

Historic Furnishing Plan
Verandah House, Corinth, Mississippi



Submitted by

Gail Caskey Winkler, Ph.D.
Roger W. Moss, Ph.D.

LCA Associates
Philadelphia, Pennsylvania

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LCA ASSOCIATES

LCA Associates is a consulting partnership founded in 1982 to offer historic design and restoration services to major corporations, governmental agencies, museums, and historic sites from its offices in Philadelphia and Maine. It has also helped develop *product lines* such as historic paint colors (Sherwin-Williams Company), authentic wallpapers (Imperial Wall Coverings), and 19th-century lighting fixtures (Progress Lighting). LCA Associates has regularly provided *historic furnishing plans* for clients ranging from the House and Senate Chambers of the United States Capitol, the Capitol of the Commonwealth of Pennsylvania, the Philadelphia City Hall, and the Superintendent's House at the United States Naval Academy. LCA Associates specializes in the *accurate recreation of historic interiors* for clients including the capitol of the commonwealth of Virginia, the home of President and Mrs. Rutherford B. Hayes (Fremont, OH), the Summer White House of Abraham Lincoln (Washington, DC), and the Arts & Crafts interiors of Villa Louis, a property of the Wisconsin State Historical Society (Prairie du Chien, WI).

The partners of LCA Associates, Gail Caskey Winkler, Ph.D., FASID and Roger W. Moss, Ph.D., taught in the graduate program in historic preservation at the University of Pennsylvania for twenty-five years. They have written several books used in the field including *Victorian Interior Decoration*, *Victorian Exterior Decoration*, *Lighting for Historic Buildings*, *Floor Coverings for Historic Building*, as well as books on authentic window treatments and landmark buildings in Philadelphia.

For more details, see our website www.winklerandmoss.com

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INTRODUCTION

Executive Summary

Howard+Revis Design contacted LCA Associates to assist in preparing a comprehensive plan for interpreting the Verandah House during the Battle of Corinth in 1862. The work was undertaken at the behest of the Siege and Battle of Corinth Commission. The specific responsibility of LCA Associates was to conduct one site visit and to deliver an Historic Furnishings Plan describing the interior of the House from its construction in 1857 to its sale in 1860--a period that encompasses the occupancy of the Hamilton Mask family.

The site visit was made January 26-28, 2014. Prior to the site visit, Rosemary Williams, Chair of the Commission, supplied three important reports on the Verandah House: Historic Structure Report (July 11, 1995), by Belinda J. Stewart Architects; "Life in Civil War Tishomingo County, Mississippi" (1998), a master's thesis by Kristy Armstrong White; and a facilities condition report entitled "Preservation Planning and Design for the Verandah Curlee House" (June 15, 2009), by Howorth & Associates Architects. The June, 2003, inventory of furnishings and informal tour notes for the interior and exterior of the Verandah House were also helpful. Subsequent to the January visit, a carefully documented study by Stephanie L. Sandy entitled "Development of Corinth, Mississippi: Biography for Hamilton Mask" was completed and sent to us. Findings from all these documents are included in the following Historic Furnishings Plan.

A draft of the Historic Furnishings Plan was submitted to the Siege and Battle of Corinth Commission April 2, 2014, for queries and recommendations. On May 15, 2014, LCA Associates participated in a conference call with representatives of the Commission, the Mississippi Department of Archives and History, and Howard+Revis Designs to review and make suggestions regarding the furnishing plan.¹ For reasons explained below, all participants agreed there was no firm knowledge of how Verandah House was furnished during the Civil War and therefore a generic interpretation of a middle-class, mid 19th-century interior was appropriate; the sections titled "General Remarks on Verandah House and Its Interiors" and "Room Use in Verandah House" supply that

information. In addition, the general consensus was that selected areas in the house should also interpret the military occupation of Corinth by Confederate and later Union troops beginning in the spring, 1862. The affects of the War on domestic life in Corinth are described in a section entitled "Verandah House during the Civil War" and suggestions for depicting the officers' occupation of the house are given in "Military Furnishings and Room Use."

The room-by-room Historic Furnishings Plan includes descriptions of appropriate wall, floor, and window treatments as well as an assessment of the furniture and lighting contained in the collection at the time of the site visit with suggestions for items to be de-accessioned as inappropriate for the target date as well as items to be acquired for a more accurate interpretation. The report also includes a general ("ballpark") estimate of costs to implement the furnishing plan exclusive of purchases of additional furniture or decorative arts. A proposal for a more detailed estimate of costs and installation fees was not accepted by the Commission at this time.

We must also consider the name of the house based on its history of ownership. Hamilton Mask, his wife, and young son were the first family to occupy the house. When they left Corinth for Memphis in 1860, they sold the house to B.B. Wilkerson who quickly resold to William Simonton who retained ownership until 1872. He, in turn, sold it to Rosabel Bates who, in 1875, sold it to William Curlee (1833-1878), a prominent lawyer originally from Tennessee as was Hamilton Mask, the original owner. For a few months, the Curlee Family let the house to the Corinth Female Seminary, before occupying it themselves. Then some time in the early 1880s, Mary Boone Curlee, widow of William Curlee, sold the house to Leroy Huggins after which the property passed through many hands until 1921 when descendants of the Curlee family re-purchased it. The buyer was Shelby H. Curlee, who set about re-assembling the real estate that had been subdivided from the house. Between 1925 and 1944, his sister, Eleanor Katherine Curlee, lived in the house and made many improvements. She added the rear additions, introduced indoor plumbing and steam heat, had the brick perimeter wall built to replace the wood fencing, and the brick steps to replace the original wood stairs. *To return the house to its 19th-century appearance, the wood fencing and wood porch stairs should be*

recreated. Upon her death, the property was inherited by Shelby H. Curlee IV who ultimately deeded the house to the Corinth Library Commission between 1960 and 1963.²

Despite the long but somewhat fragmented ownership, the usual precedent is to name a house for its original owner/builder, in this case calling it the “Mask House.” The name of a subsequent owner is sometimes attached if that individual was important or the ownership a long one; thus the name “Mask-Curlee House.” *However, the target date for interpreting the house is the early period of the Civil War when either B.B. Wilkerson or William Simonton owned the property and fifteen years before William Curlee acquired it.* A third option is to choose the name “Verandah House,” which emphasizes the single architectural element that sets the house apart from the average mid 19th-century three bay house plan with four rooms and a center hall. This report uses the term “Verandah House.”

THE HAMILTON MASK FAMILY AND HOUSEHOLD ³

Hamilton Mask, who commissioned the Verandah House, was born April 23, 1823, in North Carolina, son of Pleasant M. Mask, a veteran of the War of 1812, and his wife, Winifred T. (Pemberton) Mask. While still a child, his parents and his uncle, William A. Mask, purchased unimproved farmland and built “impressive homes” in Hardeman County in southwestern Tennessee; the 1840 census recorded the household of Pleasant Mask consisted of six whites and thirteen slaves. Pleasant Mask prepared his will January 10, 1847, and the estate was probated in January, 1848; Hamilton Mask was appointed executor and the will mentions the names of four daughters and another son.

On December 14, 1847, Hamilton Mask married Amanda P. Whitmore (1830-1856), whose parents had left Virginia to settle in Hardeman County, Tennessee. The 1850 census listed Hamilton Mask as a “farmer” with a wife and infant son named Edward. A second son, Henry Temple Mask, was born in 1852 or 1853 after the young family had relocated to Tishomingo County, Mississippi. In 1856, Amanda Mask died in childbirth. Of the three children born to this marriage, only Henry T. Mask lived to adulthood.

As a widower and the father of one, possibly two, young sons, Hamilton Mask needed a wife and within a year he married twenty-one year old Jessie O. Van Eaton on February 5, 1857. Ms. Van Eaton had been born in Ohio but the family lived in Moulton, Alabama, at the time of her marriage. The Verandah House was built the same year, probably under the direction of William F. Turner, a carpenter born in North Carolina who had migrated to Tennessee before settling in what would become Corinth.

The Mask family lived in the house for three years before moving to Memphis in 1860 with their only child, eight year old Henry. (One must assume that the first son, Edward, had died in childhood and the infant born in 1856 had not survived.)

The two adults and the child were not the only people in the household, however. The 1857 tax assessment in Corinth listed four male slaves under the age of 60 belonging to Hamilton Mask. Two years later, in October, 1859, Mask listed his *six* slaves as collateral to secure debts he had accrued. At that time, the list included a mulatto man age 32, two mulatto women age 28, a Negro woman (no age given), and two Negro boys ages 5 and 10. The following year, 1860, the slave schedule listed four slaves; a mulatto

male age 78, two mulatto females ages 25, and a 17 year old mulatto male who occupied the three dwellings on the property. While there is no hint as to what work these people provided, it might be surmised that the men were part of Mask's surveying operation or worked on his property while the women performed household chores such as cooking, housekeeping, and keeping track of a lively young boy, Henry.

Hamilton Mask and his family moved to Memphis in 1860, selling Verandah House. He may have served in the army of the Confederacy but what regiment is unknown. The family returned to Corinth in 1865 and three years later Hamilton Mask's wife, Jessie Mask, acquired a house on the southeast corner of Fillmore and Bunch not far from Verandah House. The war years produced severe financial strain and in 1868 Mask filed for bankruptcy owing creditors approximately \$24,500 (\$414,000 in today's dollars). Regardless of his financial difficulties, Hamilton Mask was appointed mayor of Corinth, serving 1865-1869, and then was elected as mayor from 1870-1874.

Legal troubles continued to plague Mask and in 1875 he sold the house in Corinth and moved to Coahoma County, Mississippi, where Jessie Van Eaton Mask's parents and her brother, Frank Van Eaton, had acquired a large amount of land. Mask was elected to the Board of County Supervisors and farmed, especially after his wife inherited a portion of the Van Eaton's land in 1877. His health began to fail and he died April 22, 1886, one day short of his 64th birthday. Jessie Van Eaton Mask was made of sterner stuff, living to the age of eighty-four. Having no children of her own, she lived the last ten years of her life in Lyon, Mississippi, with her stepson, Henry T. Mask, and his business partner, Charles R. Stephenson, who were her sole heirs. She died June 13, 1919. When Henry Mask died in late December, 1925, he was buried next to his stepmother and Charles Stephenson joined them in 1945.

