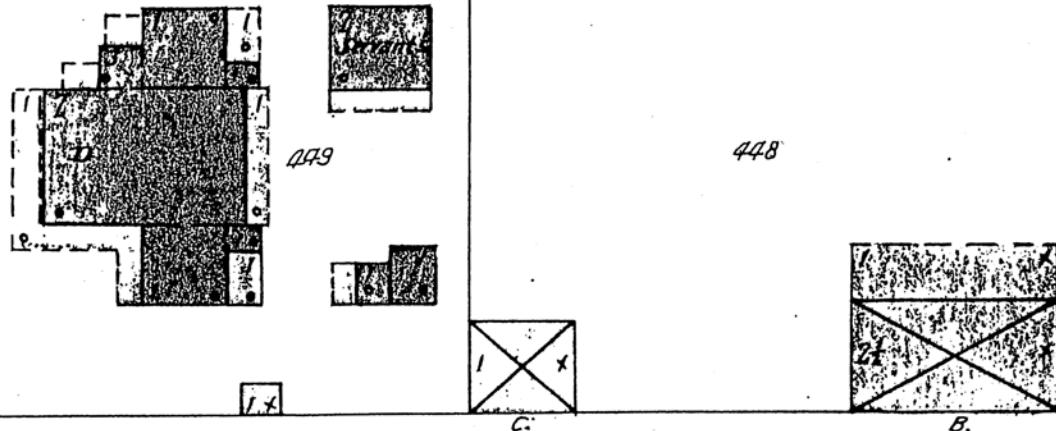
houses—Ten Oaks and The Magnolias\*. Each of the Jacksonville structures, however, substitutes a central three-story entrance tower with hooded balcony for the ornate rooftop belvederes that distinguish their Tuscaloosa and Eufaula counterparts. Here again, the Sloan influence is evident, for both houses are obviously based on Design 6, a scheme for a “Villa in the Italian style,” from *The Model Architect*. [95] Nor was Italianate symmetry reserved merely for larger dwellings. The 1874 Leckey house\* at Leighton embodies essentially the same design concept translated to a charming cottage scale. [96] Mobile’s Ketchum house\* of 1861, now the episcopal residence for



1867 engraving

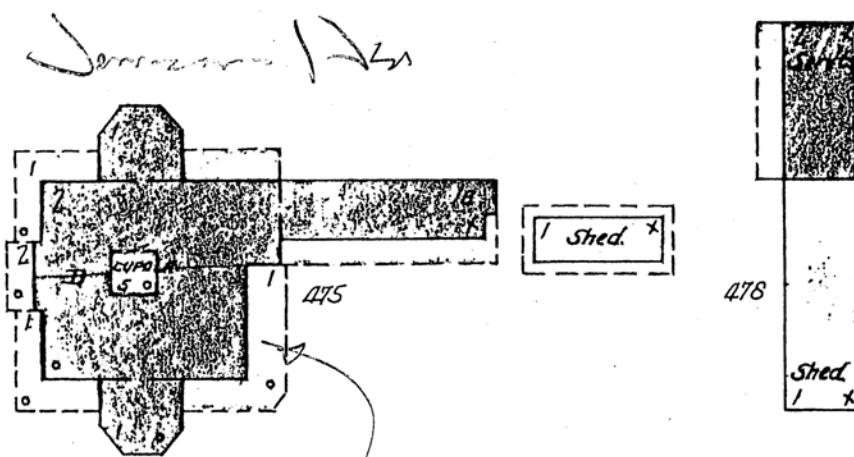
his son and granddaughter, and the rest to his

12/7



## ST. (LOCUST)

13/5



9A

Conservatory  
mt shown (arrow)  
is original, per evidence.

476

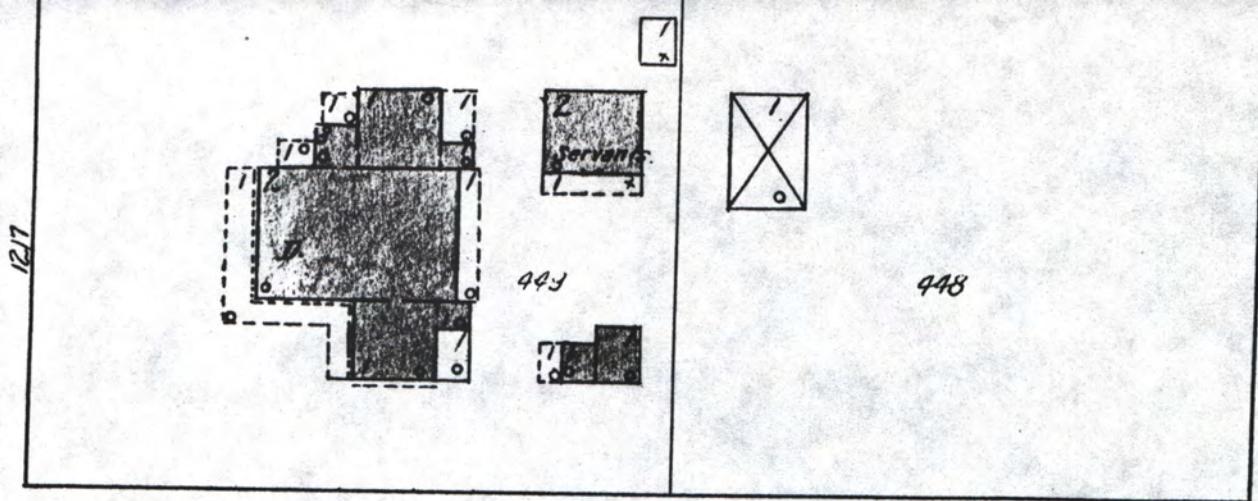
477

1905 Sanborn Map  
Tucson

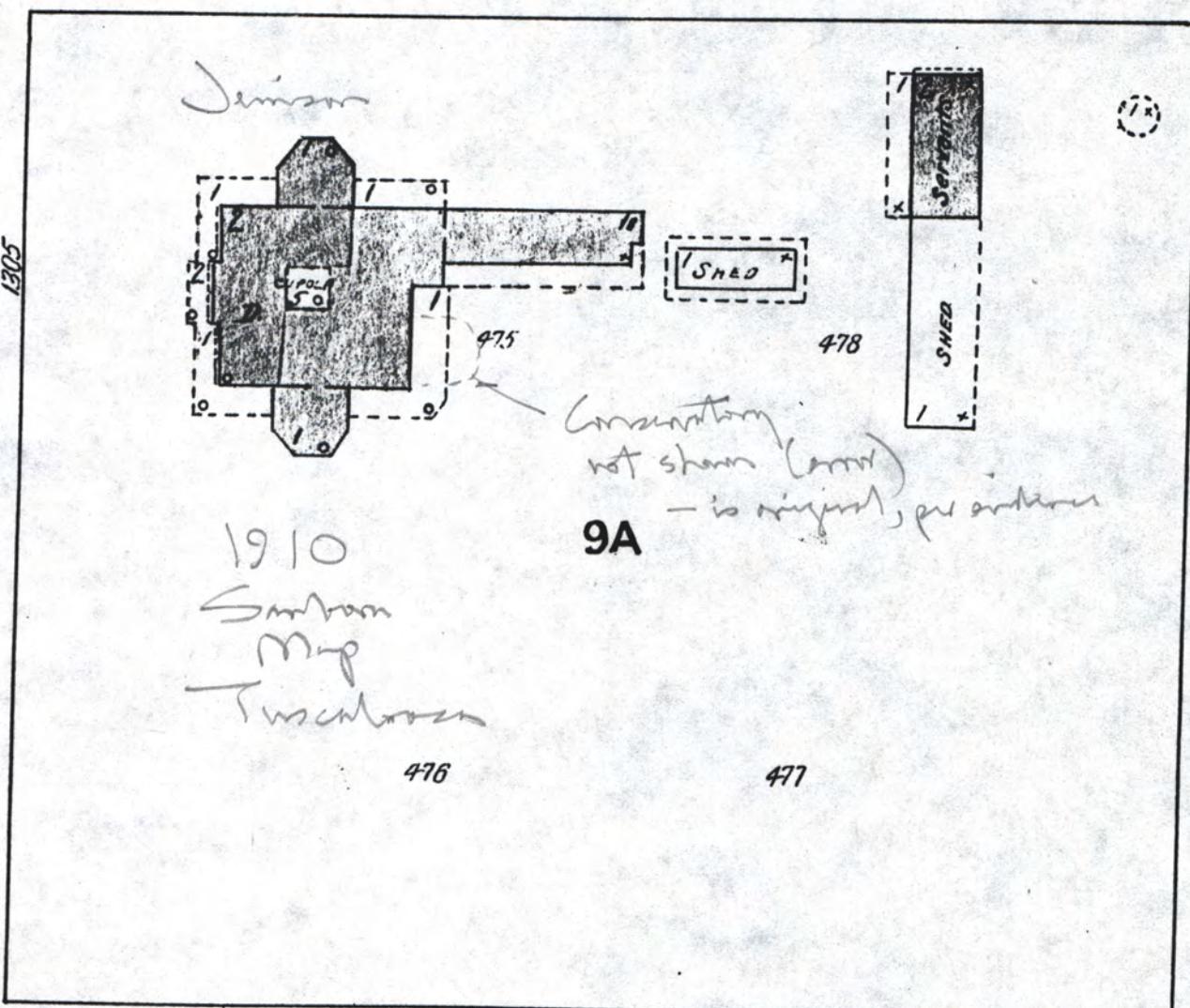
25

ST (CHESTNUT)

85

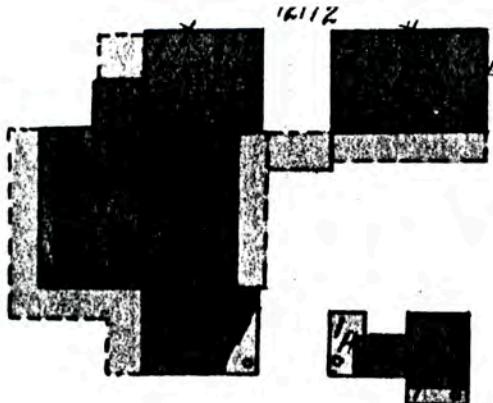


**ST.**



**85 ST.**

1217.



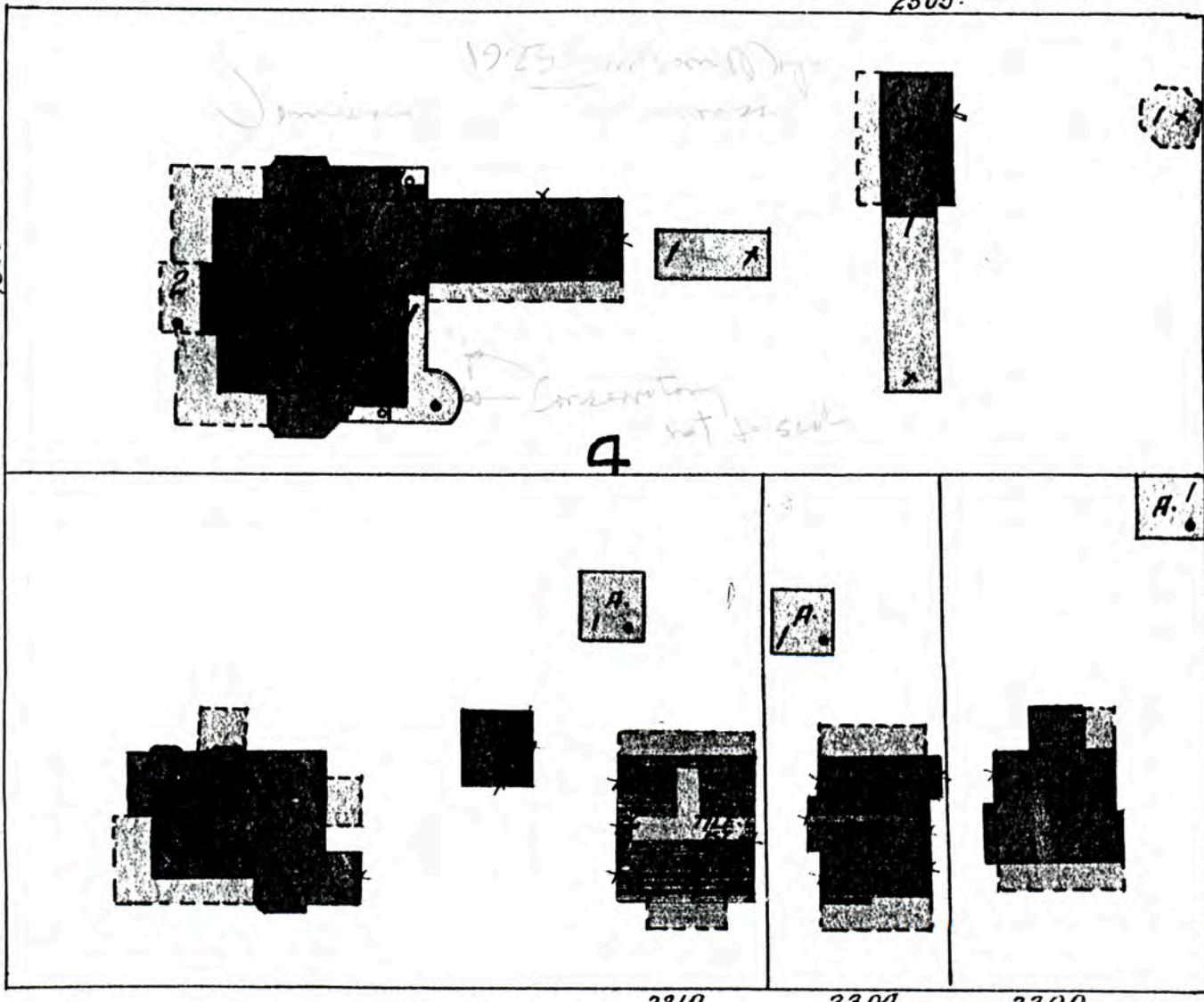
D.H.

ST.

85'

2305.

1305



D.H.

11

1923 Sanborn Map

phur, and even arsenic itself, and the air that passes over it when in an incandescent state, becomes saturated with these gases, not only offensive to the smell, but destructive to the organs of respiration.

In conclusion, we would enjoin upon the builder the consideration, necessarily involved in our opening remarks, that no system of producing artificial heat, is advisable or even durable, unless connected with some arrangement for securing ventilation. The use of any furnace and flues in a new building, or their erection in an old one, is a fruitful source of disease and death, when not accompanied by means for supplying pure and fresh air. That apparatus, therefore, which throws into an apartment the greatest amount of air, which warms it sufficiently, without a red hot surface, which diffuses it rapidly and effectually throughout the room, which furnishes the means of removing the foul and poisoned air, and which yields a never failing supply of fresh and untainted air, is alone entitled to the favorable consideration of the builder, or any one contemplating the erection of a healthy and habitable dwelling.

*Samuel Sloan, Architect  
"The Model Architect"  
Phl. 1852 Philadelphia*

*Very similar to 1st  
Robt Garrison house  
Tuscaloosa by  
Sloan & Stewart, A.*

### A SOUTHERN MANSION.

#### DESIGN FORTY-FOURTH.

THE most of the designs already furnished for our work, have been prepared with reference to the habits and manners of the inhabitants of the Middle or Eastern States. That now offered is of a dwelling suitable for the southern sections of the Union. There are many reasons why the principal features of the buildings North and South are and will be essentially different. Here, land is an object, and the architect is compelled to compress his plans into the smallest possible space; our climate requires a house that will prove equally habitable in the sultry days of June and July; and during the severe weather of December and January: and our habits need but one tenement,—kitchen, servants apartments and dwelling all being under the same roof. On the contrary, the southern gentleman is not circumscribed in the construction of his house, or the laying out of gardens and lawns, by the walls or fences of his neighbors, and the number of laborers at his command, the entire year, render him less chary in the indulgence of his taste in these particulars, than he would be, if, to keep them in order, required a constant drain upon his purse. Instead of building upward, he prefers increasing the area of his ground floor, and having fewer stories to ascend. The climate of the Carolinas or of Louisiana, does not demand, for the comfort of the inmates, windows with double sashes, and doors set in air-tight frames, and those houses are most suitable whose openings are so constructed as to permit, at pleasure, such an union of rooms and verandahs as to make them almost one and the same apartment. The laws of hospitality, observed there, require a larger number of sleeping apartments, for a family of the same number of persons, since, at many seasons of the year, the southern householder takes a pride in converting his mansion into a sort of honorary hotel. The kitchen, which is there the dwelling for the house servants, is rarely under the roof of the mansion, but is made a separate tenement, so connected with the main building as to furnish ready communication in all weathers, and is often furnished with bed rooms on the second floor.

The design we have chosen, the elevations of which are seen on Plate XLVII. will, on inspection of its details, be found

to combine all the features desirable for a southern residence. It is of Italian origin, though it cannot properly be classed in any distinct style. The roof is Tuscan, and projects considerably beyond the face of the walls, protecting them from heavy rains and shielding the bed room windows from the rays of the sun. The porch or verandah extends entirely around the building, sheltering the entrance doors and bay window, besides affording an agreeable place of retreat during the cool of the day. The value of these wide-spreading roofs, is two fold; they keep the walls or sides of the house cool, protecting them from the direct rays of the sun, and by the strong contrasts of light and shade, made by such projections, produce a fine architectural effect. The windows of the first floor extend to the floor, and all open on the verandah. Those in the second story are all to be furnished with green venetian shutters, designed more for protection from the sun than for security, this being a feature seldom observed by a southern builder. The kitchen is detached from the main building, and approached from the Dining Room and Hall, by an enclosed passage. The building is designed to be forty-eight feet square, and three stories in height. The first story and verandah is twelve feet four inches high in the clear, the second, ten feet four inches, and the third seven feet.

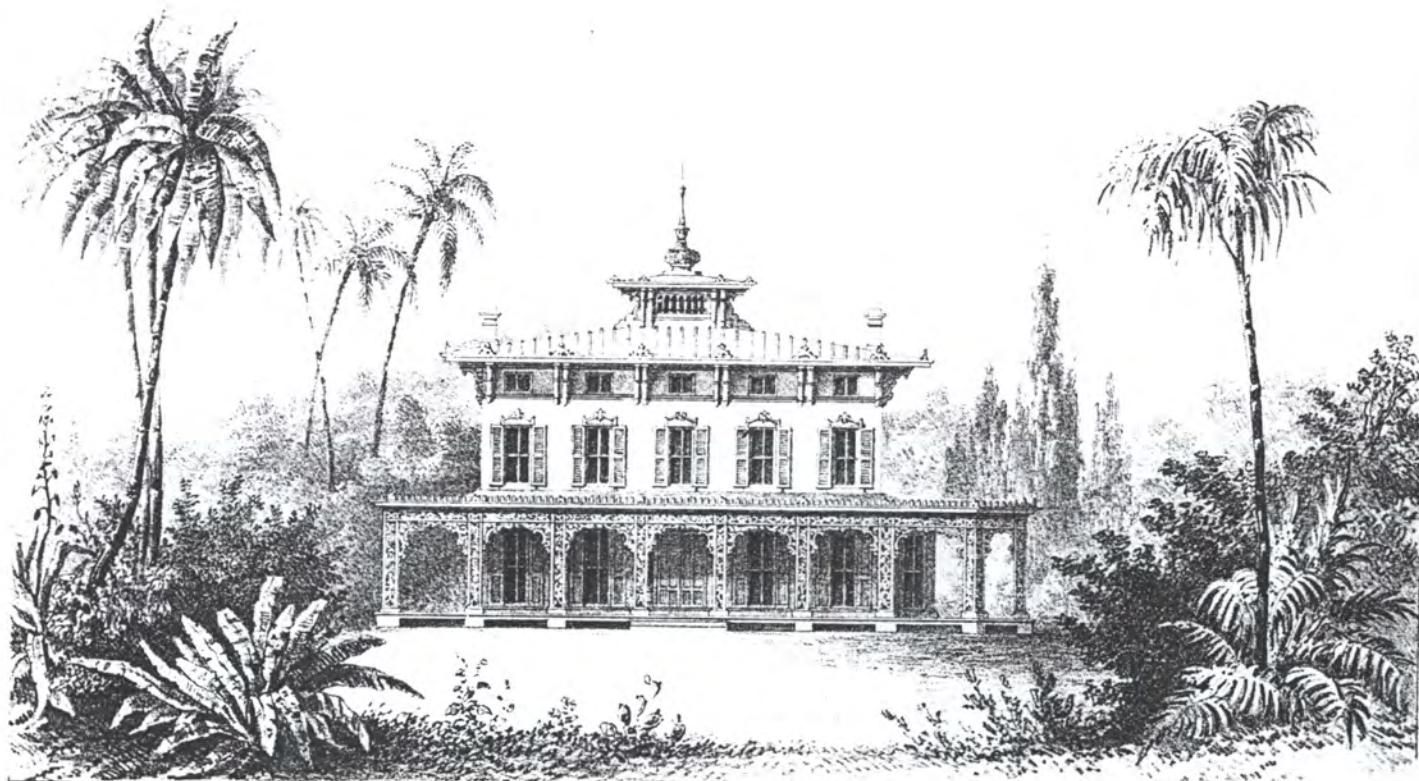
Plate XLVIII. is a plan of the grounds around the house, and of the first floor of the mansion and out houses. The kitchen yard and vegetable garden, are hidden from view by an arbor, separating them from the rest of the grounds. The space on both sides of the house from the front line of the porch back to the arbor is appropriated to flower gardens. This arrangement gives a pleasing effect to the view, both from the parlor, and the library and dining room windows. In front of the house is an extended lawn, ornamented with clumps of trees, a fountain, serpentine walks, and a carriage way leading to the steps of the front porch. In the first story are a parlor or drawing room, seventeen feet by forty-five, a hall, twelve by forty-five, containing a commodious stair-way, and affording a free passage of air, the entire length of the house, a dining room, seventeen by fifteen, with a water closet and lobby in the rear. On the right of the house, and in the rear of the flower garden, is a small edifice, intended as a play house for children.

Plate XLIX. exhibits the plans of the cellar and second and attic stories. The second story contains four chambers seventeen feet by eighteen, one twelve by twelve, two bathing or dressing rooms, each nine by twelve, and four wardrobe closets. In the third story are the same general arrangements as in the second, except that the space appropriated for dressing rooms may be used for bed rooms. The observatory is approached by steps leading from the hall of this story. The cellar should be seven feet deep, and divided on each side the hall into three divisions. The centre divisions are for the furnaces and fuel. The others, for wine, vegetable, provision and storing cellars. The cellar walls are designed to be of stone, twenty-one inches thick to the level of the first floor. Those above of rough brick, thirteen inches thick, and coated with rough casting. The roof is to be covered with leaded roofing tin, and the porches are of cast iron.

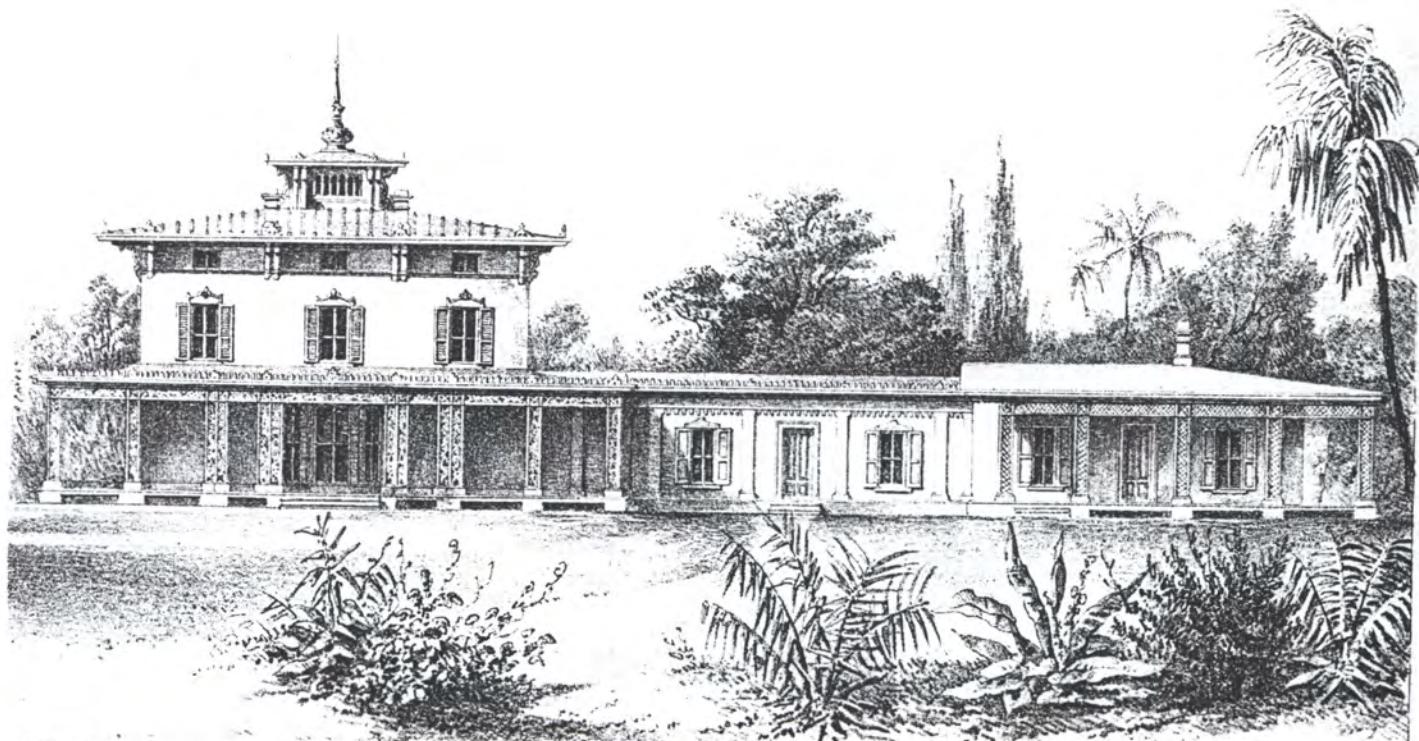
On Plate L. are the building details drawn to a scale of half an inch to the foot. Figure 1, is an elevation of the observatory. Figure 2, an upright and bracket of the porch. Figure 3, a view of the eave and bracket supporting the roof. Figure 4, the upper part of a window in the second story.

We annex a bill of quantities, with the cost of each, including labor and materials. Every item has been carefully calculated and may be relied upon. The prices marked are those prevailing in and near Philadelphia.

Excavation, 700 yds. @ 15 cts. per yd. - - -	\$105.00	Laying them, @ \$2.00 per M. - - - -	460.00
Stone for foundation wall, 190 perches @ 90 cts. -	171.00	Lime, 345 bu. @ 19 cts. per bu. - - - -	65.55
Leaving stone, 217 perches @ 55 cts. - - -	119.35	Sand, 230 loads @ 50 cts. per load, - - - -	115.00
Bricks, 280,000 @ \$6 per M. - - - -	1880.00	Rough casting, 900 sq. yds. @ 45 cts. per yd., including materials, - - - -	405.00
Screened gravel, 200 loads @ 30 cts. per load, - -	60.00	Plastering, 2980 sq. yds. @ 25 cts. per yd., do.	745.00

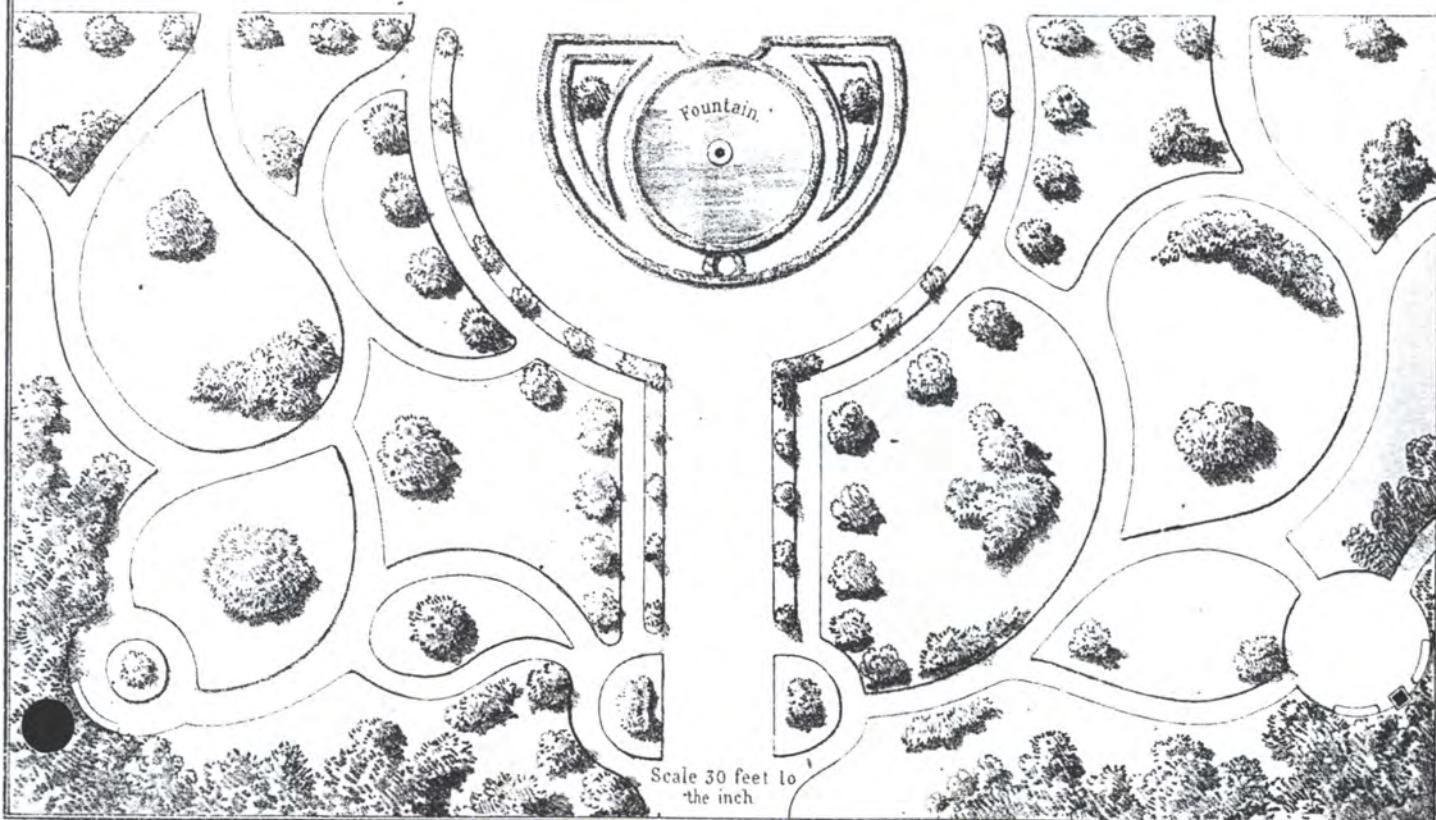
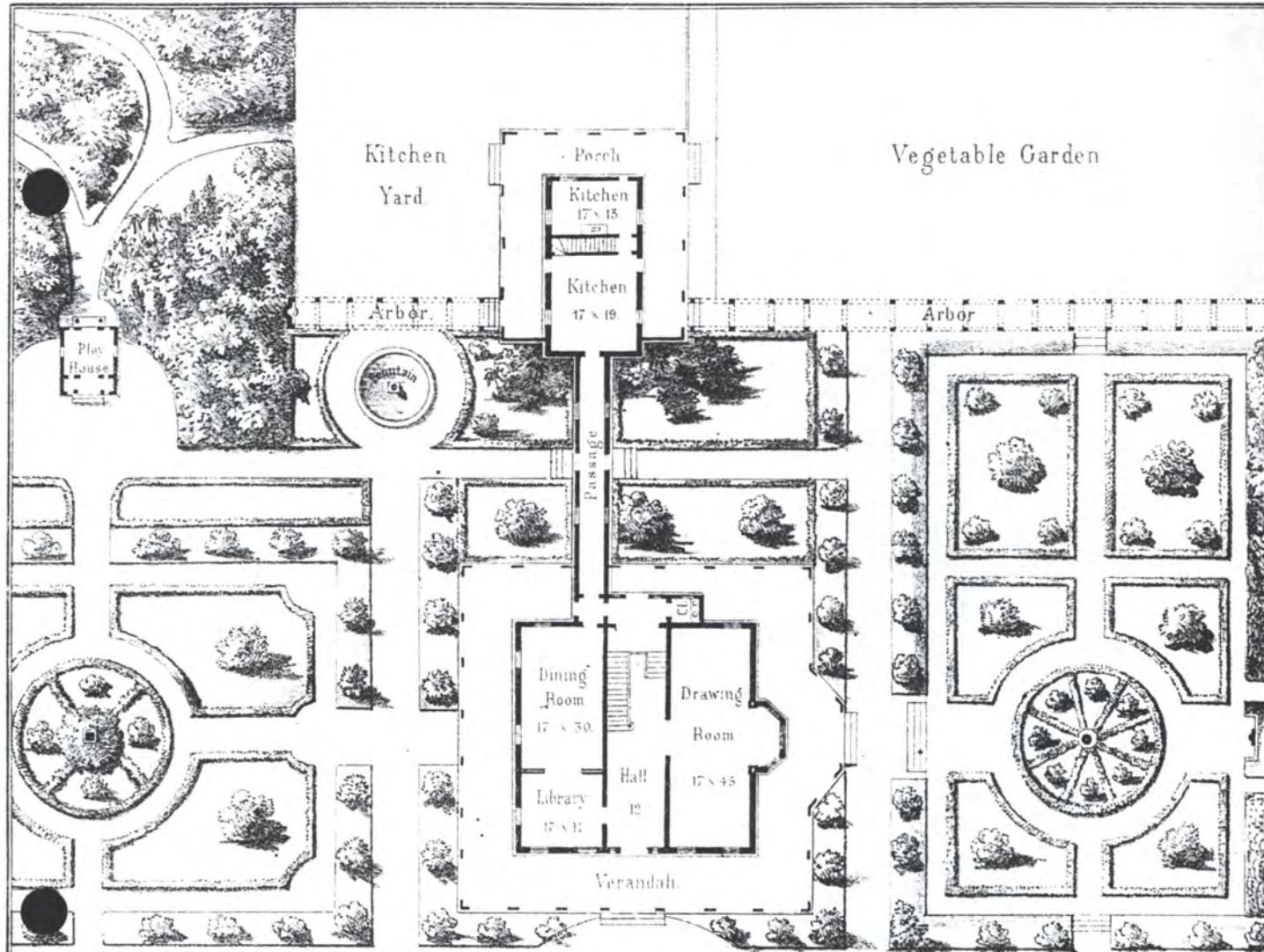


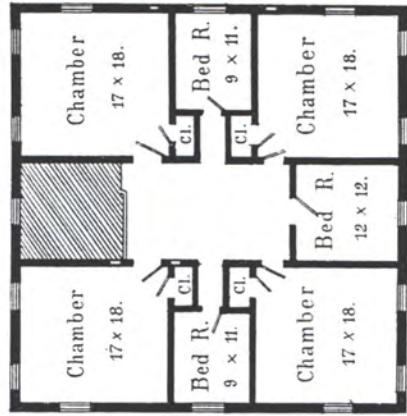
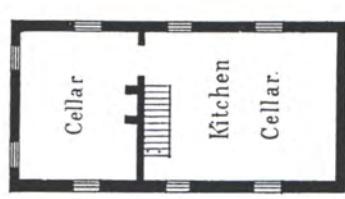
FRONT ELEVATION.



SIDE ELEVATION.

SOUTHERN MANSION.





ATTIC.

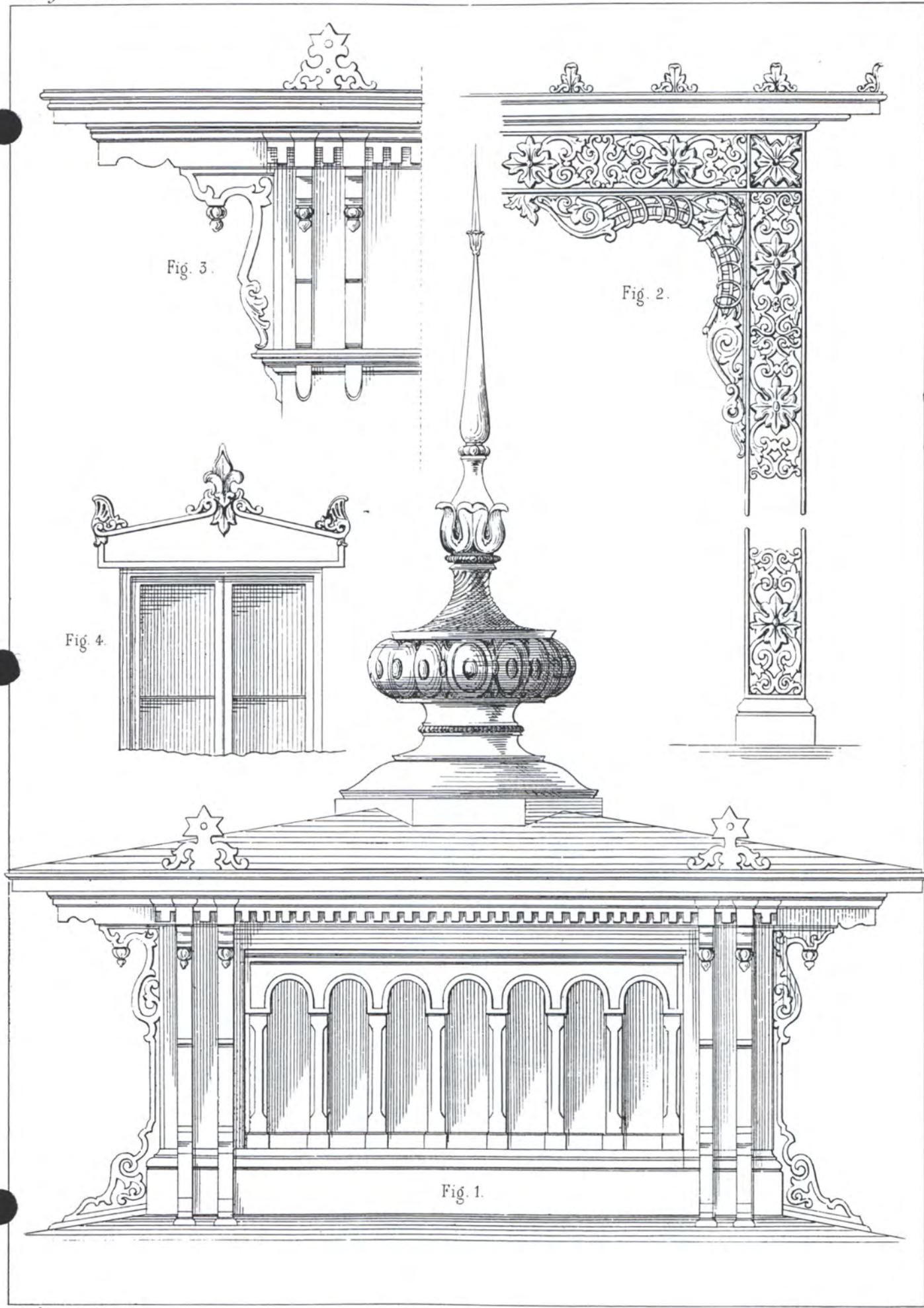


SECOND STORY.



BASEMENT.

Scale 20 feet to the inch

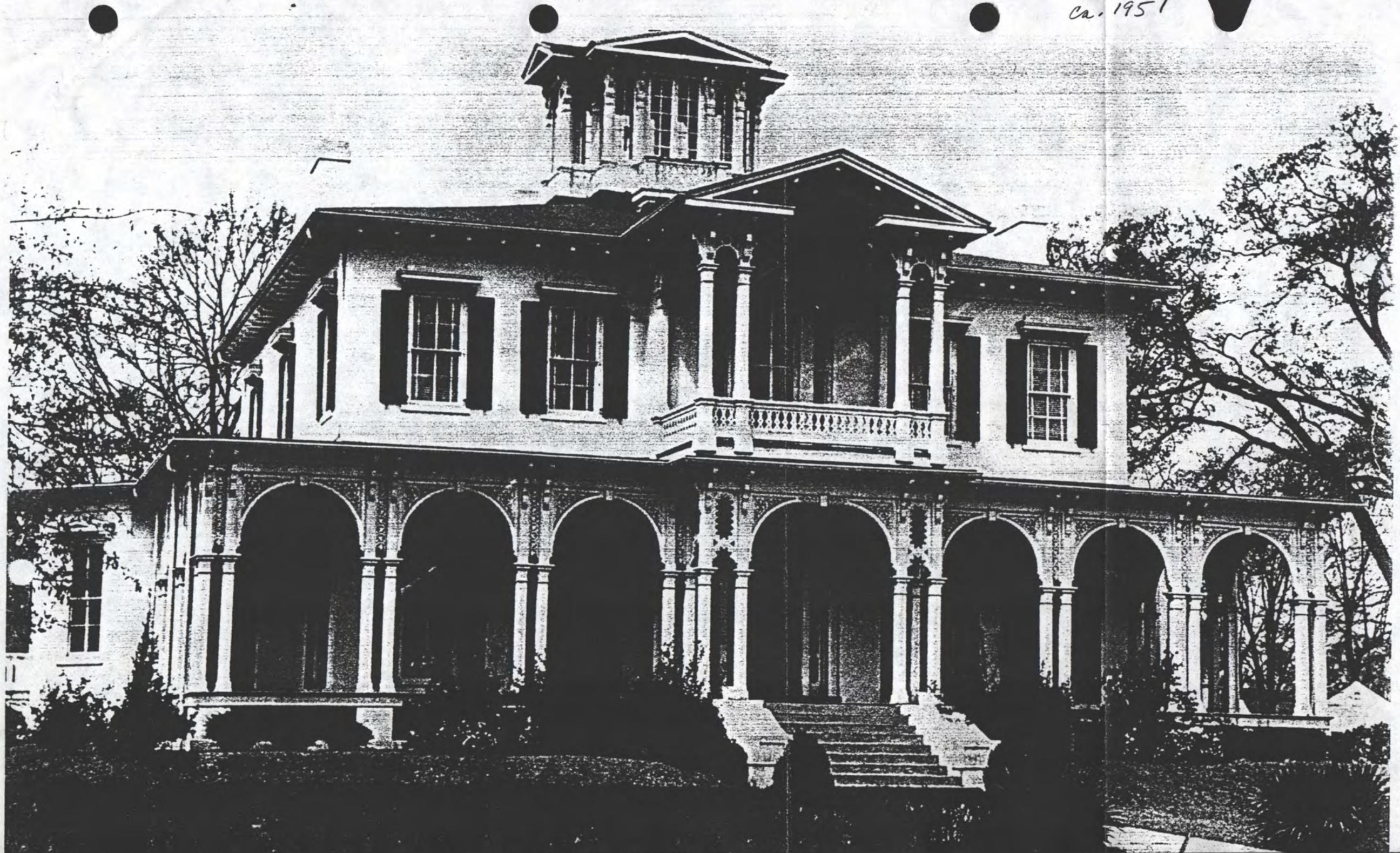


A SOUTHERN MANSION.