GENERAL REMARKS ON VERANDAH HOUSE AND ITS INTERIORS

There are precious few documents for interpreting the interior of the Verandah House to the period of the Mask family occupancy 1857-1860 and none for the period of the Civil War. There had been no **paint analysis** prior to the site visit by LCA Associates to document original exterior and interior colors on walls and wood trim or to

look for evidence of wallpapers such as remnants of glue sizing. **No original drawings** for the house are known, possibly because the builder worked with a plan largely in his head with slight modifications in trim details. There are **no known articles in local newspapers** describing the house although such articles were popular displays of civic pride and “boosterism” in 19th-century America. Interior **photographs** are extremely rare before the fourth quarter of the 19th century and while the few known exterior views of the house show the interesting ashlar treatment of the stucco walls, the wood porch steps, and various styles of fencing--which are all important to capturing the appearance of the house during the Civil War--they contribute no information about the interior.

Two firm pieces of evidence provide a glimpse of Veranda House interiors.⁴ The first an **1857 tax assessment** for the Mask property. In addition to two carriages and horses taxed at \$2.00 and \$3.00 apiece, there was a clock at \$8.00 (the single largest tax assessment), and a piano taxed at \$1.50. A piano was a definite status symbol for both the cost of the initial purchase price and the cost of lessons that were required to play the instrument well.⁵

The second piece of evidence comes from a **December, 1867, record of household furnishings** listed as exempt from the assets that might be claimed to settle a law suite in which Mask was involved. While this inventory is not for the Verandah House and the year is beyond the target date of interpretation for Verandah House, one can probably assume the household contents in 1867 were little changed from those in 1860 and thus suggestive of the appearance of Verandah House. The household exemptions recorded in December, 1867, included the following:

one horse [valued at]	\$100.00
wearing apparel	\$100.00
3 beds & bedsteads	\$120.00 ⁶
1 dozen chairs	\$12.00
1 dozen knives & forks	\$4.00
plates & dishes	\$10.00
tumblers	\$6.00
1 bureau	\$40.00
other household & kitchen furniture	\$50.00

Among the most valuable documents for interpreting 18th- and 19th-century interiors are **household inventories** which were itemized lists of furnishings (often with valuations) taken shortly after the death of the head of the house in order to settle the estate. Because the Mask family moved out of Verandah House, no inventory was taken. In such circumstances, research using *other household inventories* of the same target date from families of similar social and economic standing can suggest how the house might have been furnished.

Research into Corinth and Alcorn/Tishomingo County inventories would prove very helpful but if such documents exist, they have not been made available for the present report. Lacking those documents, this historic furnishings plan will rely on inventories of similar date and social class from Williamson County, Tennessee, especially from households in and around the town of Franklin which is about 125 miles northeast of Corinth.⁷ Franklin was founded in 1799, more than a half century before Corinth. The two cities are the seats of their respective counties. Both were sites of battles in the Civil War. The majority of farms near both towns were relatively small and worked with far fewer slaves than found on the coastal and river plantations.⁸ Among the largest landowners in Williamson County in the years 1843 to 1855, one had 73 slaves, a second had 55 slaves, and the third had 29 slaves.⁹ Randal McGavock, owner of Carnton Plantation (today a site open to the public), had 22 slaves when he died in 1843. Among town residents, the numbers were considerably smaller. Like their counterparts in northern Mississippi, the landowners and residents of middle Tennessee generally opposed secession.

A second valuable resource for understanding the interior of Verandah House is the 2009 Facilities Condition Report prepared by Howorth & Associates Architects which includes a detailed report of the house's physical structure. On the exterior, the original stucco had been scored to resemble ashlar blocks complete with dark gray striping to emphasize the scoring lines as well as an attempt to "marbleize" the stucco. These embellishments appear in the earliest photographs of the house and a few samples of the original stucco from the south side of the house remain in the collection.¹⁰ These pieces had been placed inside of the house at the time of the 2014 site visit.

The original parapet atop the roof was shorter than the current one and the original chimneys were taller with octagonal shapes. These ornamental chimneys were replaced by the current ones when steam heat was added to the house, probably during the Curlee ownership 1921-1944.¹¹

The stairs leading to the front door (and presumably other exterior doors) were originally made of wood. The brick stairs currently in place are also a Curlee addition, probably done in the 20th century at the same time the brick perimeter wall was added. Both features give Verandah House a distinctly suburban, early 20th-century appearance not in keeping with the target date and mission to interpret the house on the eve of the Civil War; they should be replaced with copies based on early photographs. The original detached kitchen and rear porch were also replaced with an attached kitchen, small bedroom, and bathroom during the Curlee period.¹² The small cottage and garage in the back yard were added in the early 1940s.

The Interior Wall Finishes

Andrew Jackson Downing (1815-1852), America's first important architectural critic, wrote in 1850 that "The mode of treating cottage walls now most in favor, is that of papering the principal rooms and best bed-rooms, and whitewashing the kitchen, inferior passages, and bed-rooms."¹³ Howorth & Associates identifies the interior walls of Verandah House as comprised of three coats of lime plaster, each consisting of lime, sand, and horsehair, on the wood laths.¹⁴ This finish is described as "coarse" or "soft coat" plaster to distinguish it from the much finer and more expensive, plaster of Paris or "hard coat" finish. The distinction has important consequences for the decoration of the walls. Soft coat plaster was typically painted in tinted water-based paints such as whitewash or calcimine. Hard coat plaster received the more expensive oil-based paint colors. Either plaster surface could be wallpapered and thus it is safe to assume the soft cast plaster walls in the Verandah House were papered in the "principal rooms and best bed-rooms" and painted everywhere else.

A paint analysis might also reveal evidence of grained or marbled woodwork. These two painted finishes were very popular in the late 18th and much of the 19th centuries. Doors were frequently grained to represent hardwoods such oak, walnut, or

mahogany; baseboards and fireplace mantels might be marbled in colors ranging from Sienna to *verde antique* and Egyptian marble (black with gold veining). When the fancy painting was complete it was varnished over for protection.¹⁵ Downing wrote,

The great advantage which grained wood-work has over that which is simply painted white or any plain neutral tint is, that it is so easily kept clean. The surface of painted wood is always somewhat rough, and catches dirt readily, and white-lead ... always oxidizes or changes color, more or less. The grained surface, on the contrary, being made smooth by varnishing, does not readily become soiled, and when it does, a moment's application of a damp cloth will make all clean and bright. Every one who has made a trial of grained ... woodwork, will agree with us that it is great economy of time and labor in housekeeping, while the addition to the cost of plain painting is very trifling.¹⁶

Early 19th-century wallpapers were printed on rag paper which was made from linen, cotton, and sometime wool rags reduced to pulp. The invention of the Fourdrinier machine in 1799 allowed paper to be made in continuous lengths which was a great advance over the labor intensive method of forming individual sheets of paper that were pasted together before printing. By the 1830s these machines were in American mills and wallpapers were printed in rolls.¹⁷

The designs were applied to the wallpaper first by hand brushing the background color and then block-printing the pattern. Each color in a pattern required a separate block. The distemper paints used were water soluble and had to dry thoroughly before the next color could be applied. In 1841 an English firm borrowed a technique from the textile manufacturers and began to print wallpaper using cylinders which was especially popular for striped papers that were difficult to block print. At mid century, block printing and roller printing were both used to produce wallpapers. During the second half of the century, roller printing came to dominate the market with block printing reserved for only the finer papers.

Unless removable like a textile, wall finishes are rarely listed in household inventories. The only evidence for them comes from a careful examination of walls by a trained microscopist, especially near mantels and woodwork, for evidence of paper

fragments or the glue sizing used to install wallpapers. The types of patterns and borders fashionable when Verandah House was built will be described in the room-by-room section of this report.

Floor Treatments

Howorth & Associates determined the original 6 inch wide tongue-and-groove floor boards made of heart pine remain in place and are visible from the crawl space under the house.¹⁸ Hardwood floors were not introduced to American homes until the fourth quarter of the 19th century and came in with a fashion for Oriental carpets and area rugs woven to resemble them.¹⁹ At the same time, the width of floor boards also became narrower. The two inch wide oak floor visible in Verandah House today was installed *on top of the original pine floor* probably by the Curlees in the early 20th century. Removing the later oak flooring would reveal tack holes and thus prove the early use of straw matting or wall-to-wall carpeting and might also determine whether the door connecting the two rooms on the north side of the hall was original or a change made later. This investigation is not necessary if the Commission chooses to follow general mid-19th century decorating practices and cover all the floors wall-to-wall with carpeting, matting, or painted floor cloths as recommended by LCA Associates and described in the room-by-room analysis. As Andrew Jackson Downing wrote in 1850, “The floors of the better cottages in this country ... are universally covered with carpet or matting.”²⁰

There is a hierarchy of floor coverings that depends on the status of the family and location of the house. Typically town houses had more floor coverings than rural households probably because of the difficulty associated with maintaining carpets before electric vacuum cleaners, especially with unpaved roads and no sidewalks. In addition, the best parlor received the best carpet with lesser grades in the dining room, master bedroom, lesser bedrooms, and last, the stairway. All woven mid 19th-century carpets were produced on narrow looms ranging from 27 to 36 inches in width. The carpet strips were seamed together by hand and installed wall-to-wall by face nailing them to the floor.²¹

Chenille Axminster carpets were the most expensive and found only in the homes of the wealthiest Americans.²² Next were Wilton (cut pile) and Brussels (looped pile)

carpets woven in patterns with typically five to seven colors and produced in 27 inch widths seamed together by hand and installed wall-to-wall (see Figures 1 & 17). Ingrain carpets were less expensive and less durable; they had a flat pile and the pattern colors reversed from one side to the other similar to a woven coverlet (Figure 2). Ingrains were available in two qualities: the more expensive three-ply and the less expensive two-ply sometimes identified as “Scotch carpet” because so many were exported from that country. The last carpet in terms of cost was a flat-pile striped carpet known as a “Venetian” which was often listed in inventories as “stair carpet” because it was typically used on them (Figure 3). In 1862, the Lowell (Massachusetts) Manufacturing Company sold their products for the following *wholesale* costs:

Wilton	\$2.35 per linear yard
Brussels	\$1.40 per linear yard
3-ply ingrain	\$1.10 per square yard
2-ply ingrain	\$.85 per square yard ²³

At the same time, Philadelphia mills produced Venetian carpeting woven in 27 inch widths that *retailed* for about fifty cents a linear yard. [Note: a linear yard measures 27 x 36 inches while a square yard is 36 x 36 inches.]