51

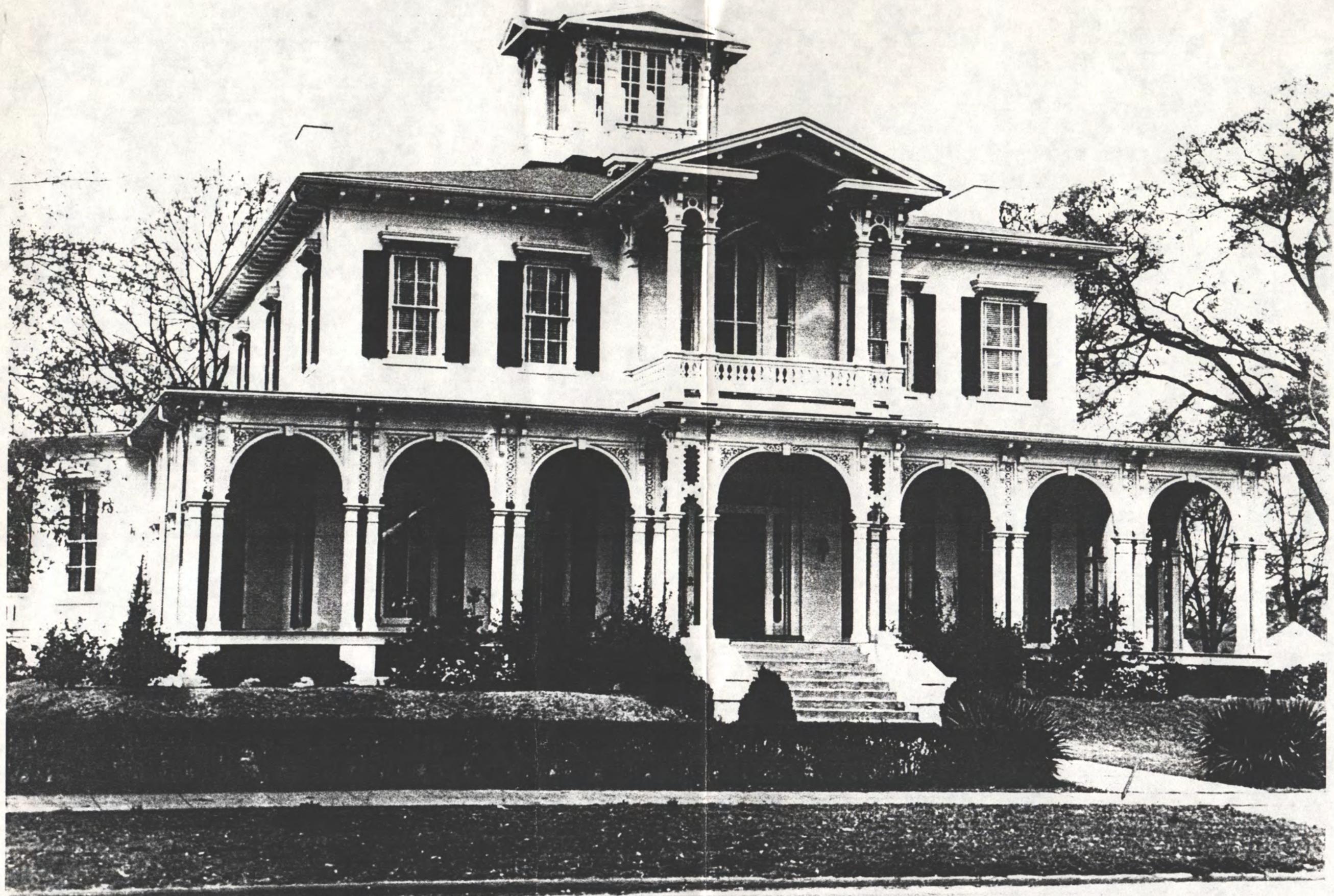
Tin roofing, 7834 ft. @ 10 cts. per ft. - - -	783.40	Plumber's bill, - - - - -	175.00
Stucco cornice, in Drawing Room, 132 ft. @ 80 cts. per lineal ft. - - - - -	105.60	Iron verandah, - - - - -	650.00
One centre ornament for do. - - - - -	20.00	Cellar window bars, 350 lbs. @ 4½ cts. per lb. - - - - -	15.75
Cornice in Hall, 120 ft. @ 35 cts. per ft. lineal, - - - - -	42.00	Nails, 1200 lbs. @ \$4 per hundred, - - - - -	48.00
Cornice in Dining Room, 98 ft. @ 30 cts. per ft. lineal, - - - - -	29.40	Nine sett shutter hinges, for first story, @ \$3 per sett, - - - - -	27.00
Cornice in Library, 68 ft. @ 20 cts. per ft. lineal, - - - - -	13.60	Do. for second story, 16 sett @ \$2 per sett, - - - - -	32.00
Centre ornament for Hall, - - - - -	12.00	Do. " kitchen and passage, 10 sett @ \$1.12½, - - - - -	11.25
" " " Dining room, - - - - -	10.00	Axle pulleys, 12 doz. @ \$1.00 per doz. - - - - -	12.00
" " " Library, - - - - -	8.00	Sham do. 3½ doz. @ 50 cts. per doz. - - - - -	1.75
Hemlock flooring joists, 3 by 12 in. and 18 ft. long, 12,960 ft. @ \$12.50 per M. - - - - -	162.00	Patent sash cord, 16 lbs. @ 33 cts. per lb. - - - - -	5.28
Do. for Hall, 3 by 10 in. and 12 ft. long, 1200 ft. @ \$12.50 per M. - - - - -	15.00	Sash weights, 1840 lbs. @ 2 cts. - - - - -	36.80
Do. for ceiling over the room, 2 by 10 in. and 18 ft. long, 2400 ft. at \$12.50 per M. - - - - -	30.00	Butts, 4 by 4 in., 23 pair @ 20 cts. per pair, - - - - -	4.60
Do. over Hall, 2 by 12 in. and 12 ft. long, 800 ft. @ \$12.50 per M. - - - - -	10.00	" 3½ by 3½ in. 18 " @ 16 cts. per pair, - - - - -	2.88
Wall plate, 2 by 9 in. double, 1176 ft. @ \$12.50 per M. - - - - -	14.70	" 2½ by 2 in. 15 " @ 7 cts per pair, - - - - -	1.05
Rafters for framing observatory, 3100 ft. - - - - -	38.75	Two sett sheaves to brass, 6 in. wings, - - - - -	12.00
Joists for porch floor, 4200 ft. @ \$12.50 per M. - - - - -	52.50	Two 10 in. frame plate flush bolts, - - - - -	1.25
" " " ceiling, 1800 ft. @ \$12.50 per M. - - - - -	22.50	Two 2 ft. 6 in. do. - - - - -	2.00
Rafters for do. 1650 ft. @ \$12.50 per M. - - - - -	20.62	Back flaps, 10 pair @ 5 cts. per pair, - - - - -	50
Plate around porches, 600 ft. @ \$20 per M. - - - - -	12.00	One 8 in. front door mortice rebet lock, with night key and porcelain furniture, - - - - -	12.00
Joists for kitchen, 3 by 12 in. and 18 ft. long, 1512 ft. @ \$12.50 per M. - - - - -	18.90	One 7 in. do. for back door, - - - - -	7.00
Ceiling joists, 2 by 10 in. and 18 ft. long, 600 ft. @ \$12.50 per M. - - - - -	7.50	Fifteen 4½ in. do. @ \$2.00, - - - - -	30.00
Rafters for do. 1300 ft. @ \$12.50 per M. - - - - -	16.25	Thirteen, 3½ in. do. @ \$1.75, - - - - -	22.75
Sheathing boards, on main roof, 4200 ft. @ \$15 per M. - - - - -	63.00	Five 3 in. knob mortice latches @ \$1.25, - - - - -	6.25
Do. for porches, 2850 ft. @ \$15 per M. - - - - -	42.75	Brass clothes hooks, 4 doz. @ \$1.50, - - - - -	6.00
Do. for kitchen, 2070 ft. @ " per M. - - - - -	31.05	Sash lifts, 28 sett @ 25 cts. per sett. - - - - -	7.00
Flooring boards, 8084 ft. @ \$30 per M. - - - - -	242.52	" fastenings, 28 sett @ 25 cts. per sett, - - - - -	7.00
Do. for porch, 2950 ft. @ \$30 per M. - - - - -	88.50	Nine 12 in. shutter bolts @ 37½ cts. - - - - -	3.37
Do. for kitchen, 1870 ft. @ \$28 per M. - - - - -	52.36	Sixteen 10 in. do. @ 25 cts. - - - - -	4.00
Window frames in first story, 12 @ \$4.50 each, do. second story, 16 @ \$3.75 each, do. attic story, 16 @ \$2.25 each, - - - - -	54.00	Screws, 2 gross, 1½ in. @ 30 cts. - - - - -	60
Front door frame, with side and head lights, - - - - -	60.00	" 6 " 1 in. @ 20 cts. - - - - -	1.20
Back " do. - - - - -	36.00	" 2 " ¾ in. @ 19 cts. - - - - -	38
Window frames for kitchen passage, 10 @ \$3.25 each, - - - - -	5.00	Lightning Rod, with platinum point, - - - - -	30.00
Door frames for kitchen passage 4 @ \$2.50 each, - - - - -	4.50	White lead, 650 lbs. @ 8 cts. per lb. - - - - -	52.00
Shutters, 9 pair, 10 ft. high @ 50 cts. per ft. - - - - -	10.00	Oil, 36 gallons @ 75 cts. per gallon, - - - - -	27.00
Inside shutters, to Bay window, - - - - -	45.00	Turpentine, 8 gallons @ 60 cts. per gallon, - - - - -	4.80
Blinds, 16 pair, 7 ft. long, @ 50 cts. per ft. - - - - -	15.00	Litherage, 10 lbs. @ 8 cts. per lb. - - - - -	80
Lights, 1½ sash, 296 @ 12 cts. each, - - - - -	56.00	Varnish, 1 gallon, - - - - -	3.00
" 1½ " 108 @ 6 cts. each, - - - - -	35.52	Sand paper, 4 quires, 20 cts. per quire, - - - - -	80
Stairs, 36 steps @ \$5.50 per step, (including all materials,) - - - - -	6.48	Lights, 160 14 by 18 in. @ 12 cts. - - - - -	19.20
Doors, double framed, 1½ in. thick, 23 @ \$4 each, do. 1½ " 18 @ \$3 each, - - - - -	182.50	" 120 14 by 20 in. @ 15 cts. - - - - -	18.00
Scaffolding, 4000 ft. @ \$15 per M. - - - - -	92.00	" 132 10 by 15 in. @ 6 cts. - - - - -	7.92
Lumber for inside dressings, 6400 ft. @ \$35 per M. - - - - -	54.00	" 28 12 by 28 in. @ 18 cts. - - - - -	5.04
Carpenter's work, 630 days, at \$1.75 per day, - - - - -	60.00	Putty, 83 lbs. @ 4 cts. per lb. - - - - -	3.32
Water closets complete, - - - - -	224.00	Painter's bill, 125 days @ \$1.75 per day, - - - - -	218.75
Two bath tubs, leaded complete, - - - - -	1102.50	Italian marble mantle, for drawing room, - - - - -	60.00
Two permanent wash basins, with spigot, draw cock, &c., complete, in walnut stands, - - - - -	125.00	One Chilson's No. 6 furnace, - - - - -	125.00
	40.00	Setting the same and materials, - - - - -	50.00
	75.00	Two silver plated registers, for parlor, - - - - -	12.50
		One do. for hall, - - - - -	9.00
		One do. for dining room, - - - - -	5.00
		One do. for library, - - - - -	4.50
		Four do. for second story chambers @ \$3.50 - - - - -	14.00
		" do. for third " @ \$1.00 - - - - -	4.00
		Kitchen range, - - - - -	40.00
			9805.49

Ca. 1951



1951 phot

1859 Dennis 126





16-205

Jessica, Tuscan Mission  
Stam, North

1930's 12AB5



1930's Library Johnson, Tuscaloosa



1930's 12686 Jamison, Toms Brook



You are invited to

Tea Time at the Mansion

Sunday, May 3, 1992

The Jemison Mansion

1305 Greensboro Avenue

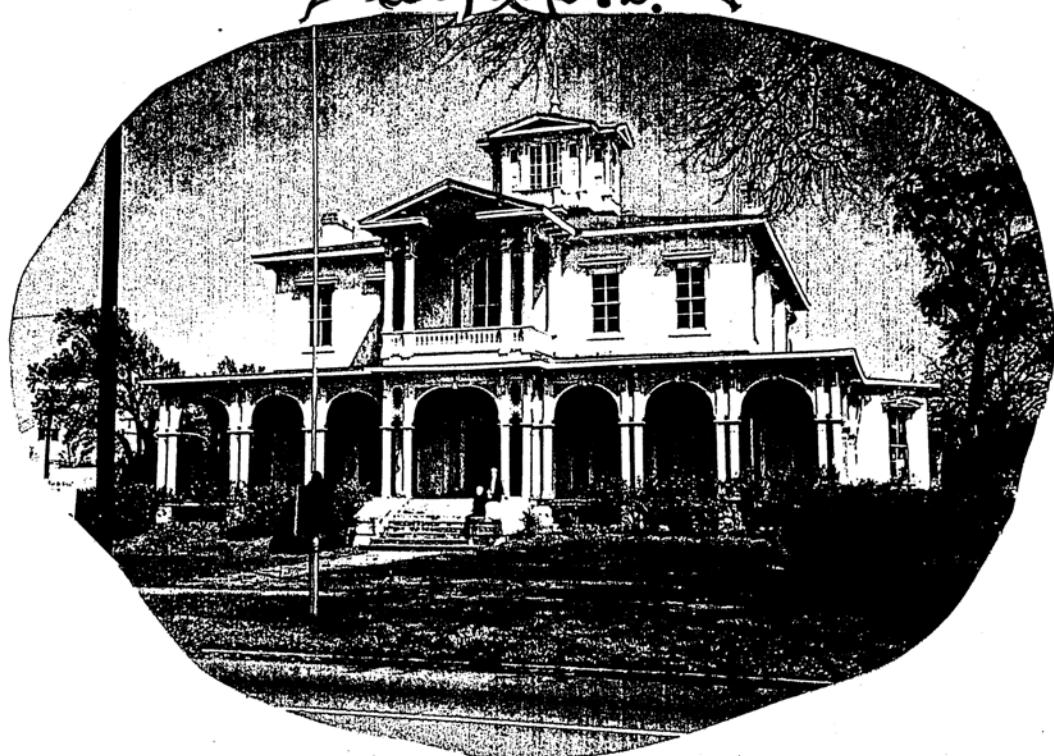
Tuscaloosa

2:30 to 4:30 P.M.

A festive occasion for the volunteers in the restoration effort and all those who support these efforts.

Organizational meeting for volunteers

3:00 in the Board Room



## Jemison - Businessman, Statesman, and Visionary

Robert Jemison, Jr. (1802-71) was a major bridge builder, owner of flour and saw mills, toll roads, a foundry, surface coal mines, a stage line, six plantations and more than five hundred slaves.

Senator Jemison served the state of Alabama well in many capacities and for many years. A practical and pragmatic man, he assured that many of his slaves would be prepared with marketable skills learned on his plantations and in his mills and factories. In January 1861 he argued forcefully against seceding from the Union at the Secession Convention in Montgomery. However, when the vote went against him, he responded to his duty to his state, ultimately serving in the Confederate Senate.

Jemison was a major advocate for the construction of a hospital for the humane treatment of the state's mentally ill. Largely through his efforts Tuscaloosa was selected as the site for Bryce Hospital. After the war, with much of his personal fortune lost, Jemison continued his efforts for the state, devoting considerable time and efforts to rebuilding the University of Alabama destroyed during the war.

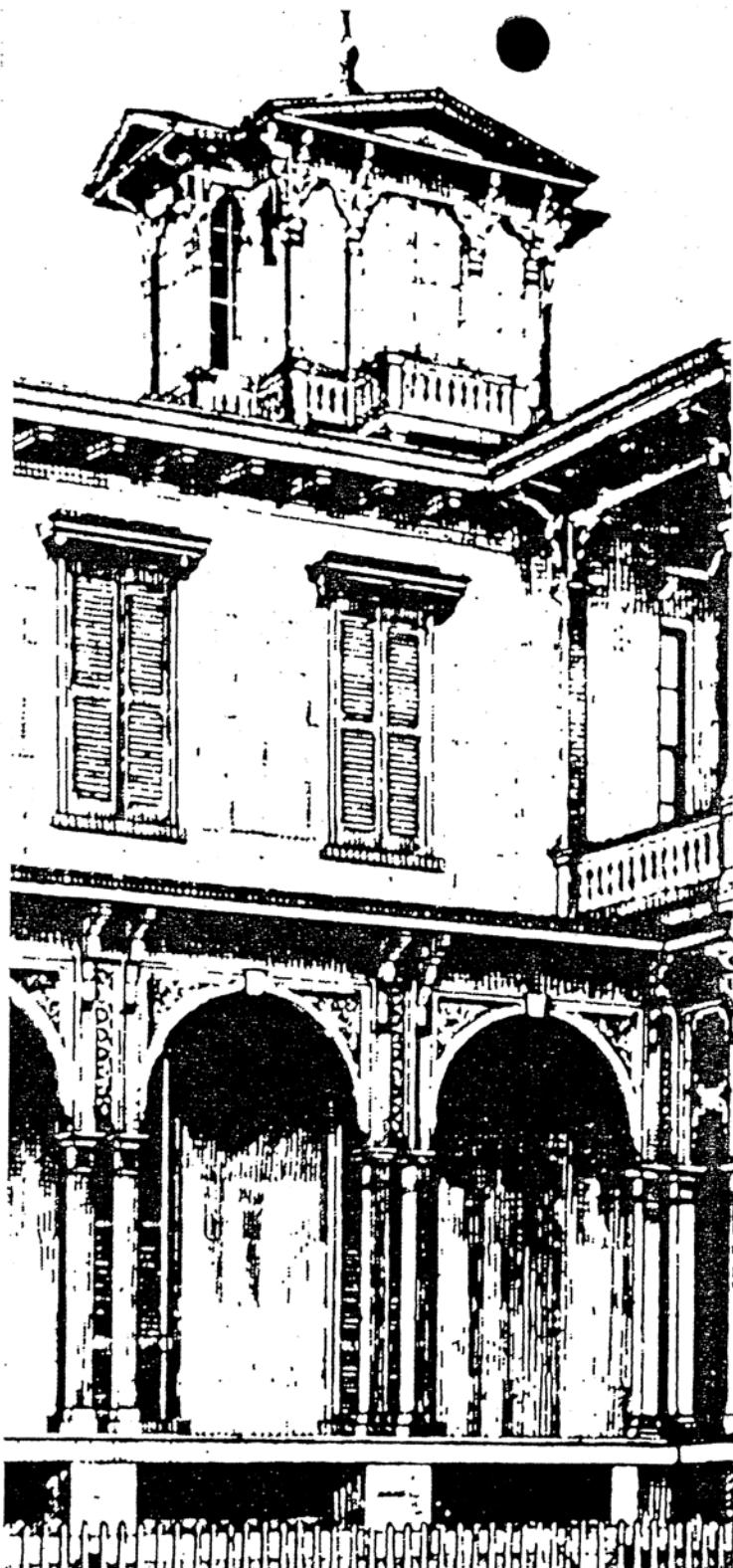


## Saved Once Again With Your Help

The Jemison - Van de Graaff home is now owned by the Heritage Commission of Tuscaloosa County and the Tuscaloosa County Preservation Society. They are undertaking a thorough study of the home and beginning efforts to fully restore it. Your interest and contributions are welcomed.

The Heritage Commission  
of Tuscaloosa County  
1924 7th St.  
752-2575

Tuscaloosa County  
Preservation Society  
2828 6th St.  
758-2238



Sept 18, 1979  
The Tuscaloosa News



Boone Inc. was high bidder on the old Friedman Library

# Jemison home here bought for \$90,000

By MAX HEINE  
News Staff Writer

While a curious crowd of some 60 spectators watched two bidders up the price on the old Friedman Library-Jemison House Monday, rain water dripped from the ceiling in the room that once contained the library's newspapers and magazines.

Now a select group of publications will be returning to the historic 26-room mansion — and the leak will soon be fixed. Boone Inc. of Tuscaloosa, which publishes Horizon and Antique Mon-

Mrs. Ball said the authority had secured a \$50,000 grant through the Department of the Interior that could have been applied to the purchase price if the buyer had been a non-profit organization. Since a commercial venture won the bidding, she said, the authority will try to get the funds applied to another historic Tuscaloosa landmark.

"It will probably be reapportioned to Mobile," she said. "Their historic houses have been desperately hit down there (by Hurricane Frederic). Or else it will go back to the state."

O'Connor outbid the Greater Tuscaloosa Chamber of Commerce, represented by James O'Brien, treasurer of the chamber. O'Brien began by accepting the initial price of \$50,000, offered by County Attorney Jimmy Lee, who conducted the auction behind the counter where library patrons once checked out books.

Two \$5,000 hikes put the price at \$60,000, and from then on the two parties inched their way up to \$90,000, adding from \$500 to \$5,000 with each bid.

The Junior League of Tuscaloosa, Ala., Inc., which had indicated an interest in the house prior to the auction, did not enter the bidding.

The house was built by Robert Jemison, a 20-year veteran of the Alabama Legislature, between 1860 and 1862, as the focal point of his Tuscaloosa plantation. Slaves built the house using

thly magazines and The Gray Letter, a newsletter about antiques, agreed to buy the house for \$90,000 at a public auction Monday.

The entire purchase price goes toward the debt on the new library building on River Road.

"We're anxious to move in as quickly as possible," said Talty O'Connor, the corporation's secretary-treasurer, "and get under one roof. We're in two separate buildings now."

He said Boone Inc. may move its offices from two old Seventh Street houses to the grand Italianate house on Greensboro Avenue within 60 days.

"Through Antique Monthly we've supported the adaptive use of old buildings," said O'Connor. "And this is such a significant building to our community's heritage. We're excited!"

"We're going to use it basically as is. We'll study it closely before any restoration," said O'Connor. He said exterior painting will be the first thing undertaken, but that the business will move in before any cosmetic interior improvements are undertaken.

The house was sold with a 25-year restrictive covenant, said Marie Ball, executive director of the Tuscaloosa County Historical Preservation Authority. Any major exterior change will have to be approved by the authority, though the interior can be changed.

In COVERS CLOSED PROPERTY  
S.M. FOR EVEN HEATING. MADE

materials that came mostly from his six plantations.

The house has two stories and a large basement. It boasts delicately carved exterior fretwork, fine mouldings, an ornate cupola and fine wood. Foot-thick walls support 18-foot ceilings. Part of the spiral staircase is carved from walnut and light oak, with a touch of inlaid chinaberry.

According to preservation authority files, the house narrowly escaped a flaming end soon after it was built. Federal troops had given Mrs. Robert Jemison 15 minutes to clear her belongings out before the house would be burned.

At that point, two prankish boys mounted on horses went galloping up Greensboro Avenue yelling "Forrest (a Confederate general) is coming! Hurrah for Forrest!" Records say the soldiers dropped their torches, headed into Northport, and burned the Warrior River bridge behind them.

The house had several owners after the Civil War. In 1945 J.P. Burchfield bought it and restored it. Victor Hugo Friedman bought the house in 1955 and gave it to the county for use as a library.

The house was the boyhood home of Robert Jemison Van de Graaff, inventor of the generator used in splitting the atom, and William "Bully" Van de Graaff, the first all-American athlete from the University of Alabama.

## Singer dies

HOUSTON (AP) — Tommy Leonetti, a singer for television's "Hit Parade" program of the 1950s, died Saturday of cancer at age 50.

### LOOK Who's Coming To Dinner!

He'll eat you out of House and Home.

### WE CONTROL TERMITES

& Household Pests  
Economically, safely and Right Away!

### BURNUM-HAHN

Exterminators, Inc.  
501 East 15th St. Ph. 759-5166.

The Tuscaloosa News

Sunday, February 22, 1981

*Life/I*

*Friedman Library being restored*

**Plans bring 'Cherok**

*leisure*

In This Section

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Weddings and Engagements .....	4C

C

**ee' back into form**



**W.M. WEDGEWORTH WORKS ON PANELS FOR CUPOLA**  
He is responsible for restoring Cherokee

By SUZANNE JOHNSON  
News Life-Leisure Editor

For a long time, people driving by the old Friedman Library would wonder just when something was going to be done about it. The house was built in a beautiful Italianate style, unusual for the South at the time it was built, but the once-lovely cupola was weathered and decayed, and the veranda and balcony seemingly hadn't fared much better.

Then, a while back, scaffolding appeared around the cupola, and those same people began to see a man working on the structure, replacing the old wood with sound wood cut and shaped meticulously to reproduce the old.

That is where the restoration of the old building stands right now, but according to Gray Boone, editor and publisher of *Horizon* and *Antique Monthly*, publications whose offices are now housed in the building, a plan to gradually renovate the building over a five-year period has been set into motion.

Mrs. Boone's office sits at the end of a hallway, surrounded by high ceilings and distinctive moldings and trim. The hallway was converted into a room in itself, probably in the 1930s, she said, when a wall was added. A better office — spacious and elegant — no one could ask for.

A balcony overlooking Greensboro Avenue lies outside tall windows doubling as doors that lead from Mrs. Boone's office, and she said that balcony, now housing a number of pigeons, will be the next item on the list for restoration. After that will come the wide veranda that stretches around the building.

Handling the restoration's mechanicals is W.M. Wedgeworth, a West Alabama native with what Mrs. Boone calls a "vast background" in restoration work, most notably in his past work with Edward Vason Jones, a distinguished restoration architect whose work included, among others, the design of the Greek Revival parlor in the American Wing of the Metropolitan and the re-designing of the Diplomatic Reception Rooms of the State Department. Jones, who also was instrumental in restoring many rooms in the White House during the past ten years, died last October.

At the elegant old building on Greensboro Avenue, Wedgeworth is carrying on the legacy of the work at which Jones was so adept. For about another month, he will be adding a last coat of paint to the shutters he has so meticulously prepared for the cupola. Much of the original glass used in the cupola can be used for the restored version, and the basement of the old home is lined with the shutters which, though they look quite small when looking at the structure from several stories below, are well above head height.

Wedgewood says he is enjoying the work and, though it is far from easy, it leaves a great feeling of self-satisfaction after a restoration project is done.

Mrs. Boone said she has great hopes for the house. "This house — particularly the cupola — is one of the finest examples of an architectural detail and style incorporated widely throughout the country, and this house has never been touched," she said. "It is requiring remarkably little work, particularly when you consider it was built in 1860 and nothing has been done to it since in terms of restoration."

Most of the major work to be done will be on the exterior, Mrs. Boone said, adding that all the inside needs is a little "cosmetics — plaster and paint."

One of the last things to be done will be a final coat of paint for the entire structure, and the color that has been decided on is gray, which Mrs. Boone explained is a sort of trademark for her publications. She also explained that houses that were built around that time and in that style were rarely painted white. "These houses were never meant to be white — most built around that time were painted, and there are indications that this house was originally a mauve color." Mrs. Boone added that a slight mauve tint might be added to the gray paint as it is mixed before painting the house.



One interesting point about the house that few people know but which will be focused on more in the future is that the house is named "Cherokee." Most people, Mrs. Boone said, know it simply as the "Friedman Library."

Like many of the older homes in the city, Cherokee has a fascinating history. Built in 1860 by Tuscaloosan Robert Jemison, the house was one of the last grand mansions built in Alabama before the Civil War and its Italian palacial styling reflected a complete departure from the Greek Revival style of architecture so prominent throughout the South during that period.

Although Jemison named his mansion the unusual name of "Cherokee," it was not the first Jemison house to go by that name. Robert's father William Jemison had built a mansion north of Tuscaloosa as part of his large plantation in a time when the area was still populated by Indians. The house, originally named Crab Orchard, was changed to Cherokee because of an incident in Jemison's past.

The name of "Cherokee," Mrs. Boone said, is dedicated to a Cherokee Indian chief who saved the parents of Robert Jemison's wife after they were attacked by Indians. After asking the chief what they could do to thank him, the chief put his hand on the couple's daughter's head and said they should call her "Cherokee."

The couple explained to the chief that the child already had been christened by another name, but they promised that the next daughter would be named Cherokee. That daughter became Robert Jemison's wife and the mistress of the new home on Greensboro Avenue.

The home as originally built contains 26 rooms and features a three-sided veranda, a miniature steeple adorning the cupola, and a spiral staircase carved from walnut and light oak.

And the house has adapted well to the arrival of Horizon and Antique Monthly staffs, Mrs. Boone said. The publication offices were moved into the house last October.

"It is an absolutely fantastic setting," Mrs. Boone said. "The building feels good and it feels comfortable."

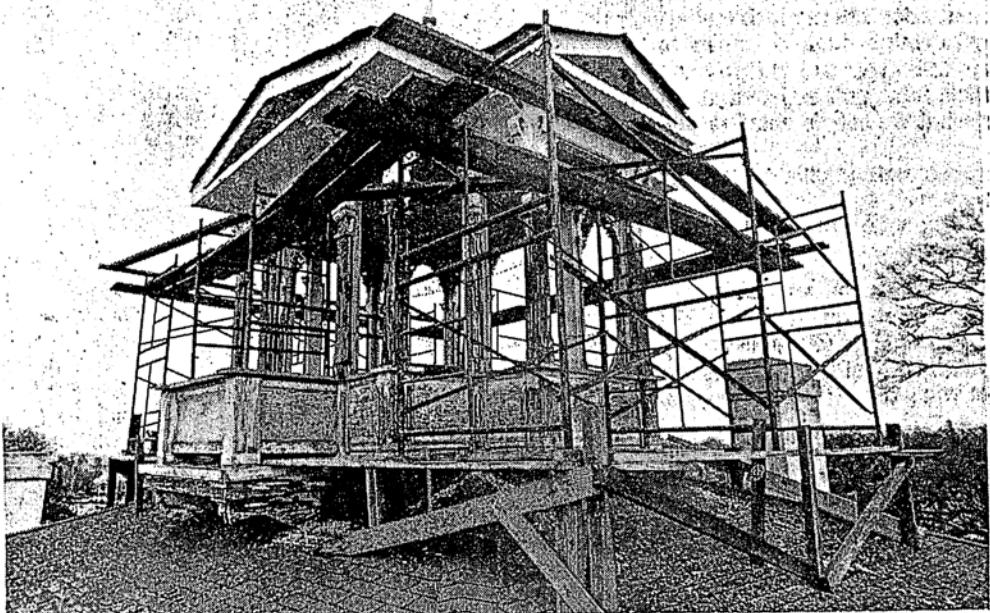
She added that there is one more unusual feature to the building. "We do have a ghost, and just about everyone that works here has felt his presence at some time or another." The ghost, she said, is particularly fascinated by watching the people who compose the magazine pages as they work. The ghost also likes to play practical jokes, and he is even jokingly included on the publications' staffs.

"We like to think the ghost is Robert Jemison," Mrs. Boone laughed. "But at any rate, we have a ghost, and we know he's a friendly ghost."

News staff photos  
by  
Barry Fikes



**GRAY BOONE'S 'CHEROKEE' OFFICE IDEAL SPOT**  
**House has adapted well into office space**



**ROOFTOP SHOT SHOWS WORK ON CUPOLA**  
**Part of original wood being replaced**

# Gray Boone

## Her publishing fame is nationwide

By EDNA JOHNSON  
Life/Leisure Editor

Gray Boone. Her name has moved far beyond Tuscaloosa boundaries. She has become synonymous nationwide with antiques and the arts.

Her syndicated newspaper column, Gray Boone on Antiques, is read by approximately 3 million people

around the country each week, according to Mrs. Boone. Her magazine, Horizon, and her newspaper, Antique Monthly, each have a circulation of 65,000, she said. She also publishes a highly specialized antiques newsletter, The Gray Letter, which has about 1,000 subscribers.

She is listed in Who's Who in America for 1982-83, has appeared on the Today Show and has been featured in People magazine and the Washington Post.

Yet, Mrs. Boone, 43, says she is not an antiques expert. Instead, she describes herself as a businesswoman. "I am a self-made

businesswoman. I don't consider myself an expert in the field of art and antiques. I know who to ask. I have, of course, learned a lot about them. I am only an expert in market trends."

Perhaps equally surprising is that Mrs. Boone chooses to keep her publications based in Tuscaloosa. New York, the nation's publishing mecca, seems a more likely location.

"Why not Tuscaloosa?" she asked. "When I moved Horizon to Tuscaloosa I reduced expenses by 65 percent. That should answer your question."

"People in New York said it couldn't be done in Tuscaloosa. They thought we couldn't know what was happening in the arts if we were in Tuscaloosa. But the arts are everywhere."

A knowledgeable board of advisors, which boasts author and choreographer Agnes de Mille among others of similar stature in the fine arts world, helps her stay current with the arts, she said, as does a New York office and New York apartment where she spends about five days each month.

"The dedication, motivation and commitment (of staff) are actually better here than in New York. And it's written for people who are not necessarily living in New York."

"It's a question that comes up every time I talk to



'People in New York said it couldn't be done in Tuscaloosa'

somebody," she said.

Mrs. Boone said she rarely does any of the writing for her publications these days. Instead, she devotes most her time to corporate management and finances.

However, she said she sees and reads everything that Boone Inc. produces. "Nothing is published that I haven't approved," she said. "That's important because it has my name on it."

World events and world economy seem to garner much of her attention, judging from the amount of conversation she devotes to these subjects.

An important correlation exists between art and current events, she said.

"For example, when Iran invaded Iraq, I immediately thought of impressionist paintings. The Japanese were pushing up prices of French impressionist paintings in the auction room, and I knew the Japanese got most of their oil from the Middle East. If the Japanese couldn't get oil the yen would devalue, and they wouldn't have money to buy paintings."

Was her speculation correct?

"Yes," she emphatically replied.

This sort of business acumen is far beyond normal expectations for a former housewife who does not hold a college degree.

Mrs. Boone said she quit school to marry and raise a family. It was not until 1967 that she created *Antique Quarterly*, the predecessor of *Antique Monthly*.

The nation's fine



Her syndicated newspaper column boasts 3 million readers

tiques newspaper," Antique Monthly, was begun, literally, on her kitchen table in Virginia where she and her former husband, James Boone, and their three children were then living.

"We'd put the children to bed and then begin work," she recalled. Her husband, who owns the Boone Newspaper Group, was publisher of the Tuscaloosa News for more than 10 years until he left in 1980.

Boone taught her the workings of a newspaper, she said, such as how to size pictures, write headlines, lay out pages and build ads.

"I never envisioned it growing into what it is today. I expected it to be a quarterly publication," she said.

Circulation and public acceptance increased. And, as the adage goes, success breeds success.

Antique Quarterly went monthly in 1968. She and her husband moved to Tuscaloosa and shortly thereafter Mrs. Boone opened her own office.

She began the Gray Letter six years ago, which she describes as a highly specialized spinoff of Antique Monthly. Its subscribers are those with an arts and antiques volume of more than six figures per year and who want to keep tabs on the economics and trends in the arts market.

Mrs. Boone bought Horizon about four years ago. "It had changed hands about three times, and it didn't have a strong focus. I wanted to make it the magazine of the arts of America."

## News staff photos by Mike McCracken



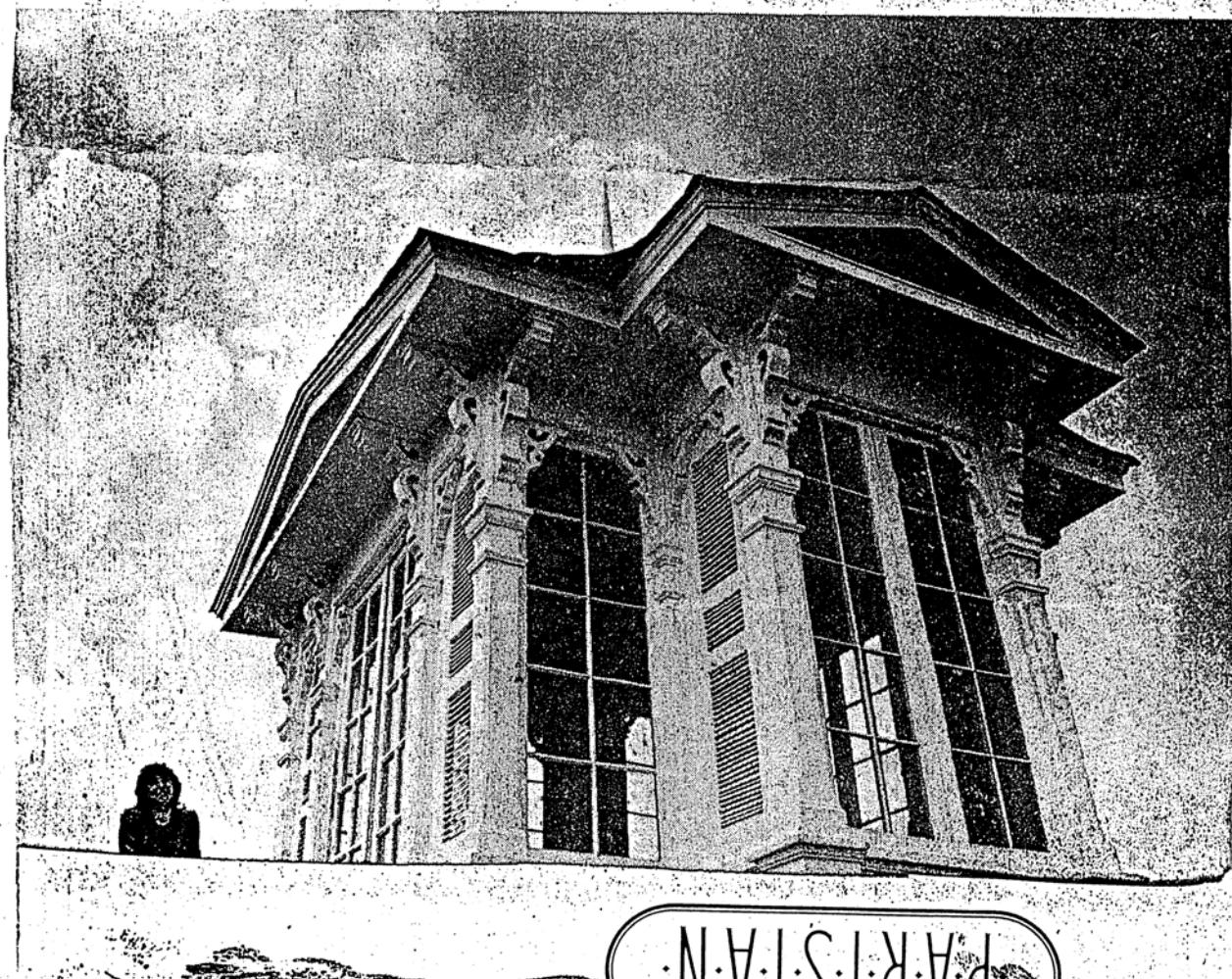
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**Mrs. Boone with her executive vice president Kellee Reinhart**



# Her office is one of

(Continued from Page 1C)  
she said in answer to a question.

"A business deal that she 'messed up' would have made her 'independently wealthy' for the rest of her life, she added.

"And there have been small things, such as not hiring the right person for the right job. They (her mistakes) are multitudinous. I hate to make mistakes, but I do it lots of times."

When asked if she was not already independently wealthy — without the "messed up" business deal — Mrs. Boone responded, "Heavens, no. I watch every penny I spend. I am known to be a real saver."

"That term (wealth) is such a relative term. I'm certainly not at the poverty level. I'm able to live a good life. But I don't buy Old Master paintings. I don't buy designer clothes. I drive an Oldsmobile."

"What is wealth?" she asked.

Her clothing, incidentally, may not be designer wear, but it is stylish and speaks of subtle sophistication. Her brownish suit and peach blouse are both businesslike and yet feminine.

Mrs. Boone admits she is "probably a workaholic." Her work weeks are at least 60 hours long and sometimes stretch into as many as 70, although she says she's never tried to keep track.

She said she has high expectations for her staff, which now numbers about

27, including part-time workers.

"We have had lots of turnover on the staff because we've had a lot of young people." Young employees, she said, have a tendency to move on to different jobs and different locations.

She acknowledges that her critics say she works her staff long and hard — perhaps too hard, they say, which accounts for the frequent staff changes.

That is a misconception, according to Mrs. Boone. "I have strong expectations. I expect people to live up to

# her 'best' deals ever

my expectations. It's a demanding, exacting job. We have to work on a level that most businesses in Tuscaloosa don't have to ... I want to be just as good as any corporation anywhere.

"I don't like sloppiness. I don't want things produced by this organization that aren't first rate," she said.

"I am persistent and I do demand quality."

Her words about quality and sloppiness may seem an anomaly to anyone in Tuscaloosa who decides to take a cursory glance at her corporate headquarters on

Greensboro Avenue.

Her offices are in an old and seemingly crumbling white home. Paint is peeling off in large hunks and rusted metal scaffoldings surround its front.

But its appearances are deceiving. The home, known officially as "Cherokee," most recently served as the Friedman Library. Built in 1862, it has been designated an historical landmark.

What's more, according to Mrs. Boone, "it's the best buy at \$90,000 anyone could make. I think I made one of the best business deals I've made."

The home's disrepair "doesn't bother me a bit," she said. "The house lives well, it feels good."

Art world aficionados "understand" the building, she said and added, "People

who don't, I'm not concerned with."

Restoration work has moved slowly during the two years since Boone Inc. moved into Cherokee, but Mrs. Boone said she never intended it to progress rapidly. There is one full-time worker who does both maintenance and restoration.

The slow progress has actually been a boon, because as "we live and work in this building we change it to our needs."

Despite her many successes, Mrs. Boone said she doesn't look at any of her endeavors as "accomplishments."

"I think of them as steps," she said. "Everyday you have a problem to solve, you don't work to a plateau. Life is not static, we don't reach plateaus — God forbid that

we should. It would be so boring."

"I'm always working toward new and different challenges. When I'm not, I'll be dead."

If not for her second husband, James Boone, she says she probably would not have become involved in publishing.

"He gets full credit," she said of Boone. "I'm sure my energies would have gone somewhere ... But I had really good help from Jim Boone."

"I'm used to being thought of as different, and I'm not different. I'm like other people," she said.

"I'm a mother; I'm involved in something I care about. Most people have something they really want to do. It's just that I'm persistent."

# Hearing set on creating historic area around Jemison House

By JOAN LADD

Staff Writer

The Robert Jemison House, also known as the Friedman Library, is the last of the grand mansions that once lined Tuscaloosa's Greensboro Avenue, say local preservationists.

A public hearing to have the block on which the house stands declared as a historic district will be held at 4:30 p.m. Monday at the Brown-Rice House, 1924 Seventh St.

Robert Mellow, an architectural historian who serves on the Heritage Commission of Tuscaloosa County, said the mansion is "unquestionably the most architecturally and historically significant 19th century house built in West Alabama."

The house was built between 1859-61 by the Philadelphia architectural firm of Sloan and Stewart, which also was involved in construction of the Alabama Insane Hospital, now known as Bryce Hospital.

"Tuscaloosa is fortunate in having two superb examples of its skills: the Jemison Mansion and Bryce Hospital — both structures of national significance," he said.

Sloan and Stewart also built the Jemison mansion at the same time the firm was building "Longwood", an octagonal mansion in Natchez, Miss.

There are several reasons why the mansion holds architectural interest, Mellow said.

"It was the only documented antebellum Tuscaloosa dwelling to be designed by a major American architect. It was also the first West Alabama mansion to have central heating, to be illuminated by gas (manufactured in the basement) and it was also the first house in the region to have indoor plumbing," he said.

In its overall design, the mansion reflected the most advanced ideas for home construction of its day, said Mellow.

"Its remarkable state of preservation today makes it particularly interesting. Even the dry well in the basement, once used as a "refrigerator" for perishable food before the manufacture of ice, is still there. Some people think this premature kitchen appliance gave rise to the



File

**The historic Robert Jemison House on Greensboro Avenue.**

story of tunnels under the house to the river."

Much of the home's elaborate woodwork was produced in a Jemison-owned mill and much of the wood — walnut, oak and chinaberry — came from the planter's land holdings in the North River area.

The mansion is monumental in scale, with 18-foot high ceilings on the main floor. An octagonal conservatory once preserved exotic plants through the winter with steam heat generated by a basement furnace, said Mellow.

The basement also includes a ballroom where Cherokee, Jemison's daughter, married after the Civil War. Also in the basement are dressing rooms, storage rooms, a housekeeper's room, a wine cellar, gas-making room, dry well and several food preparation rooms with a dumbwaiter to the butler's pantry on the upper floor.

From a historical standpoint, Jemison was one of Alabama's most colorful and distinguished citizens, said Mellow.

A natural leader, he amassed one of the state's largest fortunes. Not only did he own six plantations and about 500 slaves, but he was also involved in industrial and commercial enterprises. He invested in stagecoach lines, operated a livery stable in Tuscaloosa, owned a lumber

and mill, operated coal mines and built and invested in plank roads and covered bridges.

Jemison entered politics in the 1930s on the Whig ticket, said Mellow. He was largely responsible for location of Bryce Hospital in Tuscaloosa.

In 1861, represented the county at the Secession Convention in Montgomery, where he argued against secession from the Union.