Of the thirty mid-century inventories examined from Williamson County, the best carpet listed in any of them was a Brussels followed by ingrains and “stair carpeting.” Typical is the inventory of Oscar Reams, a prominent merchant whose house was located on Second Street in Franklin and was similar in size to the Carter House that is today a museum. When Reams died in 1865, his inventory listed the following floor coverings:

1 Brussels carpet	\$25.00
2 three-ply carpets	\$30.00
1 oil Hall carpet	\$15.00
1 Dining room carpet	\$10.00
1 Stair carpet	\$10.00 ²⁴

Following the usual hierarchy, the Brussels carpet would have been in the parlor, the three-ply carpets in the best bed chambers, and the dining room carpet might have been a Venetian as the stair carpet certainly was.

The Reams inventory also recorded “1 oil Hall carpet,” a reference to a painted floor cloth. Floor cloths were used in 18th-century and early 19th-century America being gradually superseded by linoleum after 1870. Andrew Jackson bought four floor cloths for his house, The Hermitage, south of Nashville.²⁵ He acquired two in Baltimore in 1837 and two in Philadelphia in 1850. Pieces of all four were later used on the floors of his carriages which remain the Hermitage collection. One pattern resembled grass matting, one was a simple carpet pattern laid in a grid, and two others copied from Oriental carpet designs. Jackson used one of the Oriental designs in the grand entrance hall and the grass matting pattern in the dining room; where the other two were installed is unknown. Unlike carpets, painted floor cloths were so heavy--a good one weighed between 3 ½ to 4 ½ pounds per square yard--they did not need to be nailed in place and leave no physical evidence of their use.²⁶

Considering that floor cloths were both durable and fashionable, it is surprising to find only one listed among the thirty Williamson County inventories. At fifteen dollars, Oscar Reams’s floor cloth cost the same as one of his three-ply ingrain carpets. Current research in the Carter House in Franklin, Tennessee has revealed a strip of old canvas under a threshold leading from the center hall to the adjacent bedroom possibly from the unpainted edge or a floor cloth.²⁷ These two pieces of evidence suggest that floor cloths may have been more popular in urban households than rural ones. A floor cloth printed in oil paints on a linen canvas ground would certainly be appropriate for the center hall of Verandah House (Figures 3 & 4).

Lighting

Lastly, Howorth & Associates found evidence for knob and tube wiring that typically dates to the late 19th or early 20th centuries.²⁸ The exact date it was placed in the Verandah House depends upon when electricity was available in Corinth which is unknown as this time. *However, what is certain is that all the hanging fixtures presently in the collection of the Verandah House are electric ones probably added by the Curlee family in the second quarter of the 20th century and as currently installed are inappropriate for the target date of 1857-1862.* When Hamilton Mask built his house, the invention of the electric light lay twenty years in the future and the family would have

depended on one of two lighting sources: candle holders or solar fixtures that burned lard oil (Figure 5).

Household inventories from Franklin, Tennessee, and surrounding Williamson County provide clues as to lighting used at mid century in households of comparable status to Verandah House. Of the thirty inventories examined, the overwhelming majority listed candle holders in the form of “candle sticks” (21), “branch candlesticks” meaning candelabra (6), “Girandoles” or mantel decorations (3), “hall lamps” or lanterns (7), and “chandeliers” (5).²⁹ (Figure 6) Candles came in several forms. Tallow candles from animal fat were the least expensive but they burned quickly, dripped, smelled, and were often eaten by small rodents. Beeswax candles cost more money but had none of the drawbacks of tallow. At mid century it was still possible to purchase the most expensive spermaceti candles. When Jane Reese Watson, the wife of a wealthy Williamson County landowner, died, her estate was inventoried in October, 1865; among the items listed were “1 lot of candlesticks, 1 pair branch candlesticks, 1 globe lamp,” and “20 2/3 sperm candles.” Other candlesticks and branch candlesticks were willed to her five children.

As for other forms of lighting, one inventory listed a “spirit lamp,” ten recorded “lard oil lamps,” and two had “coal oil lamps.”³⁰ These terms need definition. A spirit lamp was small, typically with a glass body similar to a whale oil lamp, and burned a highly flammable mixture of camphene (turpentine) and alcohol. A lard oil lamp had a hollow, cylindrical wick held in an Argand burner originally designed for whale oil but adapted to the far more common lard oil by the 1840s. Lard oil lamps were sometimes marketed as “solar” lamps (“bright as the sun”)--a reference to the fact the individual burner emitted about six foot candles of light. Lard oil lamps were very popular table lamps in the 1840s and 1850s (Figure 7). The largest processors of lard oil for lamps were in Cincinnati, from which the product was shipped by train or down the Ohio River to towns along the Mississippi River and beyond. Lard oil lamps could also be used in chandeliers and many showy brass and ormolu fixtures were sent south; homes in Natchez, Mississippi, still display a number of them that have subsequently been electrified (Figure 8).

“Coal oil” refers to kerosene which in the 1840s was distilled from coal and by the 1850s from oil shale in factories in New York and Boston. During the Civil War, the limited output of the oil shale manufactories restricted its distribution to the North. The two Williamson County inventories listing a “coal oil lamp” were both recorded in 1865 when Middle Tennessee was under Federal occupation. Hollywood’s version of Margaret Mitchell’s *Gone with the Wind* notwithstanding, the widespread distribution of kerosene depended on advances in petroleum extraction and distillation that followed the Civil War and kerosene lamps would not be appropriate for the interpretive date of Verandah House.³¹

In 1857, the Verandah House most likely had candle or solar hanging fixtures in the major rooms and center hall, solar table lamps--especially one on a center table in the parlor--and a set of girandoles on the mantel in the parlor. Other rooms might have a pair of candlesticks on the mantels. Hanging fixtures in the collection of Verandah House could be greatly improved with metal conservation, better “candles,” and rewiring as explained in the room-by-room descriptions. However, the money to refurbish those fixtures would be better spent acquiring two mid 19th-century solar chandeliers to hang in the parlor and dining room. Modern reproductions of solar chandeliers are also available and would certainly be the most economical approach (see Figures 20 and 24). Regardless of the ceiling fixtures, Verandah House needs to acquire one or two solar table lamps, a set of girandoles, and some candles sticks or small oil lamps for the bedrooms.

Furnishings and Target Date

When furnishing a museum house, one must take into account the date of the house, the economic status of the occupants, their life experiences, and the location of the house, to mention only the most important considerations. A house is rarely furnished with items synchronous to the date of construction and the Mask family undoubtedly furnished their new house with items of various dates. Hamilton Mask married his first wife in 1847 and presumably certain key pieces of furniture were acquired when they set up housekeeping such as a bed, chest of drawers, table, chairs, and kitchen ware. At about the same time as the marriage, Pleasant Mask died and his son, Hamilton, was

executor of the estate. When Captain Mask and his wife moved from North Carolina in the 1820s they probably brought some furniture and small household items with them, purchasing more pieces to furnish the “impressive home” they built in southwestern Tennessee. Amanda and Hamilton Mask may have inherited some of those pieces. They may also have acquired more furniture, such as a crib, when expecting the birth of their first child in 1850. When Hamilton Mask remarried in 1857 and he and his young bride moved into their new house, they probably bought a few new pieces including the pier glasses and over mantel mirror in the parlor (103) and perhaps a fashionable new, half-tester bedstead, giving the older, full tester bedstead, to the now eight year old son, Henry T. Mask. This mode of accumulating furniture is common to most households, especially in the 19th and early 20th centuries.

In summary, the furnishings in Verandah House may have ranged from inherited items dating to the first years of the 19th-century to a few, new fashionable items acquired for Hamilton Mask’s new marriage and new house.

ROOM USE IN VERNADAH HOUSE

The 2009 report of Howorth & Associates Architects, numbered the five spaces in the original portion of Verandah House and identified their use as follows: center hall (100), north parlor (101), bedroom (102), south parlor (103), and dining room (104). [See floor plans in Appendix B.] To avoid confusion and to coordinate with the 2009 report, the same room numbers will be used in the historic furnishings plan. This report also suggests some changes in room use and designation and therefore refers to the rooms by their number and their location.

Center Hall (room 100)

Existing physical evidence includes the plain plaster cornice and entablature, with plaster rosettes applied at regular intervals on the entablature. The wainscoting on the lower portion of the walls is a later application and matches that in room 104; the wainscoting was not present during the target date 1857-1862. The scenic wall covering above the wainscoting was added in the 1960s following the Commission’s acquisition of

Verandah House and is inappropriate for the target date. The oak parquet floor was laid over the original 6 inch wide pine floor sometime in the 2nd quarter of the 20th century by the Curlee family. The original wide board pine floor remains in place.

Recommended Room 100 Use and Furnishings

There is no question that this commodious hall measuring 12 x 35 feet served the Mask family as a living room as well as a passage way. As far north as Philadelphia, families used similar central passages with doors at either end as cool and breezy retreats from summer heat. Sketches show families dining, reading, sewing, and generally socializing in their halls as well as on their verandahs. The Verandah House collection has several objects appropriate for such use including a Federal flip-top card table with tapered square legs and a mahogany Grecian flip-top card table with urn support and scrolled feet. A set of four chairs comprising one arm chair and three side chairs, mahogany, in the late Georgian style with upholstered seats could be placed along the north side of the hall and finished with matching slip-covered seats appropriate for summer use which is when the house is open for tours.³² This set of chairs would replace the gilt sofa and two chairs in the Louis XIV style which are inappropriate for the target date and should be de-accessioned. The Commission should consider acquiring a hall tree of appropriate date and placing it near the front door (Figure 9).

Rather grand halls, such as the one in Verandah House, might be used for socializing all year including musicales and dancing. The piano mentioned in the 1857 tax assessment might well have been in this space although the “box” piano currently on the south side of the hall date to 1884 and should be replaced with something earlier and smaller. In the meantime, the Grecian sofa with the pink taffeta upholstery should be slip covered to match the set of chairs and placed on the south wall along with the tilt-top tripod table and the oil painting, “Boy on a Couch.”

The 1857 tax assessment also included a clock at \$8.00, which was the highest valuation on the list. This value suggests it was a tall-case clock which certainly would have stood in the center hall; the Commission should consider acquiring one for the property and installing it at the west end of the hall to the left of the door.

It is likely the soft-cast plaster walls were papered soon after the family moved into the house. The wainscoting, which is not original, should be removed and the walls papered from baseboard to cornice with a paper resembling ashlar (quarry-cut) blocks of stone topped with a wallpaper border just below the cornice (Figure 10). As for the wall color, Andrew Jackson Downing recommended that the hall “should be of a cool and sober tone of color--gray, stone color, or drab...and simple in decoration [so that] the richer and livelier hues of the other apartments will then be enhanced by the color of the hall....”³³

The collection of the Verandah House fortunately includes several bird and animal prints by John James Audubon (1778-1851) printed by Robert Havell, Jr. (London, 1827-1838) and Julius Bien (New York, 1858-1860). These have previously been displayed in various rooms but this report recommends this small but valuable collection of bird prints be brought together and hung in the hall using security locks available from dealers in museum supplies. The framed prints include ‘Black Skimmer,’ ‘Swallow-tail Hawk,’ ‘Brown Thrushes and Snake,’ ‘White-fronted Goose,’ ‘Yellow Crowned Heron,’ ‘Red-tailed Hawk, Male and Female with Hare,’ and ‘Dusky Duck.’

The floor in the hall should be covered wall-to-wall with a painted floor cloth. Downing preferred encaustic tile floors which were produced in English potteries and had begun being imported to the United States at mid century, noting they were far more durable than floor cloths.³⁴ While he was unquestionably correct, there is no evidence for encaustic tiles in Verandah House and having a floor cloth painted to reproduce a mid 19th-century tile pattern in original tile colors (terra cotta, buff, blue, chocolate brown, ivory, etc.) would be appropriate and, as Downing inadvertently informs us, would follow the common practice at the time (see Figures 3 & 4).

As for lighting, Verandah House possesses two electrified hall lanterns that are the correct basic form for the target date 1857-1860, although they are probably early 20th-century electric reproductions installed by the Curlee family. Each is suspended from a ceiling medallion that is also correct for the house. Both fixtures require work, however. The metal arms, bands, etc. need conservation and the glass bowl of one has a large piece broken out that might be repaired using glass adhesive. Both fixtures need the internal lighting component replaced with more realistic “candles,” and both fixtures

should be outfitted with smoke bells which may/may not remain in the collection. Depending on the cost of this restoration work, it might be simpler and less expensive to acquire modern reproductions currently on the market (Figure 11).

Finally, regardless of the hall lanterns used, all ceiling fixtures should be installed so the bottom is no higher than 6 ½ to 7 feet above the floor for the practical reason that the original lanterns, like all other hanging fixtures in the 1850s, would burn candles or lard oil and would need to be easily accessible to light them as well as clean and service them.

Northeast Room (101)

Existing physical evidence includes the plaster cornice and entablature which are identical to those in the Hall (100) and Dining Room (104); the mantelpiece matches those in the Dining Room and Bedroom (102). All are simpler than the ones found in the Parlor (103). There is also a central ceiling medallion. The door casings in this room match those in the Hall, which have a plain, boxed valance at the top, a feature found nowhere else in the house. The 2 inch wide oak flooring was installed over the original 6 inch wide pine floor probably by the Curlee family in the early 20th century.

Recommended Room 101 Use and Furnishings

The room-by-room interpretive notes for Verandah House describe this room as Hamilton Masks's library although an accompanying summary sheet states "The first room to the right was the Library or possibly a Bedroom since it is not as ornate" [as the parlor across the hall]. LCA Associates recommends room 101 be interpreted as the best bedroom originally occupied by Jessie and Hamilton Mask and subsequent owners of the house during the Civil War. There is a long tradition extending from Colonial America of the best bed chamber, identified as the "parlor" on 17th-century inventories, as a place for displaying the family's best possessions and entertaining guests. Even as houses increased in size and the parlor became a separate room, the best bed chamber retained the status as the second best room in the house. A lady's closest friends might be invited to sit with her in the best bedroom for tea or coffee along with conversation and sewing, especially "fancy work" such as embroidery. The best bedroom thus functioned as a

“boudoir” or ladies’ sitting room which, in grand houses, was a separate space. This tradition continued well into the 20th century when male guests removed their coats in the entry hall but female guests placed their outer garments in the best bedroom where they could “check” their hair and make-up before joining the rest of the company.

Thanks to the research conducted by Stephanie L. Sandy, we now know that Hamilton Mask’s only surviving child, Henry T. Mask, was born in 1852 or 1853. That means he was four or five years old when his father remarried and moved with his young bride into Verandah House. Evidence indicates that in the past young children typically slept in their parents’ bedrooms. An infant might sleep in its parents’ bed before being moved to a crib or trundle bed. As more children appeared, the rotation of the youngest from parents’ bed to crib to trundle bed continued until about age six at which time a child might be moved to a bed in another room.³⁵ Henry T. Mask was approaching the age of moving into a separate bedroom in 1857 and the shift may have been expedited by his father’s remarriage.

A bedstead would have dominated the northeast room (101). Jessie and Hamilton Mask may have purchased one in the newly fashionable half-tester style (Figure 12) and moved the c.1850 four-post, full tester bedstead into the adjoining northwest bedroom (102) for Henry’s use.

If the room were accurately interpreted, a dressing table and wardrobe would be essential acquisitions. However, if visitors only view this room from the hall, a dressing table or marble topped washstand might be located in the southwest corner, and a grouping consisting of the two ribbon back mahogany side chairs and a lady’s worktable (to be acquired) placed in the southeast corner. The two chairs would need to be slip covered in a fabric matching the bed hangings.

The over mantel mirror should remain in this room, the second best room in Verandah House. However, the matching pier mirror in the southeast corner of the room should be moved to the Parlor (103). The Humming-bird prints published by the English artist, John Gould (1804-1881), between 1849 and 1861 should also be displayed in this room.

The soft-cast plaster walls were probably papered soon after the house was built. Simple papers in stripes or geometric prints were selected for bedrooms (Figure 13). The

paper chosen should be installed baseboard to cornices with a border in contrasting color hung at the top. In this room with north and northeast light, warm colors in peach, pale yellow, a warm pale green, or “ashes of rose” would be appropriate.

The floor should be carpeted wall-to-wall. Following the hierarchy of floor coverings described previously, a good choice would be ingrain carpeting. The 1865 inventory of the Franklin, Tennessee, merchant Oscar Reams recorded “2 three-ply carpets” at \$30.00 for the pair. Fortunately, a carpet mill in Red Lion, Pennsylvania, weaves a number of three-ply ingrain carpets in styles and colors appropriate for the target date of Verandah House (see Figure 2).

The two pairs of windows opening onto the verandah may each have a pair of sheer curtains that were tied back to either side of the window. Very light-weight muslin was a popular choice as were cotton fabrics by mid century. The half-tester bedstead requires two sets of curtains--one for winter (generally November to early April) and the other for summer. Both sets would include a tester cover and canopy, a head cloth behind the headboard of the bed, and a pair of side curtains made extra long so when the panels were drawn around the tester, the hems could stretch out to the foot of the bedstead. Many half-tester bedsteads were made with a pair of finials on the footboard attached to poles that could be raised to keep the curtain panels well away from the occupants. The result is a fully-encased bedstead with a truncated pyramid appearance (see Figures 8 & 12). The winter set should be made in fashionable chintz with a polished cotton lining. For summer use, the tester cover and canopy would remain but the head cloth and side panels should be replaced with mosquito netting which was an essential item throughout America before window screens gradually came into use during the last quarter of the 19th century.

The seasonal switch from winter to summer dress typically accompanied the dreaded “spring cleaning.” Modern Americans have little appreciation of the work that entailed before vacuum cleaners, central heating, air-conditioning, dry cleaners, and washers and dryers made housekeeping--if not labor-less--certainly labor saving. The 1857 Gallier House in New Orleans makes the seasonal shift with the curatorial staff removing curtains and bed hangings, installing mosquito netting, and covering the wall-

to-wall carpets with grass matting *while the house is open to tours*. Visitors apparently enjoy watching the change-over with repeat visits to check on the progress.

As for lighting, there is a ceiling medallion in this room that may be original to the house. While the early 20th-century 6-arm, crystal-hung electric fixture (Figure 14) could be altered to burn “candles,” a reproduction solar fixture such as those in Figure 20 would be more appropriate. A two-arm version would be most appropriate for the bedroom. A candlestick or small camphene lamp on the mantel would also be appropriate.

Northwest Room (102)

The architectural elements in this room are the plainest in Verandah House. According to the Historic Structures Report, the original cornice survives but the rosettes were added later.³⁶ The narrow oak floor in this room was put in place by the Curlee family during the 20th century; the original 6 inch wide pine boards remain underneath it. The hanging electric light fixture was probably added by the Curlee family in the 20th century; it is inappropriate for the target date of interpretation, and the fact this room lacks a center ceiling medallion suggests there was never a hanging fixture until the Curlees installed one. There is one closet on the east wall to the right of the fireplace mantel. To the left of the mantel there is a door leading to room 101; whether this door is original or a later addition that replaced a closet, could only be determined by removing a portion of the oak flooring. The French doors on the west wall were apparently shifted to the left when the back addition was added to the house; they now open onto a hall (106). There is also a single door leading to a bathroom (107) added by the Curlee family in the 20th century.