But once the Ordinance of Secession has passed, he stood behind the majority. Eventually, he served in the Confederate Senate in Richmond.

He narrowly escaped capture by Union troops in Tuscaloosa by hiding for several days in a swamp. He later lost his fortune in the collapse of the Confederacy.

By pure chance, the mansion was spared from destruction by Union troops, Mellow said.

"She (Mrs. Jemison) was given 15 minutes to remove her valuables. Fortunately, during those 15 minutes, several young boys playing a prank on the invading Yankees rode down Greensboro Avenue crying, 'Forrest is coming, Forrest is coming, hurrah for Forrest!' According to the story, this so disconcerted the Yankees that in their haste to retreat they neglected to burn down the Jemison mansion."

# Jemison House action delayed

By JOAN LADD

Staff Writer

Action to designate the block containing the historic Jemison House was delayed indefinitely by the Heritage Commission of Tuscaloosa County, pending consideration of comments from a public hearing Monday.

The majority of approximately 25 people at the hearing appeared to be in favor of including most, if not all of the block, in the proposed district.

Three owners of properties in the southern half of the block submitted a petition asking that their proper-

ties not be included, however.

The three, Archie Bird, Cecil Bonner and John Boozer, said they had no objection to the northern half of the block being designated as a historic district.

Bird, the only one of the three at the hearing, said potential restrictions on future development was the reason the exclusion was requested.

The significance of the designation is that when a building permit is sought, the board can conduct an architectural review to determine that any new construction or remodeling work is done in a style compatible with historic structures in the same district, said commis-

sioner Robert Mellown.

"It won't restrict what you put there, it just affects what what you put there will look like," he said.

The commission does not have the authority to supersede city zoning codes concerning property uses, although it may inquire about proposed uses.

Designation of the new historic district "would not immediately change anything," Mellown added.

John Porter, president of the Tuscaloosa County Preservation Society, urged that the entire block be

## to study comments

included in the district.

"It would be a great loss if the house was preserved but surrounding properties were allowed to go down," he said.

Marvin Harper, TCPS executive director, said that creation of the historic district would increase both land values and community interest. Other proponents for the district's creation were longtime preservationists Annie Ross Dee and Alice McLean Stewart as well as Patricia Hanson, a descendant of the Jemison and Van de Graaff

families.

In other business, the commissioners unanimously endorsed a joint resolution with the preservation society which seeks the restoration, preservation and adaptive utilization of the Jemison House, located on Greensboro Avenue.

Towards that end, a letter was authorized to be sent to representatives of the home's owner, Gray Boone, to give notification of recent damage to the roof of the home caused by a storm which struck Tuscaloosa early Saturday.

# Historic district considered

By RICHARD POWELL

Staff Writer

All but one quarter of the block where the 150-year-old Jemison House stands appears likely to be designated a municipal historic district when the Tuscaloosa City Council meets Tuesday.

An ordinance establishing the district was introduced Thursday and could have been approved with unanimous consent of the council.

John England voted against approving the ordinance, but he said he did so only to give city attorneys time to be sure they have the correct legal description of the property.

Under the council's rules of procedure, the ordinance automatically comes up for final action at the next council meeting.

Historic preservationists had asked the council to designate as an historic district the entire 1300 block of Greensboro Avenue where the house stands. Some property owners objected to being included, so the council compromised and left out three houses that occupy the southeastern quarter of the block.

The action left both sides feeling good about the outcome.

"I think the city was very responsible in trying to work out a compromise. We're pleased with the city's concern and we're pleased with the designation," said Betsy Hayslip,



Hayslip

executive director of the Heritage Commission of Tuscaloosa County.

Archie Bird, owner of one of the houses left out of the designation, said, "The council treated me fair. They gave something and I gave something."

Bird did not contest an apartment building he owns on the block being included in the district.

The designation gives the Heritage Commission authority to review plans of the architectural exterior of any building within the district. The commission will use its power to protect the house and preserve the historic character of the area, Hayslip and other supporters of the designation said. It cannot prohibit any use allowed in a commercial zone, the block's current classification.

Please see DISTRICT Page 6A

## DISTRICT

Continued from Page 5A

Approval from the Heritage Commission is required before the city will issue a building permit in an historic district. Property owners can appeal decisions of the commission to the city's Zoning Board of Adjustment.

The Jemison House was built in 1852 and designed by Samuel Sloan

of Philadelphia, whose firm also designed Bryce Hospital.

The house already is on the National Register of Historic Places and Hayslip said efforts are under way to get it designated a national landmark.

The house is for sale and Hayslip said her group is searching for grants that would allow it or some other group like the Preservation Society to buy it so it can be opened to the public.

*It has passed, though  
Mr. Brozen who owns the used  
car lot next to the mansion is most  
unhappy.*

STATE OF ALABAMA  
ALABAMA HISTORICAL COMMISSION

725 MONROE STREET  
MONTGOMERY, ALABAMA 36130-5101



LAWERENCE OAKS  
EXECUTIVE DIRECTOR

March 23, 1990

TELEPHONE NUMBER  
261-3184

The Honorable Al Dupont  
Mayor  
City of Tuscaloosa  
City Hall  
Tuscaloosa, Alabama

Dear Mayor Dupont:

The Alabama Historical Commission has observed with growing concern the continued deterioration of Tuscaloosa's famous Jemison-Van de Graaff mansion, "Cherokee," on Greensboro Avenue. The significance of this landmark residence should make its fate a matter of interest to all Alabamians who value our state's heritage.

From the architectural standpoint, the mansion is among the four or five most important examples of Italianate style residential architecture left in Alabama. Only Mobile's Ketchum house (now home of the Roman Catholic bishop of Mobile) and Carlisle Hall near Marion are comparable to the Jemison house in scale and importance. At the time of its completion in the early 1860s, the mansion together with its surrounding outbuildings and gardens represented the latest in American architectural style and household technology. The dwelling boasted gaslights and running water (in fact, its period bathroom and early bathtub is today probably the oldest surviving example of indoor plumbing in Alabama).

Moreover, the mansion is one of the few structures in 19th-century Alabama to have been designed by a major national architectural firm: that of Sloan and Stewart of Philadelphia. This firm was a leading proponent of the Italianate style and, while most Sloan and Stewart projects were in the Northeast, the Jemison house compares very favorably with the partnership's best surviving residential work in Philadelphia and New York. Sloan and Stewart were also architects of the original Bryce Hospital complex, which represented a milestone in American mental hospital design and became the archetype for dozens of other Victorian-period mental hospitals across the nation.

The builder of the Jemison-Van de Graaff mansion, Robert Jemison (1802-1871), was himself instrumental in bringing Bryce Hospital to Tuscaloosa and engaging a nationally prestigious architectural firm for its design. Along with Daniel Pratt, Jemison was perhaps Alabama's leading antebellum businessman: a major bridge-builder, owner of flour and sawmills, toll roads, and a stage line. He was also a state senator and later served in the Confederate congress.

i asked Bob Jemison to write  
this letter, he did, but under Harry  
Oaks signature, The ends justify  
the means!

The Honorable Al Dupont  
March 23, 1990  
Page 2

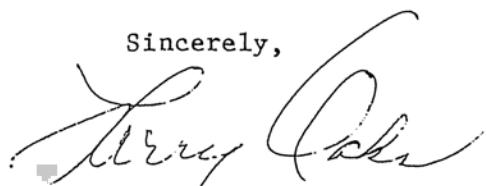
Two of Jemison's great-grandsons, born in the Jemison-Van de Graaff mansion, were outstanding in their own right. One, Robert Van de Graaff, was a physicist who taught at MIT and was inventor of the Van de Graaff nuclear generator. His brother, William T. ("Bully") Van de Graaff, was the the University of Alabama's first All American football player.

The singular importance of the Jemison-Van de Graaff mansion--both as an architectural monument and because of its association with an illustrious Alabama family--is underscored by the fact that the house was one of the first structures in Alabama to be listed on the National Register of Historic Places, in 1972.

Given all these factors, we urge that the City of Tuscaloosa, through its Heritage Commission, Preservation Society and other agencies, work vigorously to safeguard not only the Jemison house itself but also its important setting. Originally, the grounds of the mansion stretched over a two-block area. We feel it to be supremely important that at least the existing block on which the house is situated be designated as a municipal historic district. This would preserve for coming generations a semblance of the original setting of the Jemison mansion, and guard against future encroachment.

Tuscaloosa has been in the forefront of preservation efforts in Alabama. We therefore trust that the city will take this important additional step toward safeguarding one if its premier landmarks.

Sincerely,



F. Lawrence Oaks  
Executive Director

FLO/RSG/bt

cc: Councilman Jerry Plott  
Mrs. Evelyn Young, Associate Director, Planning Department  
Mrs. Mary Helen Andress, Chairman, Tuscaloosa Heritage  
Commission  
Mr. Marvin Harper, Director, Tuscaloosa County Preservation  
Society

# Block nominated as historic district

By JOAN LADD

Staff Writer

A block on the east side of Greensboro Avenue where former state legislator Robert Jemison built his Italian-style mansion has been nominated for designation as a municipal historic district.

The Heritage Commission of Tuscaloosa County voted unanimously Monday to request the designation. The commission is expected to seek final action on the matter from the Tuscaloosa City Council by mid-April, said commission executive director Betsy Hayslip.

"We will draft a resolution for the City Council recommending they designate the entire block as a historic district. They will advertise the ordinance as being considered and I suppose whatever reaction they receive will motivate their vote," Mrs. Hayslip said.

The proposed district was opposed by several property owners in the area at the commission's February meeting. The historic district designation would require property owners to undergo the commission's architectural review procedures before exterior changes to a structure could be made. No one was present to express opposition at Monday's meeting, Mrs. Hayslip said.

The Jemison house is the former site of the Friedman Library. More recently, it housed the offices of Antique Monthly magazine.



File photo

The Jemison house is the former site of the Friedman Library.

In other matters, the commissioners endorsed renovation plans submitted for architectural review. They included:

- Addition of a room to the rear of the Jimmy Cochrane home at 19 Audubon Place.
- Addition of a second floor to the Jack Harris home at 21 Pinehurst.
- Addition of a handicap ramp at Stillman house, 1008 21st Ave.
- Roof replacement at the Frank

Fitts home, 1810 Fourth St.

- Roof repairs at 1700 Seventh St.

Also, the panel endorsed plans submitted by Margo's Florist to remove three garage-type doors from the former ABZ Rent-All facing Queen City Avenue, replacing them with a store front with two large show windows and a glass door entrance.

However, the owners were encouraged to return to the commis-

sion to discuss choices for color, signage and placement of a dumpster, Mrs. Hayslip said.

Because a single monthly meeting is not sufficient to handle the growing number of architectural reviews and preservation issues, the board decided to begin holding two meetings each month, on the second and fourth Mondays. Meetings begin at 4:30 p.m.

TUSCALOOSA

*Apr. 18, 1990*

## Historic tag sought

■ State and local preservationists want the 1300 block of Greensboro Avenue where the Jemison House is located designated a municipal historic district.

The request was made Tuesday of the Tuscaloosa City Council, which assigned the question to a committee for a recommendation by April 26. Joe Brown of the local heritage commission asked for the designation. The council also received letters from the Alabama Historical Commission and Tuscaloosa Planning Director Adrian Straley endorsing the project.

Straley said there are several businesses in the block and some are opposed to being included in an historic district. He said the owners would still be allowed to build whatever uses are allowed by zoning ordinances, but they would have to conform to certain architectural restrictions. He said it would be "unwise and imprudent" to allow an unsightly building to be built next to the Jemison House.

*From staff reports*



Staff

The Jemison House on Greensboro Avenue

TUSCALOOSA

July 10, 1991

## Council OKs \$150,000 for Jemison House

■ The Jemison House, a Tuscaloosa landmark on the National Register of Historic Places, got \$150,000 worth of help from the city of Tuscaloosa on Tuesday.

The Tuscaloosa City Council unanimously voted \$150,000 of Community Development Block Grant Funds to the Tuscaloosa County Preservation Society and the Heritage Commission of Tuscaloosa County to purchase the historic home.

The agencies have offered \$145,000 for the house, said City Councilman Gary Phillips. The Jemison house at 1305 Greensboro Ave. is the only antebellum house in Tuscaloosa designed by a major architect. It was the first home in the region to have central heat, gas lights and indoor plumbing.

A second prospective buyer, Jack Kubisczyn of Tuscaloosa, would not discuss his offer, but said he would like to see the city and agencies purchase the house.

"If the city wants it, that would be wonderful. I just felt bad just to see it being torn up like it is," Kubisczyn said. "I just hope it can be saved."

The agencies would renovate the house and make it available to the public. The building probably would be used for offices and as headquarters for the Tuscaloosa County Travel and Convention Bureau, said Marvin Harper, one of the founders of the Preservation Society.

"It's an achievable project and it's one that everybody is interested in. Eventually it would be self-supporting, I would think," Harper said.

**TUSCALOOSA**

*June 17, 1990*

*Tusca News*

## **Jemison House funding sought**

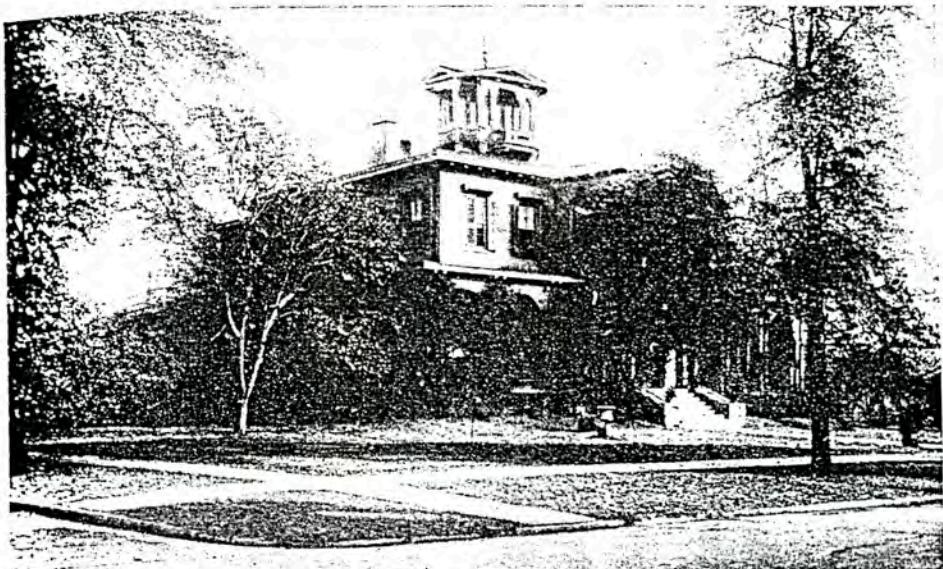
■ Additional sources for funding the restoration of Tuscaloosa's historic Jemison House to serve as a visitors center are being sought by the Tuscaloosa County Preservation Society, executive director Marvin Harper said.

Harper has contacted the Alabama Historical Commission about possibly obtaining a preservation planning grant for the project, if it is adopted by the city of Tuscaloosa and agencies who would use the center. Descendants of the Jemison family have indicated they would be willing to assist in research and fundraising efforts, said Harper.

A \$950,000 restoration proposal endorsing the Jemison House as the location for a visitors center is expected to be acted upon Thursday by the society's board of directors.

heads of those  
on—for they are  
retired, taking their  
with them."

KE PENNEY.



TUSCALOOSA HOME

## CHEROKEE PLACE

AND TOWN HOUSE OF CONFEDERATE SENATOR ROBERT JEMISON

CHEROKEE PLACE, across the Warrior River from Tuscaloosa, almost from the State's very beginning was a factor in the making of Alabama history, and is now the holder of some of its most precious and tragic memories. Its history involves the story of the State's first efforts at mining, lumbering, road-building, iron-making, stage coach operation, and railroad construction, as well as the history of its social and political development.

The first bridge across the Warrior River at Tuscaloosa was built as a private enterprise by the master of Cherokee, because he found the ferry too slow a means of communications with the County Seat.

Carved by William Jemison, literally out of the wilderness, in the fourth year of Alabama's statehood, Cherokee Place was yet, in one sense, not pioneer; for the creator of it brought with him from Georgia to this primeval forest the ideals of the gracious civilization of the older commonwealths, and builded these into his newer home.

This was no small clearing, no cabin beginning. The Cherokee tract proper, though it embraced over four thousand acres, derived its

*This isn't  
the exact title  
but it  
is something  
like* →      *Historic Alabama Homes  
Alabama Penwoman  
ca. 1934-6*

chief importance from the fact that it was the center of a ten-thousand-acre industrial development.

The house itself—planned by the master, and executed by slave labor under his personal direction to the last homemade nail—was strong for endurance, artistic in proportion and detail, and spacious for large living and extended hospitality. It sat back about a quarter of a mile from the Columbus Highway in a group of trees, with a cedar-lined driveway leading out to the “big gate.” It was a two story wooden structure with square halls, up stairs and down, large rooms, tall ceilings, and massive chimneys, with many small columns on the upper and lower verandas. It included in its first floor, not only its old-fashioned parlor, but a study, a library, and a music-room. A two-story “L” at the back added six additional rooms. The wood-work was finished by hand, the work of slaves on the plantation, and one mantel in particular remains as a specimen of artistic carving. To the rear of the main house were long quarters for the slaves, and about the house and grounds was a planting of shrubbery brought, too, like the master’s notions of living, from the older states.

But William Jemison of Georgia had also an esthetic appreciation of the new life into which he had come. He liked the fragrance of the wild crab-apple of the district, and promptly had an extensive orchard of it planted in the immediate vicinity of the house. When the young trees grew and flourished, he named his home “Crab-Orchard.” Later, his son, Confederate Senator Robert Jemison, called the estate “Cherokee,” in honor of his wife, Priscilla Cherokee Taylor, daughter of Greenberry and Elizabeth Van Weter Taylor. Mrs. Jemison’s Christian name was in commemoration of a pledge of lasting friendship between her father’s family and the Cherokee Indians. An interesting story goes with this name. Often it was related to her children by Mrs. Priscilla Cherokee Taylor, who was, herself, the baby in question.

Greenberry and Elizabeth Taylor settled in North Alabama not long after the turn of the nineteenth century. At that time there were very few white settlers and many Indians. Their closest neighbors were the Cherokees, who were friendly, but no great distance away were the Choctaws, who were frequently hostile.

After the Taylor family had been there for sometime, and had known the chief of the Cherokees, the latter’s little daughter became very ill. The Indians had done everything in their medical knowledge but she grew worse, and they had despaired of her recovery, when Mrs.

Taylor heard of her condition, she went at once to see if she could be of any assistance. Taking charge of the case, and using remedies and treatment unknown to the Indians, she soon cured the child. The Chief was naturally most grateful. The Cherokees and the Choctaws were bitter enemies, and set spies to watch each tribe. One day the Cherokees' spies reported the planning of a night raid on them by the Choctaws, and at the same time a massacre of all the white people near by.

The Cherokee Chief sent a message to Mrs. Taylor telling her to come with her husband and baby to his wigwam, where he could protect them along with his own family, and that he would be powerless to help them unless they did. The Taylors gladly accepted the invitation. A battle ensued and the Cherokees were victorious. However, the Choctaws succeeded in killing most of the other white people, and unhappily burning their homes, among which was that of the Taylors.

The Taylors remained with the Indians until all danger had passed. When they were leaving, Mrs. Taylor desired to reward the Chief in some way for having saved their lives. He would accept nothing, but, putting his hand on the head of the baby, who was then about a year old, said, "One thing I would like: name papoose for one of my papooses." But the baby had already been christened Eliza, and Mrs. Taylor, being very religious, would not consider changing her name. However she promised that if she ever had another child, she would be glad to grant this request. Several months later a baby girl was born, and Mrs. Taylor, according to her promise, christened her Priscilla Cherokee.

This Priscilla Cherokee Taylor became the wife of Robert Jemison and the mother of Mrs. Cherokee Jemison Hargrove, whose only daughter bears the name of Mrs. Minnie Cherokee Van de Graaff, and she in turn, carrying out the family tradition, bestowed the name upon her only daughter, who was Mrs. Cherokee Jemison Rountree. It is an interesting fact that since that day, now nearly a century and a quarter ago, there has been a fulfillment of the compact, a "Cherokee" in every generation of this branch of the Jemison family. Cherokee means in the Indian tongue "Upland Fields."

Cherokee Place, as has been said, was only a part—the center—of a far-flung estate. There was the "Garden," a plantation near Pickensville—a veritable garden outcome of Jemison development, the Coal Fire tract; the Porter or Collins; and the Murphy tract, each

unit directed by an overseer who lived on the place. But the owner of Cherokee—William Jemison, in its first development and later Robert, his son, with William Henry, a son much younger—kept close personal survey over all these properties.

Here was demonstrated in the beginning of our commonwealth the fact that the self-sufficient estate is its owner's most effective declaration of independence. On these several units were operated saw mills which supplied much of the demand of the section for lumber, with no considerable amount for export; grist mills that ground for many communities; and coal mines which furnished coal to operate this estate of one white family and five hundred black slaves, with a goodly supply to neighboring plantations and to the town of Tuscaloosa. All this was in addition to the main business of export trading. Here were trained for home work and for hire, stone cutters, brick-makers, masons, molders, blacksmiths, carpenters, wood-carvers, and farmers.

Here, perhaps looking to that inevitable day when the black man would be free, slaves were grouped according to their degree of intelligence, and their natural bents, and trained in mechanical and agricultural arts to the highest point of their ability. No endowed school for the race has since turned out as great a proportion of men and women efficient for living.

It was inevitable that the Cherokee estate should include a town house, and in the late fifties, Senator Robert Jemison sent to Philadelphia for an architect named Lewis, and built, by the work of his own slaves, with materials cut from his own forests, a true-to-type Italian villa, some sixty feet back on Greensboro Avenue, with cupola and Italian blinds. The house stands today as it was built, for no later additions or alterations mar its architectural perfection.

An interesting fact about the house is that it was built of brick and finished in lumber manufactured at the builder's own saw and planing mill. This was located twelve miles from Tuscaloosa on what is now the Birmingham Highway, then known as the Plank Road because of the fact that Mr. Jemison had it planked from his mill into Tuscaloosa—literally a plank road.

The rough work in the construction was done by slave labor, but that requiring a high degree of skilled workmanship in the main part, by freemen. One of these, an old man named Lufborough, a light mulatto, an Indian half breed, and an expert carpenter and contractor in his youth had been a workman there. He said that it required

probably  
will finish

several years to build the house. He also related that Mr. Jemison placed some gold money under one of the posts of the front veranda, he could not remember which.

Many slender pillars, laced together by elaborately carved fret-work, carry the eye down long vistas of veranda, covered with Southern smilax. Time has mellowed its walls, fresh paint would be a desecration. The interior is also in the Old World mood. Six staircases were necessary to link together the extensive floors of this mansion, and two of these would grace any villa in Italy. The deep cut paneling of these stairs—done in different native woods put together—walnut, light oak and chinaberry, with the great high doors, and the woodwork throughout—is all the handwork of slaves trained on the Cherokee estate. An interesting feature of the first two floors is a large octagonal conservatory. An oval cut in the main floor of this reveals duplicate conservatory space beneath, the two floors being linked by a stairway.

The house is noted for its exceedingly high ceilings, 18 feet, very high massive doors, and handsome bold carvings, raised sometimes two or more inches. The double entrance doors are striking—like cathedral doors, very wide, heavily carved, reaching almost to the ceiling, allowing only for transom and sidelights. The windows open to the floor, the carved embrasures framing them curving outward. All interior doors are 14 feet high, with the same elaborate carving, some of solid walnut, others, one side of walnut, the other of chinaberry wood. The newel post of the circular stairs is the *piece de resistance*, deeply carved all around, and capped with a circular top inlaid in walnut, light oak, and chinaberry, rising to a point in the center.

In the dining room there is an antique banquet table of mahogany, with drop leaf ends and leaves. In the family sitting room one is intrigued by a rosewood table—a Duncan Phyfe with small claw feet and double lyre base. There are also Duncan-Phyfe dining chairs. The old bookcases filled with hundreds of books, including first editions, were made at Jemison's mill by imported furniture makers.

The chandeliers are of bronze, some still holding the same hurricane glass shades of long ago.

The portrait of Mrs. Elizabeth Taylor faces that of her daughter, Mrs. Priscilla Cherokee Jemison across the hall. Mrs. Taylor is a young woman at the time of the sitting, but she wears a fetching lace cap. On her breast is a mosaic brooch, and at her belt a buckle of

gold. She is gowned in black velvet and lace, dropping from the shoulders; a necklace of filagree encircles her throat, the fastener being two small gold hands clasped.

Another portrait near the door is a full length one of a little girl in a pale blue, shoulder-dropped frock, tight fitting, with pantaloons and at her feet her little dog Scissors. This was Cherokee Jemison, daughter of Mr. and Mrs. Robert Jemison, Jr.

Robert Jemison, in designing the house of twenty-six rooms, evidently gave much consideration to entertaining on a large scale. The basement of this mansion—with its two wide halls, its immense ball room into which opened various rooms for billiards, dressing rooms, etc., conservatory space; and long service "L"—constitutes one of its most interesting features. Here were held many functions befitting the position of its owner and the elaborateness of his time, for this mansion, like its parent Cherokee Place, was a center of the social and political life of the state. The wedding reception of Cherokee Jemison, his daughter, on the occasion of her marriage to Andrew Coleman Hargrove, an officer of the Confederate States Army, was held in this ball room just after the close of the War Between the States.

The legend that there was an underground passageway from the basement to the river had its origin, perhaps, in the fact that in one of the serving rooms had been sunk a deep, dry well to act as a refrigerator before manufactured ice was known in Tuscaloosa. In this basement, also, was a plant which made gas from Cherokee coal, to light the mansion. Throughout the house were pipes to carry heat. The furnace, ordered from the North, like the marble mantels from Italy for the upper floors, never arrived, on account of the blockade during the War Between the States.

The house was equipped with its own water works, supplied by three cisterns located at various points in the yard into which the rainfall on the roof of the house was conducted, and a force pump sent it to the tank room above.

In the basement of the "L" was located the culinary department, with wine cellar, dairy room, store rooms, and the kitchen, where the cooking was done on a large scale in the open fireplace. From the kitchen a speaking tube ran upstairs to Mrs. Jemison's room over which she gave her orders. A dumb waiter carried the food upstairs to the service pantry, which opened into the dining room. Still further to the rear is the servant's house containing six rooms and an attic.

This is one home which through a boyish trick escaped destruction in the War Between the States. It was from old Cherokee Place, seized as headquarters, that Croxton's raiders swept down upon Tuscaloosa. It was upon the old Jemison bridge that a handful of boyish cadets from the University of Alabama made their vain and tragic stand against the overwhelming numbers of the enemy, when the invaders put to the torch the University and most of the business section of the city.

It so happened that Robert Jemison, at that time, was at home from the Confederate States Senate at Richmond. This fact became known to the Yankees, and a squad was sent to the house to place him under arrest. They searched the house without success. A trusted negro servant, Ocea Taylor, had driven him several miles out of town where he had concealed himself in a nearby swamp. Doubtless chagrinned by his escape, and using as an excuse the fact that he was a Confederate States Senator, the officer in command ordered the Jemison home burned. Mrs. Jemison, who was at that time only thirty-four years of age, described the occurrence to her children. She related that the young lieutenant in charge of the burning squad was a gentleman. He assured the family that he regretted the enforced carrying out of orders but he was compelled to obey. He generously granted Mrs. Jemison fifteen minutes grace in which to have her valuables removed to safety. It was in that narrow margin of time that two mischievous boys, mounted double upon an old white horse, came galloping up Greensboro Avenue from the direction of Selma, at which place the Confederates were known to be, yelling "Forrest is coming, hurrah for Forrest!" The alarm was sounded before the end of the time, so graciously allowed by the gentlemanly lieutenant. The torches were dropped, and the incendiaries fled over the bridge which they burned behind them.

This house has remained continuously in the hands of the family, today the property and the residence of Mrs. Minnie Cherokee Jemison Van de Graaf (Mrs. A. S.), granddaughter of Senator Robert Jemison, its founder.

The Jemisons were, from the beginning, a race of builders. Adventurous in every line of achievement, stubborn in the face of difficulties, they always rose to their best in the hour of crisis. Their hands were strongly felt in the building of the University of Alabama, the Alabama Great Southern Railroad, and in the creation of public

utilities of whatever character, including a chain of Stage Coach Lines in this State and Mississippi.

Robert Jemison, the master of Cherokee and of the home on Greensboro Avenue, was largely responsible for the establishment of the Hospital for the Insane at Tuscaloosa. It was at his suggestion that Dorothea Dix came from the North to advocate such a hospital, and remained as a guest in his home until definite plans were made. His position on the State Board of Finance enabled him to plan and work for the passage of a bill to provide for a permanent fund for the insane in Alabama, and to build an institution to reflect credit to the state.

He was always most active in politics, serving in the State Senate and House, and in 1851 returned to the Senate to serve twelve years. William Garrett says "that in no period in the Legislative history of Alabama has any man been more intimately connected with important interests in the state . . . In 1847 when the whole revenue system had to be reorganized, he was appointed chairman of the Ways and Means Committee . . ." Also he led the Anti-Secessionist Party in the State Legislature, thus opposing the renowned orator, William L. Yancey, the leading exponent of Secession. It seemed strange that by an ironical turn of fate, upon the death of Yancey, Robert Jemison was appointed to take his place in the Confederate Senate where he served during the last two years of the War Between the States.

Cherokee Place sent its sons to various political offices of county and state. William Henry Jemison, the younger brother of Robert, was a member of the House of Representatives in Alabama in 1861 and held this position while Robert was in the State Senate. William was a captain in the Confederate Army and after the war became a professor of Agriculture at Alabama Polytechnic Institute. After leaving this institution he accepted the position of quartermaster at the University of Alabama (1873-82).

A younger sister, Mrs. Helen Jemison Plane, inaugurated the movement to carve on Stone Mountain, Atlanta, Georgia, the monument to men whose glorious struggle for a principle will ever remain an epic in American history. Mrs. Plane at ninety-six years of age was honored when she attended the unveiling of the Borglum carving of this great mountain.

There seems to have been a charm in the name "Robert Jemison," for Robert Jemison, a nephew of this master of Cherokee, a native of Tuscaloosa, later moved to Birmingham, Ala., and was one of its

pioneers, becoming a great constructive force in the development of that city. He became president of the Street Railways and promoter of large real estate interests.

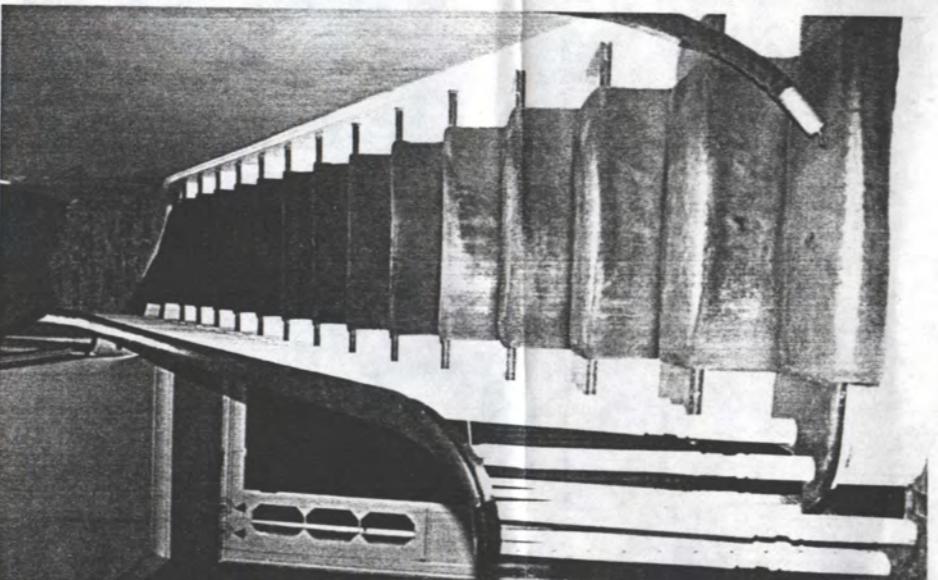
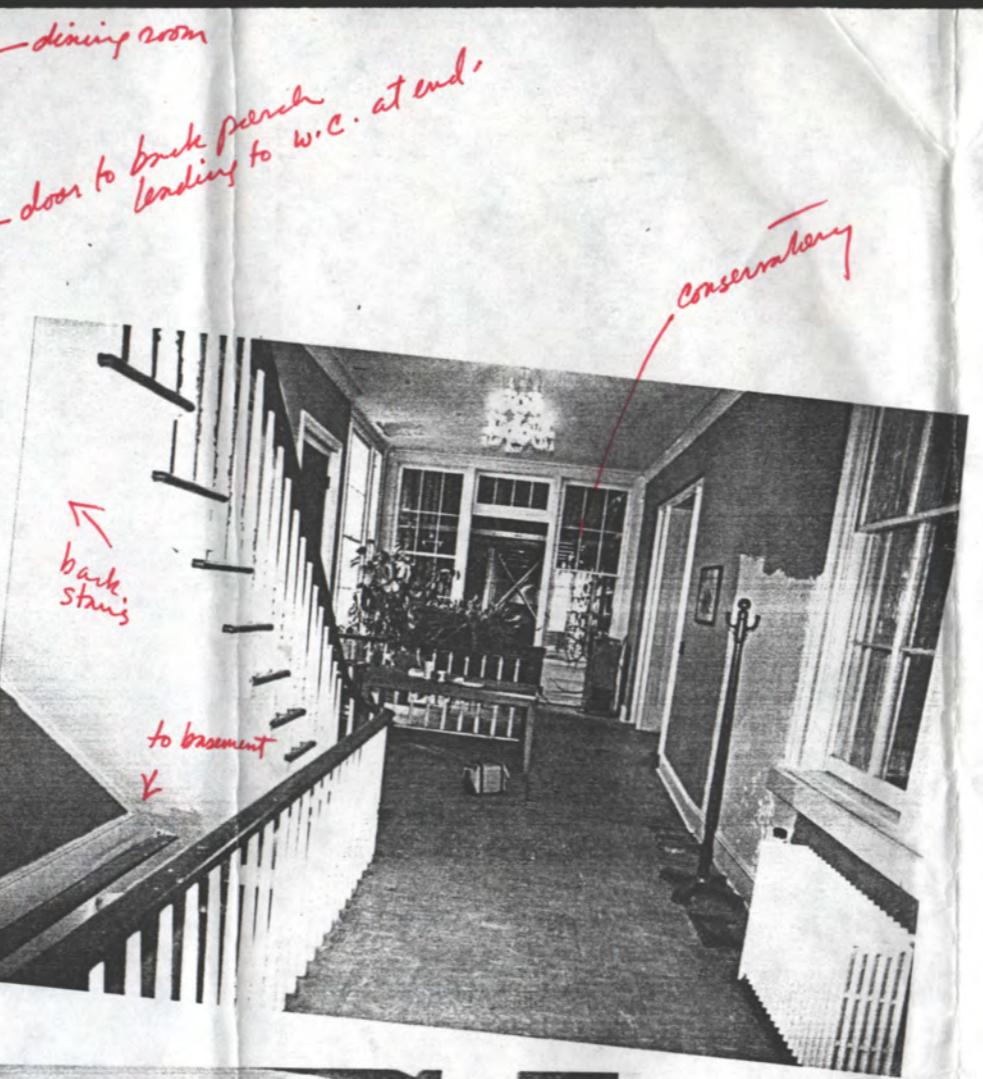
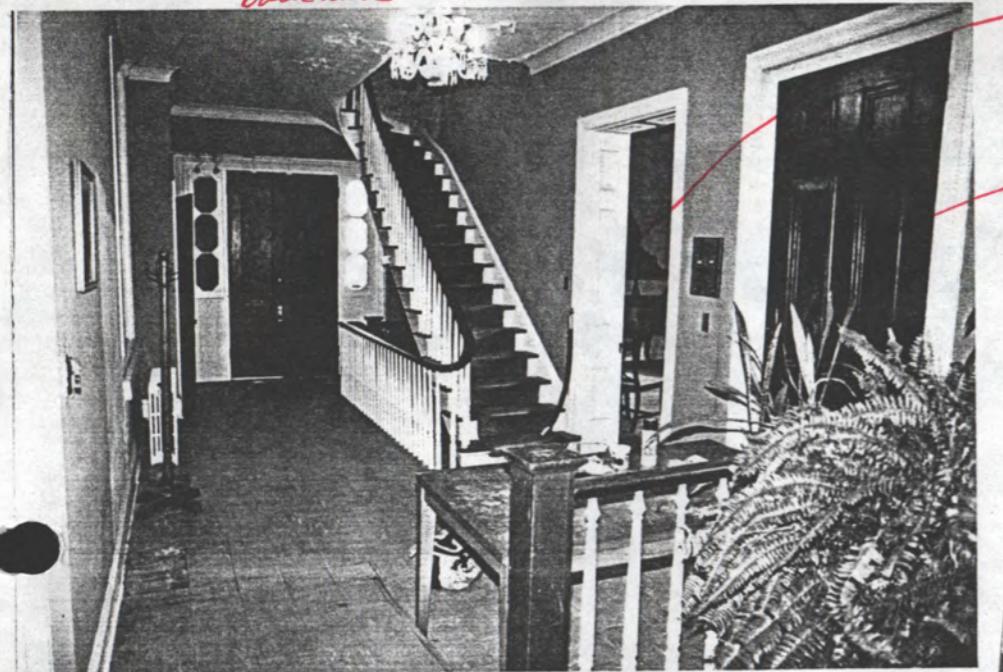
Among the great nephews in the present generation is Robert Jemison, Jr., of Birmingham, whose achievements in that district constitute one of the most perfect patterns of civic development in America. His value in this work was shown by his having been elected president of the National Real Estate Board in 1926.

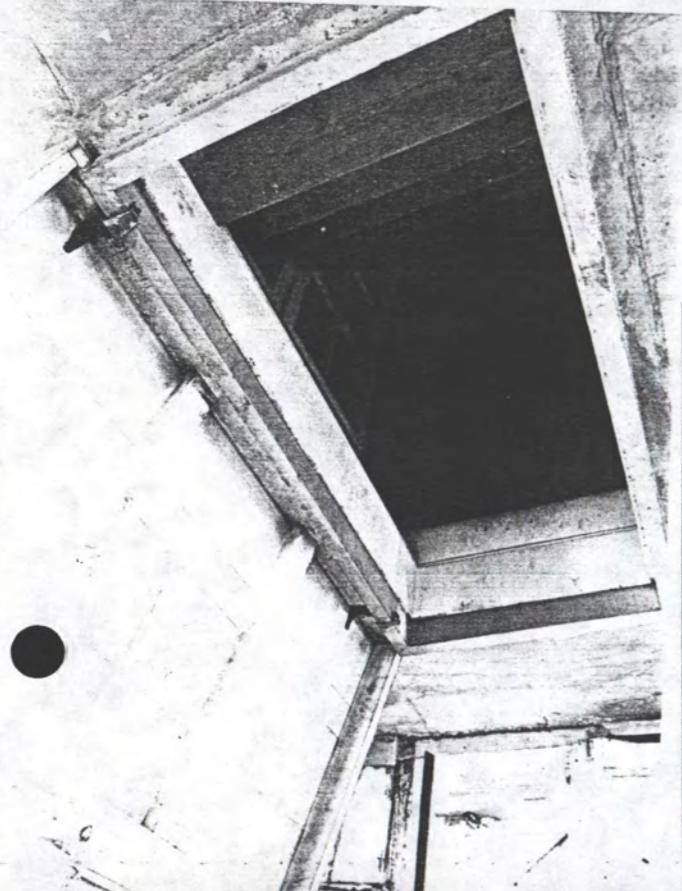
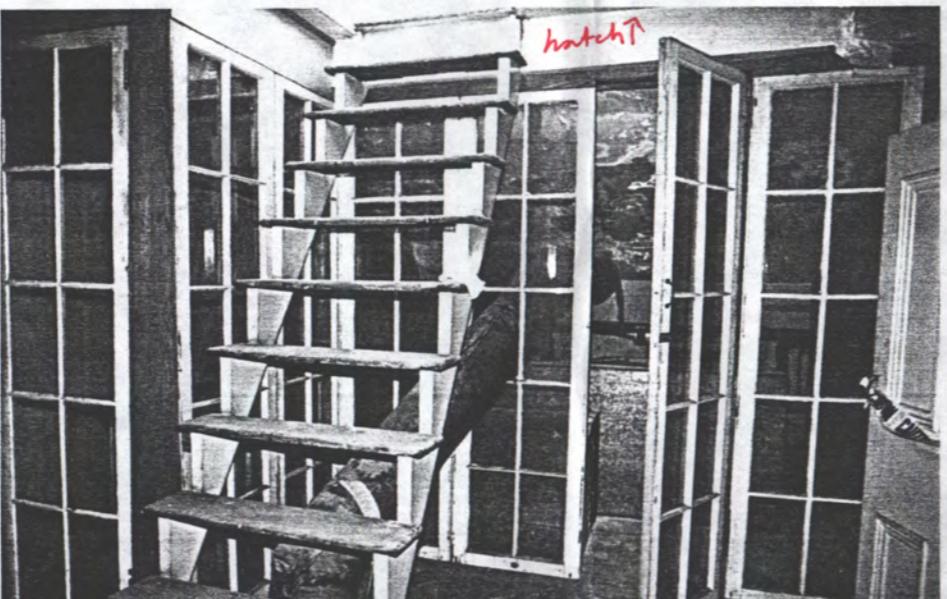
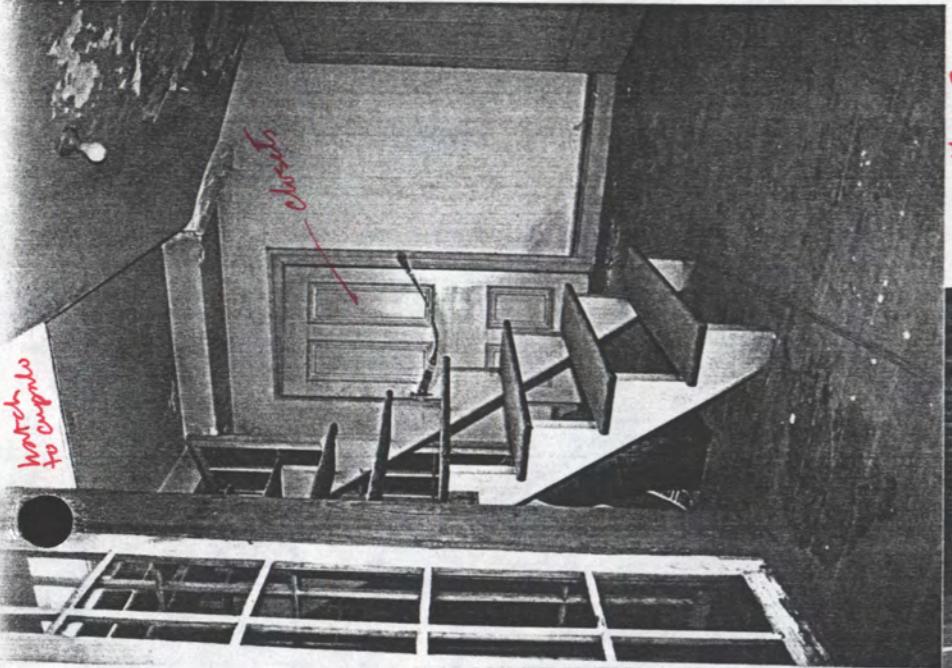
A great grandson of old Cherokee is Dr. Robert Jemison Van de Graaff, of Tuscaloosa, graduate of the University of Alabama, Rhodes Scholar, winner of the Queens College prize and Rockefeller scholarship at Oxford, also a National Research Council fellowship at Princeton. He is a member of the staff of the Massachusetts Institute of Technology as lecturer in the research department and recently the inventor of the electro static generator to smash the atom, by which he may have a share in changing the course of civilization. Although only thirty-two years of age, he is lecturing in Russia on invitation of the Russian Soviet Government.

CAROLINE PROWELL ENGSTFELD.