Recommended Room 102 Use and Furnishings

As the less important of the two bedrooms as well as plainest room, this space should be interpreted as a bedroom occupied by Henry T. Mask. While young for being in his own room, his father’s remarriage accounted for it. Furthermore, this room adjoins his parents’ room through a doorway. It is also possible that one of the two female slaves

slept in the room on a pallet to insure the young boy's comfort and to be on call should Jessie Mask need her.³⁷

Many of the pieces of furniture presently displayed in the room should remain. The full-tester bedstead and chest of draws in the Grecian style are of similar date and could be interpreted as furniture brought from Middle Tennessee or acquired at the time Hamilton Mask married his first wife, Amanda Whitmore, in 1847. The c.1800 commode stand is early for Verandah House but could represent furniture Captain and Mrs. Mask brought to Tennessee from North Carolina in 1823. The reproduction bow-back Windsor chair copies an early 19th-century form and should also remain in the room. As for accessories, the two Audubon prints of groundhogs and chipmunks should be displayed in this room. The Commission might also acquire a few items specific to young boys such as a table, stool, and small slate for school work, a hanging shelf for appropriate books on the north wall, and a hobby horse. The room also needs a marble-topped washstand on the west wall.

As Downing described in 1850, the walls of "inferior bed-rooms" were painted. He preferred "a delicate neutral tint such as fawn, or drab, or gray."³⁸ The color used should be fairly light as this room receives only north light.

An acceptable floor covering would be a striped, Venetian carpet laid wall-to-wall. While this type of carpet was frequently found on stairs, it was also used in other rooms deemed less important (Figures 3 & 15). For example, the 1865 inventory of Oscar Reams, merchant in Franklin, Tennessee, listed "1 Stair carpet" at \$10.00 and "1 Dining room carpet" at the same valuation; both were probably Venetian carpets. A small square of oil cloth should be placed under the commode stand and another under the washstand.

It is unlikely this room had window curtains in the middle of the 19th century. However, an accurate depiction of this bedroom requires a full tester frame be made to fit the bedstead and *two sets* of complete bed hangings. For the "winter" season, the bed should be curtained with a full tester top, a head cloth behind the headboard, a pair of curtains on the sides and foot of the bed (total of six panels), and a coverlet whose sides reach to the floor (Figure 16). A heavy weight cotton print or linen check would be appropriate and the curtain panels should be lined in a contrasting color. For summer

use, the tester top may remain in place but the head cloth and side panels should be removed and replaced with mosquito netting. The matching coverlet should be replaced with a simple white coverlet that does not extend to the floor.

Finally, there is no center ceiling medallion in this room and there probably never was one. The only illumination needed would be one or two simple candlesticks placed on the fireplace mantel.

South Parlor (room 103)

This room has the most elaborate plaster work in the house which clearly identifies it as the formal parlor. The fireplace mantel is also more ornate than the other three in the house, although there is some evidence it may have been added at a later date.³⁹ The 2 inch wide oak floor was placed over the original 6 inch wide pine floor boards some time in the 20th century. The ceiling chandelier--a Curlee addition--is suspended from the most ornate ceiling medallion in Verandah House.

Recommended Room 103 Use and Furnishings

The over mantel mirror and pier mirror with gilded wood and gesso frames are the most high style pieces for the target date of interpretation. As recommended previously, the matching pier mirror on the south wall in Room 101 should be moved to the south wall in this room forming a truly amazing visual effect.⁴⁰ At the time Verandah House was built, plate glass had been available for about ten years. Every visitor to the Masks' new house would have understood the status conferred by the three large looking glasses.

The Verandah House collection contains several pieces of furniture appropriate for this room. The seating furniture includes a Rococo-revival sofa, a fully-upholstered gentleman's armchair (both currently in the parlor), an open armchair, a side chair with tufted back (both currently in Room 102), and a side chair with tufted back and low arms (currently in Room 101). None of these pieces are matching; however, if they were all upholstered in a patterned red, blue, green, or gold horsehair and all the backs tufted in a uniform manner, they would work well together.

A small piano and piano chair or an étagère of appropriate date might be acquired and tucked into the southwest corner of the parlor. The room also needs a center table in the Rococo Style (Figure 17).

The three looking glasses in this room along with the ornate plaster work suggests the walls could remain painted unless microscopy they were originally wallpapered. As discussed previously, hard-cast plaster walls were the most costly plaster finish and were typically painted with oil and lead-based paints. To replicate the appearance of oil-based paint, the trim work should be painted in high gloss and the walls in a medium gloss. The wall color should provide contrast to the white or ivory trim. The parlor receives strong east and south light so pale blue, green, or lilac would be good choices.

The wall color should contrast with the overall blend of color in the carpet. Following the hierarchy of floor coverings described earlier, a looped pile Brussels carpet would be the appropriate choice. A fairly large pattern employing flowers and, possibly, architectural elements like cartouches, should be installed wall-to-wall (see Figures 1 and 17).

The windows in the parlor should have the same curtain panels as described for the best bedroom across the hall. However, it would be appropriate to add an additional element to the windows such as a lambrequin. The lambrequin should be installed well above the actual windows which open into the room but the hem of the lambrequin must cover the rod holding the curtain panels (Figure 18). The effect is to give the windows the appearance of greater height and to draw the eye to the handsome plaster cornice.

As for lighting, the early 20th-century Curlee purchase--a nine-light, basket-style chandelier with acanthus leaves at the crown--could be conserved and restored for use in the parlor.⁴¹ (Figure 19) The Commission should also consider replacing the chandelier with a reproduction four-burner hanging solar fixture which would be more appropriate for the target date of interpretation (Figure 20). Either form of lighting should be installed so the bottom of the fixture is 6 ½ to 7 feet above the floor. Two additional lighting acquisitions are recommended: a set of girandoles (Figure 6) for the mantel and a solar lamp for the center table (Figure 7).

Southwest Room (room 104)

The applied wainscoting matching that in the Hall (100) is not original to this room. Water damage in the southwest corner has loosened some of the trim which was applied over a thin cotton fabric and is not integral to the plaster wall. The simple wood mantel matches those in the rooms across the hall. The granite surround has cracked because the joists beneath the fire box were damaged by fire.⁴² Neither this granite surround nor the other three in the house are original but were probably added in the second quarter of the 20th century. The hanging fixture as well as the ceiling medallion are probably Curlee additions. There are two closets on the east side of the room. There is also a pair of French doors--one on the south wall and the other on the west wall. Unfortunately, the set of doors on the west wall now open onto an enclosed hall (105) added during the second quarter of the 20th century.

Recommended Room 104 Use and Furnishings

Rooms devoted exclusively to dining were rare in mid 19th-century American houses. In city row houses, the room behind the parlor was identified as the “sitting room” and typically doubled as the dining room. Describing the plans for cottages in *The Architecture of Country Houses*, Downing applied the term “living room” to the room in the house adjacent to the kitchen and which he defined as “the common family-room, eating room and almost everything else.”⁴³ In Verandah House, this room opened onto the south and west yards making it accessible to the kitchen and possibly the stables where Mask may have kept his more cumbersome surveying tools such as chains and tripods. *In the following interpretation, Room 104 is furnishing for dining, informal family gatherings, studying, reading, sewing, and possibly even a work space, thus providing the guides an excellent opportunity to correct modern misconceptions about 19th-century room use.*

The dining table and chairs currently in this space are inappropriate; the Commission should acquire a two-part “set of dining tables” and rather plain dining chairs with caned or rushed seats (Figure 21). When not in use, the dining tables would be placed along the west wall leaving the center portion of the room relatively open. The Regency-style cellaret previously in the parlor should be placed under one of the tables.

The collection includes a set of rush-seat, ladder-back chairs with traces of surface decoration that were previously displayed in the kitchen (112). While the chairs appear to be c.1820-1830, the case could be made they were pieces Hamilton Mask inherited from his parents. The Commission might consider having four more chairs copied and painted, thus displaying a set of eight in Room 104.⁴⁴

A sofa or armchairs were often part of “living room” furniture. The Grecian sofa with black horsehair cover should be moved to this room and placed near the mantel; it requires no reupholstering. The mahogany, glass-fronted “breakfront” is a reproduction of a late 18th-century bookcase. Until an early 19th-century piece is acquired, the bookcase should remain in this room on the south wall and books from the first half of the 19th century collected for display in it. The china, glassware, and silver pieces previously displayed in the bookcase should be moved to one of the closets on either side of the fireplace mantel. The selected closet needs to be outfitted with shelves, painted, and the collection protected with a Plexiglas panel affixed across the interior of the doorway.

This room is the ideal space to display the valuable collection of ten North American Indian prints by Thomas L. McKenney (1785-1859) and James Hall (1793-1868) that were published in Philadelphia between 1838 and 1844. While early for the target date of interpretation, one could argue they were inherited pieces. They are certainly appropriate for a room that functioned in part as a study. Furthermore, this space was, in Victorian terms, deemed more “masculine” than the parlor, making the prints even more appropriate here.

The walls should be papered baseboard to cornice with a simple geometric pattern composed of diamond shapes or trellises (Figure 22). While the room has one, south-facing window for light, it receives today no afternoon light. The paper should, therefore, be printed on a light ground such as “fawn” or a pale gray. A wallpaper border should be installed at the top of the wall.

This room would be a candidate for leaving the original 6 inch pine boards exposed with the addition of a painted floor cloth occupying much of the floor. However, equally satisfactory would be striped Venetian carpeting installed wall-to-wall

(see Figure 15). The color and pattern should definitely not match the Venetian in the room across the hall.

Some sort of hanging fixture is appropriate for this room as are several candlesticks on the mantel. The six-arm electric fixture (figure 23) could be used with some fairly invasive changes such as rotating the arms 180 degrees, fitting them with “candles,” and overall conservation of the metal finishes. For less expense, the Commission could acquire a reproduction, three-arm solar fixture with frosted globes to distinguish it from the cut globes recommended for the parlor and best bedroom (compare Figures 20 & 24).

VERANDAH HOUSE DURING THE CIVIL WAR

In 1860 Hamilton Mask and his family moved to Memphis, leaving behind both the house they had built in 1857 and the town and railroad lines he had surveyed. Those lines--the Memphis & Charleston and Mobile & Ohio [the latter completed nine days after the firing on Fort Sumter]--intersected at Corinth, thus guaranteeing the town’s strategic location to both sides in the looming war. By 1861, Corinth had indeed become the “chief center of troop induction, organization and supply” in the western part of the Confederacy.⁴⁵ Within a year, it would also be the site of military occupations first by Confederate and later by Federal troops.

While the citizens of Corinth and Tishomingo County (like neighboring counties in northwest Alabama and Tennessee) opposed secession, when the War came, they fought in defense of their homes. Many Corinth men served in distant parts of the Confederacy such as Florida, leaving women and children in a town occupied by increasing numbers of unknown young soldiers whose general boredom led to unruly behavior including drinking, fighting, and accidental deaths, plus a high rate of disease including measles and dysentery.⁴⁶

The effect of occupation was experienced both generally and personally. Books recount military tactics, historic sites commemorate battles, cemeteries honor the fallen, but the civilian side of war is little recognized nor is it honored by any monument. Judge Walter A. Overton, who had voted to send anti-secession delegates to the Mississippi

state convention, was dismayed to learn there was a regiment of Confederate troops camped on his property outside of Cornith and complained to Brigadier General Adley Gladden that the troops were “cutting all the timber off of it and burning all the rails.” Aides were sent to survey the damage but reported they found none. Overton recorded in his diary, “If that is the way our friends treat us, Lord deliver me from our friends.” When he later found out the same troops had filled up his well, he declared, “I would give a good deal to know who did it.”⁴⁷

While the troops lived in tents, the Confederate officers lived in homes.⁴⁸ Major William M. Inge, who was home on leave in March, 1862, invited his fellow West Point trained officer, General Albert Sidney Johnston, supreme commander in the West, and his staff to share his home as their headquarters. About midnight on April 2, 1862, Johnston received a telegram forwarded from Beauregard that the Army of Tennessee under the command of Major General Ulysses S. Grant was approaching Pittsburg Landing and would soon meet up with Don Carlos Buell’s Army of the Ohio for a march on Corinth. Beauregard had written on the bottom of the telegram, “‘Now is the moment to advance, and strike the enemy at Pittsburg Landing.’ Johnston read it, then crossed the street to confer with [Major General Braxton] Bragg ... who had [recently] been made chief of staff” and who was quartered in Verandah House.⁴⁹ One historian has described Bragg as “a quick-tempered martinet whose arrival injected some discipline into an army dispirited by defeat” in Tennessee.⁵⁰ “Johnston wanted more time for drilling his army and awaiting the arrival of Van Dorn, but Bragg was insistent in support of Beauregard’s indorsement.... It had to be now or never, he said, and Johnston at last agreed.”⁵¹ At one o’clock in the morning, the order went out to prepare to march at six a.m. in an attempt to engage Grant’s troops before they could be reinforced by Buell’s men. Thus Verandah House and its residents were witness to a moment that would decide the fate of the War in the West.

The Confederate march north began early on April 3rd. As Johnston prepared to ride to the front, Mrs. August Inge secreted two sandwiches and a piece of cake in his coat pocket. Her husband, surely similarly provisioned, marched off as an aide to another general. Heavy rain made the roads nearly impassable and delayed the attack until Sunday, April 6th, about four miles from Pittsburg Landing, near Shiloh Church.

Although twenty miles from Corinth, the citizens could hear the artillery as the battle commenced. To Mrs. Inge, “It seemed that the ground was vibrating with the shock [and] the agony of that day can never be written.” Susan Gaston at Corona College remembered, “The sound of the guns first reached us on Sunday morning; we hurried from the breakfast table to the yard and listened to the continued roar. It was like far away sea waves when they strike the shore.”⁵²

The Confederate and Union forces fought to a standstill by mid Sunday afternoon when General Johnston was hit in the leg by a bullet and bled to death, leaving General Pierre Gustave Tontart Beauregard in command of the Confederate Army.⁵³ That night, Buell’s Army of the Ohio arrived to reinforce Grant. Johnston’s body was carried back to Corinth where, on Monday morning the 7th of April, “a shocked Mrs. Inge was sent word to have Johnston’s room ready to receive his remains. His staff had temporarily taken his body to Shiloh Church and injected his veins with whiskey for preservation. Mrs. Inge watched as the staff brought Johnston’s lifeless body into his room wrapped in army blankets. ‘It was lifted tenderly and carried to his room in Corinth and placed on an improvised bier amid silence and tears,’ she recalled.” Nineteenth-century Americans were more familiar with the practical demands of death than their descendents today. “Mrs. Inge and several other ladies cleaned the body and uniform, wrapped Johnston in a Confederate flag, cut locks of his hair, and laid him in a simple white pine coffin, as no better one could be found. While cleaning the uniform, Mrs. Inge found one of the sandwiches and half the cake she had secretly deposited in Johnston’s pocket.”⁵⁴ Immediately after the battle Bragg wrote to his wife, “How to begin a letter confounds me. So much has been crowded in a small space of time.”⁵⁵

Many citizens left Corinth, fearing that Union forces might arrive at any time. The Inges traveled to Enterprise, Mississippi. Judge Overton moved his family to Holly Springs but he returned to Corinth to protect his property from further predation from the troops of either side.⁵⁶ Whether the owners of Verndah House stayed or decamped is unknown; Bragg certainly remained and his engineers began to construct earthworks northeast of town to hold siege guns.⁵⁷

Corinth’s population was also swelled by the thousand of troops arriving from the trans-Mississippi West including Texas, Missouri, and Arkansas. By late April,

Beauregard had 70,000 troops, nearly 20,000 of whom were invalids or incapacitated.

One historian wrote of the scene,

Corinth was one vast groaning camp of sick and injured. Hotels and private residences, stables and churches, stores and even the railroad station were jammed, not only with the wounded back from Shiloh – eight out of ten amputees died, victims of erysipelas, tetanus, and shock – but also with a far greater number incapacitated by a variety of ailments. For lack of sanitary precautions, unknown or at any rate unpracticed, the inadequate water supply was soon contaminated. While dysentery claimed its toll, measles and typhoid fever both reached epidemic proportions.⁵⁸

Major General Henry W. Halleck had slightly over 100,000 men with the arrival of Major General John Pope's Army of the Mississippi. Halleck began the march on Corinth on April 29, 1862, hoping to complete the twenty-two mile passage by May 5th. However, he encountered heavy rains and the same impassable situations as Johnston had on the trip north to Shiloh, with additional delays such as bridges destroyed in the Confederate retreat to Corinth and the fortified earthworks Bragg's divisions had erected. When Halleck's combined forces entered Corinth on May 30, 1862, they found the Confederate army had evacuated; their places soon taken by the Union troops.⁵⁹

Many of the Union soldiers commented that the town was in flames and appeared deserted. The Confederate troops had set several warehouses afire near the railroad depot and the Tishomingo hotel had been badly damaged by Union artillery. However, despite difficult conditions, not every civilian had fled. Mr. Harrington, the clerk to the mayor of Corinth, approached some of the soldiers and "asked protection for private property, and for such of the citizens as had determined to remain." One of those citizens was the indomitable Mrs. Susan Gaston of Corona College who had never left the town. When General Davies of the 39th Ohio determined his troops should remove the Confederate flag flying over the school building and replace it with the Stars and Stripes, she verbally abused the young colonel in charge of the operation much to the merriment of General Davies who finally agreed to her demand that "the Union flag should not be placed on a private residence" and removed it.⁶⁰

It is sometimes assumed that while Confederate officers boarded in private homes in Corinth, Federal officers did not. According to one (not unbiased) observer, Confederate officers “generally occup[ied] the finest residences in the place [while] our commanders are all quartered in tents.” Apparently not all were in tents as “one Federal soldier even sent his wife roses ‘plucked from the garden at [Beauregard’s] Quarters’” just a few blocks from Verandah House.⁶¹ Verandah House itself was occupied by General Halleck.

On October 2, 1862, the Army of Western Tennessee under the command of Major General Earl Van Dorn approached Corinth. The battle waged for two days until the Confederate troops withdrew. Many civilians, including Federal family members visiting their soldier relatives, were taken by surprise and could not leave. Mrs. Gift, a resident of Corinth, reflected the fear of many women and children who wondered where they might be safe as the fighting entered Corinth itself. She recalled, “The only place that presented itself was a refuge under the house which stood on brick pillows [pillars] several feet from the ground.” With her were several other women including the wife of a Union soldier.⁶² Mrs. Gift also reported that “a chaplain of an Illinois regiment ... who was kind enough to be thinking of the non-combatants, rode up and announced that the worst had passed, and we might come out of our hiding place.” She added, “a few skirmishers had taken refuge in the kitchen, [and] he also ordered them out and back to the ranks.”⁶³ With the battle over, the task of caring for the wounded fell to the women of Corinth just as it had after Shiloh.

By November, only a single Union division remained in the area of Corinth and troop levels remained at ten to fifteen thousand throughout 1863 under the command of Brigadier General Grenville Dodge who as “headquartered in two fine houses.”⁶⁴ In May, Major General Lorenzo Thomas, Adjutant General of the Union Army, addressed Federal troops from an improvised stand on the grounds of Verandah House on the subject of recruiting “Colored Troops” from the Contraband Camp.⁶⁵

On January 25, 1864, the remaining Unions troops, their artillery, and their stores had left Corinth; the 600 wives and children of Union soldiers had left on trains; and the Contraband Camp closed, its residents send north to Memphis. In a final act, government buildings and barracks as well as railroad property were burned.⁶⁶

Confederate troops returned to Corinth in the fall, 1864. General John Bell Hood stayed at the house in January, 1865, before moving on to Middle Tennessee and the debacle of the Battle of Franklin.⁶⁷ After four years of occupation by troops of both side, the war was over for Corinth. As one historian summarized it,

Corinth had served as one of the significant focal points of the war. The small town play host to roughly 400,000 soldiers, as well as more than 200 general officers, from both National and Confederate armies. More than 100 battles, engagements, skirmishes, and raids occurred within 50 miles of the strategic crossroads of the community. These combats inflicted great carnage on the armies and destroyed resources.⁶⁸

Verandah House had been central to many of the events that unfolded in those four years.