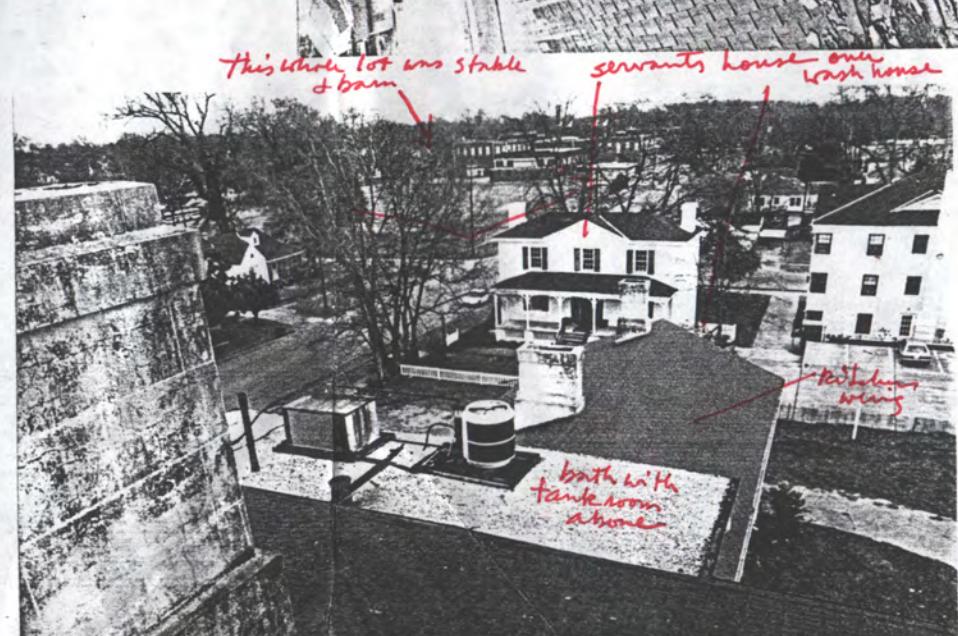
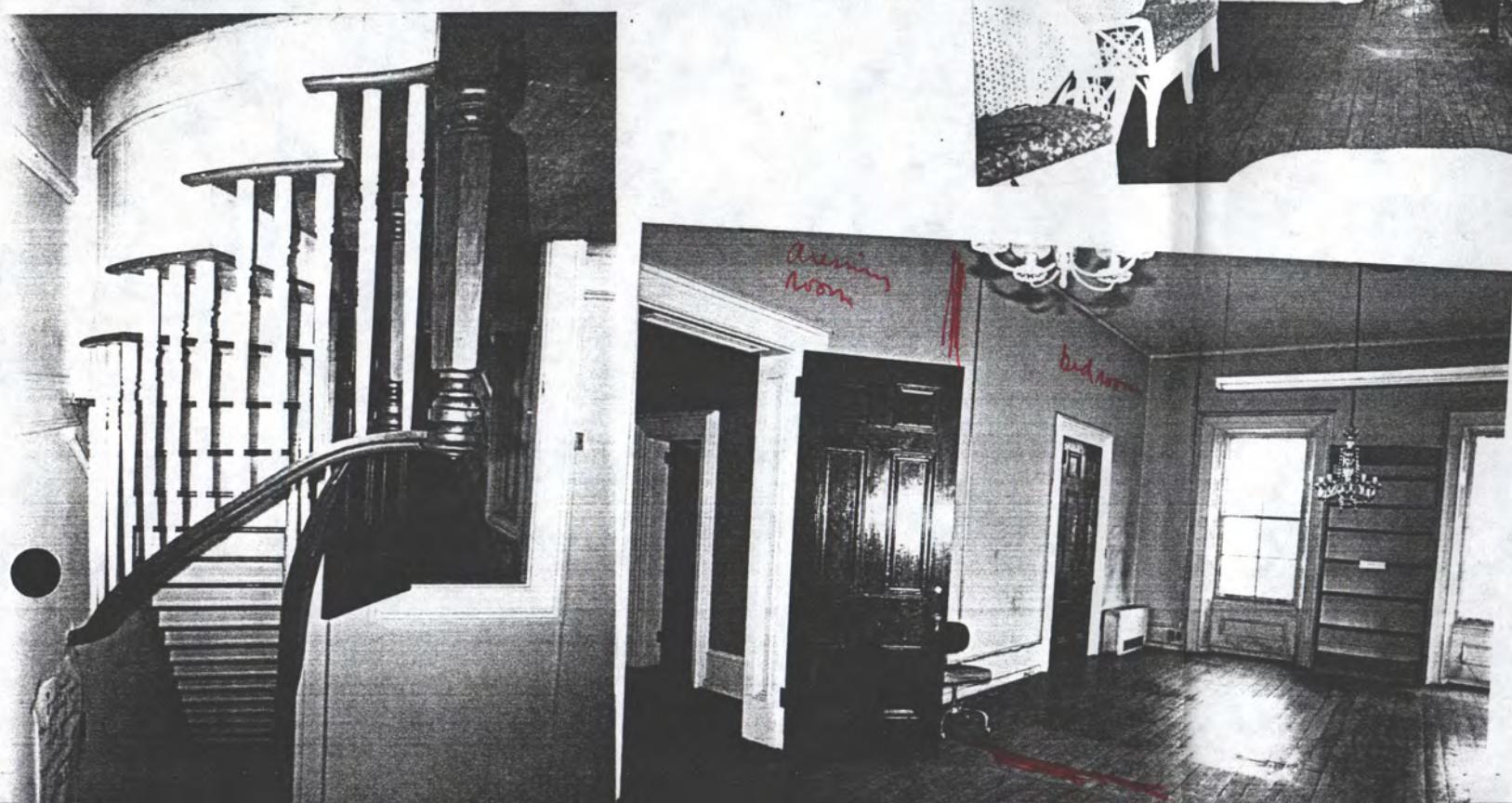
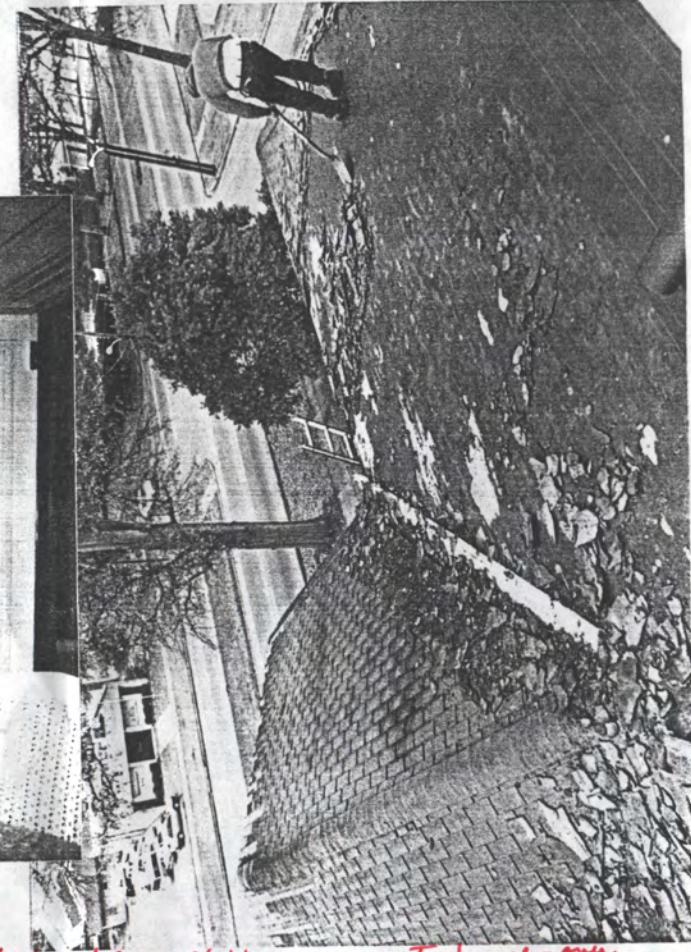
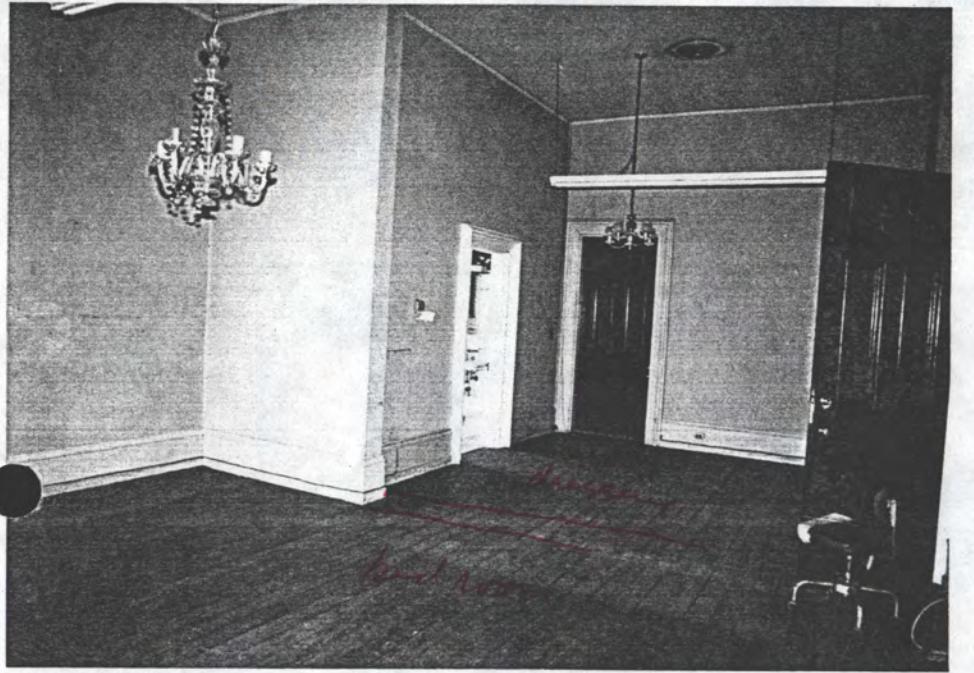


CHEROKEE PLACE

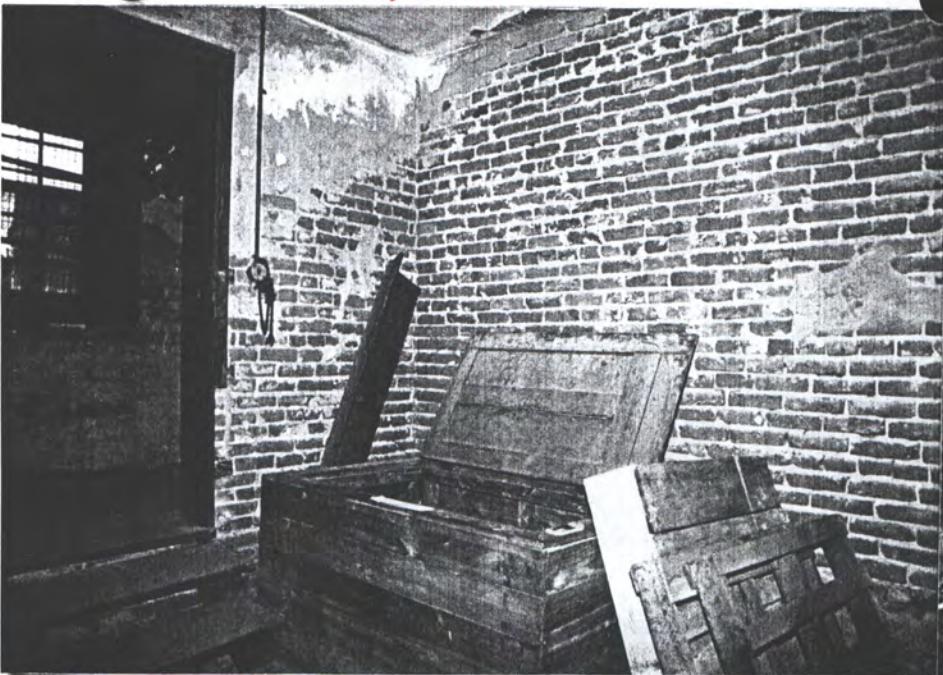




upstairs we originally 4 bedrooms and two dressing rooms

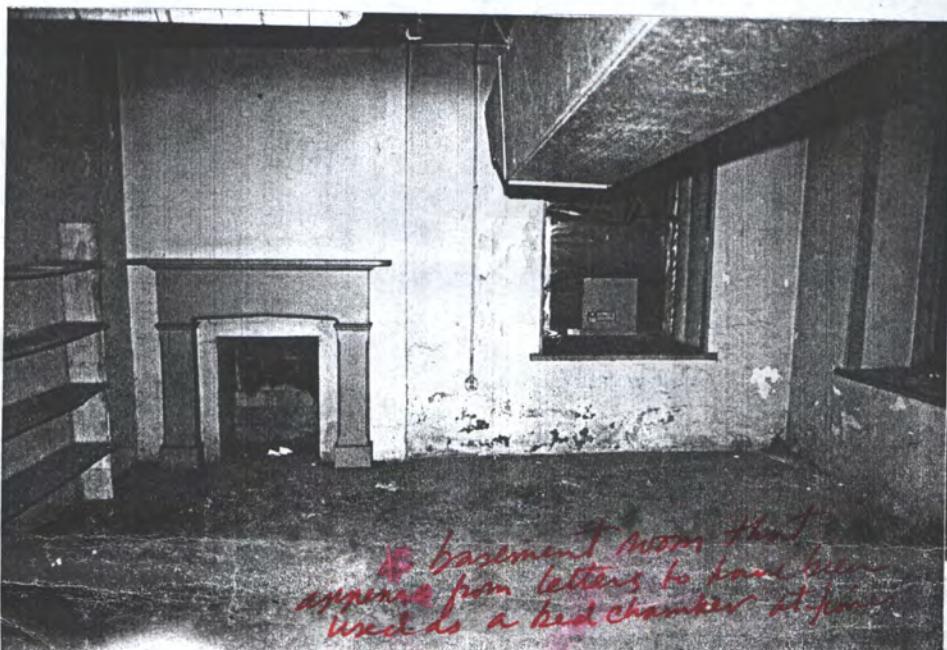


this is the dry well in  
basement



basement kitchen  
with rebuilt chimney

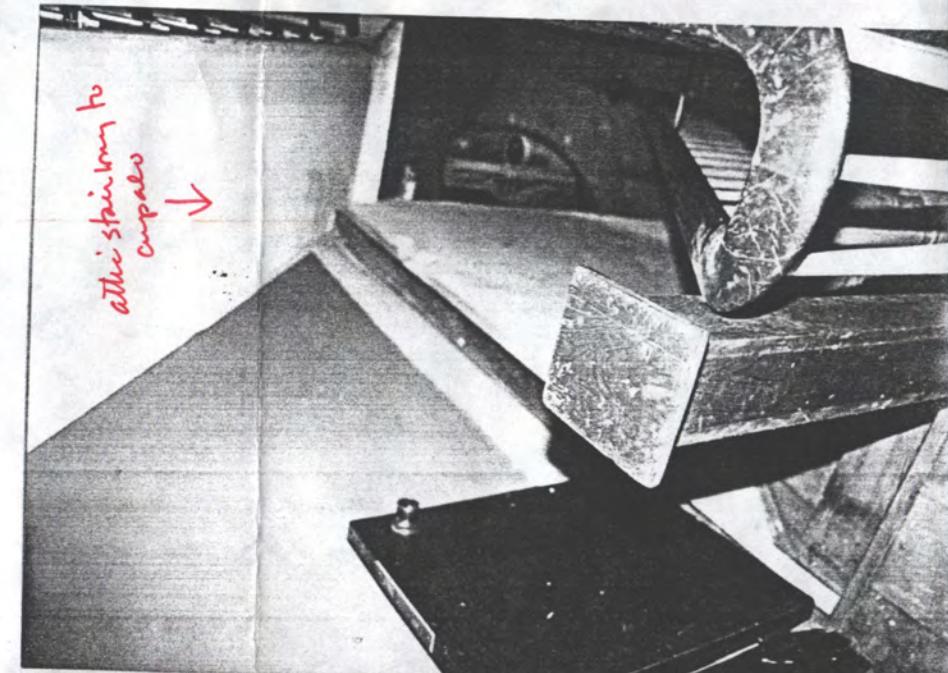
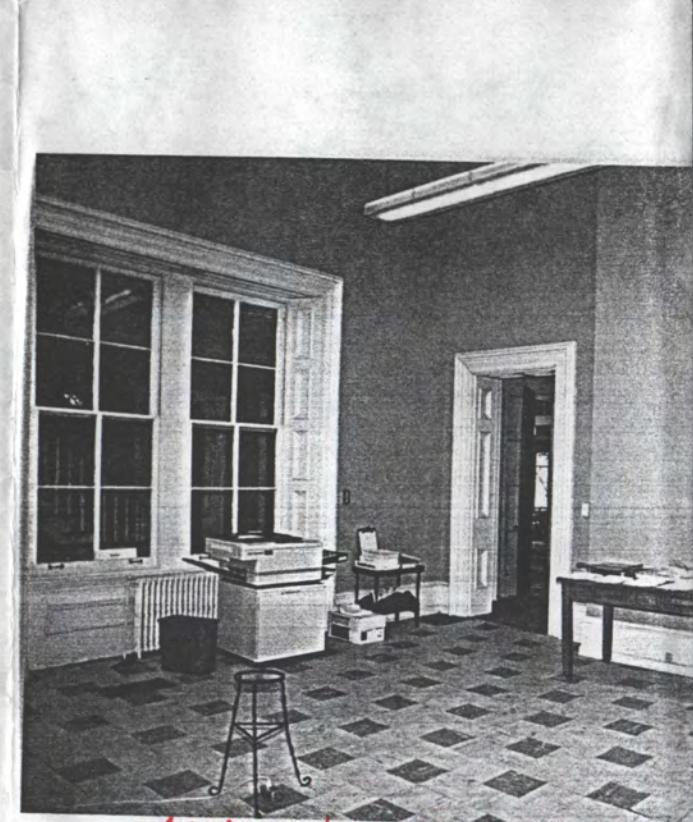
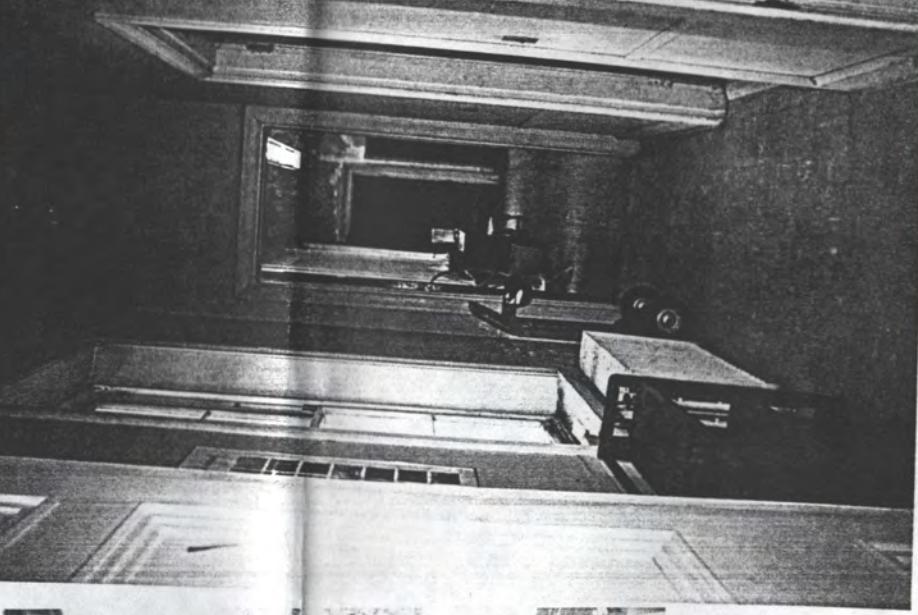
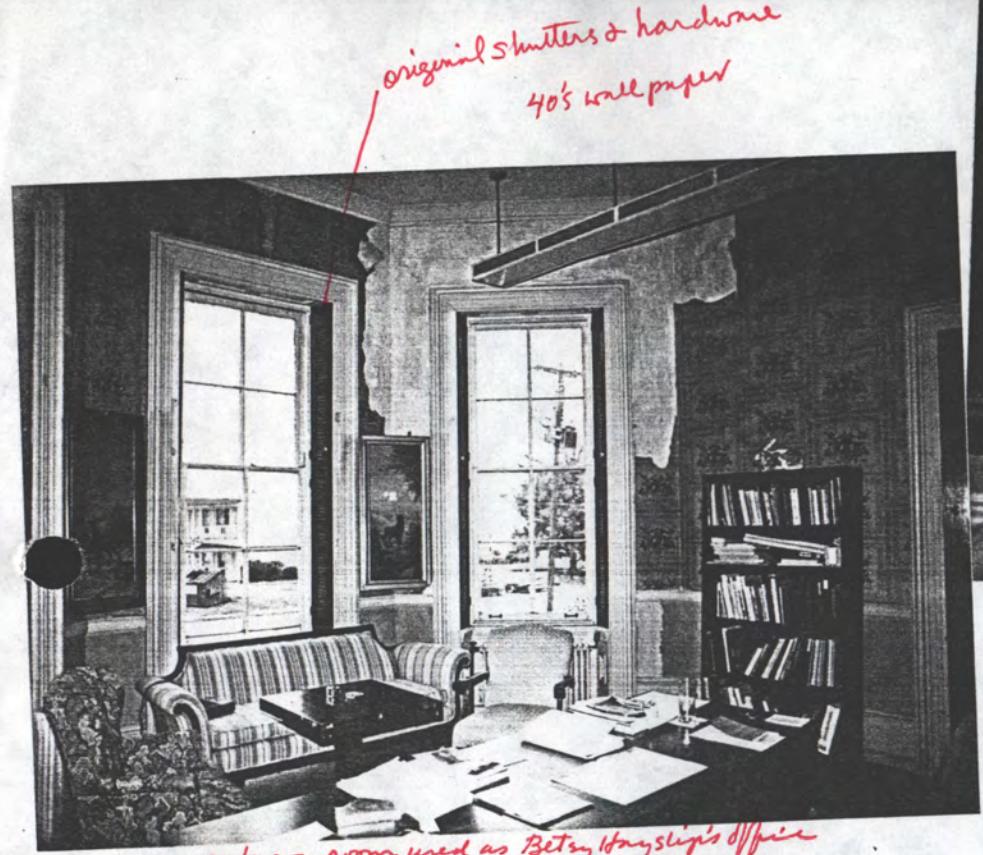
original double brick floor in basement room



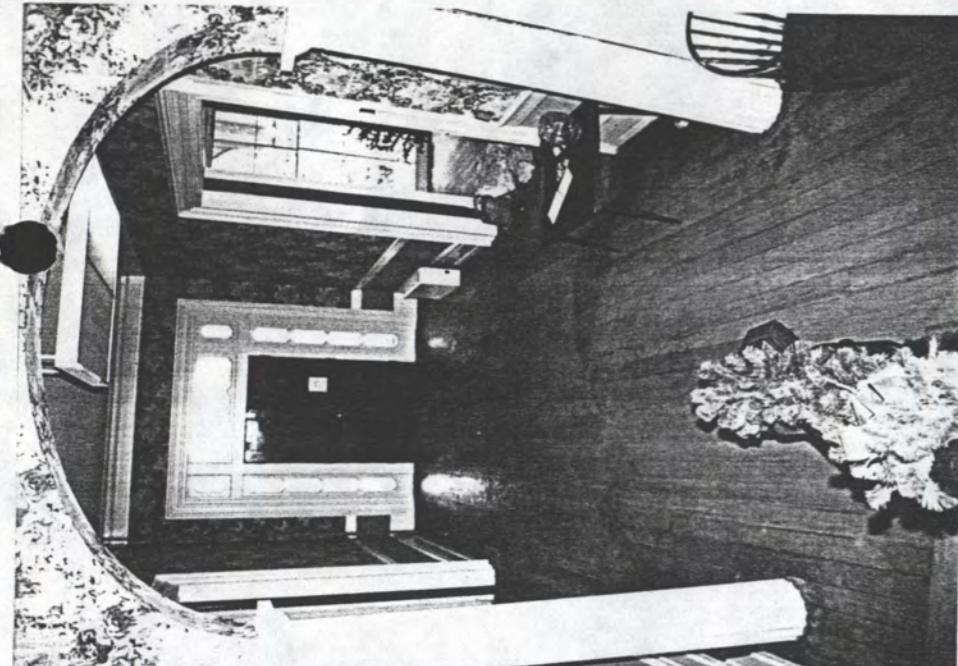
# basement room that  
appeared from letters to have been  
used as a bed chamber at first



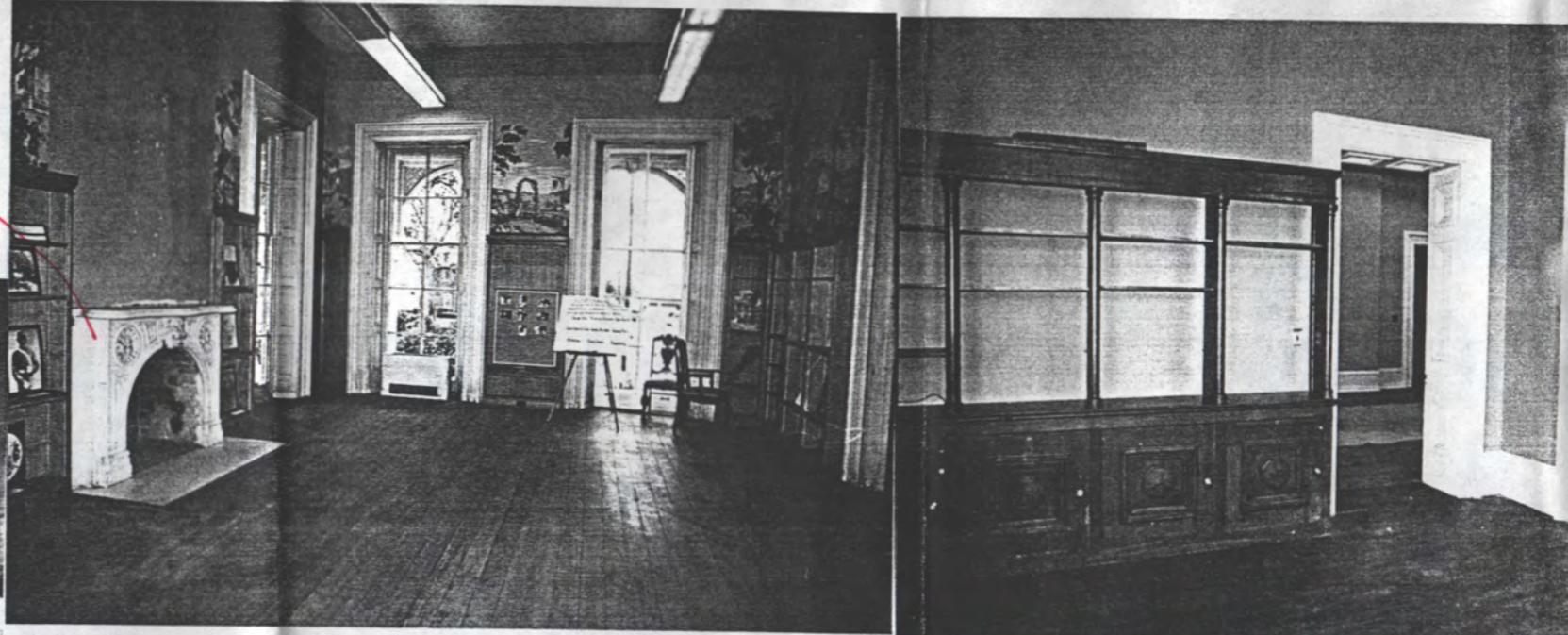
a boy  
men's  
bath



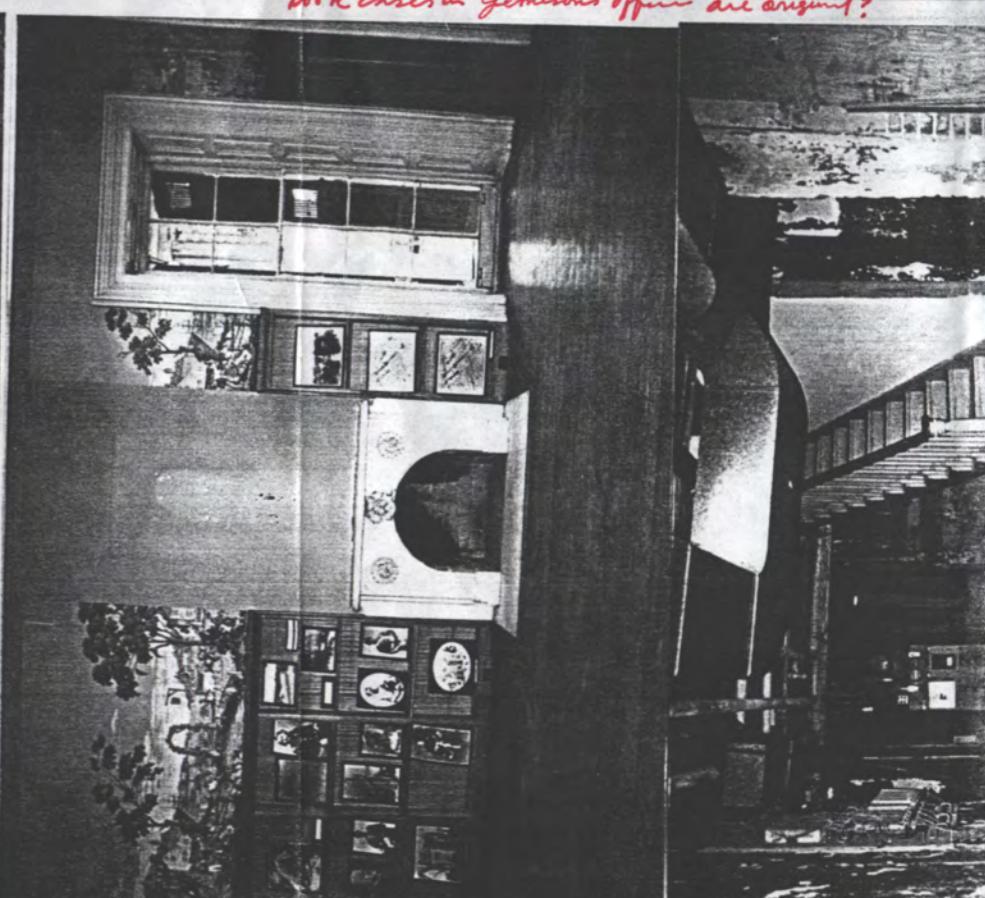
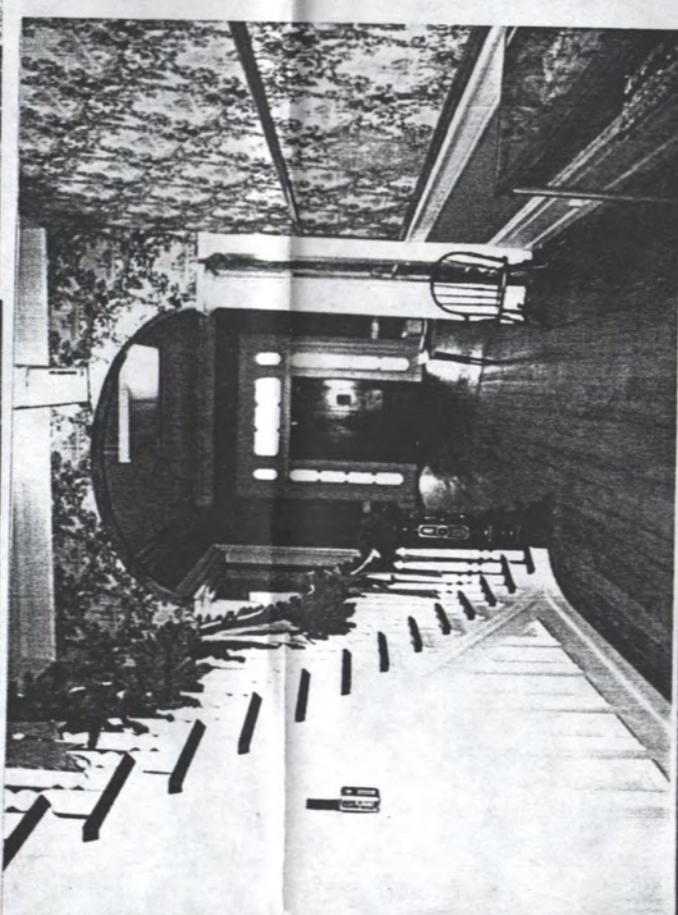
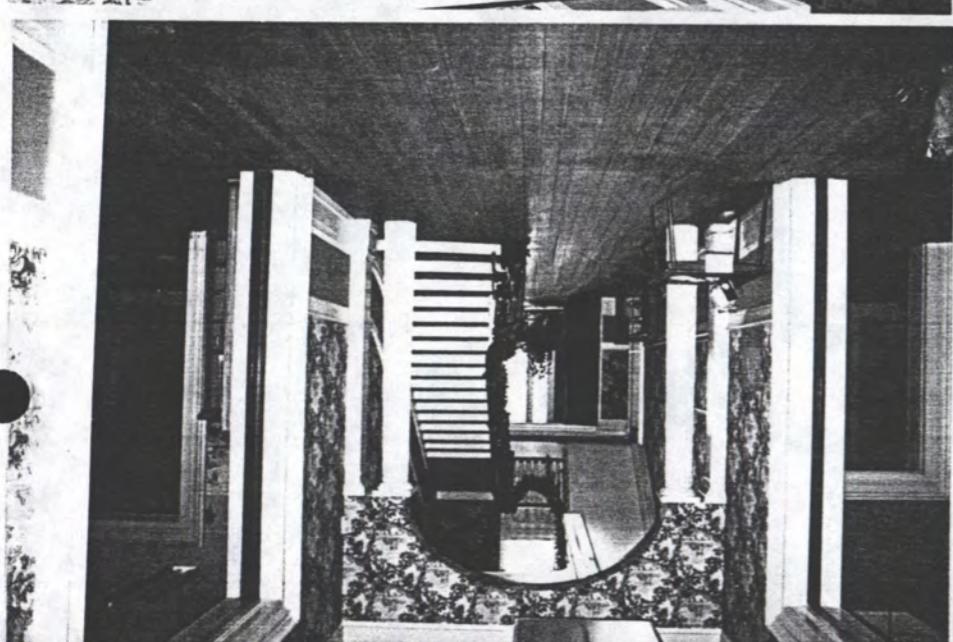
Front hall looking  
South



Mantel put in by  
Bunshields (?) not  
original to house  
see Harbs photos



Book cases in Geminis office are original?



Roofers are putting up an asphalt shingle roof - we have extensive photos - to show you

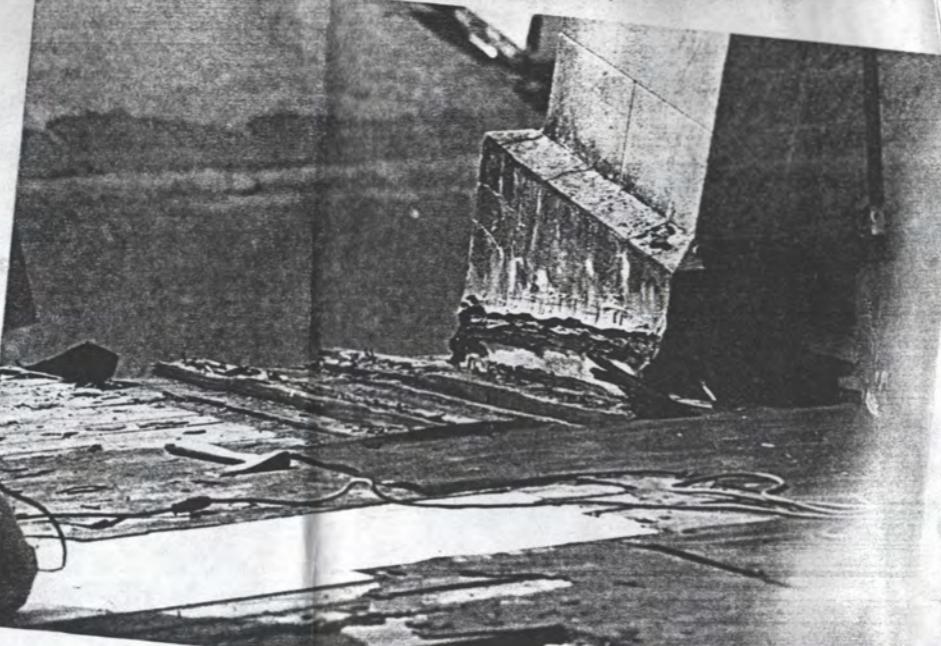
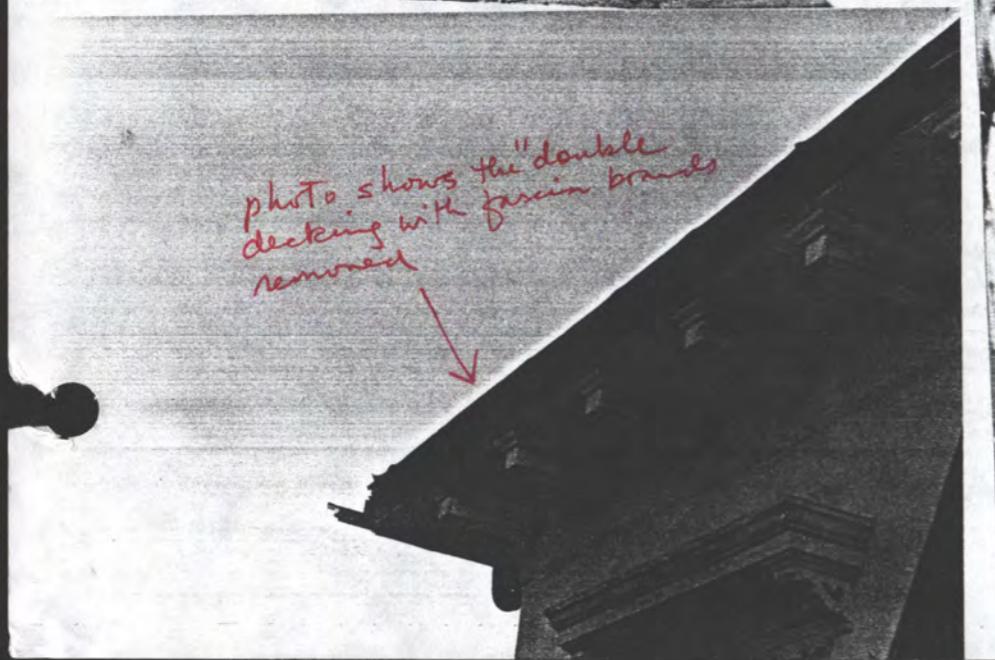
decking

[original 1870 term roof visible in attic true workmen striped 3 or 4 asphalt shingle layers down to plywood deck which had rotted in several places

Jan 7, 1992



photo shows the "double decking with fascia boards removed



all original interior most if not all sash is modern at time

Photo from ca. 1953-54

after Dunchfield's renovated it  
They ptd it white - before that was original  
stucco color - (stone?) with white  
pencilling - wood trim? - ?

help? !  
most people say it had no  
paint - bare wood as long

as they could  
remember - there must  
be traces



from H. Jones lib.

## ILLUSTRATED CATALOGUE

OF

# AMERICAN HARDWARE

OF THE



Manufactory, New Britain, Conn.

WAREHOUSES,

NEW-YORK, PHILADELPHIA, BOSTON, SAN FRANCISCO.

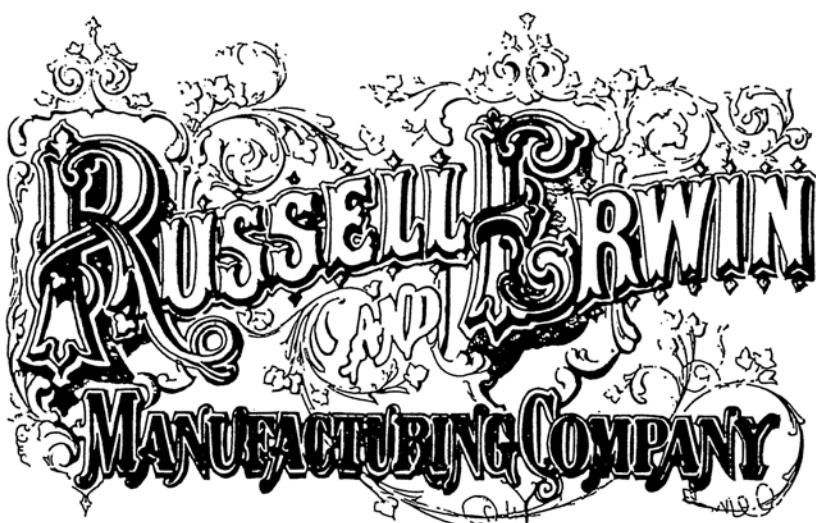
1865.

REPRINTED

*L.D.* '80

ILLUSTRATED CATALOGUE  
OF  
AMERICAN HARDWARE

OF THE

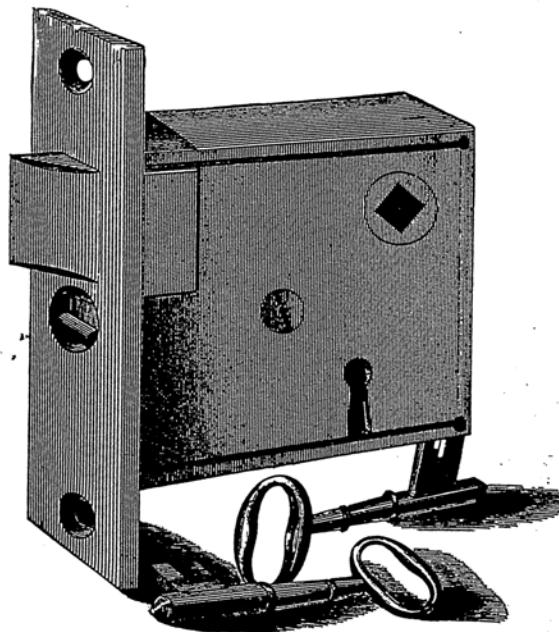


AN UNABRIDGED REPRINT OF THE 1865 EDITION  
AND A NEW INTRODUCTION BY LEE H. NELSON, AIA

PUBLISHED BY THE ASSOCIATION FOR PRESERVATION TECHNOLOGY  
WITH ASSISTANCE FROM THE FOUNDATION FOR PRESERVATION TECHNOLOGY

# MORTISE NIGHT LATCHES,

PACKED WITH ESCUTCHEONS.



[83.]

### No. 83.

SIZE  $2\frac{3}{4} \times 3\frac{1}{4}$  INCHES.

Per Doz.

Brass Front, Brass Strike, 2 Brass Keys, Brass Bolt, 3 Wrought Iron Tumblers, Safe. (See Plate.)

Without Knobs, With Japanned Escutcheons.

With Mineral Knobs, Japanned Escutcheons.

“ Porcelain Knobs, Plated Escutcheons.

“ Brass Knobs, Brass Escutcheons.

“ Electro-Plated Knobs, Plated Escutcheons.

“ Hand-Plated Knobs, Hand-Plated Escutcheons.

“ Japanned T Handle No. 1, Japanned Escutcheons.

“ Bronzed T Handle No. 2, Brass Escutcheons.

“ Plated T Handle No. 3, Plated Escutcheons.

### No. 84.

SIZE  $2 \times 3$  INCHES.

Brass Front, Bolt and Strike, 2 Brass Keys, Brass Slide Knob.

# MORTISE LOCKS FOR SLIDING DOORS, WITH ESCUTCHEONS TO MATCH.



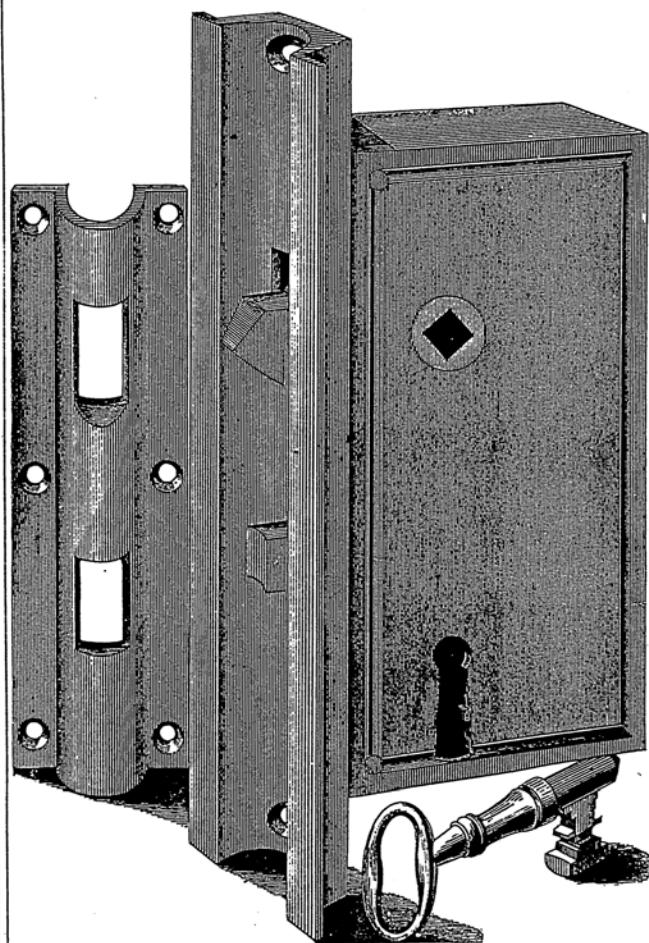
[88.]



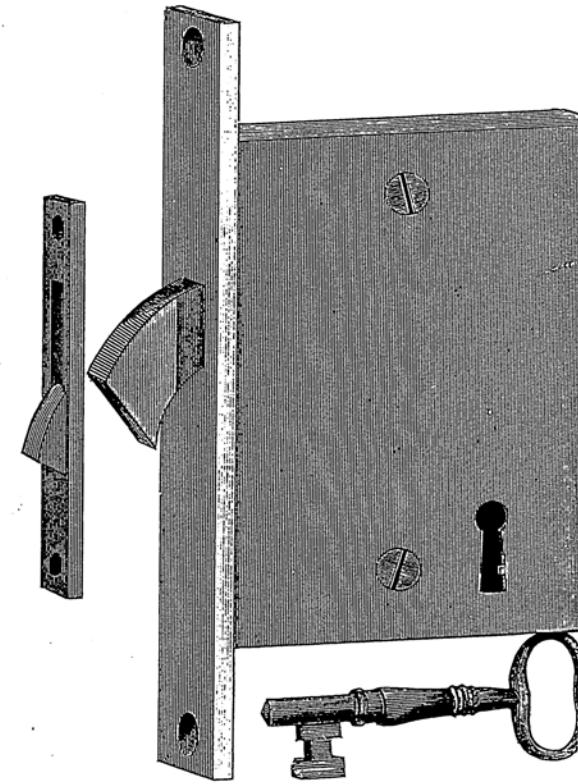
[For description, see Page 40.]

# MORTISE LOCKS, FOR SLIDING DOORS.

(Continued.)



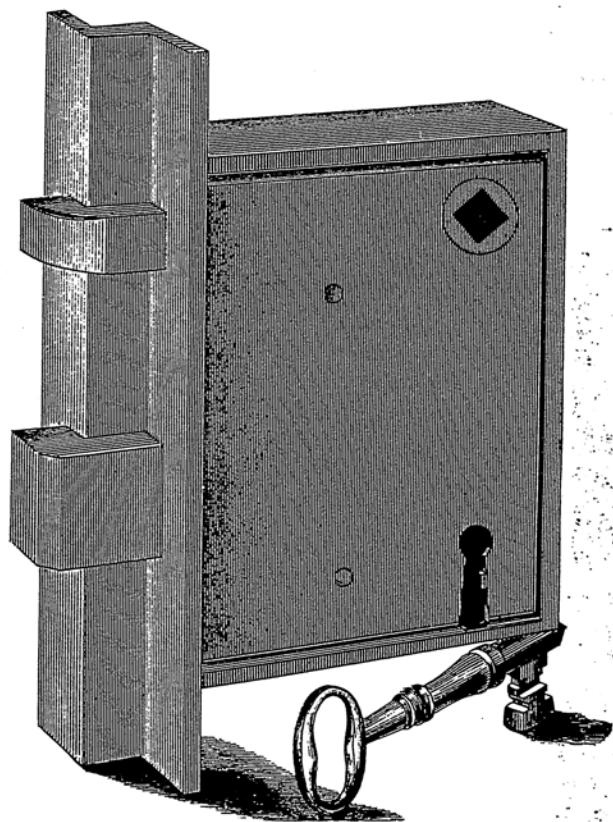
[85.]



[81.]

No.	Size.	
31	$4 \times 3\frac{1}{2}$	Plain, Iron Front, Dead Lock, Iron Bolt, Iron Strike, Brass Key, for Sliding Barn or Stable Doors. (See Plate above.) Per Doz. \$
32	$6\frac{1}{4} \times 4\frac{1}{4}$	Plain, Brass Front, Sliding Door Double Locks, to Match, for Doors Sliding in <i>Flush</i> with wall, Complete with <i>Flush Pulls, Flush Escutcheons and Keys</i> , same as No. 33, except Plain Front ..... Per Pair. \$
32	$6\frac{1}{4} \times 4\frac{1}{4}$	Plain, Electro-Plated Front, Sliding Door Double Locks, to Match, as above, with <i>Electro-Plated Pulls, Escutcheons and Keys</i> ..... Per Pair. \$
32	$6\frac{1}{4} \times 4\frac{1}{4}$	Plain, Hand-Plated Front, Sliding Door Double Locks, to Match, with <i>Hand-Plated Pulls, Escutcheons, and Keys</i> . Per Pair. \$
33	$6\frac{1}{4} \times 4\frac{1}{4}$	Astragal, Brass Front, Sliding Door Double Locks, to Match, for Doors Sliding in <i>Flush</i> , as above, Complete with <i>Flush Pulls, Flush Escutcheons and Keys</i> . (See Plate, page 39) ..... Per Pair. \$
33	$6\frac{1}{4} \times 4\frac{1}{4}$	Astragal, Electro-Plated Front, Sliding Door Double Locks, to Match as above, with <i>Electro-Plated Pulls, Escutcheons and Keys</i> ..... Per Pair. \$
33	$6\frac{1}{4} \times 4\frac{1}{4}$	Astragal, Hand-Plated Front, Sliding Door Double Locks, to Match as above, with <i>Hand-Plated Pulls, Escutcheons and Keys</i> ..... Per Pair. \$
34	$4\frac{1}{2} \times 3\frac{3}{8}$	Astragal, Brass Front, Brass Strike, Japanned Case, Brass Bolts, Brass Hub, Brass Key, without Knobs or Escutcheons, Per Doz. \$
35	$5\frac{1}{4} \times 3\frac{3}{8}$	Astragal, Brass Front, Brass Strike, Japanned Case, Brass Bolts, Brass Hub, Brass Key, without Knobs or Escutcheons. (See Plate above.) ..... Per Doz. \$
36	$4\frac{1}{2} \times 3\frac{3}{8}$	Plain, Brass Front, Brass Strike, Japanned Case, Brass Bolts, Brass Hub, Brass Key, without Knobs or Escutcheons, Per Doz. \$
37	$5\frac{1}{4} \times 3\frac{1}{4}$	Reverse Astragal, Brass Front, Japanned Case, Brass Hub, BOLT LOCK to Match No. 35, without Knobs or Escutcheons, Per Doz. \$

# RABBETED MORTISE KNOB LOCKS.



[25½.]

**No. 25.**SIZE  $5\frac{1}{4} \times 3\frac{3}{8}$  INCHES.

Brass Front and Strike, Japanned Case, 2 Brass Bolts, Brass Hub and Key, either  $\frac{1}{2}$  or  $\frac{3}{8}$  inch Rabbet, for  
Folding Doors

Without  
Knob or  
Escutcheons.  
PER DOZ.

**No. 25½.**SIZE  $5\frac{1}{4} \times 3\frac{3}{8}$  INCHES.

Brass Front, Hub, Strike and Key, Japanned Case, 2 Brass Guarded Bolts

**No. 25¾.**SIZE  $4\frac{1}{2} \times 3\frac{3}{8}$  INCHES.

Brass Front, Hub, Strike and Key, Japanned Case, 2 Brass Bolts,  $\frac{1}{2}$  inch Rabbet. (See Plate above.)

**No. 26.**SIZE  $3\frac{1}{4} \times 3$  INCHES.

Brass Front, Hub, Strike and Key, Japanned Case, 2 Brass Bolts,  $\frac{1}{2}$  inch Rabbet

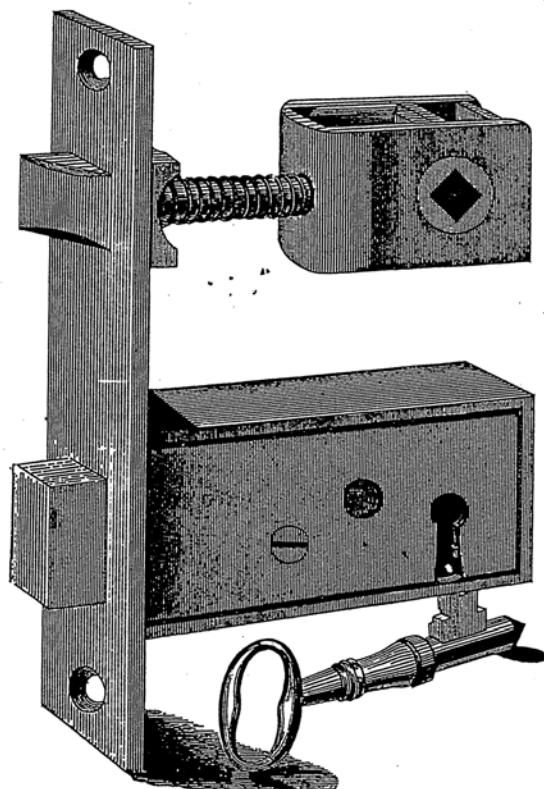
**No. 27.**SIZE  $4\frac{1}{2} \times 3\frac{1}{4}$  INCHES.

Iron Front, Brass Strike, Japanned Case, Brass Hub and Key, 2 Brass Guarded Bolts

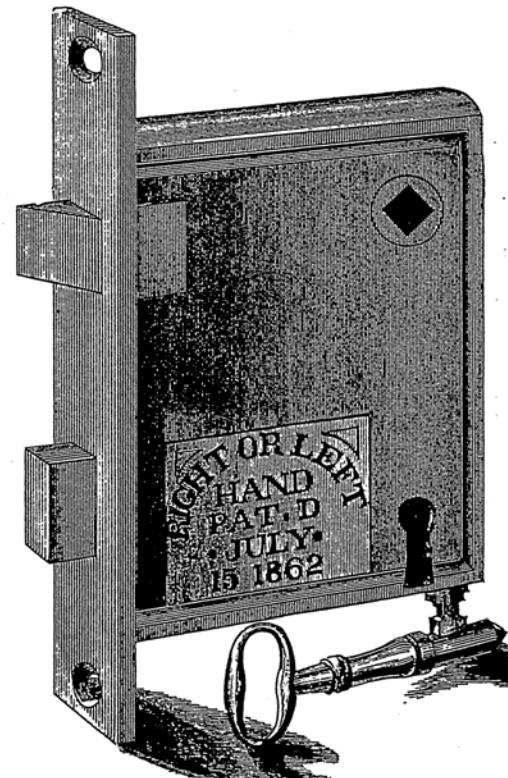
# ROUND EDGE MORTISE KNOB LOCKS,

WITH PATENT REVERSIBLE LATCH BOLT,

FOR EITHER RIGHT OR LEFT HAND.



[20.] See page 43.

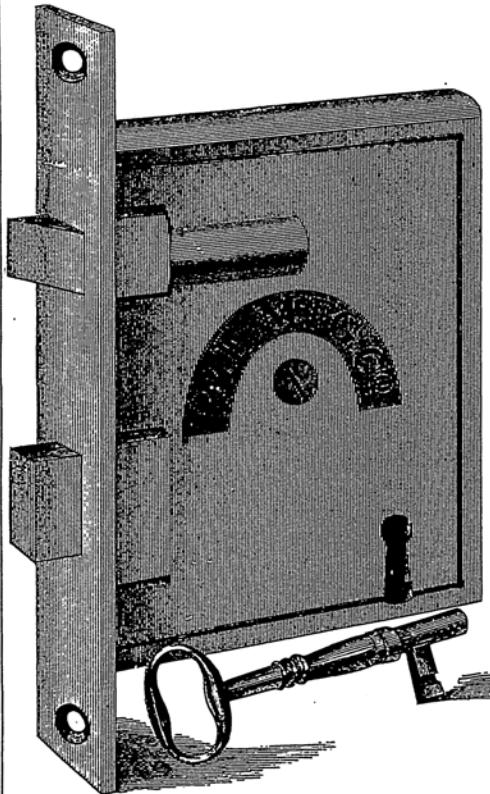


[14.]

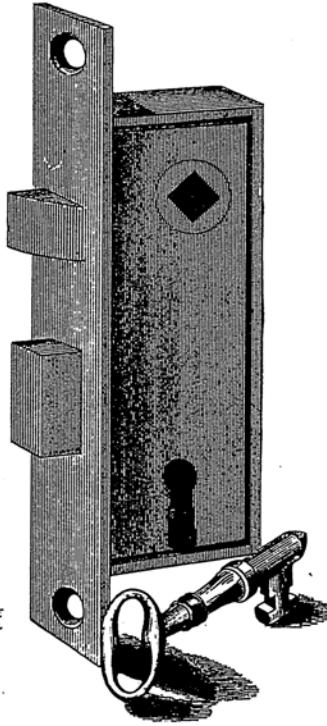
No.	Size.		Without Knobs.
0	$3\frac{1}{2} \times 3\frac{1}{4}$	Spiral Spring, with Japanned Plate Escutcheons.	PER DOZ.
0 $\frac{1}{2}$	$3\frac{1}{2} \times 3\frac{1}{4}$	Lacquered Iron Front and Strike, 2 Iron Bolts, Iron Hub and Key-----	
0 $\frac{1}{2}$	$4\frac{1}{4} \times 3\frac{1}{4}$	Lacquered Iron Front and Strike, 2 Brass Bolts, Iron Hub, Brass Key-----	
0 $\frac{3}{4}$	$4\frac{1}{4} \times 3\frac{1}{4}$	Lacquered Iron Front and Strike, 2 Iron Bolts, Iron Hub and Key-----	
1	$3\frac{1}{2} \times 3\frac{1}{4}$	Lacquered Iron Front and Strike, Japanned Case, 2 Brass Bolts, Iron Hub, Brass Key-----	
1 $\frac{1}{2}$	$4 \times 3\frac{1}{4}$	Lacquered Brass Front and Strike, Japanned Case, 2 Iron Bolts, Iron Hub, Brass Key-----	
1 $\frac{1}{2}$	$3\frac{1}{2} \times 3\frac{1}{4}$	Lacquered Brass Front and Strike, Japanned Case, 2 Iron Bolts, Iron Hub, Brass Key-----	
1 $\frac{3}{4}$	$4 \times 3\frac{1}{4}$	Lacquered Brass Front and Strike, Japanned Case, 2 Brass Bolts, Iron Hub, Brass Key-----	
2	$4\frac{1}{4} \times 3\frac{1}{2}$	Lacquered Brass Front and Strike, Japanned Case, 2 Brass Bolts, Iron Hub, Brass Key-----	
2 $\frac{1}{2}$	$4\frac{1}{4} \times 3\frac{1}{2}$	Lacquered Brass Front and Strike, Japanned Case, 2 Iron Bolts, Iron Hub, Brass Key-----	
701	$3\frac{1}{2} \times 3\frac{1}{4}$	Lacquered Brass Front and Strike, Japanned Case, 2 Iron Bolts, Iron Hub, Brass Key, with 24 Changes-----	
701 $\frac{1}{2}$	$3\frac{1}{2} \times 3\frac{1}{4}$	Lacquered Brass Front and Strike, Japanned Case, 2 Brass Bolts, Iron Hub, Brass Key, with 24 Changes-----	
702	$4\frac{1}{4} \times 3\frac{1}{2}$	Lacquered Brass Front and Strike, Japanned Case, 2 Brass Bolts, Iron Hub, Brass Key, with 24 Changes-----	

## MORTISE KNOB LOCKS.

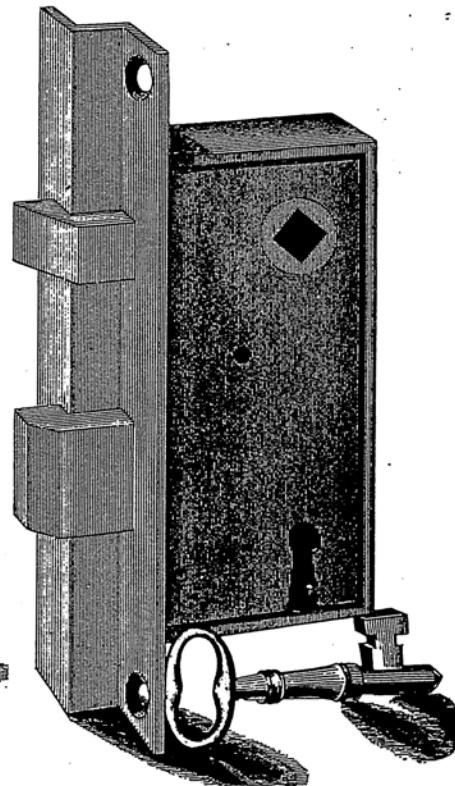
(Continued.)



[28.]



[55.]



[57.]

**No. 9.**SIZE  $3\frac{1}{2} \times 2\frac{1}{2}$  INCHES.

Refrigerator, Lacquered Iron Front, Japanned Case, Brass Bolts, Iron Hub, Brass Key, (see Plate, page 51) packed with Japanned Plate Escutcheons.

Without  
Knobs.  
PER DOZ.

**No. 23.**SIZE  $4\frac{1}{4} \times 3\frac{1}{2}$  INCHES.

Lacquered Iron Front, Iron Bolt, Japanned Case, Brass Key, Round Edge, Reversible either Right or Left Hand,  $\frac{1}{8}$  inch thick for thin doors, (see Plate) packed with Japanned Plate Escutcheons.

**No. 54.**SIZE  $3 \times 1\frac{1}{2}$  INCHES.

Plain Front, for French Windows, or Narrow Stile Inside Sash Doors, 2 Brass Bolts, Brass Front, Strike, Hub and Key.

**No. 55.**SIZE  $3\frac{3}{4} \times 1\frac{1}{2}$  INCHES.

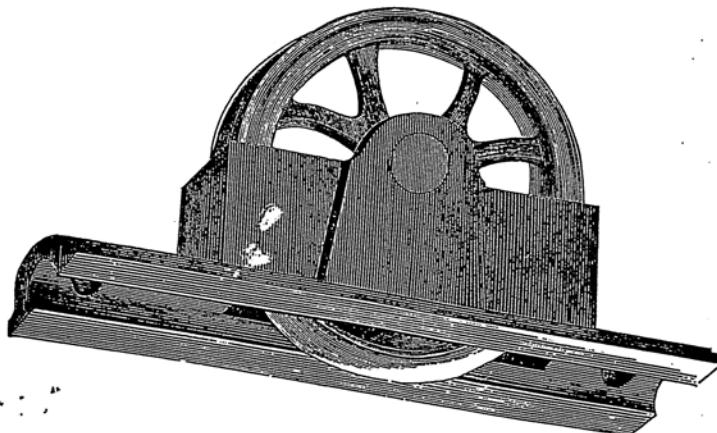
Plain Front, for French Windows or Narrow Stile Inside Sash Doors, 2 Brass Bolts, Brass Front, Strike, Hub, and Key. (See Plate.)

**No. 57.**SIZE  $3\frac{3}{4} \times 1\frac{1}{2}$  INCHES.

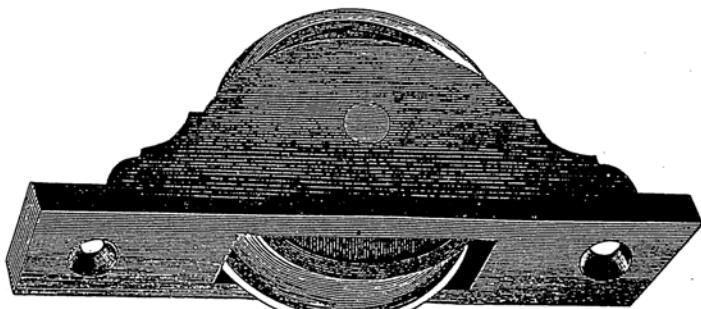
Rabbeted Front, for French Windows or Narrow Stile Inside Sash Doors,  $\frac{1}{8}$  inch Rabbet, Brass Front, Strike, and Key, 2 Brass Bolts. (See Plate.)

## SLIDING DOOR TRIMMINGS.

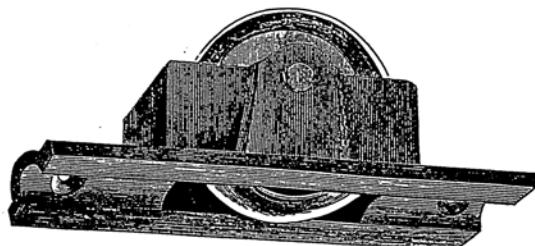
(For Description of Plates see page 62.)



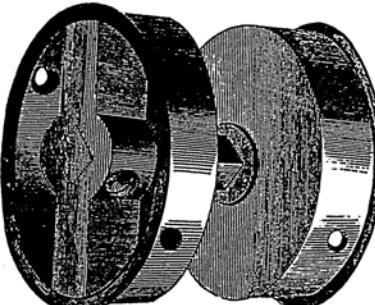
Door Sheave, 3 inch.



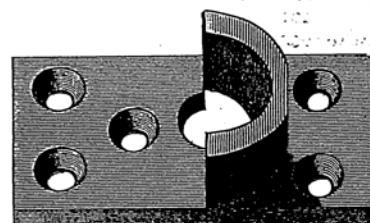
Boston Pattern.



Sliding Shutter Sheave, 1½ inch.



Cups and T. Handles, for Sliding Doors.



Sliding Door Stop.

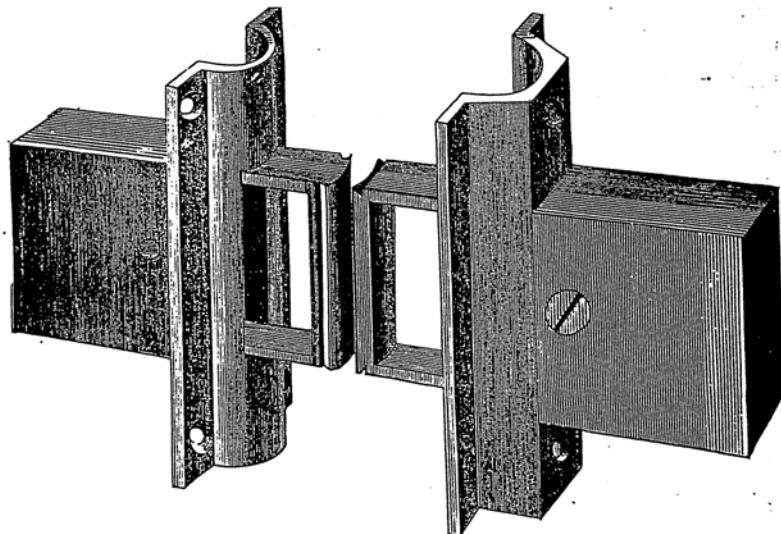
WHOLE LENGTH 2 FT.

Iron Sliding Door Rail.

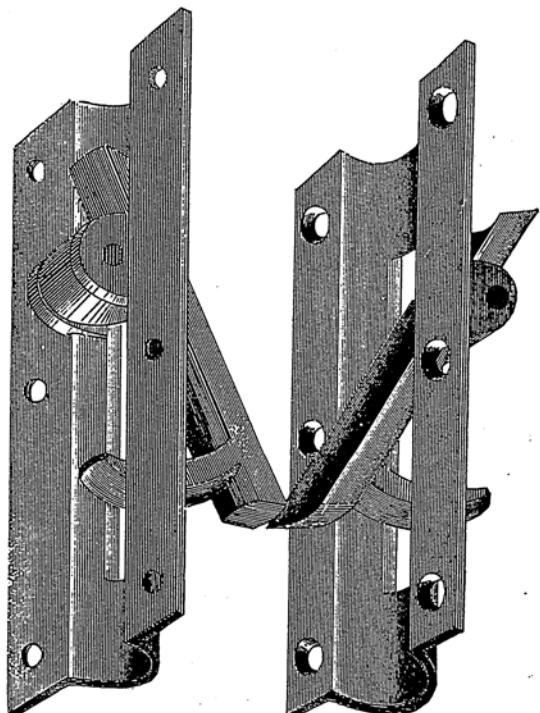
## SLIDING DOOR TRIMMINGS.

(Continued.)

[For Description of Plates see Page 62.]



Flush Pulls, Philadelphia Pattern.

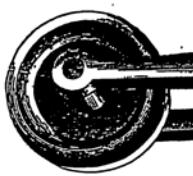


Flush Pulls, Boston Pattern.

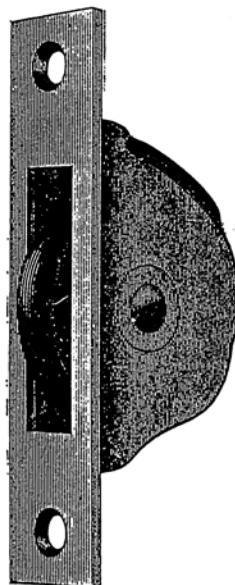
# SASH, SCREW, SIDE, UPRIGHT AND DUMB-WAITER PULLEYS.



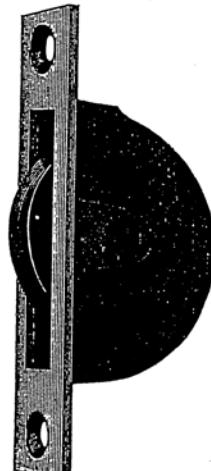
Japanned Screw Pulley, 1 1/4 inch.



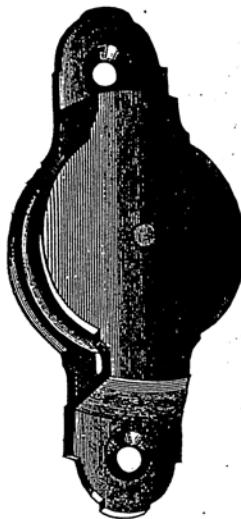
Brass Screw Pulley, 1 1/4 inch.



Axe Pulley, 1 1/4 inch.



Frame Pulley, 1 1/4 in.



Japanned Side Pulley, 1 1/4 inch.



Japanned Upright Pulley, 1 1/4 inch.

Sham Axle, Sash or Frame, 1 1/2 inch per doz.

Sham Axle, Sash or Frame, 1 1/2 inch. (See Plate above.) per doz.

Axle Sash, 1 1/4 inch. (See Plate above.) per doz.

Axle Sash, 2 inch per doz.

Axle Sash, 1 1/4 inch, EXTRA strong and good, per doz.

Axle Sash, 2 inch, EXTRA strong and good, per doz.

Axle Sash, 2 1/4 inch, EXTRA strong and good, per doz.

"Judd's Patent Axle, 2 inch, with detached wheels, for the convenience of entering the cords through to the weights per doz.

Dumb Waiter per set.

Brass, Screw. (See plate above.)

\$	1/2	1/4	1	1 1/4	1 1/2	1 1/4	2 inch.	per doz.
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Brass, Screw, EXTRA heavy, for large cord, wheel 1/4 inch thick 1 1/4 inch, per doz.

Japanned Screw. (See Plate above.)

\$	1 1/2	1 1/4	2	2 1/2	3 inch.	per doz.
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Japanned Side. (See Plate above.)

\$	1 1/2	1 1/4	2	2 1/2	3 inch.	per doz.
----	-------	-------	---	-------	---------	----------

Japanned, Upright. (See Plate above.)

\$	1 1/2	2	2 1/2	3 inch.	per doz.
----	-------	---	-------	---------	----------

## DOOR KNOBS.

All Mineral and Porcelain Rim Knobs are spindled to extend half an inch on each spindle, thus:  $1\frac{1}{2}$  to 2,  $1\frac{3}{4}$  to  $2\frac{1}{4}$ , 2 to  $2\frac{1}{2}$ , &c.  
Mortise Knobs extend  $\frac{1}{4}$  of an inch, thus: 1 to  $1\frac{1}{2}$ ,  $1\frac{1}{2}$  to 2,  $1\frac{1}{2}$  to  $2\frac{1}{4}$ , &c.

Silvered Glass Knobs extend 1 inch, and are spindled  $1\frac{1}{2}$  to  $2\frac{1}{4}$ .

Brass and Plated Knobs extend 1 inch, and are spindled  $1\frac{1}{2}$  to  $2\frac{1}{4}$ ,  $1\frac{1}{2}$  to  $2\frac{1}{2}$ .

Mineral and Porcelain Knobs on swivel spindles, extend, Mortise  $\frac{1}{4}$ , Rim  $\frac{1}{2}$  inch.

Silvered Glass, Brass and Plated Knobs on swivel spindles, extend, Mortise 2 inch, Rim 1 inch.

Mortise, Crank Handles, extend  $\frac{1}{2}$  of an inch, thus: 1 to  $1\frac{1}{2}$ ,  $1\frac{1}{2}$  to  $2\frac{1}{4}$ ,  $1\frac{1}{2}$  to 2, &c. &c.

Rim, Crank Handles, extend  $\frac{1}{2}$  of an inch, the same as Door Knobs.

For Rim Locks the thickness of the Lock must be deducted from the length of spindles to get required thickness of the door.

For Mortise Locks the length of the spindle is the thickness of the door. When fitting a door with a Mortise Lock adapted to swivel spindles, care should be taken to place the Lock as near the center as possible. The proper adjustment of the swivel spindle requires care and attention so that the working of the Knobs will be perfect. It must be so placed that the swivel operates exactly in the center of the Lock. The Lock having a double hub, the outer Knob can be shut off or stopped by the lever in the face of the Lock, effectually locking the door, preventing entrance without the aid of a Pass or Night Key, while the inside Knob yet works to open the door from the inside.

Many complaints have been made of Locks that were perfect in themselves, but not being properly adjusted were unjustly condemned.

## DOOR KNOBS.

No.	FOR INSIDE DOOR.		
	Japanned Roses.	Plated Roses.	Porcelain Roses.
	PER DOZEN.	PER DOZEN.	PER DOZEN.
400	Rim or Mortise Locks.		
Mineral			
1400	Mineral, Japanned Mountings, especially for Refrigerators. (See Plate, p. 51.)		
1300	Porcelain, Japanned Mountings, &c., for Refrigerators		
300	Porcelain, Japanned Shanks.		
100	Porcelain		
100	Porcelain, Hand Plated Shanks and Roses.		
101	Porcelain		
	Porcelain, Decorated in Gold, Porcelain, Decorated in Gold and Flowers.		
1000	Silvered Glass.		
FOR STORE AND FRONT DOOR.			
	Rim or Mortise Locks.		
	$2\frac{1}{2} \times 2\frac{1}{4}$ inch Knob, Spindle $\frac{1}{4}$ inch diameter.		
450	Mineral, Extra Finish, Turn-Roses		
350	Porcelain, Japanned Shanks.		
150	Porcelain		
151	Porcelain		
1050	Silvered Glass.		
FOR SHIP USE.			
	Brass Shanks and Roses.	Electro-Plated Shanks and Roses.	Hand Plated Shanks and Roses.
	PER DOZEN.	PER DOZEN.	PER DOZEN.
	Mineral, Brass Spindles.		
	Porcelain, Brass Spindles.		

## CLOSET KNOBS.

No.			
	Japanned Roses.	Plated Roses.	Porcelain Roses.
	PER DOZEN.	PER DOZEN.	PER DOZEN.
400	Mineral		
300	Porcelain		
100	Porcelain		
101	Porcelain		
	Porcelain, Decorated in Gold, Porcelain, Decorated in Gold and Flowers.		
1000	Silvered Glass.		

## BRASS DOOR KNOBS.

Brass.	Electro-Plated.	Hand Plated.
PER DOZEN.	PER DOZEN.	PER DOZEN.
$1\frac{1}{2}$ inch, Heavy Brass, for 5 and 6 inch Rim Locks.		
2 in. Heavy Brass, for 7 in. Rim Locks		
$2\frac{1}{2}$ and 2 in. Heavy Brass, for 7 in. Front Door and 8 in. Rim Locks		
$2\frac{1}{2}$ and $2\frac{1}{4}$ in. Heavy Brass, for 8, 9 and 10 in. Store Door Rim Locks		
$2\frac{1}{2}$ and $2\frac{1}{4}$ in. Extra Heavy Brass, for 8, 9 and 10 inch Store Door Rim Lock		
$2\frac{1}{2}$ and $2\frac{1}{4}$ inch, Extra Heavy, for Front Door Rim Locks		
$1\frac{1}{2}$ in. Heavy Brass, for Mortise Locks		
2 in. Heavy Brass, for Mortise Locks		
$2\frac{1}{4}$ in. Heavy Brass, for Mortise Locks		
$2\frac{1}{2}$ and $2\frac{1}{4}$ in. Heavy Brass, for Mortise Locks		
$2\frac{1}{4}$ in. Heavy Brass, for Mortise Locks		
$2\frac{1}{2}$ and $2\frac{1}{4}$ in. Extra Heavy Brass, for Mortise Locks		
$2\frac{1}{2}$ in. Extra Heavy Brass, for Mortise Locks		
$2\frac{1}{2}$ and $2\frac{1}{4}$ in. Extra Heavy Brass, for Mortise Locks		
CLOSET Knobs, two-thirds price of pairs		

Single Brass Knobs and Roses without Spindles.

\$ per dozen,  
 $1\frac{1}{2}$ , 2,  $2\frac{1}{4}$ ,  $2\frac{1}{2}$  inch

Knobs on Swivel Spindles extra, per dozen, \$

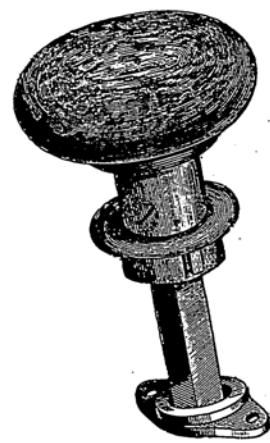
Brass or Plated Knobs on Brass Spindles, ex. per doz. \$

2 $\frac{1}{4}$ inch Knobs:	Japanned Shanks and Seats.	Plated Shanks and Seats.	Welded Shanks and Porcelain Seats.
	PER DOZEN.	PER DOZEN.	PER DOZEN.
Mineral			
Porcelain			

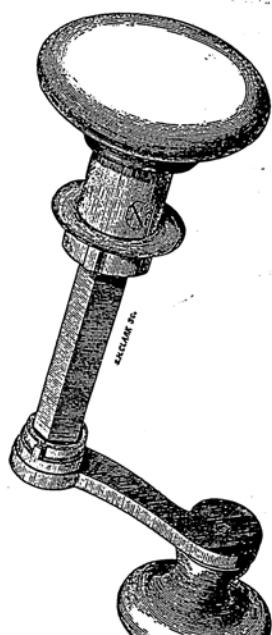
To ascertain the price of Plated Knobs outside, and Porcelain inside, or the price of any other variety not named in list, take half the price of each kind wanted.

## CRANKS, HANDLES AND KNOBS.

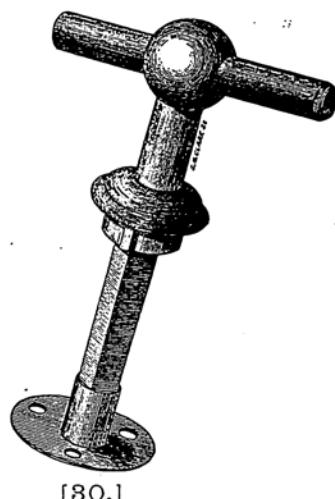
(For Description of Plates see page 66.)



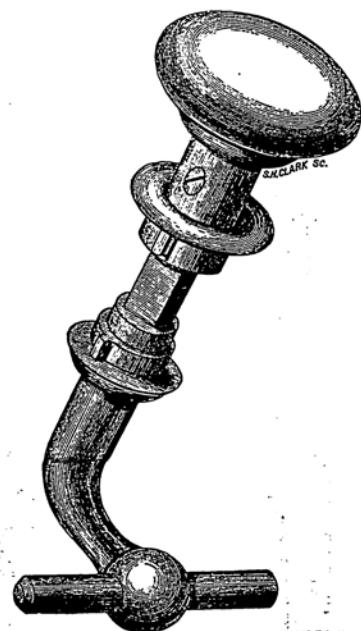
[81.]



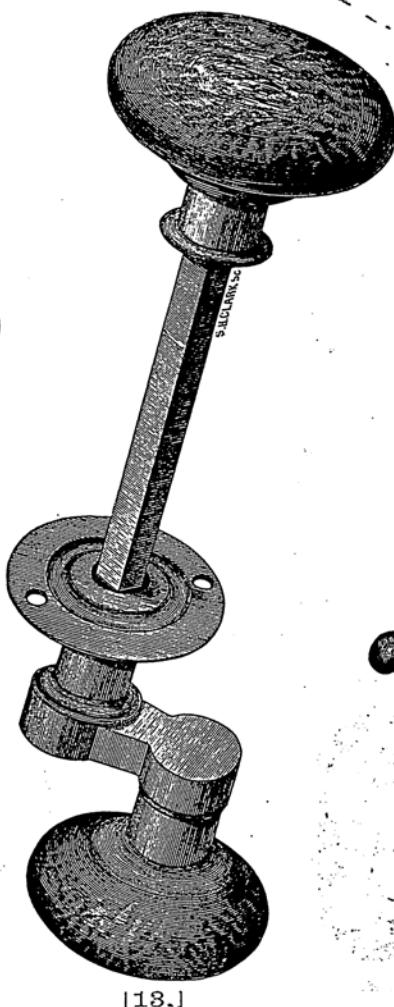
[21.]



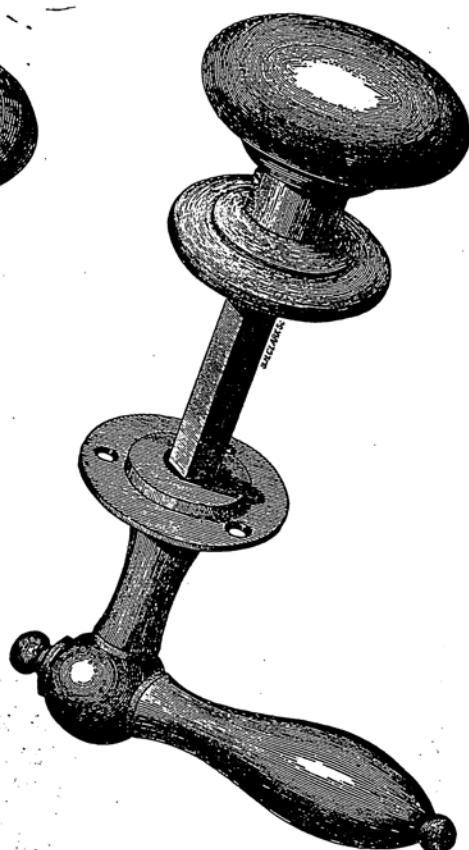
[80.]



[19.]



[18.]



[51.]

# METAL ESCUTCHEONS.

(For Description of Plates see pages 71, 72.)



No. 15.



No. 16.



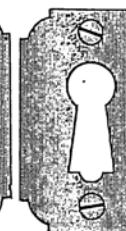
No. 18.



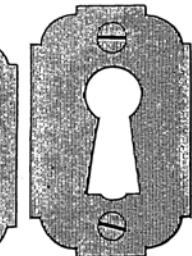
No. 2.



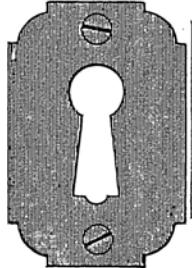
No. 3.



No. 4.



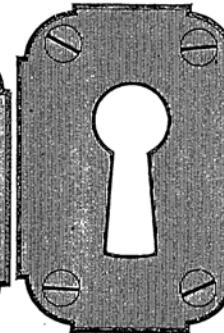
No. 5.



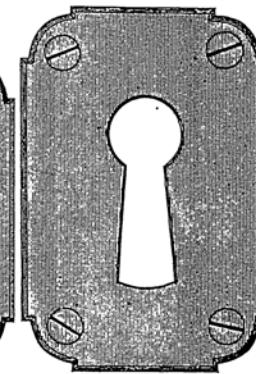
No. 6.



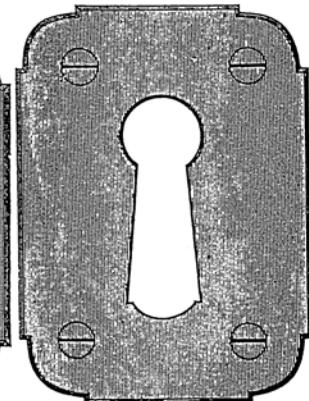
No. 7.



No. 8.



No. 9.



No. 10.



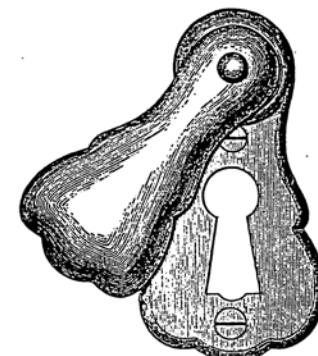
No. 20.



No. 21.



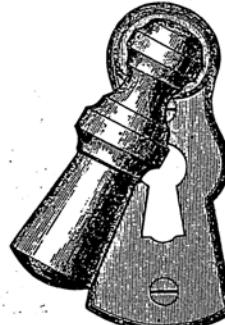
No. 22.



No. 23.



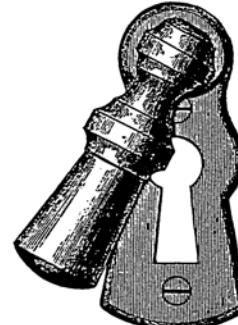
No. 25.



No. 26.



No. 27.



No. 28.

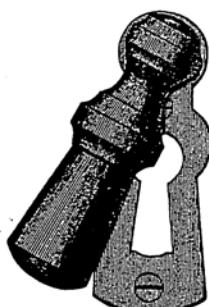
# METAL DROP ESCUTCHEONS.

(Continued.)

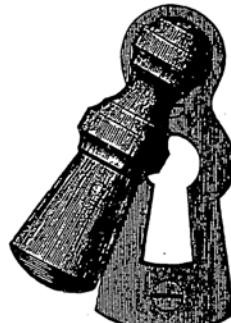
[For Description of Plates see page 72.]



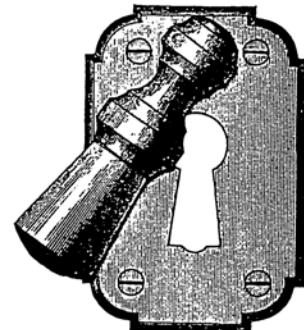
No. 30.



No. 31.



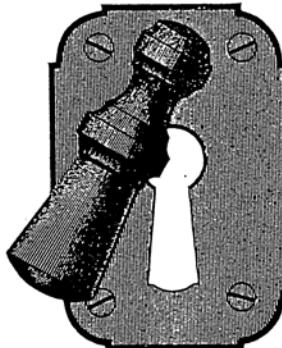
No. 32.



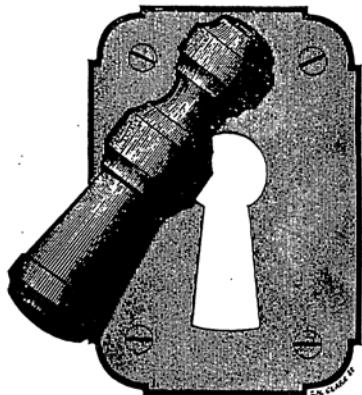
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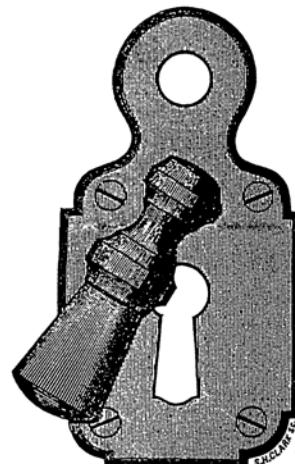
No. 41.