MILITARY FURNISHINGS AND ROOM USE

The central role Verandah House occupied during the Civil War can be illustrated to visitors by interpreting two rooms and a portion of the hall as the military may have furnished them. This report recommends the west side of the 1857 house be considered for that purpose. Visitors would enter through the front, east door to view the parlor (103) and best bedroom (101) with the “civilian domestic” arrangement discussed in “Room Use in Verandah House.” The west end of the hall, the second bedroom (102) and the sitting/dining room (104) would be fitted out for military use. The 20th-century addition to the house would hold modern exhibits interpreting the importance of Corinth, especially Verandah House, during the Civil War. Visitors would exit from the west door of the addition.

In reality, the effect of military occupation on a residence varied greatly. In some cases officers occupied a house abandoned and devoid of furnishings because the occupants had been fortunate to have time, wagons, and horses at their disposal (Figure 25). At the other extreme, a house might be fully furnished if the occupants had fled with little time to pack anything except essentials or had every reason to believe the property

would be safe until they returned. The latter was the case of Arlington House near Alexandria, Virginia, which General and Mrs. Robert E. Lee left completely furnished when they moved to Richmond, the capital of the Confederacy, at the beginning of the war, little thinking that within a year the area would be in Union hands and Federal officers would make the house their headquarters (Figure 26).

In between these two extremes is the example of General Albert Sidney Johnston living in the Corinth house of Major and Mrs. William Inge with the family. Presumably many of their furnishings, especially large items, remained in the rooms made available to Johnston and his aides while small, portable, personal items were removed. A version of this arrangement has been successfully used elsewhere.

In 1994, the Pamplin Foundation contracted Farmer Puckett Warner Architects of Charlottesville, Virginia, to undertake the restoration of Tudor Hall in Petersburg, Virginia, in preparation for creating the Pamplin Park Civil War Site and the Museum of the Civil War Soldier which, as its name implies, honors both Confederate and Union troops. Tudor Hall, a two and a half story clapboard house on a raised basement, was built about 1812 and enlarged in the 1850s.⁶⁹ In 1864 as military operations drew close, the Boisseau family, who owned the house, moved to a parent's plantation near the Appomatox River away from the fighting. In the fall, 1864, Brigadier General Samuel McGowan made the house his headquarters in the defense of Petersburg. On April 2, 1865, the Union forces broke those defenses and Tudor Hall became a Union field hospital.⁷⁰ In addition to the house and the new museum, Pamplin Park also contains one of the most intact stretches of earthworks of the Petersburg Perimeter.

LCA Associates was subcontracted to Farmer Puckett Warner to acquire furniture, decorative arts, wallpapers, carpeting, and window coverings and install them in four rooms and the stair hall on the first and second floors of Tudor Hall. When it was later determined that the west parlor and west bed chamber should depict civilian life in the summer, 1864, and the east side parlor and east bed chamber represent the military headquarters in the winter, 1864, LCA Associates asked William L. Brown to become a member of the team. Brown was the author of *The Army Called It Home, military interiors of the 19th century* published in 1992. At the time of the Pamplin Park Project, he was chief curator in the Division of Historic Furnishings, National Park Service,

Harpers Ferry Design Center. His knowledge of military furnishings greatly informed the project, images of which are included in this report.

Center Hall (room 100)

The hall tree in civilian use by the front door should be echoed by a much cruder board with wooden knobs or hooks by the door at the west end of the hall and hung with a overcoat, cloak, poncho, hat, and a whisk broom. A pair of folding camp stools should be placed opposite by the door along with a lantern. A map of Tishomingo County should be nailed to the wall above the stools. The tall case clock should be moved to the north wall across from the family's hall tree.

Northwest Room (room 102)

This space is reinterpreted as an officer's bedroom. Large items from the pre-War, domestic furnishing plan should remain including the four-post, full tester bedstead and the c.1845 chest of drawers. The bedstead should be moved from the middle of the west wall to the north, thus covering the doorway to the bath (room 107) added in the 1920s. A washstand is necessary along with a basin and two buckets -- one for fresh water and one for waste water (Figures 27 and 28). The stand and buckets can be located on the west wall and should be placed on a piece of floor cloth painted a single color such as dark green. The sofa upholstered in black horsehair should be moved to this room from the sitting/dining room (room 104) across the hall and placed on the north wall partially blocking the French doors the verandah. The door between rooms 101-102 should be kept closed. A small square table, a table cover, and three or four chairs should be placed near the center of the room. Two chairs from the sitting/dining room could be placed here and at least one folding chair (Figure 28 and 29). One or two trunks essential for transporting the officer's clothing should be acquired and placed on the south wall. (Figure 30).

While Confederate and Union officers occupied this room at various times during the war, most had been educated at West Point. The most visible differences between them would have been their uniforms and their firearms. Reproductions of these items should be included in the room along with gauntlets, a riding whip, a pair of boots, and a

military sword. A uniform jacket might hang from the back of a chair. There were also small differences marked by what their governments provided such as the wood buckets and distinctively striped army blankets seen with Union troops (Figure 28). A certain amount of detritus is also important. The fireplace mantel might hold a few books, assorted candlesticks or a camphene lamp, a pipe and tobacco sack, a dispatch case, etc.

Southwest Room (room 104)

This space is reinterpreted as a meeting room for the military. Some furniture from the pre-War domestic interior should remain including the bookcase, the set of rush-seat, ladder-back chairs, and the cellaret. The set of dining tables acquired for this room should remain. The tables should be set up in the middle of the room and covered with a large square of green baize or some other plain wool cloth; the cover is utilitarian and should not be embellished with decoration. The doors to the closets on either side of the mantel should be closed.

This room should also represent the work of the officer of the day who received daily reports, consolidated them, and passed them on to Division Headquarters. A field desk on a stand (Figures 25, 31, and 33) was essential for his work. It should be placed on the south wall by the window for maximum natural light. Across the room a cot should occupy the west wall; with an officer always on duty in this room, the cot would allow him to grab a little sleep during rare, quiet moments (Figure 32).

The ten McKenney and Hall prints could remain in this room; a sketch of Major Wolfe's office in Fort Delaware, in July, 1864, shows a careful arrangement of framed art on several walls (Figure 33). However, copies of period maps should also be reproduced and also affixed to the walls (Figure 34) as well as placed on the table.

The fireplace mantel becomes another flat surface for books, candlesticks, whiskey bottles, cups, glasses, and tobacco paraphernalia. A spittoon is also essential for those who "took" their tobacco in the form of snuff or chewing tobacco (Figures 29, 33, and 34).

It is essential that a military historian and/or knowledgeable re-enactor assist in presenting the details of military occupation in the house.⁷¹ There are also several purveyors of accurate reproductions of textiles, clothing, and paraphernalia suitable for

the Civil War interpretation. Nick Sekela [www.nsekela.com] offers some clothing but also objects including various bottles, bone-handled toothbrushes, writing kits, shaving brushes, etc. all at reasonable costs. Ben Tart in North Carolina [www.bnbtart.com] carries textiles with an emphasis on North Carolina troop uniforms. Charlie Childs in Ohio [www.crchilds.com] has textiles and makes uniforms to order based on Confederate and Union models. Family Heir-Loom Weavers in Red Lion, Pennsylvania, weaves textiles for uniforms, shirts, etc. as well as producing ingrain and Venetian carpeting.

END NOTES

¹ Participants included Rosemary Williams, Chairperson of the Verandah House Project for the Siege and Battle of Corinth Commission; Ken P'Poole, Deputy Director Historic Preservation Division, Mississippi Department of Archives and History (MDAH); Todd Sanders, Architectural Historian, MDAH; Jennifer Baughn, Architectural Historian, MDAH; Tracy Revis, Senior Designer, Howard+Revis Design Services; Elizabeth Eubank, Project Manager, Howard+Revis Design Services; and Roger W. Moss and Gail Caskey Winkler, Partners, LCA Associates.

² This information is contained in Belinda J. Stewart Architects, "Historic Structures Report: Curlee House Property, Corinth, Mississippi," July 11, 1995, p. 4.

³ Information regarding the Mask family from Stephanie L. Sandy, *Development of Corinth, Mississippi: Biography for Hamilton Mask*, Corinth, Mississippi: a monograph originally published February 21, 2014, [on-line] at <http://historyofcorinthandalcorncounty.weebly.com/> a copy of which was sent to LCA Associates by Rosemary Williams, Commission Chair, for use in this report. The monograph will be part of a chapter in a forthcoming book by Stephanie L. Sandy. We are indebted to Ms. Sandy for sharing this information, which is essential to this report.

⁴ The information of household contents from 1857 and 1867 are from Sandy, *Development in Corinth, Mississippi: Biography for Hamilton Mask, February 21, 2014*.

⁵ Pianos retained their status even after parlor organs--which required less skill to make a grand sound--began to be widely marketed toward the end of the 19th century. For details see, Kenneth L. Ames, "Material Culture as Non Verbal Communication," *American Material Culture*, edited by Edith Mayo. Bowling Green State University:1984.

⁶ The term "bed" refers to the mattress (often stuffed with straw or, of higher quality, horsehair) and possibly a feather bed which was placed atop the mattress especially during the winter months. "Bedstead" refers to the wooden bed frame which in 1860 meant either a four post-full tester bedstead or the more fashionable half-tester bedstead introduced at mid century.

⁷ These inventories were collected in 1993 by Rick Warwick, Historian, Heritage Foundation of Franklin and Williamson County, in Franklin, Tennessee. They were gathered to inform the interior recreation of Historic Carnton Plantation, a National Historic Landmark, and site of a field hospital during the Battle of Franklin in 1864. The inventories include plantation owners in the County as well as residents in Franklin.