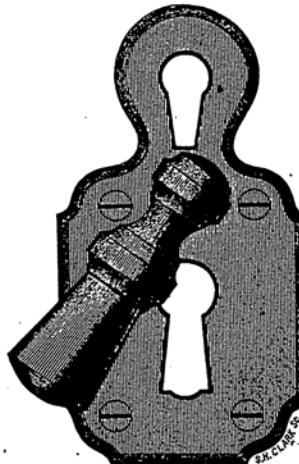
No. 42.



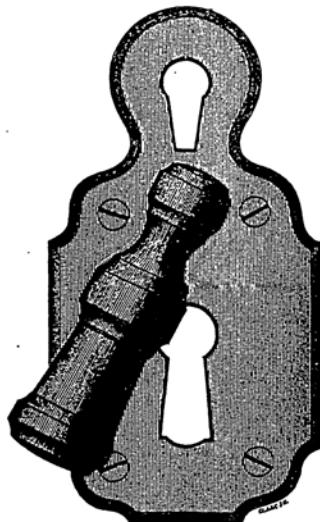
No. 43.



No. 50.



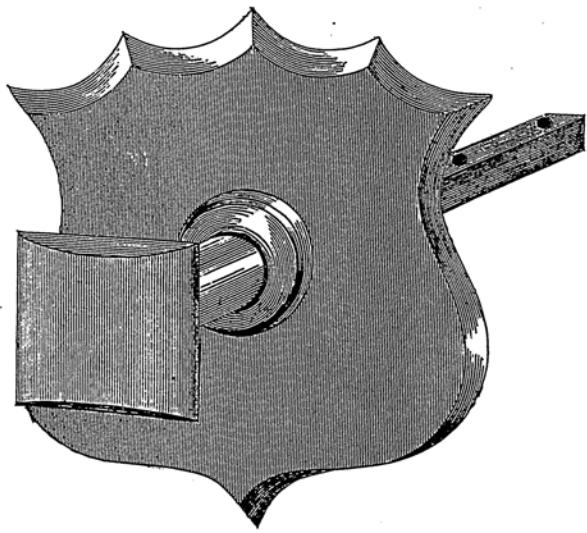
No. 51.



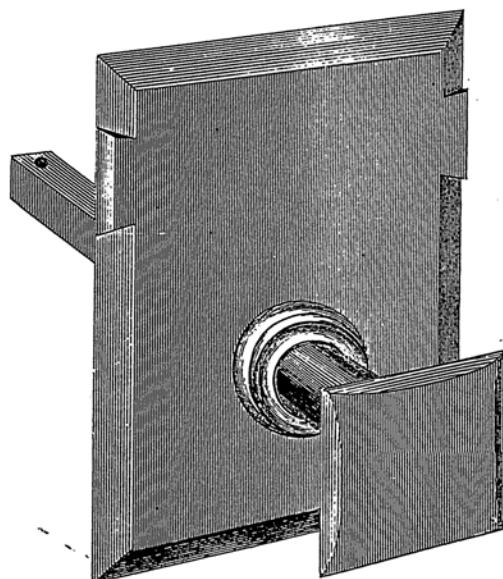
No. 52.

## HOUSE BELL TRIMMINGS.

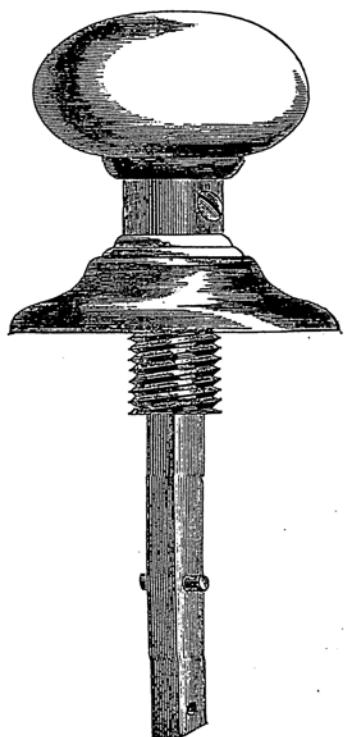
## BELL PULLS.



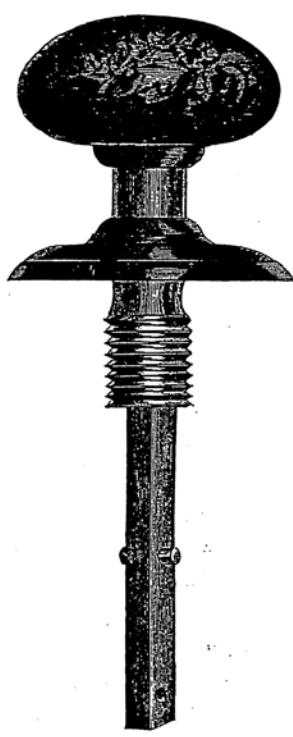
Small Shield.



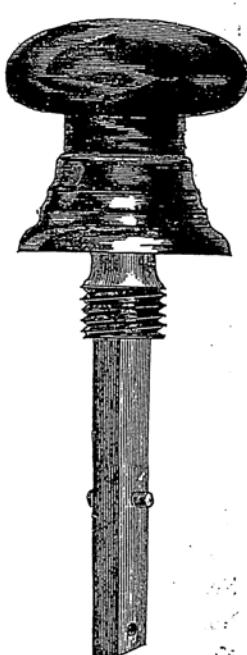
Name Plate.



No. 101.



No. 500.



No. 1000.

## HOUSE BELL TRIMMINGS.

*(Continued.)*

### BELL PULLS.

No. 500, Mineral, Japanned Shank, Japanned Seat (see plate, page 73)	per dozen \$
No. 99, Porcelain, with Small Knob and Seat for Narrow Stile } Electro Plated Round Seat—same pattern as No. 100 }	per dozen
No. 100, Porcelain, Electro Plated Round Seat	per dozen
No. 101, Porcelain, Electro Plated Shank, Porcelain Seat (see Plate, page 73)	per dozen
No. 102, Porcelain, with Small Knob and Seat for Narrow Stile } Electro Plated Shank, Porcelain Seat—same pattern as No. 101 }	per dozen
No. 300, Porcelain, Japanned Shank, Japanned Seat	per dozen
No. 600, Porcelain Knob, Electro Plated Shield Pattern Seat	per dozen
No. 601, Plated Knob, Electro Plated Shield Pattern Seat	per dozen
No. 602, Hand Plated Knob, Hand Plated Shield Pattern Seat	per dozen
No. 1000, Silvered Glass, Electro Plated Seat (see Plate, page 73)	per dozen

### HEAVY CAST BRASS BELL PULLS.

	Cast Brass. PER DOZEN.	Electro Plated. PER DOZEN.	Hand Plated. PER DOZEN.	Extra Hand Plated. PER DOZEN.
Round Seat				
Square Seat				
Concave Seat				
Small Shield (see Plate, page 73)				
Large Shield				
Name Plate (see Plate, page 73)				

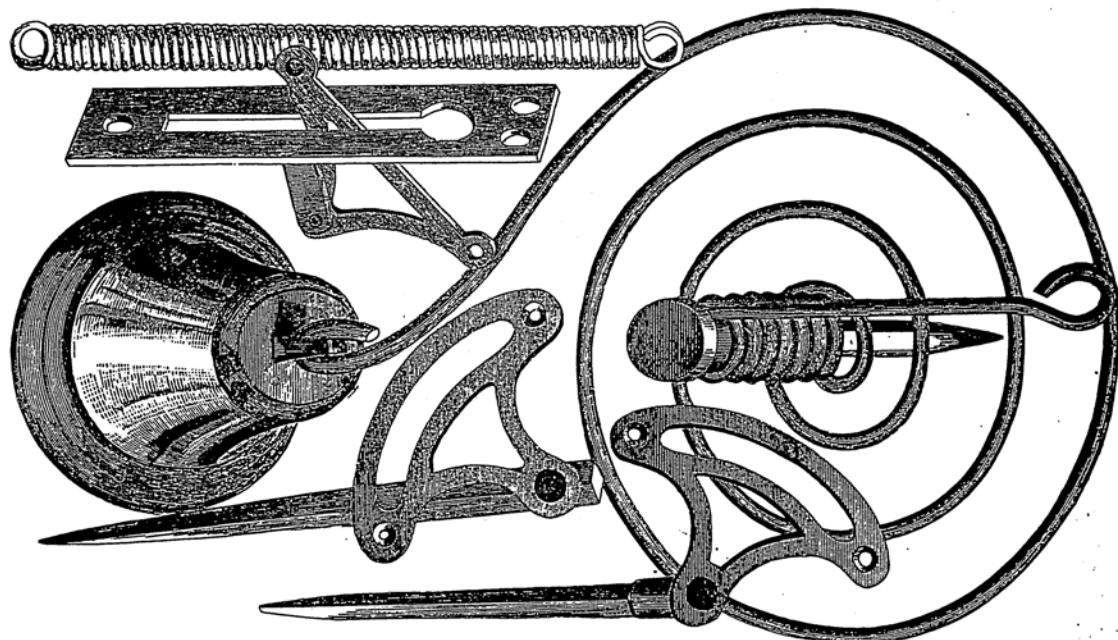
### BELL SLIDES OR PULLS.

No. 9938, Brass Slide—same style as No. 9939	per dozen \$
No. 9939, Brass Slide, Heavy, for Hotels, Steamboats, &c. (see Plate, page opposite)	per dozen

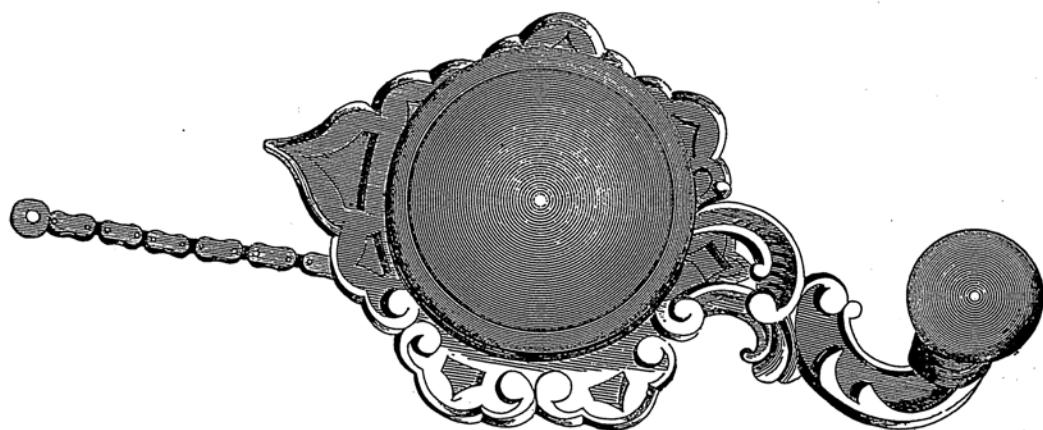
### PARLOR BELL LEVERS.

No. 129, Fancy, Japanned, Plain Porcelain Center and Knob	per dozen \$
No. 130, Fancy, Bronzed, Plain Porcelain Center and Knob	per dozen
No. 131, Fancy, Silver Plated, Plain Porcelain Center and Knob (see Plate, page opposite)	per dozen
No. 132, Fancy, Silver Plated, Decorated Porcelain Center and Knob	per dozen
No. 133, Fancy, Japanned, Plain Porcelain Center and Knob, with Chain	per dozen
No. 134, Fancy, Bronzed, Plain Porcelain Center and Knob, with Chain	per dozen
No. 135, Fancy, Silver Plated, Plain Porcelain Center and Knob, with Chain	per dozen
No. 136, Fancy, Silver Plated, Decorated Porcelain Center and Knob, with Chain	per dozen

## HOUSE BELL TRIMMINGS.

*(Continued.)*

Bell Carriage Complete.

*(For description, see page 76.)*

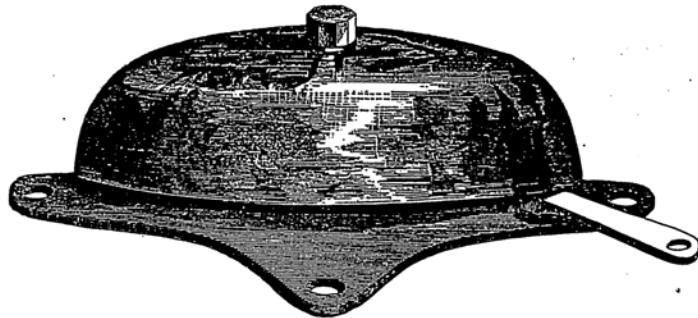
Parlor Bell Lever, No. 181.



Bell Slide, No. 9939.

# HOUSE BELL TRIMMINGS.

*(Continued.)*



## GONG BELLS.

3 inch, Escapement or Trip Gong, Pure Bell Metal	each \$
4 inch, Escapement or Trip Gong, Pure Bell Metal	each
5 inch, Escapement or Trip Gong, Pure Bell Metal	each
6 inch, Escapement or Trip Gong, Pure Bell Metal	each
7 inch, Escapement or Trip Gong, Pure Bell Metal	each
8 inch, Escapement or Trip Gong, Pure Bell Metal	each
9 inch, Escapement or Trip Gong, Pure Bell Metal	each
10 inch, Escapement or Trip Gong, Pure Bell Metal	each
3 inch, Trigger Escapement or Trip Gong, Pure Bell Metal	each
5 inch, Hall Door Escapement or Trip Gong, Pure Bell Metal	each
5 inch, Rail Car Escapement or Trip Gong, Pure Bell Metal	each
7 inch, Locomotive Escapement or Trip Gong, Pure Bell Metal	each

## HOUSE BELL CARRIAGES,

Consisting of POLISHED BELLS, hung on Japanned Scroll Carriages, with Mortise, Side and End Cranks, Che	
Springs and Spikes. (See Plate, page 75.)	
No. 1 is a No. 5 Polished Bell, with Trimmings, complete	per dozen sets
No. 2 is a No. 4 Polished Bell, with Trimmings, complete (see Plate, page 75)	per dozen sets
No. 3 is a No. 3 Polished Bell, with Trimmings, complete	per dozen sets
No. 3½ is a No. 2 Polished Bell, with Trimmings, complete	per dozen sets
No. 4 is a No. 4 Polished Bell, on Scroll Carriage, with Spikes only	per dozen sets
No. 5 is a No. 3 Polished Bell, on Scroll Carriage, with Spikes only	per dozen sets
No. 6 Scroll Carriages, with Spikes only	per dozen sets

For House Bells without Trimmings, see Index for House Bells.

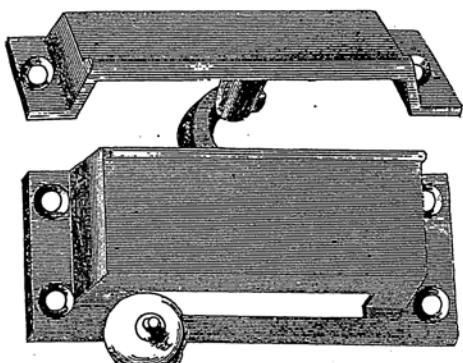
## BELL CRANKS.

No. 0, Mortise, all Brass	per gross \$
No. 1, Mortise, all Brass	per gross
No. 2, Mortise, all Brass	per gross
No. 3, Mortise, all Brass, Heavy	per gross
No. 1, Side, Brass Crank, Malleable Iron Spike	per gross
No. 2, Side, Brass Crank, Malleable, Extra Heavy	per gross
No. 1, End, Brass Crank, Malleable	per gross
No. 2, End, Brass Crank, Malleable, Extra Heavy	per gross

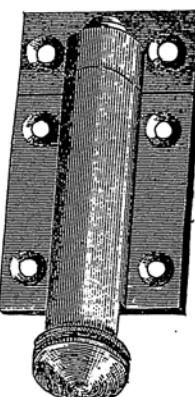
## CHECK SPRINGS.

No. 1, Spiral, No. 18 Wire, 5½ inch	per gross \$
No. 2, Spiral, No. 17 Wire, 5½ inch	per gross
No. 3, Spiral, No. 17 Wire, 6½ inch	per gross
No. 5, Spiral, No. 18 Wire, 7 inch	per gross

## SASH FASTENERS.



Metropolitan Pattern.



Philadelphia Pattern.

## METROPOLITAN PATTERN.

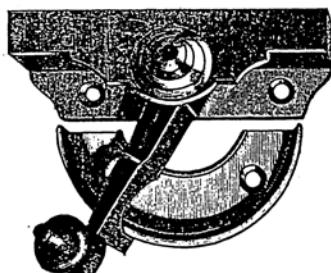
**☞** We would call especial attention to this article, as it makes a much neater finish on the window, and is more secure than any fastening in market.

No. 11. Iron Japanned.....	per doz. \$
" 12. Bronzed, with Porcelain Knob. (See Plate.).....	"
" 13. All Brass, with Porcelain Knob	"
" 14. Electro-Plated, with Porcelain Knob.....	"
" 15. Hand Plated; with Porcelain Knob.....	"

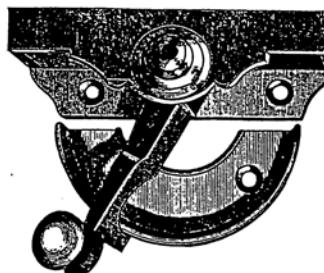
## PHILADELPHIA PATTERN.

No. 1. All Brass, Screw. (See Plate)....	per doz. \$
" 2. All Brass, Screw, for imitation French Windows.....	"

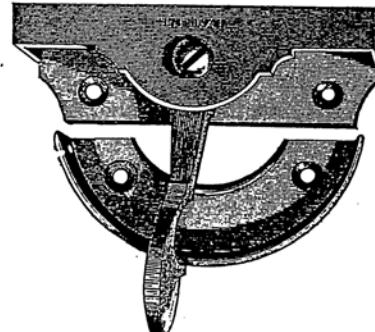
## JUDD'S PATENT.



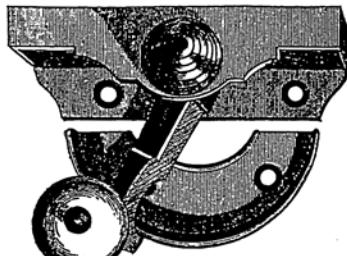
No. 1.



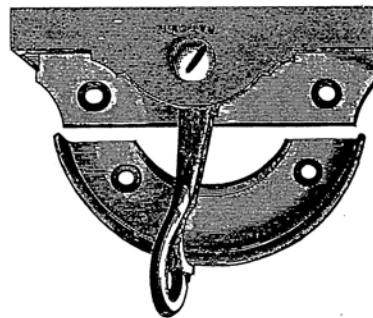
No. 2.



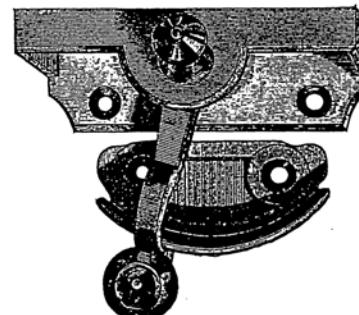
No. 3.



No. 27.



No. 28.

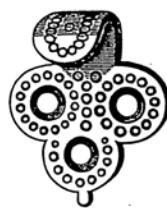


No. 41.

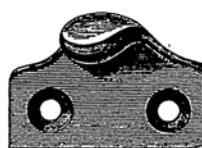
No. 0. Iron, Japanned.....	per gross, \$
" 1. Iron, Bronzed, Brass Capped Rivet. (See Plate).....	"
" 2. Iron, Bronzed, Brass Capped Knob and Rivet. (See Plate).....	"
" 3. Brass, Plain Lever, Brass Capped Screw. (See Plate).....	"
" 3½. Brass, Plain Lever, Brass Capped Screw, Porcelain Knob.....	"
" 9. Silver Plated, Plain Lever, Silver Capped Screw, Porcelain Knob, same pattern as No. 3½.	"
" 10. Heavy Plated and Polished, Plain Lever, Silver Capped Screw, Porcelain Knob.....	"

No. 17. Iron, Bronzed, Brass Capped Rivet and Porcelain Knob, Heavy.....	per gross, \$
" 27. Iron, Bronzed, Brass Capped Rivet and Porcelain Knob. (See Plate).....	"
" 28. Brass, Fancy Lever, Brass Capped Screw. (See Plate).....	"
" 28½. Brass, Fancy Lever, Brass Capped Screw, Porcelain Knob.....	"
" 38. Silver Plated, Fancy Lever, Silver Capped Screw.....	"
" 38½. Fancy Lever, Silver Capped Screw, Porce- lain Knob.....	"
" 41. Heavy Cast Brass, Polished, Brass Knob Rivet, Brass Knob. (See Plate).....	"

## SASH LIFTS.



No. 50.

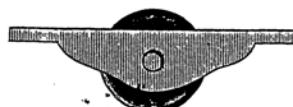


No. 60.

No. 50, Fancy Brass	.....per gross, \$
" 51, Fancy Plated	.....per gross,
" 60, Plain Brass	.....per gross,
" 61, Plain Plated	.....per gross,
" 62, Plain Hand Plated	.....per dozen,

## SASH ROLLERS.

Iron Plate, Iron Wheel.

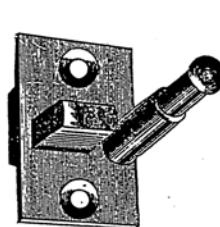


No.

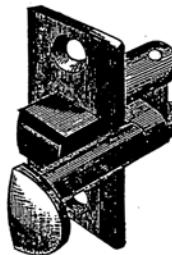
	Per Gross.
1, Plate $1\frac{1}{2} \times \frac{1}{4}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
2, Plate $1\frac{1}{4} \times \frac{3}{4}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
3, Plate $2\frac{1}{4} \times 1$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
5, Plate $2\frac{1}{2} \times 1\frac{1}{4}$ inch, Wheel 1 inch diameter, $\frac{1}{8}$ inch thick.	\$
7, Plate $2\frac{1}{2} \times 1\frac{1}{2}$ inch, Wheel 1 inch diameter, $\frac{1}{8}$ inch thick.	\$
8, Plate $2 \times \frac{7}{8}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
9, Plate $2 \times \frac{7}{8}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$

## WINDOW SPRINGS.

Improved.



No. 2.



No. 6.

No.	Per Gross.
2, All Brass (see Plate)	\$
3, Brass Socket, Brass Thumb Piece.	\$
6, Iron Socket, Brass Thumb Piece, Extra Strong (see Plate),	\$
11, Iron Socket, Iron Thumb Piece.	\$
12, Iron Socket, Brass Thumb Piece.	\$

## WINDOW SPRING BOLTS OR SASH CENTERS.



Per Gross.

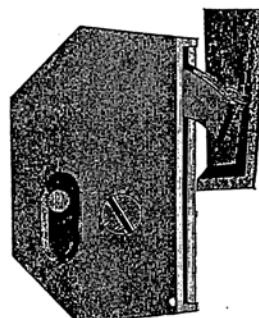
Window Spring Bolts, Japanned.	\$
Window Spring Bolts, Cased, Japanned, for $1\frac{1}{4}$ to $2\frac{1}{2}$ inch Sash (see Plate).	\$
Window Spring Bolts, Cased, Silver Tip, for $1\frac{1}{4}$ to $2\frac{1}{2}$ inch Sash.	\$

## SASH CORD IRONS.

For convenience in attaching and detaching  
the Cords and Weights to Window  
Sashes.....per gross,



## JONES' SASH LOCKS.



This is one of the most durable, reliable and efficient locks now in use, and is particularly adapted for heavy sash. It is furnished with cast iron stops for upper and lower sash, which prevent all wear upon the window jam.

Not Japanned.....per gross, \$

## TRUNK ROLLERS.

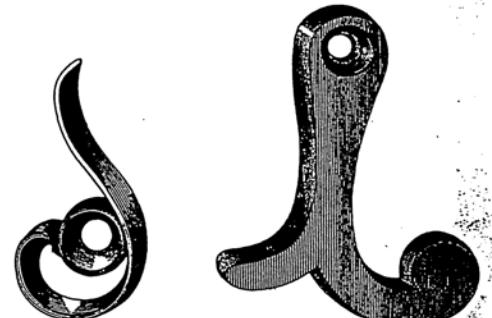
Iron Plate, Iron Wheel.



Per Gross.

No.	Per Gross.
4, Plate $2\frac{1}{4} \times 1$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
6, Plate $1\frac{1}{2} \times \frac{3}{4}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
10, Plate $1\frac{1}{2} \times 1\frac{1}{4}$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$
11, Plate $1\frac{1}{2} \times 1$ inch, Wheel $\frac{1}{2}$ inch diameter, $\frac{1}{8}$ inch thick.	\$

## SASH PROPS.



Japanned, Eccentric ..... per gross, \$  
Japanned Y, or Sash Props ..... per gross,

## BRASS FLUSH RINGS.

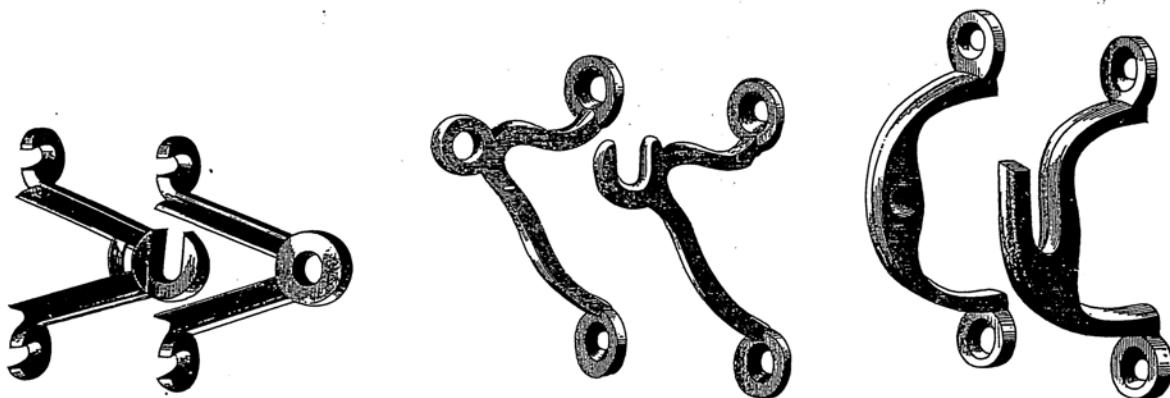
For Drawers, &amp;c.



per dozen, \$1

1       $1\frac{1}{2}$  inch,

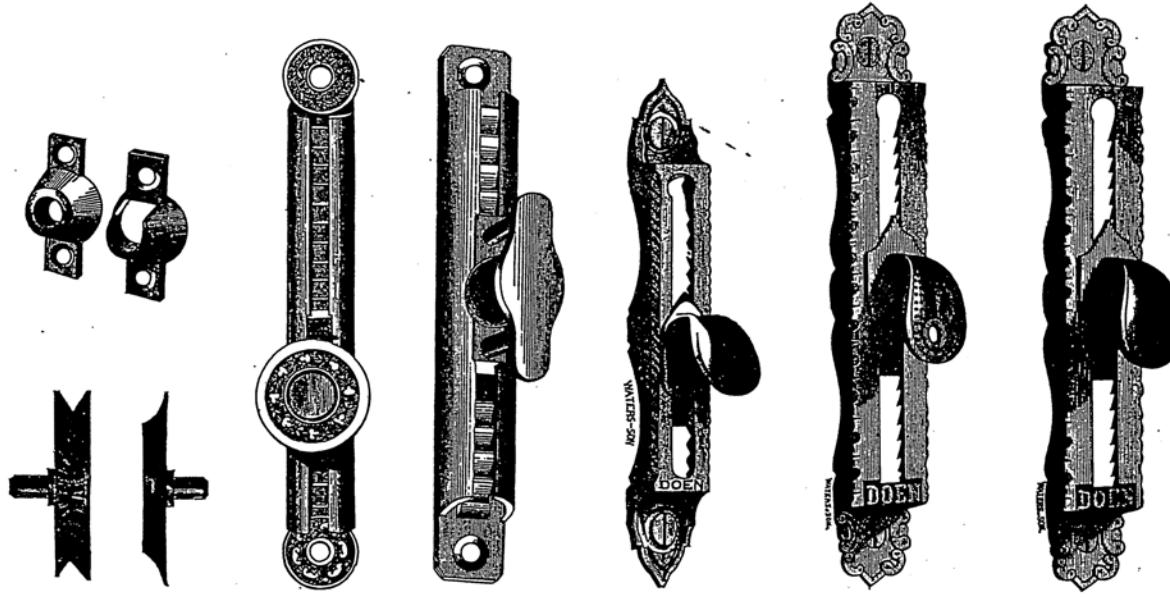
## WINDOW SHADE FURNITURE.



Brackets No. 00.

No. 1.

No. 2.



Roller Ends No. 4.

Rack Pulleys No. 230.

No. 300.

No. 3.

No. 2.

No. 1.

## BRACKETS.

No. 00, Iron, Coppered (see Plate)	per gross, \$
" 0, Brass	per gross,
" 1, Brass (see Plate)	per gross,
" 2, Brass, Heavy (see Plate)	per gross,

## ROLLER ENDS.

No. 1, Coppered Iron	per gross, \$
" 4, Cast Brass (see Plate)	per gross,
" 5, Cast Brass, for Heavy Shades	per gross,

## RACK PULLEYS.

No. 230, Wrought Brass (see Plate)	per gross, \$
" 234, Wrought Brass, Heavy	per gross,
" 240, Wrought Brass, Porcelain Knob	per gross,
" 245, Wrought Brass, Wedge, 4 inch	per gross,
" 250, Wrought Brass, Wedge, 4½ inch	per gross,
" 260, Wrought Brass, Wedge, Porcelain Knob	per gross,
" 300, Cast Brass, Heavy, Strong Article (see Plate)	per gross,

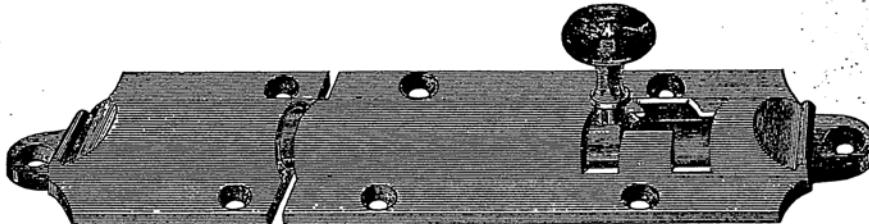
No. 1, Doens' "Patent," Bronzed (see Plate)	per gross, \$
" 2, Doens' "Patent," Bronzed, Brass Holder (see Plate)	per gross,
" 3, Doen's "Patent," Bronzed (see Plate)	per gross,

# BOLTS.

(Continued.)

## HEAVY CAST BRASS BOLTS, FOR SHIP USE.

(See Plates. page 91.)



Heavy Barrel.

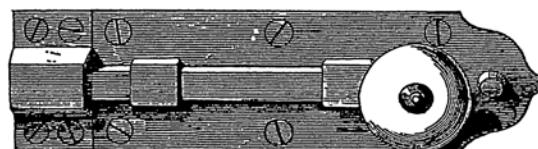
	\$	per dozen.		\$	per dozen.
Brass, Flat,.....	2½	3 inch,	Brass, Square, Straight...3	4	5 6 inch,
	\$	per dozen.		\$	per dozen.
Brass, Cupboard, Straight, 2	2½	3 3½ inch,	Brass, Square, Necked, 3	4	5 6 inch,
	\$	per dozen.		\$	per dozen.
Brass, Cupboard, Necked,		3½ inch,	Brass, Round, Straight.2½	3	4 5 6 inch,
	\$	per dozen.		\$	per dozen.
Brass, Half Round.....	4	inch,	Brass, Round, Necked.....5	inch,	
	\$	per dozen.		\$	per dozen.
Brass, Barrel.....	3	4 5 6	Brass, Barrel.....3	4	5 6 8 inch,

## LIGHT CAST BRASS BOLTS,

Same Pattern as the Heavy.

	\$	per dozen.		\$	per dozen.
Brass, Square.....	2½	3 4 inch,	Square, Necked.....3	4	5 inch,

## "DOEN'S" PATENT SPRING BOLTS.



Brass Bolts, with Porcelain Knobs, Cast Brass Staples,

\$	per dozen.
3½ 4 4½	5 inch,

Silver Plated Bolts, with Porcelain or Plated Knobs,

\$	per dozen.
3½ 4 4½	5 inch,

Brass, Necked, Bolts, with Porcelain Knobs,  
Cast Brass Staples,

\$	per dozen.
4½	5 inch,

Silver Plated, Necked, Bolts,

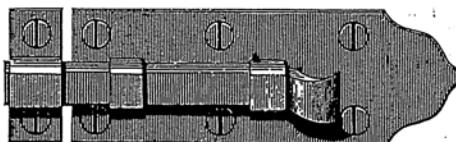
\$	per dozen.
4½	5 inch,

# BOLTS.

(Continued.)

## "DOEN'S" PATENT SPRING BOLTS.

(Continued.)



### Iron, Wrought Japanned Plate,

	per doz.					
No. 1,	2,	3,	4,	5,	6.	
2½	3	3½	4	4½	5 inch,	

### Brass Bolts, Wrought Iron Japanned Plate,

	per doz.					
No. 13,	14,	15,	16,	17,	18.	
2½	3	3½	4	4½	5 inch,	

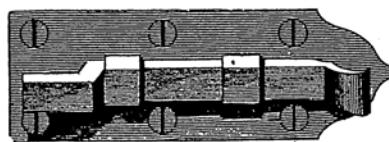
### Iron, Wrought Japanned Plate, with Brass Bands,

	per doz.					
No. 7,	8,	9,	10,	11,	12.	
2½	3	3½	4	4½	5 inch,	

### Brass Bolts, Wrought Brass Plate,

	per doz.					
No. 19,	20,	21,	22,	23.	24.	
2½	3	3½	4	4½	5 inch,	

## "DOEN'S" PATENT SPRING NECKED BOLTS.



### Iron, Wrought Japanned Plate,

	per doz.					
No. 25,	26,	27,	28,	29,	30.	
2½	3	3½	4	4½	5 inch,	

### Brass Bolts, Wrought Iron Japanned Plate,

	per doz.					
No. 37,	38,	39,	40,	41,	42.	
2½	3	3½	4	4½	5 inch,	

### Iron, Wrought Japanned Plate, with Brass Bands,

	per doz.					
No. 31,	32,	33,	34,	35,	36.	
2½	3	3½	4	4½	5 inch,	

### Brass Bolts, Wrought Brass Plate,

	per doz.					
No. 43,	44,	45,	46,	47,	48.	
2½	3	3½	4	4½	5 inch,	

**BOLTS.**

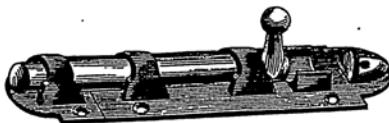
(Continued.)

## CANADA SASH KNOBS—TO SCREW.

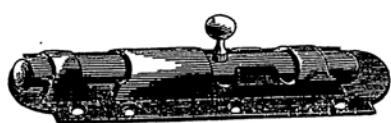
Mineral Knobs, Japanned Shanks, 2 inch.....\$	per dozen.	Porcelain Knobs, Japanned Shanks, 2 inch.....\$	per dozen.
Mineral Knobs, Plated Shanks, 2 inch.....\$	per dozen.	Porcelain Knobs, Plated Shanks, 2 inch.....\$	per dozen.

---

## TOWER, AND BRASS KNOB BARREL BOLTS.



Tower Bolts.  
\$ per doz. \$  
4 5 6 7 8 9 10 inch.



Brass Knob Barrel Bolts.  
\$ per doz. \$  
4 5 6 7 8 9 10 inch.

## BRASS KNOB SHUTTER, AND STEEL SPRING SQUARE BOLTS.



Brass Knob Shutter Bolts.  
\$ per doz. \$  
6 8 10 12 inch.



Steel Spring Square Bolts.  
\$ per doz. \$  
4 5 6 7 8 9 10 12 inch.

## BRASS KNOB CHAMBER BOLTS.



Brass Knob Chamber Bolts.  
5 inch.....\$ per dozen.

## SQUARE SPRING NECKED BOLTS.



Square Spring Necked Bolts.  
WITH BRASS KNOB.  
\$ per dozen. \$  
4 5 inch.



Square Spring Necked Bolts.  
\$ per dozen. \$  
6 7 8 9 inch.

## WROUGHT IRON BRASS KNOB BARREL BOLTS.



3 INCH.....\$ per dozen. 5 INCH.....\$ per dozen.  
4 INCH.....\$ per dozen. 6 INCH.....\$ per dozen.



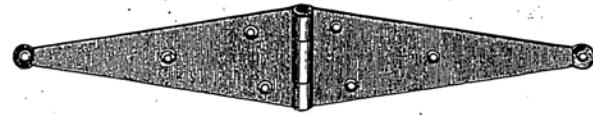
# HINGES.

*(Continued.)*

## LIGHT AND HEAVY STRAP HINGES.



Light Strap Hinges.

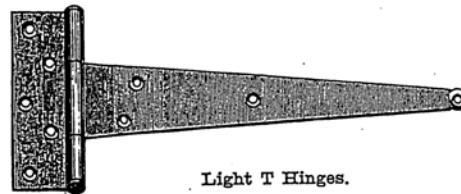


Heavy Strap Hinges.

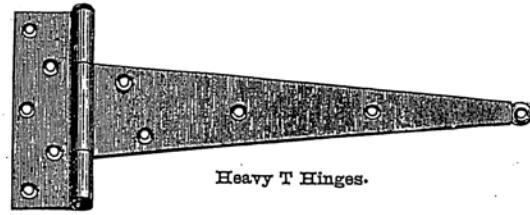
\$	doz. pair.								\$	per pair.	
3	4	5	6	7	8	10	12	14	inch.	6	5 inch.
											per lb.

6      8      10      12      14      inch.      per lb.

## LIGHT AND HEAVY T HINGES.



Light T Hinges.

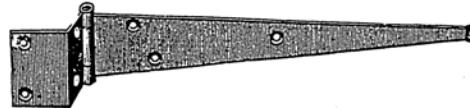


Heavy T Hinges.

\$	doz. pair.								\$	doz. pair.	
3	4	5	6	8	10	12	14	16	18	inch.	per lb.

EXTRA HEAVY,    6      8      10      12      14      inch.

## LONG CHEST, AND BULK, SHUTTER, OR FLASK HINGES.



Long Chest Hinges.



Bulk Shutter Hinges.

\$	doz. pair.				\$	doz. pair.
6	6	8	10	12 inch.	3	6 inch.
1	1	1	1	1 inch projection.		

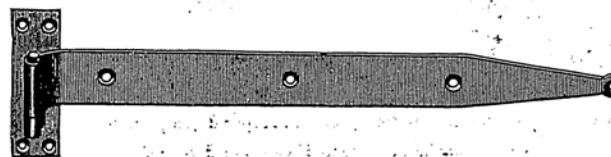
## HINGE HASPS.



Hinge Hasps.

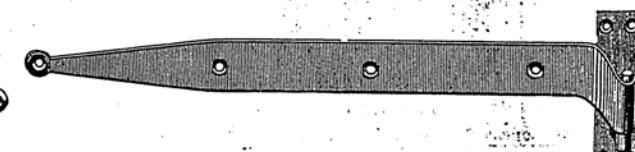
\$	per doz. pair.		
3	6	8	10 inch.

## ROLLED PLATE, AND ROLLED RAISED HINGES.



Rolled Plate Hinges.

\$	per pair.						
6	7	8	10	12	14	16	18 inch.



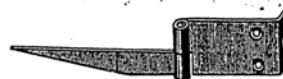
Rolled Raised Hinges.

\$	per pair.						
6	8	10	12	14	16	18 inch.	

# BLIND HINGES.

(Continued.)

## NORWICH PATTERN.



For Wood..... \$ per set. | For Brick..... \$ per set.

## ROLLED PLATE, HOOKS TO DRIVE, FOR WOOD.



3 inch, per set,



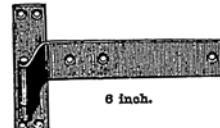
5 inch, per set,



6 inch, per set.

7 inch, per set.

## ROLLED PLATE, HOOK PLATES TO SCREW, FOR WOOD.



6 inch,

per set.

7 inch,

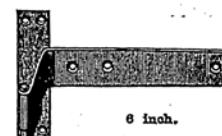
per set.

## ROLLED RAISED, HOOKS TO DRIVE, & HOOK PLATES TO SCREW FOR BRICK.



Hooks to Drive for Brick.

4 inch, per set.



Hook Plates to Screw for Brick.

6 inch, per set.

8 inch, per set.

## STEP LADDER JOINTS.



No. 1,

\$

No. 2,

\$

No. 3,

\$

per pair.

# HINGES.

*(Continued.)*

## HARDWARE MFG.

### CAST IRON BUTTS.

#### NARROW BUTTS, FAST JOINT.



\$	1	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	2	2 $\frac{1}{4}$	2 $\frac{1}{4}$	2 $\frac{1}{4}$	3 inch.	doz. pair.
\$	2 $\frac{1}{4}$	3 $\frac{1}{4}$	3 $\frac{1}{4}$	4	4 $\frac{1}{2}$	5	5 $\frac{1}{2}$	6 $\frac{1}{2}$	6 inch.	doz. pair.
\$										

#### BROAD BUTTS, FAST JOINT.



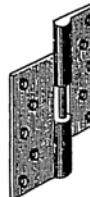
\$	2 $\times$ 2	2 $\times$ 2 $\frac{1}{2}$	2 $\frac{1}{2}$ $\times$	2 $\frac{1}{2}$ $\times$ 2 $\frac{1}{2}$	2 $\frac{1}{2}$ $\times$ 3 inch.	doz. pair.
\$	3 $\times$ 2 $\frac{1}{2}$	3 $\times$ 3	3 $\frac{1}{2}$ $\times$ 3	3 $\times$ 3 $\frac{1}{2}$	3 $\frac{1}{2}$ $\times$ 3 $\frac{1}{2}$ inch.	doz. pair.
\$	3 $\frac{1}{2}$ $\times$ 4	4 $\times$ 3 $\frac{1}{2}$	4 $\times$ 4	4 $\times$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$ $\times$ 4 inch.	doz. pair.
\$	4 $\frac{1}{2}$ $\times$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$ $\times$ 5	5 $\times$ 4 $\frac{1}{2}$	5 $\times$ 5	5 $\times$ 5 $\frac{1}{2}$ inch.	doz. pair.
\$	5 $\frac{1}{2}$ $\times$ 5	5 $\frac{1}{2}$ $\times$ 5 $\frac{1}{2}$	5 $\frac{1}{2}$ $\times$ 6	4 $\times$ 6	4 $\frac{1}{2}$ $\times$ 6 inch.	doz. pair.
\$	6 $\times$ 5 $\frac{1}{2}$	6 $\times$ 6				doz. pair.

#### BROAD BUTTS, LOOSE JOINT.



\$	2 $\times$ 2	2 $\frac{1}{2}$ $\times$ 2 $\frac{1}{2}$	2 $\times$ 2 $\frac{1}{2}$	2 $\frac{1}{2}$ $\times$ 2	2 $\frac{1}{2}$ $\times$ 2 $\frac{1}{2}$ inch.	doz. pair.
\$	2 $\frac{1}{2}$ $\times$ 3	3 $\times$ 2 $\frac{1}{2}$	3 $\times$ 3	3 $\frac{1}{2}$ $\times$ 3	3 $\frac{1}{2}$ $\times$ 3 inch.	doz. pair.
\$	3 $\frac{1}{2}$ $\times$ 4	4 $\times$ 3 $\frac{1}{2}$	4 $\times$ 4	4 $\times$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$ $\times$ 4 inch.	doz. pair.
\$	4 $\frac{1}{2}$ $\times$ 4 $\frac{1}{2}$	4 $\frac{1}{2}$ $\times$ 5	5 $\times$ 4 $\frac{1}{2}$	5 $\times$ 5	5 $\times$ 5 $\frac{1}{2}$ inch.	doz. pair.
\$	5 $\frac{1}{2}$ $\times$ 5	5 $\frac{1}{2}$ $\times$ 5 $\frac{1}{2}$	5 $\frac{1}{2}$ $\times$ 6	4 $\times$ 6	4 $\frac{1}{2}$ $\times$ 6 inch.	doz. pair.
\$	6 $\times$ 5 $\frac{1}{2}$	6 $\times$ 6				doz. pair.

#### NARROW BUTTS, LOOSE JOINT.



\$	2	2 $\frac{1}{4}$	2 $\frac{1}{4}$	2 $\frac{1}{4}$	2 $\frac{1}{4}$ inch.	doz. pair.
\$	3	3 $\frac{1}{2}$	4	4 $\frac{1}{2}$	4 $\frac{1}{2}$ inch.	doz. pair.
\$						

#### PARLIAMENT BUTTS, LOOSE JOINTS.



\$	3	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{3}{4}$	4	4 $\frac{1}{2}$ inch.	doz. pair.
\$	5 $\frac{1}{2}$	6	6 $\frac{1}{2}$	7	8	9 inch.	doz. pair.
\$							
10	10 $\frac{1}{2}$	11	11 $\frac{1}{2}$	12			doz. pair.

#### MEYER'S HINGES, LOOSE JOINTS.



\$	No. 0, 2 $\times$ 3 $\frac{1}{2}$	No. 1, 2 $\frac{1}{2}$ $\times$ 3 $\frac{1}{2}$	No. 2, 2 $\frac{1}{2}$ $\times$ 3 $\frac{3}{4}$ inch.	doz. pair.
\$	No. 3, 2 $\frac{1}{2}$ $\times$ 4	No. 4, 3 $\times$ 4 $\frac{1}{2}$	No. 5, 3 $\frac{1}{2}$ $\times$ 4 $\frac{1}{2}$ inch.	doz. pair.
\$				

All of the Loose Joint Butts are made with heavy flaps and knuckles and strong wrought iron wires. They are rapidly coming into general use, having decided advantages over Fast Joints, as with them doors can be easily unhung without injury to the paint.

HINGES of any size and description, not enumerated in the foregoing lists, made promptly to order. Patterns also furnished for the same when desired.

# HINGES.

*(Continued.)*

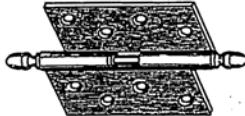
## CAST IRON FANCY BUTTS.

### FAST JOINT.



Size of Butts.	Acorn Butts.	Japanned Acorn Butts.	Japanned Butts with Brass Acorns.	Japanned Butts with Silvered Acorns.	With Steel Washers.	For Washers on Fast Joint Butts, add \$	per doz. to list.
3½×3 inches							
3½×3½ "							
3½×4 "							
3½×5 "							
4×3 "							
4×3½ "							
4×4 "							
4×4½ "							
4×5 "							
4½×4 "							
4½×4½ "							
4½×5 "							
4½×5½ "							
5×5 "							
5×7 "							
5½×5½ "							
6×6 "							
6×7 "							

### LOOSE JOINT.



Size of Butts.	Acorn Butts.	Japanned Acorn Butts.	Japanned Butts with Brass Acorns.	Japanned Butts with Silvered Acorns.	With Steel Washers.	For Washers on Loose Joint Butts, add \$	per doz. to list.
3½×3 inches							
3½×3½ "							
3½×4 "							
3½×5 "							
4×3 "							
4×3½ "							
4×4 "							
4×4½ "							
4×5 "							
4½×4 "							
4½×4½ "							
4½×5 "							
4½×5½ "							
5×5 "							
5×7 "							
5½×5½ "							
6×6 "							
6×7 "							

Various out of the way sizes not mentioned above, we have patterns for, and any size ordered will be got up at short notice, and on reasonable terms.

BRONZING any size Butt will add \$ to the list price per dozen pair.

BROWNING (or BLACKWALNUT color) any size Butts will add \$ to list price per dozen pair.

SCREWS JAPANNED, BRONZED and BROWND, will be furnished at small addition to cost of Bright Screws.

For Fancy Butts, all BRASS, ELECTRO-PLATED, and HAND PLATED, see page 111.

Fancy Butts, Loose Joint, furnished to order, either Brass, Electro-Plated or Hand Plated.

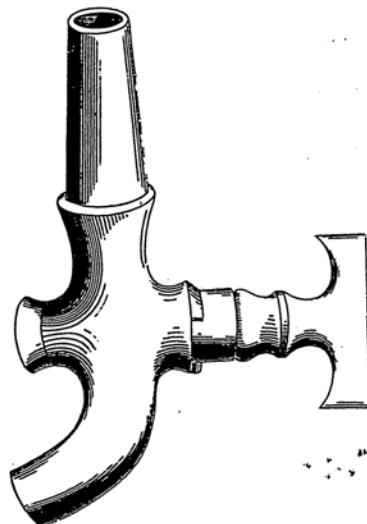
## HEAVY CAST BRASS BUTTS, FOR SHIP USE.

### STOUT, WITH BRASS PINS.

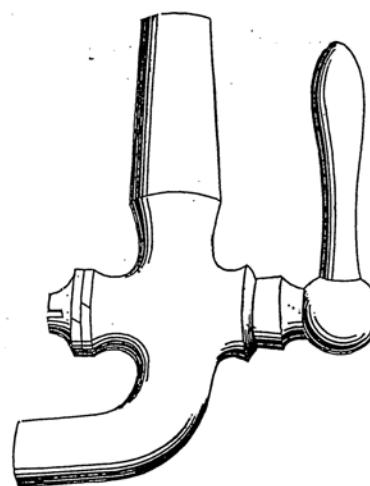
\$ 1½×1	1½×1½	1½×1½	2×1½	2½×1½ inch.	doz. pair.	\$ 2½×1½	2½×1½	2½×2	2½×2½	2½×2½ inch.	doz. pair.
\$ 2½×1½	2½×1½	3×2	3½×2½	3½×2½ inch.	doz. pair.	\$ 2½×3	2½×3½	2½×2	3×1½	3×1½ inch.	doz. pair.
\$ 3½×2½	4×2½	4½×3	5×3½	inch.	doz. pair.	\$ 3×2½	3×2½	3½×1½	3½×2½	3½×1½ inch.	doz. pair.
\$ 2×1	2×1½	2×1½	2×1½	2×2 inch.	doz. pair.	\$ 3½×2½	3½×2½	3½×2½	3½×2½	4×2 inch.	doz. pair.
\$ 2×2½	2×2½	2½×1½	2½×2	2½×2½ inch.	doz. pair.	\$ 4×2½	4×2½	4×3	4×3½	4×3½ inch.	doz. pair.
						\$ 4½×2½	4½×2½	4½×2½	4½×2½	4½×2½ inch.	doz. pair.

# BIBBS, COCKS AND COUPLINGS.

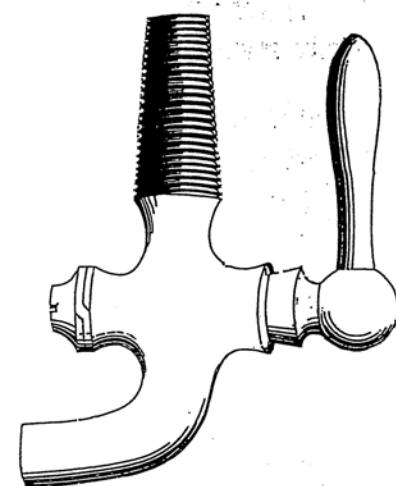
*For Description of Plates see page 279.*



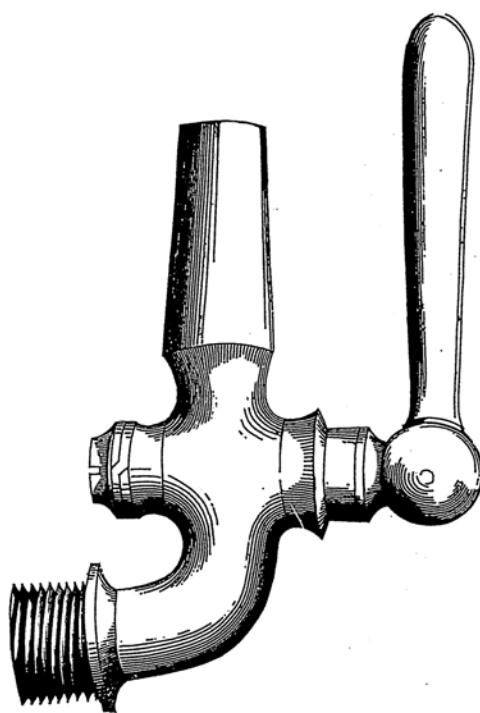
Water or Boiler Cock.



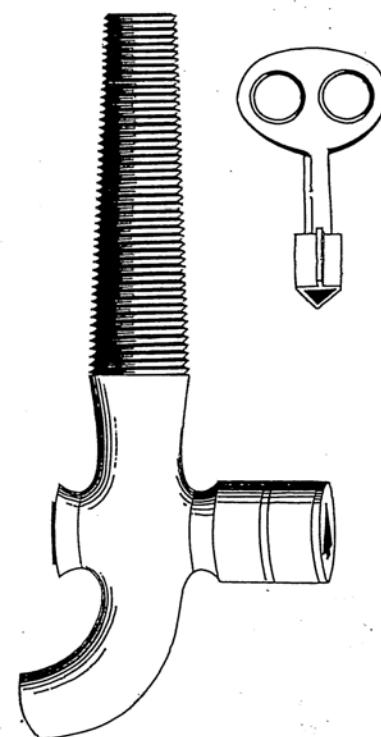
Plain Bibb.



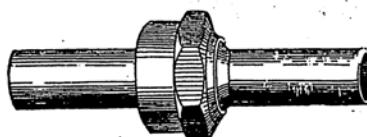
Plain Bibb, Screw Shank.



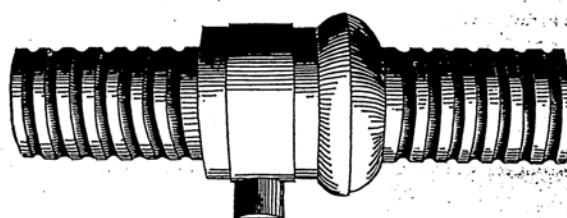
Hose Bibb.



Lock Cock, to Screw.



Plain Couplings.

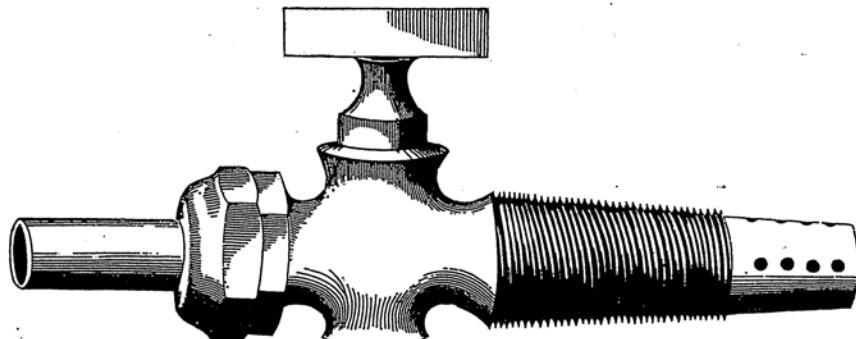


Hose Couplings, for Rubber.

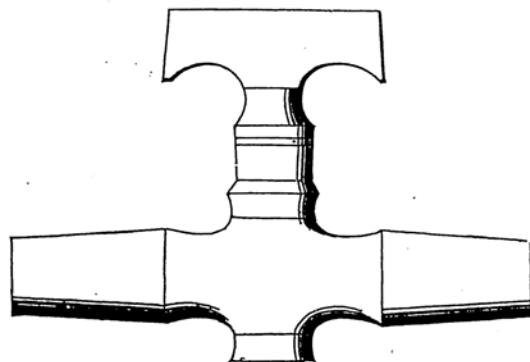
# BIBBS, COCKS AND COUPLINGS.

(Continued.)

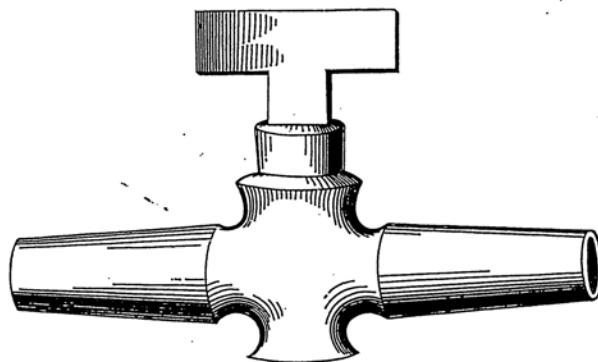
[For Description of Plates see page 279.]



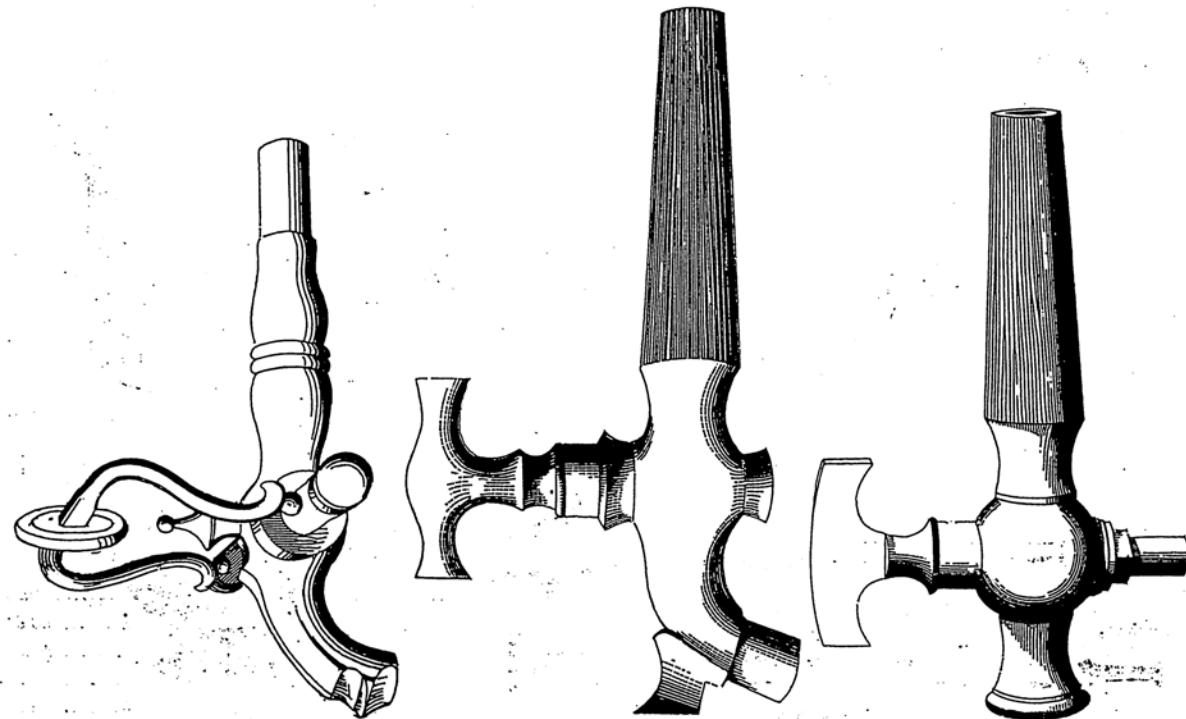
Beer Cock, Rivet Bottom.



Connecting Cock.



Rough Stop, T Handle.



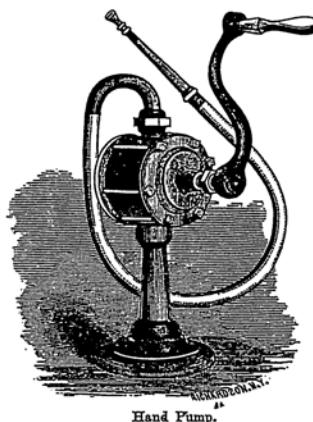
Plated Urn Cock, Loop Handle.

Racking Cock, to Drive.

Lager Beer Cock.

# ROTARY AND FORCE PUMPS.

## PATENT ROTARY FORCE PUMPS.



Hand Pump.

These Pumps may be run at from 20 to 200 revolutions per minute, and will do their work in proportion to their velocity. They are built for Hand and Power; of Iron or Brass, and suitable for pumping hot and cold water, tan, liquors, oils, acids, chemicals, &c. &c.

No. 1, Hand Pump, of Iron.....each, \$

No. 1, Hand Pump, of Brass....."

Size of Discharge Pipe  $\frac{3}{4}$  inch.

This Pump is designed for wells, cisterns, &c., and is useful in cases of Fire, it throwing a stream from 50 to 70 feet, and can be used easily with one hand, and will throw from 10 to 12 gallons per minute.

No. 2, Hand Pump, of Iron.....each, \$

No. 2, Hand Pump, of Brass....."

Size of Discharge Pipe  $\frac{5}{8}$  inch.

This Pump is designed for the same purpose as No. 1, and will throw from 12 to 18 gallons per minute.

No. 3, Hand Pump, of Iron.....each, \$

No. 3, Hand Pump, of Brass....."

Size of Discharge Pipe 1 inch.

This Pump is also designed for same purposes as Nos. 1 and 2, and will throw from 15 to 20 gallons per minute.

No. 4, Hand Pump, of Iron.....each, \$

No. 4, Hand Pump, of Brass....."

Size of Discharge Pipe  $1\frac{1}{4}$  inch.

Of large size, intended for Bilge Pump, for Canal Boats, Vessels and Steamers, throwing from 50 to 60 gallons per minute.

No. 1, Rotary Hand Pump for Barrels.....each, \$

No. 2, Rotary Hand Pump for Barrels....."

Size of Discharge Pipe 1 $\frac{1}{4}$  inch.

This Pump is used for elevating water. Capacity from 15 to 20 gallons per minute.

Pulley, 10 $\times$ 2 inch, and calculated to run from 60 to 80 revolutions per minute.

No. 1, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 1 $\frac{1}{4}$  inch.

This Pump is used for elevating water. Capacity from 15 to 20 gallons per minute.

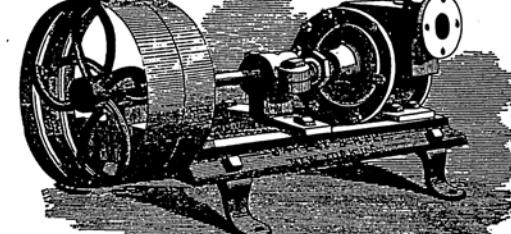
Pulley, 10 $\times$ 2 inch, and calculated to run from 60 to 80 revolutions per minute.

No. 2, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 2 inch.

This Pump will throw from 35 to 40 gallons per minute, running from 80 to 100 revolutions. Pulley 12 $\times$ 2.

Power Pump.



No. 1, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 1 $\frac{1}{4}$  inch.

This Pump is used for elevating water. Capacity from 15 to 20 gallons per minute.

Pulley, 10 $\times$ 2 inch, and calculated to run from 60 to 80 revolutions per minute.

No. 2, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 2 inch.

This Pump will throw from 35 to 40 gallons per minute, running from 80 to 100 revolutions. Pulley 12 $\times$ 2.

## PATENT ROTARY FORCE PUMPS.

(Continued.)

No. 3, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 2 $\frac{1}{4}$  inch.

This Pump will throw from 50 to 60 gallons per minute, running from 70 to 80 revolutions. Pulley, 15 $\times$ 4.

No. 4, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 3 inch.

This Pump will throw from 70 to 80 gallons per minute, running from 70 to 80 revolutions. Pulley, 18 $\times$ 5.

No. 6, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 4 inch.

This Pump will throw from 200 to 225 gallons per minute, running from 100 to 125 revolutions.

This Pump is calculated for raising water, and is also well adapted for a stationary Fire Engine, for Factories, Mills, etc., and will throw two streams with inch Nozzles, equal to any Hand Engine in use, and can be driven with Belt or Gear.

When driven with Belt, Size of Pulley, 24 $\times$ 6, and when driven by Gears, Coupling is furnished in place of Pulleys.

No. 7, Power Pump.....each, \$

Size of Suction and Discharge Pipes, 5 inch. Weight 700 lbs.

Is strong and heavy, intended particularly for fire purposes, in Factories, Mills, etc., and will throw four streams, through 1 $\frac{1}{4}$  inch Nozzle, and is the most powerful Fire Engine in use, is driven by Gears, and will throw from 400 to 450 gallons per minute, running 125 revolutions.

No. 10, Power Pump.....each, \$

Size of Suction Pipe, 8 inch. Discharge Pipe, 7 inch. Weight 2,000 lbs.

Is sufficiently strong and heavy to bear a pressure of 400 lbs. to the square inch, and is intended for fire and other purposes. It is driven by Gears, and will throw from 800 to 1000 gallons per minute, running 120 to 125 revolutions.

Nos. 1, 2 and 3 Power Pumps have Thimbles, with thread cut to fit proper size pipe, and the larger size connect with flanges. Water Pumps have Rubber Check Valves, and Oil Pumps Metal Check Valves.

## LIFT AND FORCE PUMPS—STEAM METAL CHAMBER.

(For Plate, see 282.)

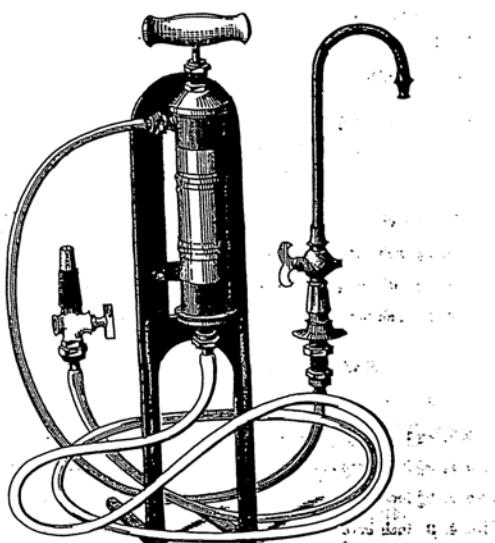
Size.....	2	2 $\frac{1}{2}$	2 $\frac{3}{4}$	3	3 $\frac{1}{2}$	4	inch.
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Screw Cap, \$

Flange....

each.

## BEER PUMPS.



Beer Pumps, (Brass).....each, \$

Beer Pumps, with Brass Cock and Barrel Tap.....

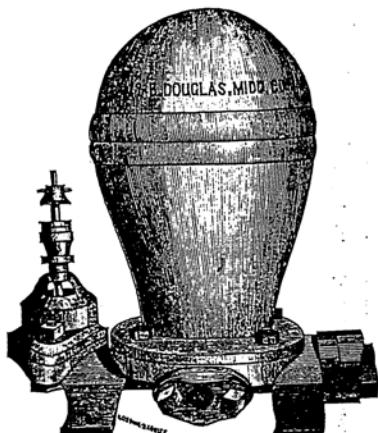
Beer Pumps, with Plated Cock and Barrel Tap.....

Beer Pumps, complete, with Lead Pipe and Brass Cock.....

Beer Pumps, complete, with Lead Pipe and Plated Cock.....

# HYDRAULIC RAMS, WELL CURBS, ETC.

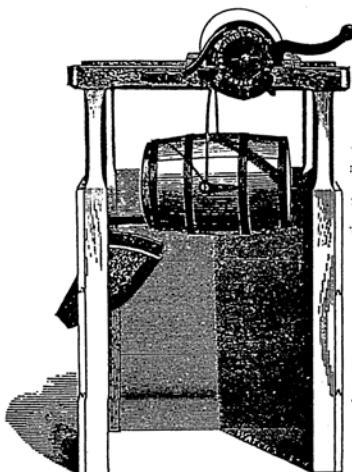
## HYDRAULIC RAMS.



- No. 2, Suitable capacity for a Spring or Brook, which furnishes from 3 quarts to 2 gallons per minute ..... each, \$  
 No. 3, Suitable capacity for a Spring or Brook, which furnishes from  $1\frac{1}{2}$  to 3 gallons per minute ..... "  
 No. 4, Suitable capacity for a Spring or Brook, which furnishes from 3 to 7 gallons per minute ..... "  
 No. 5, Suitable capacity for a Spring or Brook, which furnishes from 6 to 14 gallons per minute ..... "  
 No. 6, Suitable capacity for a Spring or Brook, which furnishes from 12 to 25 gallons per minute ..... "  
 No. 7, Suitable capacity for a Spring or Brook, which furnishes from 20 to 40 gallons per minute ..... "  
 No. 10, Suitable capacity for a Spring or Brook, which furnishes from 25 to 75 gallons per minute ..... "

## PATENT WELL CURB.

### With Self-Filling and Self-Emptying Bucket.



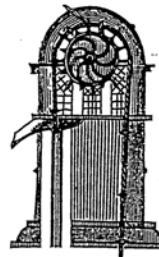
The advantages are, its easy working at all depths, has a simple but powerful brake, and can be managed with ease and safety. The Bucket fills itself by a valve in the bottom, is self-emptying on reaching the spout, and never freezes up.

- No. 1, with cover over Roller ..... each, \$  
 No. 2, with Roof two pitch ..... "  
 No. 3, with Roof four pitch ..... "

## Cast Iron Spouts.

- For Wooden Curbs for Chain Pumps ..... each, \$  
 For Wooden Curbs for Chain Pumps, Trough Style ..... "

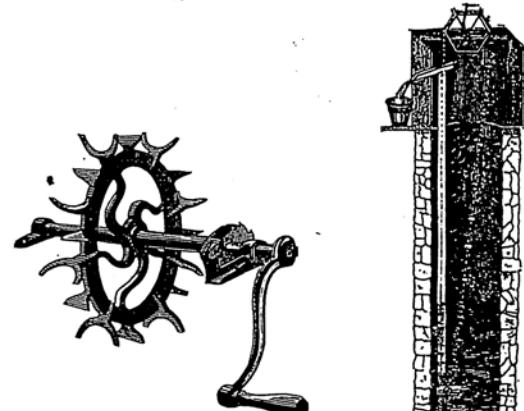
## Cast Iron Curbs.



Arranged with Wheel and Crank, complete for Chain Pumps.

No. 8	13	14	15.	each.
-------	----	----	-----	-------

## Pump Wheels and Fixtures.



With Wrought Iron Shafts 13 inches long ..... per dozen sets, \$  
 With Wrought Iron Shafts 20 inches long ..... "

## Pump Chain.



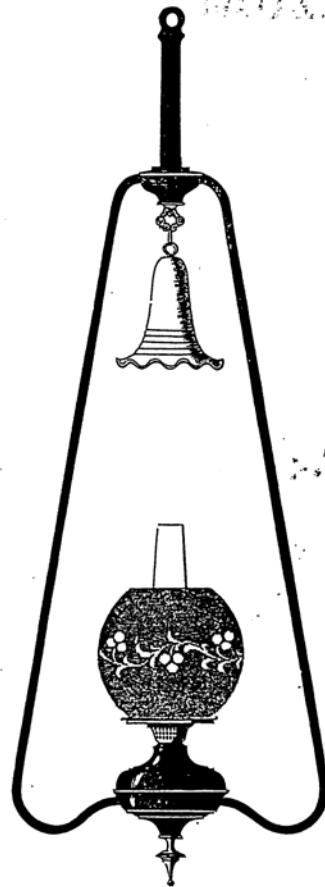
Galvanized, with first quality Zinc Buckets from  $1\frac{1}{2}$  to 2 in., per lb. \$  
 Wood Tubing for Chain Pumps ..... per foot, \$

## Patent "Aquarius," or Portable Hand Force Pump.

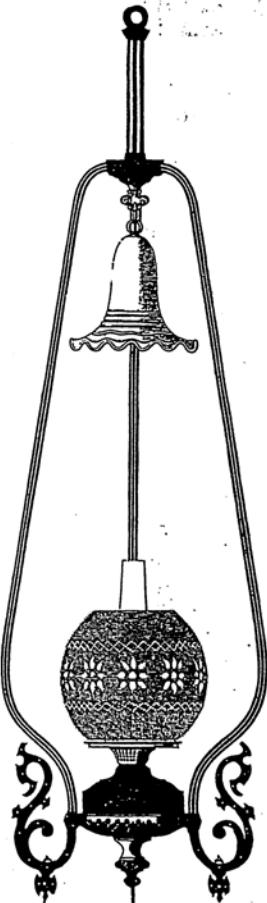


With  $2\frac{1}{2}$  feet of Suction, and 3 feet of Discharge Hose, with  
 Brass Discharge Pipe and Sprinkler ..... each, \$

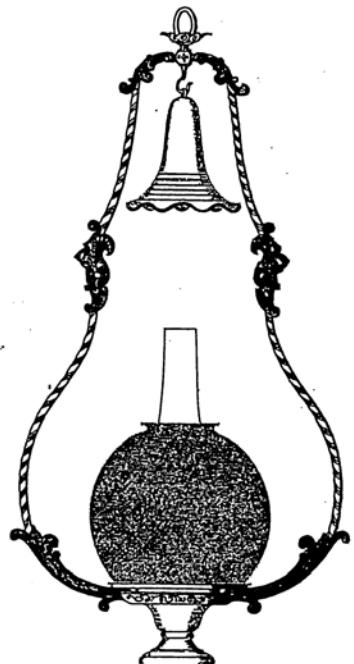
# COAL OIL LAMPS AND FIXTURES.



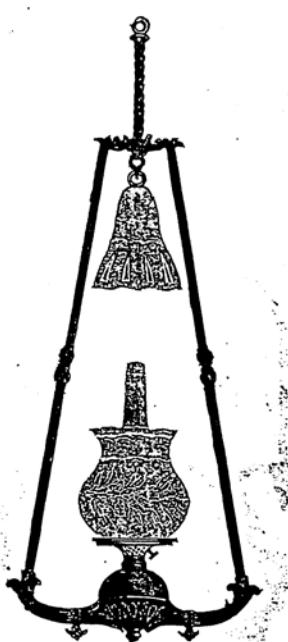
No. 627 P. Hall Light.  
Height 41 $\frac{1}{2}$  in.



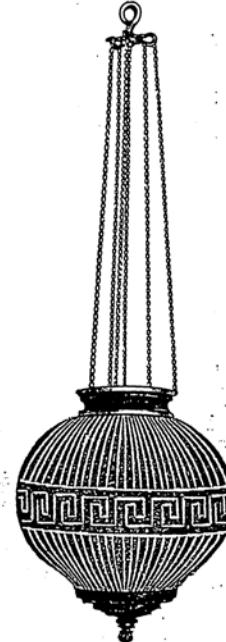
No. 716. Hall Light.  
43 in.



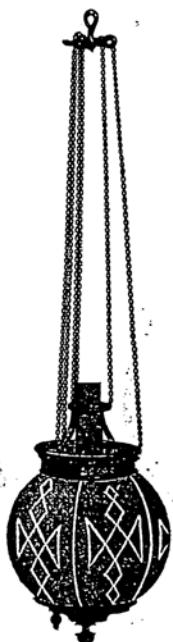
No. 5383. Hall Light.  
31 $\frac{1}{2}$  in.



No. 610 P.  
Hall Light.



No. 803 P.  
Sliding Hall Light.



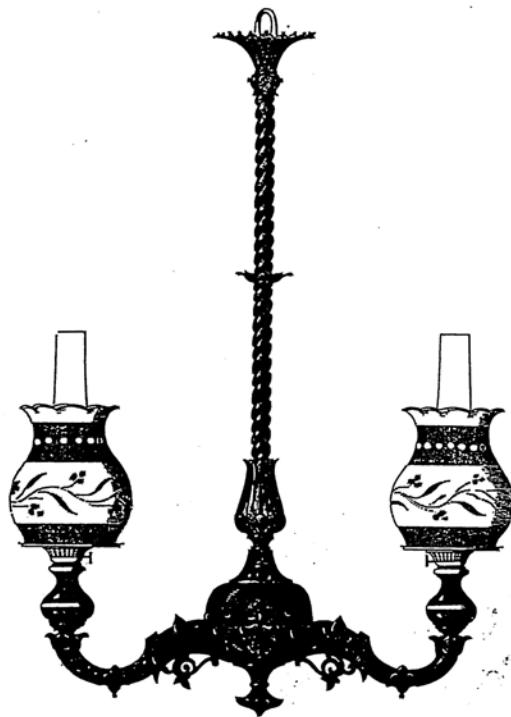
No. 802 P.  
Sliding Hall Light.



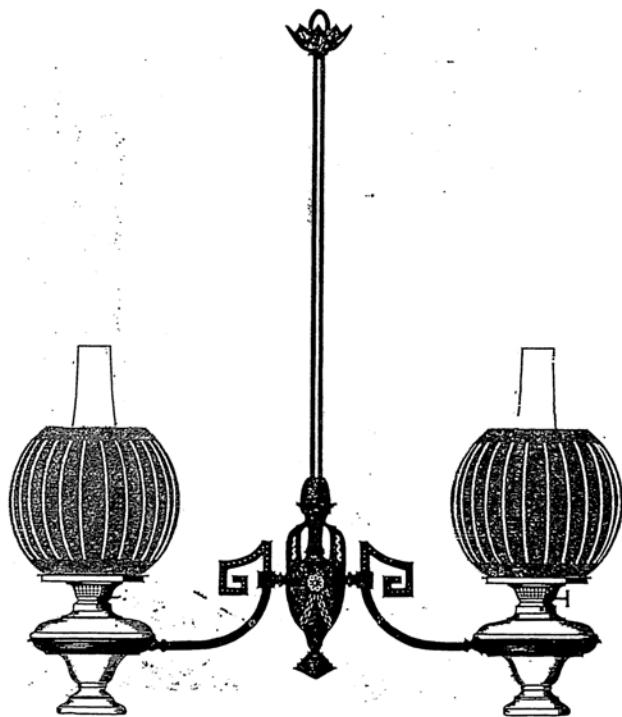
No. 801 P.  
Sliding Hall Light.

## COAL OIL LAMPS AND FIXTURES.

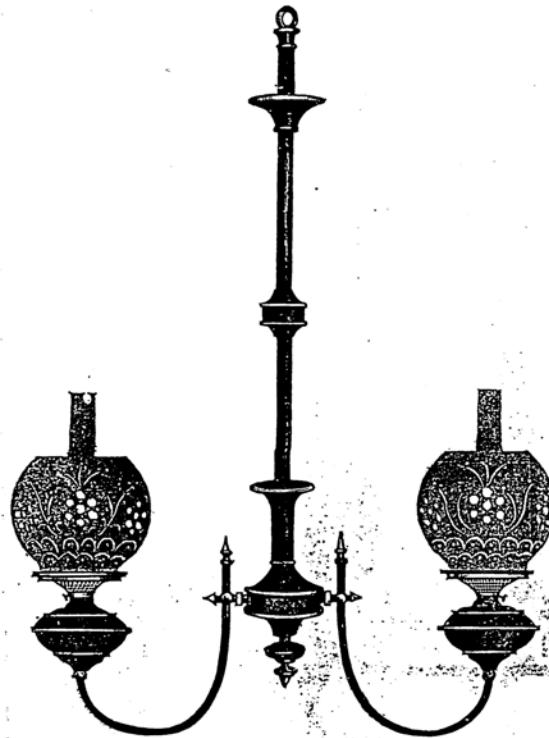
(Continued.)



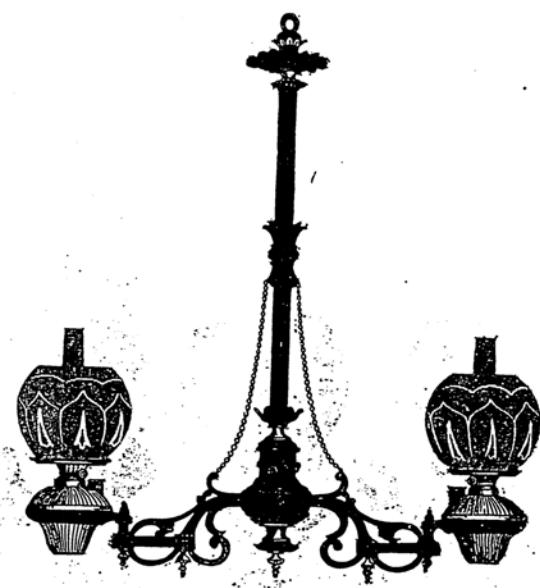
No. 875, Height 34 inches.



No. 644, Height 34 inches.



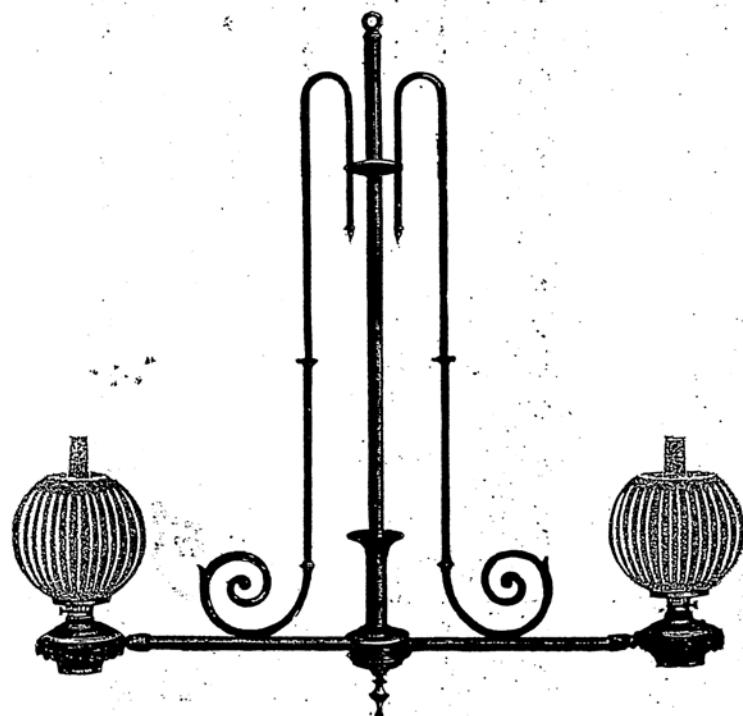
No. 1027 1/2 P.



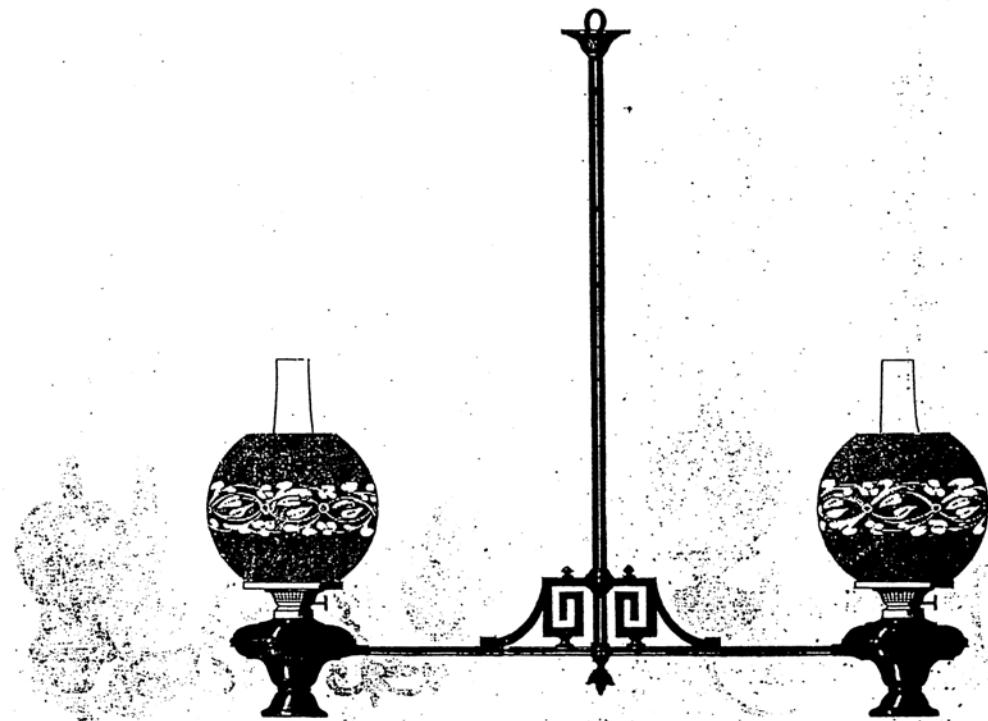
No. 543 P, Height 3 feet.

# COAL OIL LAMPS AND FIXTURES.

(Continued.)

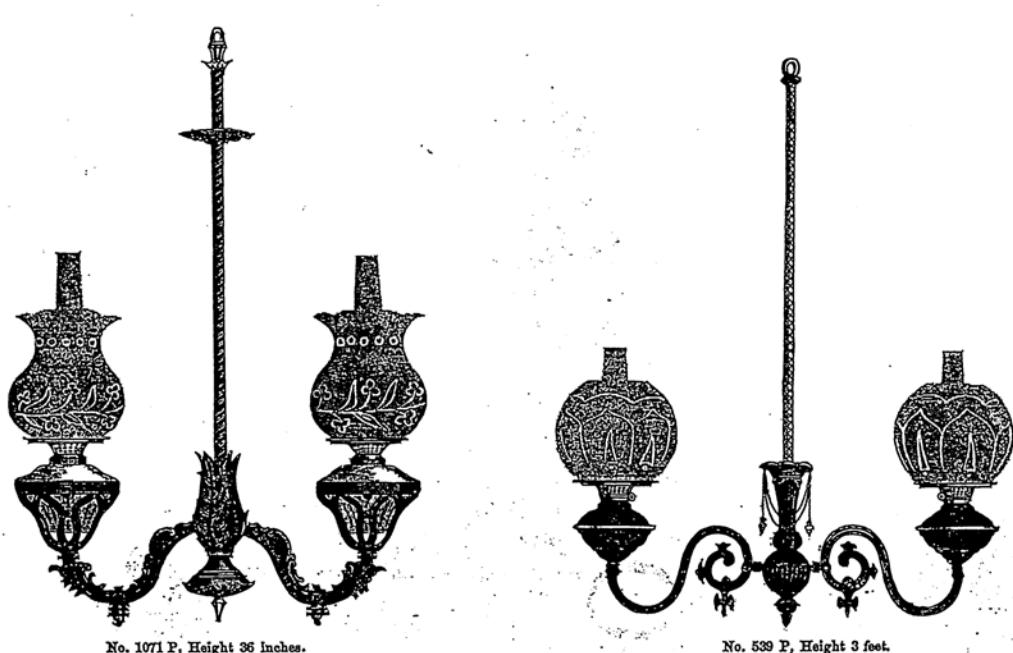
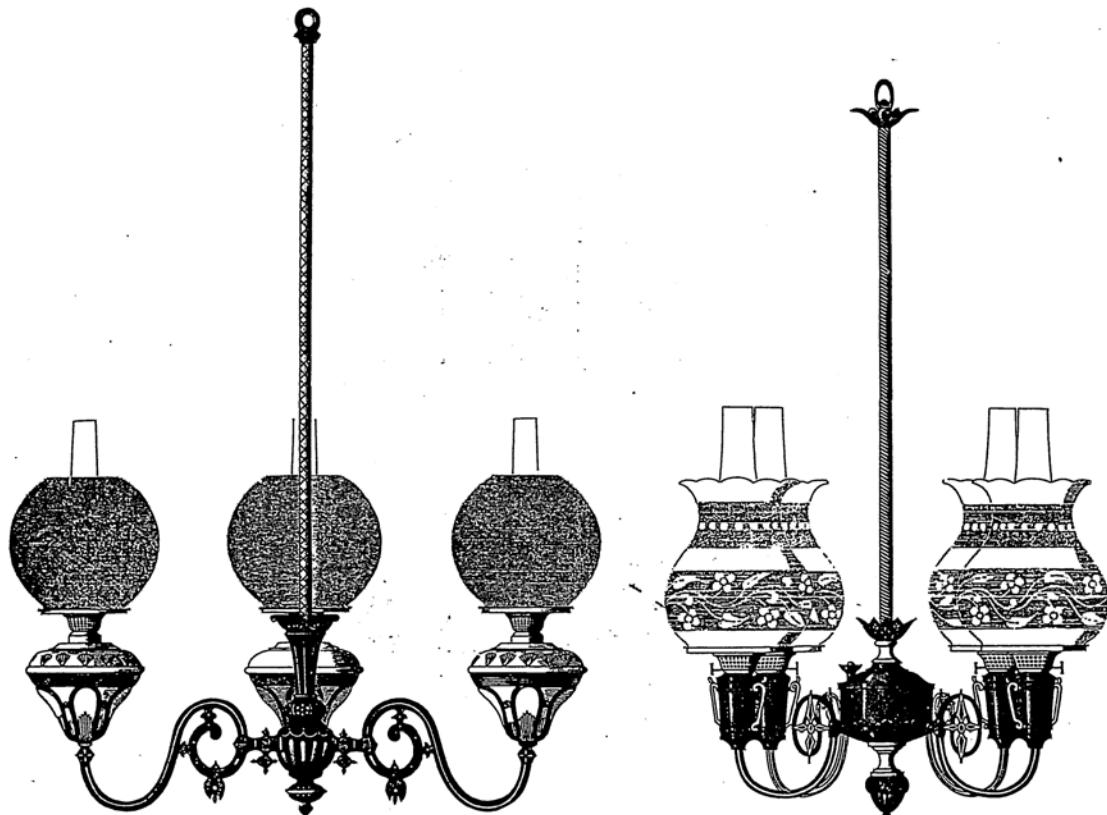


No. 554 P.



No. 704. 34 Inch.

## COAL OIL LAMPS AND FIXTURES.



### **Jemison - Businessman, Statesman, and Visionary**

Robert Jemison, Jr. (1802-71) was a major bridge builder, owner of flour and saw mills, toll roads, a foundry, surface coal mines, a stage line, six plantations and more than five hundred slaves.

Senator Jemison served the state of Alabama well in many capacities and for many years. A practical and pragmatic man, he assured that many of his slaves would be prepared with marketable skills learned on his plantations and in his mills and factories. In January 1861 he argued forcefully against seceding from the Union at the Secession Convention in Montgomery. However, when the vote went against him, he responded to his duty to his state, ultimately serving in the Confederate Senate.

Jemison was a major advocate for the construction of a hospital for the humane treatment of the state's mentally ill. Largely through his efforts Tuscaloosa was selected as the site for Bryce Hospital. After the war, with much of his personal fortune lost, Jemison continued his efforts for the state, devoting considerable time and efforts to rebuilding the University of Alabama destroyed during the war.



### **Saved Once Again With Your Help**

The Jemison - Van de Graaff home is now owned by the Heritage Commission of Tuscaloosa County and the Tuscaloosa County Preservation Society. They are undertaking a thorough study of the home and beginning efforts to fully restore it. Your interest and contributions are welcomed.

The Heritage Commission  
of Tuscaloosa County  
1924 7th St.  
752-2575

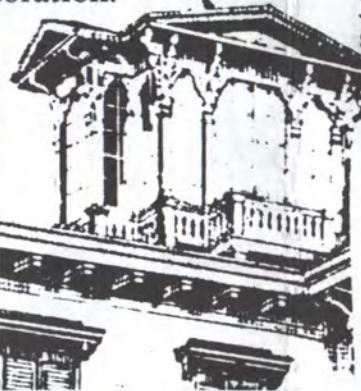
Tuscaloosa County  
Preservation Society  
2828 6th St.  
758-2238

### **The Jemison-Van de Graaff House Constructed 1859 -1862**

1305 Greensboro Avenue  
Tuscaloosa, Alabama



The third-story cupola of the Jemison-Van de Graaff home has stood as a beacon to generations of Tuscaloosans representing the best in Southern architecture, thought and traditions. This was the last great antebellum residence built in West Alabama. It is one of only six remaining historic Italianate homes in the state. No home is more deserving of restoration.



An innovative structure in its day, the home was built by Senator Robert Jemison, Jr. one of Alabama's leading businessmen and political thinkers. Jemison hired Sloan and Stewart, the Philadelphia architects who had designed and built Bryce Hospital, and this house ranks with the finest examples of the firm's work. Plans and construction began in 1859 continuing to completion in 1862. The material and workers for the construction of the house came from Jemison's plantations and holdings. The structure was sturdily built with brick walls a foot thick and termite and rot-resistant heartpine used on the outside and the flooring. The interior was finished with finely carved walnut, light oak and chinaberry harvested from Jemison's forests and planed in his saw mill.

#### **Beauty and Modern Conveniences**

The beautiful Italianate lines of the home speak to us today of an older, more gracious time. The wide front porch is framed by slender pillars linked with elaborately carved fretwork. The double entrance doors are wide and heavily carved. On the main floor, the public rooms have 18 foot ceilings and 14 foot doors. The elegant main stairway in the front hall is one of six linking the extensive floors of the mansion. Twin bays project into the side yards defining the north and south sides of the home. A large light-filled octagonal conservatory overlooks what was once the private garden. The second floor veranda over the front door affords a panoramic view of what was once the finest residential street in Tuscaloosa.

Jemison included modern conveniences in his stately home, many of which were new to the region, if not the state. The house was illuminated by coal gas produced from coal mined in Jemison's own surface mines and burned in the basement. It was equipped with central heating. The upstairs bathroom provided the Jemisons with the first indoor plumbing in West Alabama.

#### **Saved from the Yankees by a Trick**

The Jemison - Van de Graaff house was almost burned during the waning days of the Civil War. Tuscaloosa and the University of Alabama were threatened by Union troops. Senator Jemison fled for his life and spent several days hiding in the swamp near his plantation. In retribution, Union soldiers sought to burn the home of this leading Confederate Senator. Mrs. Jemison was given fifteen minutes to take what personal possessions she needed from the house before it was put to the torch. Fortunately during those few minutes, several young boys playing a trick on the invading Yankees rode down Greensboro Avenue crying, "Forrest is coming! Forrest is coming, hurrah for Forrest!" The Yankee commander fearful of this legendary

Rebel General ordered his troops to retreat. In their haste, they neglected to burn down the Jemison mansion.

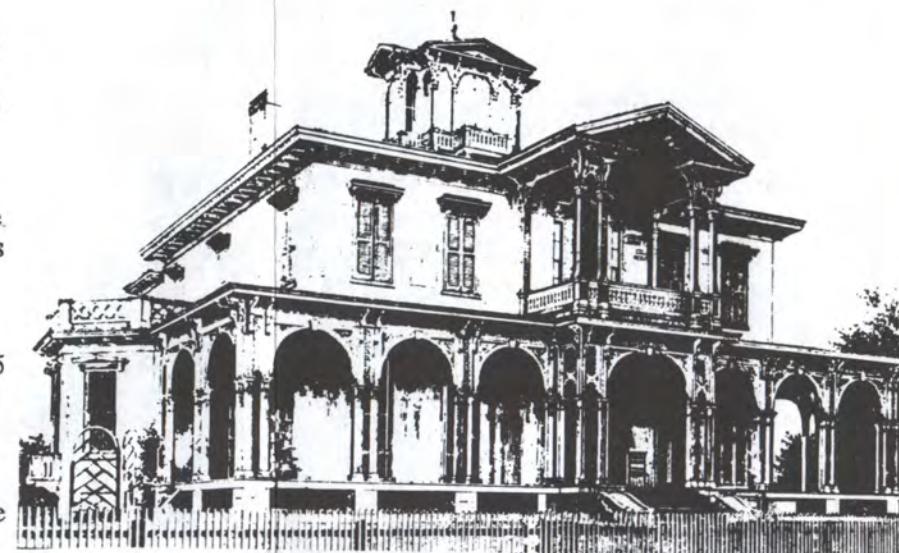
#### **Surviving through Challenge**

The Jemison - Van de Graaff house remained in the family well into this century. In the 1940's the house was purchased by J.P. and Nell Burchfield who undertook a major restoration of the house. From 1955 to 1960 the house served a generation of Tuscaloosans as the Friedman Public Library. With the construction of the new library on River Road the structure became the home of two national publications, *Antiques Monthly* and *Horizon* magazine.

#### **Home to Many Notable Citizens**

Four generations of the Jemison, Hargrove and Van de Graaff family have lived in the home carrying on the tradition of service to the community and University. Among them are Colonel Andrew Coleman Hargrove, Confederate Army Officer, state senator and one-time dean of the University Law School who married Jemison's daughter, Cherokee Mims Jemison. Their daughter, Minnie Cherokee, married A.S. Van de Graaff, circuit court judge for the Sixth Judicial District.

Minnie and A.S. Van de Graaff had five children who each had a distinguished career. The two eldest sons, Adrian and Hargrove fought in France during World War I. Hargrove, for whom the Tuscaloosa County Airport has been named, received the American Distinguished Service Cross, two Croix de Guerres and two citations. Adrian went on to become a well regarded attorney in Tuscaloosa. Their daughter Cherokee Jemison married Asa Roundtree.



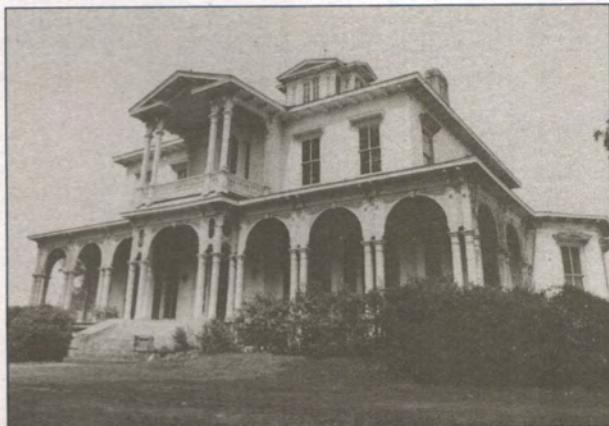
#### **Football and Physics**

The third son of Minnie and A.S., William T. (Bully) Van de Graaff was an outstanding football player for the Crimson Tide from 1913 through 1915. A punter, kicker and tackle he was the first southern player ever to be named to the All American team in 1915. He later attended West Point. From 1926 to 1939 he was the head football coach at Colorado College. He then resumed his army career, retiring as a Colonel.

The internationally renowned physicist Robert Jemison Van de Graaff was their youngest son. Dr. Van de Graaff's invention of the belt-charged electrostatic generator provided the means to create the first particle beams of precisely controlled energy, allowing scientists to explore and use the subatomic particles. Through his discovery Van de Graaff became one of the founders of high energy physics. Increased knowledge of the nucleus of the atom has lead to practical applications including advanced cancer radiation therapy.

1992

# *The Case for Preservation*



The Jemison-Van de Graaff Mansion  
Constructed 1859-1862  
Tuscaloosa, Alabama

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*There is no more important  
preservation project  
in Tuscaloosa County in this decade  
than the restoration of the  
Jemison - Van de Graaff Mansion ...*

---

Restor. Arch. - H.P. Jones, FAIA  
of Jones & Herrin, Arch. - H.H. White,  
w/ Fitts & White of Tuscaloosa, Assoc.  
June 1992

"The future prospects of the place is such as to inspire every property holder & friend with pride and consequently an increased desire to preserve and increase the beauty of our streets." - SENATOR ROBERT JEMISON

7 MAY 1860

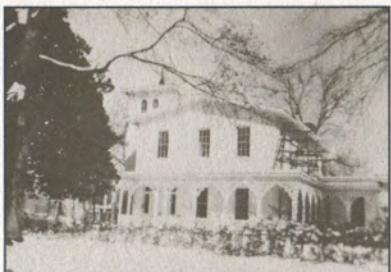
PRESERVATION IS NOT ABOUT  
WHAT WE HAVE LOST,  
RATHER, IT IS ABOUT  
WHAT WE CAN GAIN.

The Jemison-Van de Graaff mansion is an incomparable resource of national significance. It is both our pleasure and our responsibility to restore this home to its rightful place in the community. We owe it to those who built it, to ourselves, and to the generations that follow.



Photographs courtesy of the University of Alabama Special Collections,  
The Heritage Commission of Tuscaloosa County and members of the Jemison-Van de Graaff family.

*Greensboro Avenue:  
Antebellum Tuscaloosa's finest residential street*



WILLIAM BATTLE-DEGRAFFENREID HOUSE.  
TORN DOWN FOR A MOTEL IN THE EARLY  
1960's.



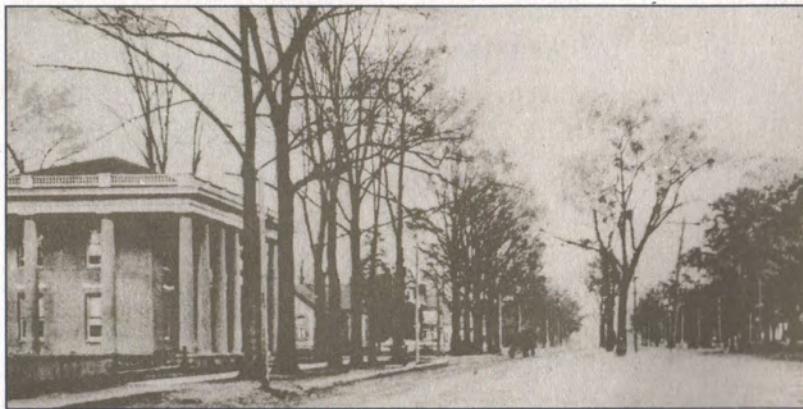
EDDINS-ROSENEAU HOUSE.  
DEMOLISHED IN 1952.



THE MCGUIRE-STRICKLAND HOUSE.  
OCCUPIED THE CORNER OF GREENSBORO  
AVENUE AND 15TH STREET. THE HOUSE  
WAS MOVED IN 1970 TO CAPITOL PARK.



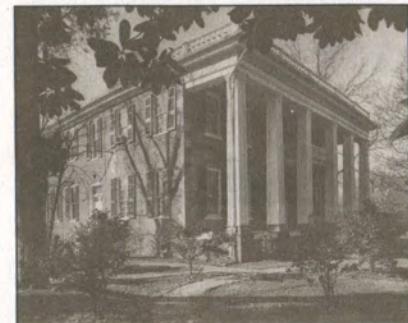
WALLACE-OZMENT HOUSE. STOOD IN THE  
1400 BLOCK ON THE WEST SIDE OF  
GREENSBORO AVENUE.



THIS PHOTO OF GREENSBORO AVENUE WAS TAKEN ABOUT THE TURN OF THE CENTURY.

More than a century ago, Senator Robert Jemison, Jr. decided to build his grand town house at the foot of Tuscaloosa's finest residential avenue. He purchased the square block bounded by what is now Greensboro Avenue and 23rd Avenue between Thirteenth and Fourteenth streets.

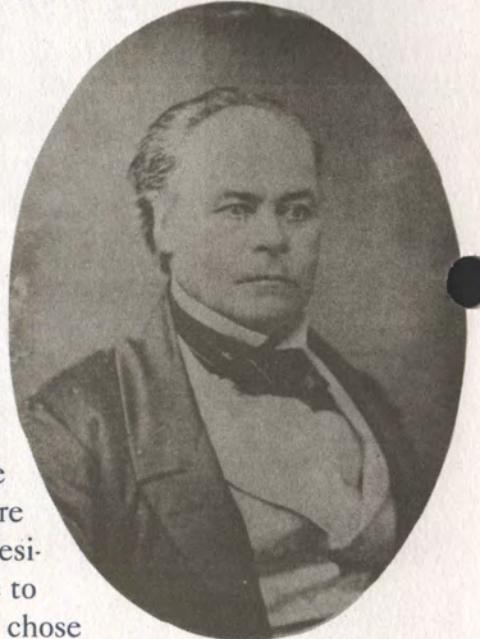
From his lot Jemison could look a half mile up the shady streets toward the Capitol dome. The fine houses of his neighbors were set back from the street on deep grassy front lawns. He could look past the home of Alfred Battle, the wealthy planter, and across the street to the home Battle built for his son William. Past the Eddins family's large brick home with brick columns and that of steamboat Captain Cummins. Dr. Leland's frame house with green painted lattice work had a portico facing Greensboro Avenue. He could look past the home of the Maxwell family and then to the market square, the Indian Queen Hotel and the businesses essential to a thriving community; the blacksmith shop, carriage and wagon shop, the bar room and billiard hall.



Of this prosperous antebellum Greensboro Avenue vista only two structures remain today. The Battle-Friedman home (*above*) and the Jemison-Van de Graaff Mansion (*left*).

*"I am building for my family such a house as they can be comfortable in, where we can extend to friends and acquaintances the hospitality we desire and which is expected of us."* —SENATOR ROBERT JEMISON

-SENATOR ROBERT JEMISON



**E**ven during the early days of the Civil War, Robert Jemison had confidence in the vitality and strength of Tuscaloosa. Like many others, he saw Tuscaloosa as an educational and cultural capital, and he saw the opportunity to build a home the likes of which the city and state had never before seen. Jemison envisioned a residence of grace and substance to equal any in the country. He chose the finest craftsmen and the best materials to build it. He built for generations and we have inherited his dream.

Jemison began construction of his home in 1859, working with the nationally known Philadelphia architectural firm of Sloan & Stewart.

A progressive Alabama statesman, Jemison was determined to have the most modern amenities in his stately Greensboro Avenue mansion and he supervised every step of its construction.

Although the architect's plans for this house are gone, we have learned much from painstaking research through Jemison's letters, lumber books and account records. From scientific and physical examinations on site, we have been able to trace many of the construction details. With this wealth of information it is now possible to restore accurately the appearance and structure of the house.

Although Jemison and his family were able to occupy the house by 1863, the Civil War and Reconstruction severely limited the scope of the house. The European marble mantles, ordered from Philadelphia, were stopped by the Union blockade, and the coal gas furnace also remained in the north.

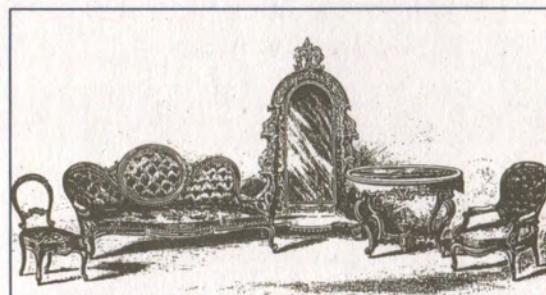
Senator Jemison lost his personal fortune during the war so many of his plans for his beautiful Greensboro Avenue mansion remained unfinished and his vision for the city of Tuscaloosa remained unfulfilled.

JEMISON'S ACCOUNT  
BOOKS SHOW THE  
NAMES OF THE  
CRAFTSMEN, BOTH  
BLACK AND WHITE,  
WHO BUILT THE  
FINE HOUSE. IT IS A  
CREDIT TO THEIR  
TALENTS THAT THE  
BUILDING IS IN SUCH  
GOOD REPAIR EVEN  
TODAY.

"To Messrs J. Brown and Goldman Mobile  
4 May 1859

Gent:

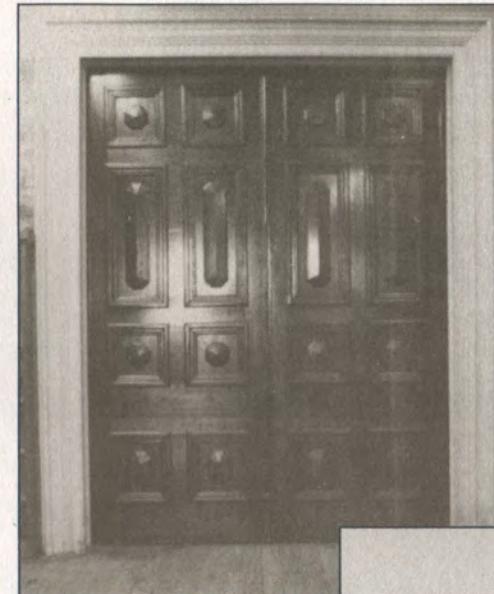
*My Mrs. Jemison was looking at some Etegere, I don't know whether I have spelt the name of the thing right, but it is a piece of furniture to occupy the corner of a Parlour and priced from \$6 to \$30. You will please send me one of your best dark colored by return of Marengo. P.S. Since writing above Mrs J. says she prefers a Rosewood Etegere she was looking at priced \$18. You will perhaps recall it."* —SENATOR ROBERT JEMISON



This illustration from a mid-nineteenth century catalog shows the type of furniture Jemison ordered for his home. None of the furniture original to the

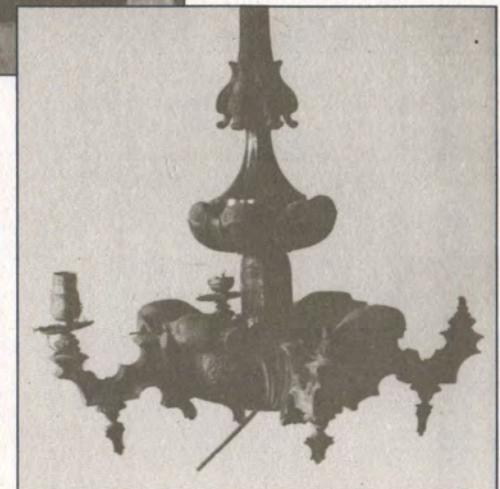
mansion is currently in place. However, we have identified much of the furnishings from Senator Jemison's letters and from articles written by his granddaughter, Mrs. Minnie Cherokee Van de Graaff. He ordered some of the finest furnishings of the day from Mobile, including a thirteen piece rosewood parlor set. Through the generosity of the Jemison- Van de Graaff family, the handsome oil portraits originally hung in the front parlors are being made available to the mansion. We feel confident other original pieces to the house will also be returned, either through donation or purchase.

The Jemison - Van de Graaff Mansion is regarded by architectural historians as one of the finest remaining examples of antebellum Italianate mansions in Alabama. Additionally, this house uniquely combines the best of this classic architecture with plans for the most modern systems and conveniences. Using the knowledge and expertise he gained from his involvement with the construction of Bryce Hospital, Jemison incorporated many innovations into his new home.



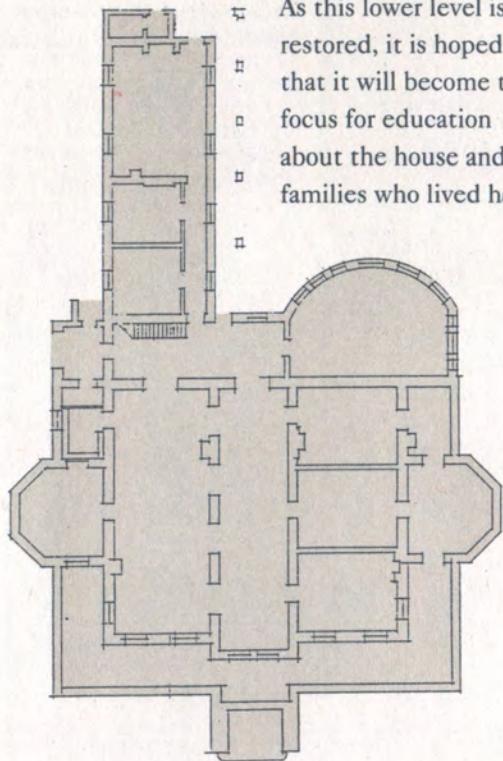
←  
FOUR PAIR OF FOURTEEN-FOOT TALL POCKET DOORS MADE OF WALNUT AND CHINABERRY GROWN ON JEMISON'S LAND AND MILLED IN HIS SAW MILLS GRACED THE FRONT ENTRY AND PARLORS. THREE PAIR ARE STILL IN PLACE AND WORK AS EASILY AS THEY DID WHEN INSTALLED MORE THAN ONE HUNDRED AND THIRTY YEARS AGO.

→  
THIS ORIGINAL BRASS AND COPPER LIGHTING FIXTURE, ONE OF TWO FOUND DISCARDED IN THE BASEMENT, PROBABLY LIT THE MAIN ENTRY USING GAS PRODUCED IN THE BASEMENT. JEMISON HAD PLANNED TO HEAT HIS HOME WITH GAS AS WELL, BUT THE WAR AND BLOCKADE PREVENTED THE FURNACE FROM ARRIVING, SO THE FAMILY RELIED ON FIREPLACES IN ALL THE MAIN ROOMS.



## LOWER LEVEL

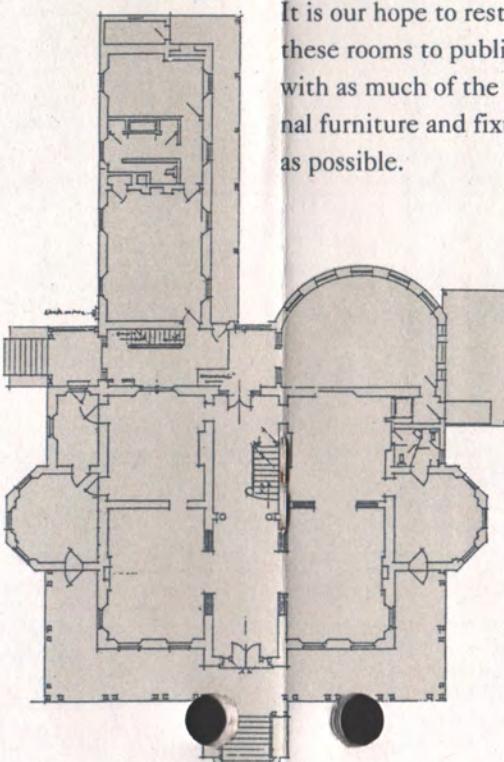
Here in 1865 the Jemisons held the wedding reception of their daughter Cherokee to A. C. Hargrove in the large open "ballroom." There are three small chambers on either side of this room. We can only speculate what they were used for in 1862. Our house archeology studies may find the answers. The kitchen was in the main house connected to the upper floor with a dumb waiter and a speaking tube and servant's bells, some of the many innovations Jemison installed. The twenty-foot deep sunken dry well "refrigerator" kept food cool to 50 degrees even in the hottest days of the summer.



- As this lower level is restored, it is hoped that it will become the focus for education about the house and the families who lived here.

## GROUND FLOOR

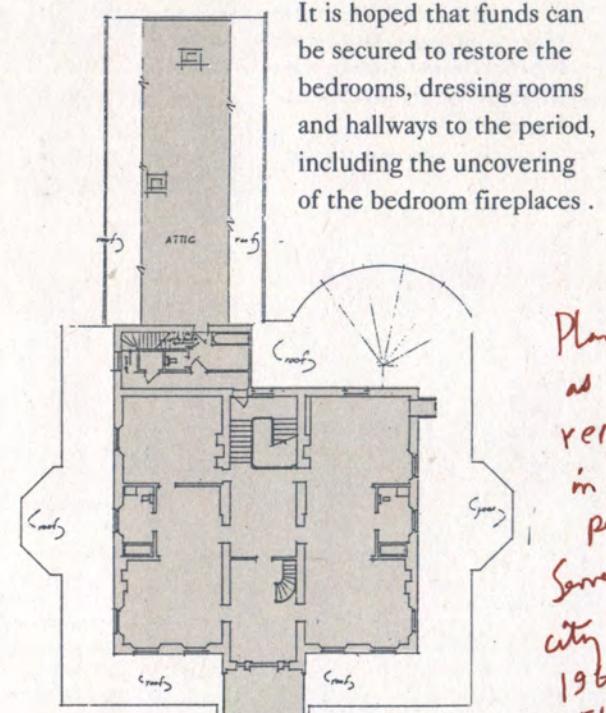
The front door and hall with its 18-foot ceilings provide a dramatic entrance into the world of wealth and position on the eve of the Civil War. The architectural and historical artifacts of the parlors, offices, and library help us understand and tell the stories of the Jemison, Hargrove and Van de Graaff families. The extremely thin chinaberry inlay on the banister of the elegant stairway demonstrates the precision of Jemison's new steampowered sawmill. Each of these rooms; the parlors, offices, and library has a story to tell. The three-story conservatory is a surprising feature in an antebellum Tuscaloosa home.



It first toured her in c. 1975 when Gray Boone had her "Antique Monthly" pub. Mr. her & I was consulting on her Greek Revival house in Tuscaloosa.

## SECOND FLOOR

The second floor features a large center hall with a classic Palladian window opening out to a second story porch overlooking Greensboro Avenue. This floor contained four corner bedrooms and two dressing rooms which opened onto balconies over the "octagon ends." All six rooms had fireplaces which were later covered over. The stair up to the cupola with its gently turned bottom steps and the fine woodwork on the inside of the bedroom doors illustrates the care and attention to detail Jemison and his Philadelphia building superintendant, Mr. Lewis paid to every aspect of this fine house.



- It is hoped that funds can be secured to restore the bedrooms, dressing rooms and hallways to the period, including the uncovering of the bedroom fireplaces .

Plan is as last remodeled in 1945-70 period.  
Saved old city lib. in 1960's  
"Antique Monthly" May '70 in May 9 1970's  
Varant 1980's

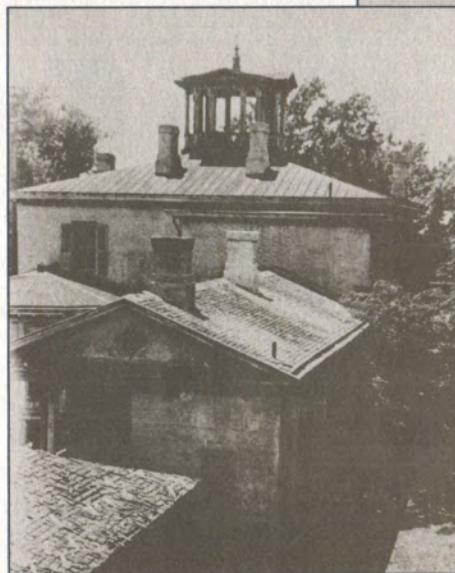
IN 1945 THE JEMISON - VAN DE GRAAFF HOME WAS PURCHASED BY MR. AND MRS. J.P. BURCHFIELD WHO UNDERTOOK A MASSIVE AND SUCCESSFUL RESTORATION. WITHOUT THEIR EFFORTS, THIS SIGNIFICANT STRUCTURE PROBABLY WOULD NOT HAVE SURVIVED.



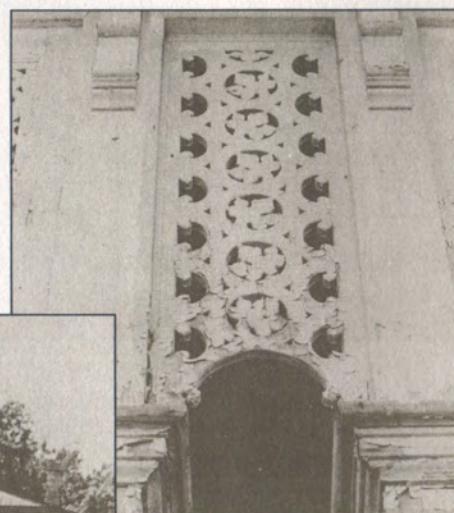
Cherokee Jemison Hargrove

*"You have but one Pa. He has but one daughter. The relation of parent and child exists between only the three of us. May this trio live and love and trust in each other and be happy in each other's society as this cruel, unnatural and bloody war will permit."*

—SENATOR ROBERT JEMISON  
30 MAY 1864



←  
JEMISON WAS IN RICHMOND SERVING IN THE CONFEDERATE SENATE FROM 1863 THROUGH 1865 WHILE THE HOUSE WAS BEING COMPLETED. HIS DAUGHTER CHEROKEE KEPT HIM INFORMED AS TO THE PROGRESS OF THE HOUSE AND OUTBUILDINGS (SHOWN HERE IN A 1914 BACK VIEW OF THE PROPERTY).



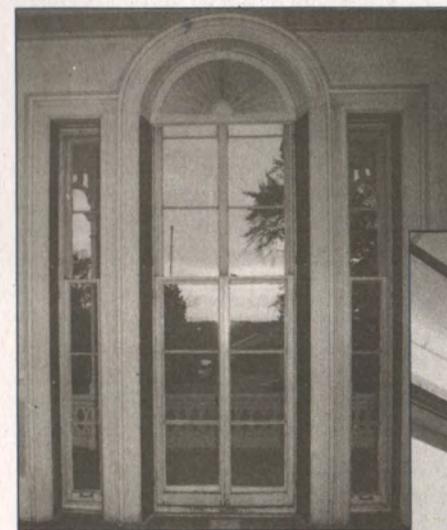
→  
THIS CARVED IVY MOTIF EMBELLISHES THE PORTICO ACROSS THE FRONT HALF OF THE HOUSE. PRELIMINARY ANALYSIS OF THE EARLIEST PAINT LAYERS INDICATES THAT THIS MAY HAVE BEEN PAINTED TO SUGGEST CARVED STONework.

*"Cherokee was married 5th December to Mr. A.C. Hargrove. At the breaking out of the war he entered the service and continued until the last gun was fired. He is a strict and truly good and pious member of the Methodist church. His habits are all good and I have no fears as to her being provided for if he lives."*

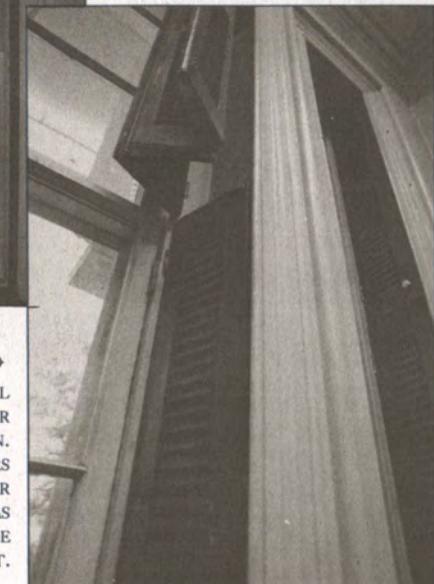
—SENATOR ROBERT JEMISON  
30 DECEMBER 1865



Andrew Coleman Hargrove



←  
JEMISON SPECIFIED FRENCH GLASS FOR THE WINDOWS AND SENT BACK AN ORDER OF INFERIOR GLASS WHICH ARRIVED FROM MOBILE. MANY OF THE ORIGINAL 596 PANES ARE STILL IN PLACE.



→  
THE FAN DETAIL OF THE ORIGINAL WOODWORK AND SHUTTERS GENTLY FILTER THE LIGHT FROM THE SETTING SUN. THESE FOUR-SECTION WALNUT SHUTTERS FIT PRECISELY INTO NICHES ON EITHER SIDE OF THE WINDOW. THEY ARE AS STURDY TODAY AS THEY WERE WHEN THE HOUSE WAS BUILT.

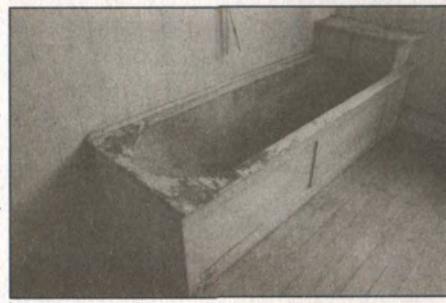
*"These are for the principal building  
and wanted of best quality."* - SENATOR ROBERT JEMISON  
13 JUNE 1860



↑ THE COMPLEX WOOD GRAIN OF THIS DOOR PANEL IS REMINISCENT OF BIRD'S-EYE MAPLE. JEMISON RECOGNIZED THE BEAUTY OF ALABAMA CHINABERRY AND USED LUMBER FROM HIS OWN LAND FOR DOORS AND THE INLAY ON THE STAIRWAY HANDRAIL.

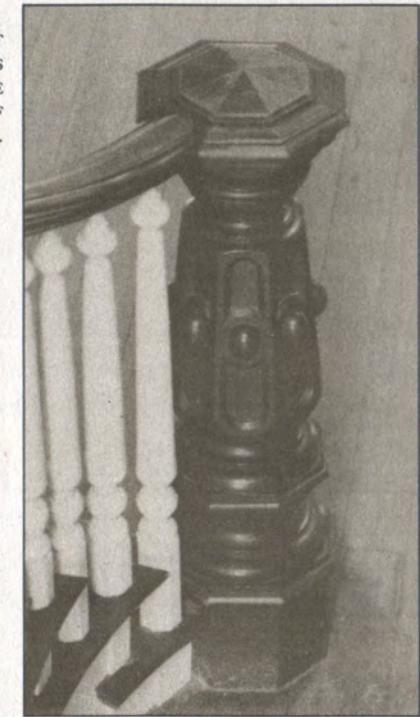


↑ MORE THAN 600,000 BRICKS WERE ORDERED FOR THE CONSTRUCTION OF THIS HOUSE. THE WALLS OF THE HOUSE MAY BE AS MANY AS FOUR LAYERS OF BRICK THICK TO INCREASE THE HEATING AND COOLING EFFICIENCY OF THE DWELLING. THE BRICKS WERE SURFACED BY MASTER PLASTERERS BOTH INSIDE AND OUT.

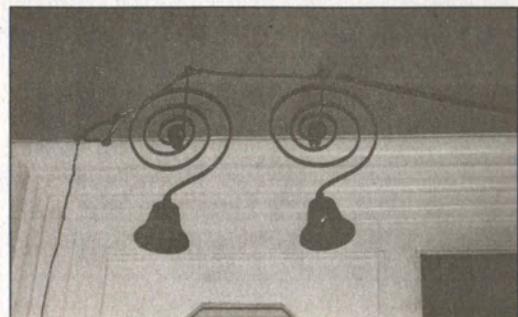


↑ IN ANOTHER FIRST, JEMISON INSTALLED RUNNING WATER AND INDOOR PLUMBING, FED FROM CISTERNS IN THE YARD AND PUMPED TO A TANK ABOVE THE BATHROOM. THIS PLANISHED COPPER BATHTUB WITH HANDSOME WOOD ENCLOSURE IS ORIGINAL TO THE HOUSE AND IS THE FIRST ONE OF ITS KIND IN THE AREA. IT IS THE ONLY ONE KNOWN TO SURVIVE IN WEST ALABAMA.

THE HIGHLY CARVED WALNUT NEWELPOST WITH ITS TOP OCTAGON OF NATIVE WOODS REPRESENTS THE MOST UP-TO-DATE ARCHITECTURAL DESIGN ON THE EVE OF THE CIVIL WAR.



↑ THIS NARROW STAIR LEADS TO THE CUPOLA WITH ITS PANORAMIC VIEW OF TUSCALOOSA. THE CUPOLA, TOO, WAS INNOVATIVE. PROVIDING MORE THAN ARCHITECTURAL BEAUTY, IT ENABLED THE HOUSE TO "BREATHE" DURING HOT ALABAMA SUMMERS. AS THE WARM AIR ROSE THROUGH THE HOUSE AND LEFT THROUGH THE CUPOLA WINDOWS, COOLER AIR WAS DRAWN IN THROUGH THE BASEMENT WINDOWS AND UP INTO THE LIVING AREA.



↑ THESE SPRING-MOUNTED DOOR BELLS HAVE MERRILY SIGNALLED THE ARRIVAL OF GUESTS TO THE HOUSE SINCE IT WAS BUILT. THEY OPERATE WITH A PULL KNOB ON THE OUTSIDE DOOR JAMB. THIS IS ONE OF TWO PAIR AND IS ORIGINAL TO THE HOUSE.

The Jemison - Van de Graaff mansion was occupied by four generations of the Jemison family; all of whom carried on a tradition of leadership and service to the community and the University.

**THE FIRST GENERATION:** Robert Jemison, Jr., (1802-1871) the builder, served in the Alabama Senate and the Senate of the Confederacy. He was a major bridge builder, owner of flour and saw mills, toll roads, a foundry, surface coal mines, a stage line and six plantations. His wife, Priscilla Taylor Jemison (1812-1886), stayed in Tuscaloosa and managed the household while her husband traveled on business and political matters.

**THE SECOND GENERATION:** The house was then occupied by Jemison's only surviving child, Cherokee Mims Jemison Hargrove (1838-1903) one of the founding members of the Tuscaloosa Chapter of the Daughters of the Confederacy. Her husband A.C. Hargrove (1837-1895) graduate of the University of Alabama and Harvard Law School, a Civil War hero, served as president of the Alabama State Senate, professor of law at the University, and Dean of the Law School.

**THE THIRD GENERATION:** Minnie Cherokee Hargrove Van de Graaff (1866-1941), and her husband, Adrian Sebastian Van de Graaff (1859-1922) law professor, member of the Alabama legislature, and circuit court judge of the Sixth Judicial District in Alabama.

**THE FOURTH GENERATION:** The Van de Graaff children each distinguished themselves. The two eldest sons, Adrian and Hargrove, fought with distinction in France during World War One. Upon their return home they both practiced law.



↑ A VAN DE GRAAFF FAMILY PHOTO TAKEN IN THE 1920'S. FROM LEFT TO RIGHT: ADRIAN, JUDGE VAN DE GRAAFF, MINNIE CHEROKEE HARGROVE VAN DE GRAAFF, CHEROKEE, BULLY, HARGROVE AND ROBERT. THE MIDDLE SON, WILLIAM TRAVIS, CALLED BULLY, SHOWN HERE IN UNIFORM, WAS A GRADUATE OF THE U OF A AND WEST POINT. A NOTED FOOTBALL PLAYER, HE WAS THE FIRST SOUTHERN PLAYER EVER NAMED TO THE ALL AMERICA TEAM. HE BECAME THE HEAD FOOTBALL COACH AT COLORADO COLLEGE AFTER A DISTINGUISHED MILITARY CAREER.



← ROBERT JEMISON VAN DE GRAAFF SHOWN IN 1914. THE YOUNGEST SON, ROBERT, BECAME AN INTERNATIONALLY RECOGNIZED PHYSICIST. HIS INVENTION OF THE BELT-DRIVEN ELECTROSTATIC GENERATOR WHICH BEARS HIS NAME HELPED LEAD THE WAY TO MODERN HIGH-ENERGY PHYSICS.



→ CHEROKEE VAN DE GRAAFF AND HER DOG BILLY TAKEN IN THE 1920'S. CHEROKEE VAN DE GRAAFF MARRIED JOHN ASA ROUNTREE AND LATER RETURNED TO TUSCALOOSA WHERE SHE VOLUNTEERED HER TIME FOR A VARIETY OF CHARITABLE CAUSES.

# A BOUT THE JEMISON-VAN DE GRAAFF FOUNDATION

The Jemison - Van de Graaff Foundation is a joint association of the Tuscaloosa County Preservation Society and the Heritage Commission of Tuscaloosa County. It was formed to provide the means for donors to receive tax benefits for contributions to this historic Tuscaloosa landmark.

The Foundation has already made progress toward its goal of one million dollars. Saving and restoring this house is an ambitious task and this is an ambitious goal, but we must not let this landmark go.

Our work must be deliberate. The Jemison - Van de Graaff Mansion is on the National Register of Historic Sites, the Historic American Building Survey and the Alabama Register of Historic Sites. It has been featured in countless historical and architectural publications.

This mansion and the knowledge we can gain from it are too vital for the restoration effort to be less than the very best. There is much work to be done. And there is much to be learned. Architectural historians have begun work documenting the house. Paint and wallpaper fragments will be studied, determining the original decoration of the house. Lighting fixtures, original to the house, will be restored. Working with the architectural plan books of the day from the Library of Congress and Jemison's own notebooks, we are discovering how the house has been changed over the years and plans are to restore it to its 1862 configuration.

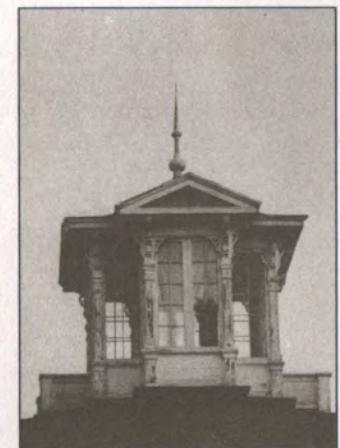


THE HOUSE OF DR. JOHN DRISH, ONE OF SENATOR JEMISON'S CHIEF BUSINESS RIVALS, IS VISIBLE FROM JEMISON'S BEDROOM WINDOW. IT IS STILL STANDING TODAY. NOW THE SOUTHSIDE BAPTIST CHURCH, IT IS NO LONGER THE ELEGANT RESIDENCE IT WAS IN THE LATE 1850'S.

The Jemison - Van de Graaff mansion is of equal, if not greater significance, than the other fine houses in our region which have been restored to public use: Sturdivant Hall in Selma, Bellingrath Gardens in Mobile, Stanton Hall in Natchez and Arlington in Birmingham.

Through work in the house to date we have learned much about life in Tuscaloosa and how it was changed forever by the Civil War and Reconstruction, the latter an often ignored period of our history. Because this house and the people who lived in it are so well documented, we have a unique opportunity for study and a platform to teach visitors and the generations who follow.

Robert Jemison was a visionary and an advocate for advantages of his emerging industrial age. He believed in the importance of Tuscaloosa as a cultural and business center. The cupola of the house he built so long ago stands today as a beacon reminding us of his dedication. The inspiration for our future must be rooted in the heritage of our past.



The Jemison - Van de Graaff Mansion  
1305 Greensboro Avenue  
Tuscaloosa, Alabama 35401