⁸ There are two Williamson County decedents with exceptionally large numbers of slaves. The first was Nicholas Perkins (1779-1848) who left an estate estimated at \$500,000 (at least \$15,400,000 in today's money) which included 11,500 acres in Williamson County, additional tracts of land in Sumner and Lawrence Counties, iron furnaces, a tan yard, 8 houses and lots in Franklin, and 310 slaves along with 311,000 pounds of seed cotton and 77,890 pounds of ginned cotton.. The second was Newton Cannon (1781-1841), a Tennessee legislator, later congressman, and ultimately governor, whose estate included a townhouse in Nashville, a plantation in Williamson County, two plantations along the Mississippi River in western Tennessee, and 119 slaves along with 85,000 pounds of cotton.

⁹ Jordan R. H. Puryear, a planter who died in 1847) had 79 slaves; Nicholas T. Perkins whose family was the richest in Williamson County died in 1843 and his estate listed 55 slaves; and Jane Reese Watson, another wealthy landowner who died in 1855, had 29.

¹⁰ Howorth & Associates Architects, Oxford, Mississippi, "Preservation Planning and Design for the Verandah Curlee House, Phase 1-Facilities Condition Report," June 15, 2009, p. 5.

¹¹ Howorth & Associates, June 15, 2009, p. 7.

¹² Howorth & Associates, June 15, 2009, p. 2.

¹³ Andrew Jackson Downing, *The Architecture of Country Houses* (1850; reprint, New York: Dover Publications, Inc., 1969), p. 370.

¹⁴ Howorth & Associates, June 15, 2009, p. 8.

¹⁵ Any house painter skilled at mixing his own paints (a necessity before ready-mixed paints became available after the Civil War) could also produce grained and marbled finishes. The entry hall at Carter House in Franklin, Tennessee, has some very handsome, original, marbled finishes that were uncovered by Matthew Mosca, a paint microscopist in Baltimore, Maryland.

¹⁶ Downing, *The Architecture of Country Houses*, p. 367.

¹⁷ For a detailed explanation of paper making and wallpaper printing, see Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, Inc., 1980), pp. 31-51 and 301-319. A summary of the processes is included in Gail Caskey Winkler and Roger W. Moss, *Victorian Interior Decoration, American Interiors 1830-1900* (New York: Henry Holt & Company, 1986), pp. 11-20 and 68-75.

¹⁸ Howorth & Associates, June 15, 2009, p. 9.

¹⁹ For a description of this change to hardwood floors see Winkler and Moss, *Victorian Interior Decoration*, pp. 145-147 and Helene Von Rosenstiel and Gail Caskey Winkler, *Floor Coverings for Historic Buildings* (New York: John Wiley & Sons, 1988), pp. 163-167.

²⁰ Downing, *The Architecture of Country Houses*, p. 371.

²¹ The carpet tacks used to face nail the carpets to the floor were not galvanized and left black tack holes in the wood around the perimeter of the room, a sure sign of wall-to-wall carpeting. Lines of black tack holes going across the floor boards in 36 inch widths as well as around the perimeter of the room are proof that grass matting was once installed because the individual strips of matting were butted together and stapled to the floor; again, the staples were not galvanized. See Von Rosenstiel and Winkler, *Floor Coverings for Historic Buildings*, pp. 77 and 120.

²² The authors are familiar with two instances of chenille Axminster carpets purchased for American houses. William Gibbons, a wealthy South Carolina planter, built a summer home for his family, "The Forest," in Madison, New Jersey. On March 17, 1845, a New York retailer invoiced Gibbons the magnificent sum of \$675 for "1 Axminster carpet & windowpieces to order" and "2 hearth rugs to match." The only room in the house with two fireplaces was the parlor for which the carpet was clearly intended. The house survives today on the campus of Drew University; the carpet does not. However, the drawing room and reception room of "Victoria Mansion" in Portland, Maine, retain the chenille Axminster carpets laid wall-to-wall ordered by Maine native and New Orleans hotelier, Ruggles Sylvester Morris, shortly after the house was completed in 1868. For images of those rooms, see Wendell Garrett, *Victorian America, Classical Romanticism to Gilded Opulence* (New York: Rizzoli, 1993), pp. 139 and 141.

²³ John S. Ewing and Nancy P. Norton, *Broadlooms & Businessmen: a History of the Bigelow-Sanford Carpet Company* (Cambridge, MA: Harvard University Press, 1955) p. 96.

²⁴ The inventory of Oscar Reams is one that Rick Warwick collected of prominent Williamson County residents during restoration of Historic Carnton Plantation in Franklin, Tennessee.

²⁵ Gail Caskey Winkler, "A Report on the Phaeton and Turkish-figured Floor Cloths in the Collection of The Hermitage," June 16, 1989, and "A Report on the Floor Cloths from the Brewster Carriage in the

Collection of The Hermitage,” November 21, 1989. Two unpublished reports commissioned by the Ladies’ Hermitage Association.

²⁶ Thomas Webster and Mrs. Parkes, *Encyclopedia of Domestic Economy* (London: 1844; reprint, New York, 1849), p. 257.

²⁷ Personal communication with Rick Warrick March 21, 2014.

²⁸ Howorth & Associates, June 15, 2009, p. 11.

²⁹ For a detailed description of these various candles and candle holders see Roger W. Moss, *Lighting for Historic Buildings* (New York: John Wiley & Sons, 1988), pp. 31-73.

³⁰ For “spirit lamps” and “lard oil lamps” see Moss, *Lighting for Historic Buildings*, pp. 75-87.

³¹ For details on the development of kerosene, see Moss, *Lighting for Historic Buildings*, pp. 89-97.

³² These four chairs are listed as item #5, Back Hall, South, Butler’s Pantry.

³³ Downing, *The Architecture of Country Houses*, p. 403.

³⁴ Downing, *The Architecture of Country Houses*, p. 403.

³⁵ An excellent account of 18th- and 19th-century sleeping arrangements is Elisabeth Donaghy Garrett, *At Home: The American Family 1750-1870* (New York: Harry N. Abrams, Inc., Publishers, 1989), chapter 5 “The Bedchambers,” especially pp. 120-123.

³⁶ Belinda J. Stewart Architects, “Historic Structures Report,” 1995. p. 13, states they were added in 1987.

³⁷ Harriet Jacobs (1813-1897) who began life as a slave in North Carolina, recounted two incidents in her memoir that describe female slaves sleeping in close proximity to the family who owned them. When about twenty years of age, Harriet Jacobs was instructed to sleep in the house rather than the servants’ quarters but was forbidden to bring her bed “because it would scatter feathers on [the] carpet.” Her great-aunt had been a slave in the same household years earlier and “she had always slept on the floor in the entry, near Mrs. Flint’s chamber door, that she might be within call” which suggests the best bed chamber had been near the front door. Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Boston: 1861; reprint, Dover Publications, Inc. 2001), pp. 80 and 118.

³⁸ Downing, *The Architecture of Country Houses*, p. 368. “Fawn” refers to a warm buff color and “drab” tends toward a pale yellow-brown resembling khaki.

³⁹ Belinda J. Stewart Architects, “Historic Structures Report,” 1995, p. 14.

⁴⁰ This work should *only* be undertaken by a certified fine arts mover, because there is already damage to both glass and frame.

⁴¹ This fixture previously hung in Room 104.

⁴² Howorth & Associates, June 15, 2009, p. 9.

⁴³ *The Architecture of Country Houses* (1850), p. 96. If Downing did not introduce the term “living room” to the United States, he was certainly among the first to use it.

⁴⁴ The paint on the original four chairs should remain as a document; the new chairs should duplicate that decoration.

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- ⁴⁵ Timothy B. Smith, *Corinth 1862: Siege, Battle, Occupation* (Lawrence, KS: University Press of Kansas, 2012), pp. xxi and 1.
- ⁴⁶ Smith, *Corinth 1862*, pp. 4-5 recounts several incidents involving bored troops.
- ⁴⁷ Smith, *Corinth 1862*, p. xx for Overton's anti-secession views and p. 9 for damage to his property.
- ⁴⁸ Smith, *Corinth 1862*, p. 9.
- ⁴⁹ Shelby Foote, *The Civil War, A Narrative: Fort Sumter to Perryville* (New York: Vintage Books/Random House, 1958), p. 325, describes the arrival of the telegram and Johnston crossing the street to confer with Bragg.
- ⁵⁰ James McPherson, *Battle Cry of Freedom, The Civil War Era* (Oxford: Oxford University Press, 1988), p. 406, described Bragg as a martinet and disciplinarian.
- ⁵¹ Foote, *The Civil War* (1958), p. 325, describes the late night meeting.
- ⁵² Smith, *Corinth 1862*, pp. 10-11.
- ⁵³ Foote, *The Civil War* (1958), p. 310. Foote is one of the few historians to give Beauregard's full name rather than just the initials P.G.T.
- ⁵⁴ Smith, *Corinth 1862*, pp. 10-11.
- ⁵⁵ Smith, *Corinth 1862*, p. 10.
- ⁵⁶ Smith, *Corinth 1862*, p. 13.
- ⁵⁷ Smith, *Corinth 1862*, p. 15.
- ⁵⁸ Foote, *The Civil War* (1958), p. 381.
- ⁵⁹ Smith, *Corinth 1862*, pp. 14-15 for new troops from the West and Bragg's earthworks; p. 16 for Beauregard's troop numbers; p. 19 for Halleck's combined forces; pp. 20-21 for the weather and roads that delayed Halleck; and p. 84 for the Confederate order to evacuate Corinth.
- ⁶⁰ Smith, *Corinth 1862*, pp. 94-95.
- ⁶¹ Smith, *Corinth 1862*, p. 95.
- ⁶² Smith, *Corinth 1862*, pp. 262 and 264.
- ⁶³ Smith, *Corinth 1862*, p. 263.
- ⁶⁴ Smith, *Corinth 1862*, pp. 277-78.
- ⁶⁵ More than 186,000 Black soldiers fought in the Union Army during the Civil War. See "The Buffalo Soldiers" in William L. Brown, III, *The Army Called It Home, Military Interiors of the 19th Century* (Gettysburg PA: Thomas Publications, 1992), p. 100.
- ⁶⁶ Stacy D. Allen, "Crossroads of the Western Confederacy," in *Blue & Gray* (no date), pp. 58-59 for the burning of buildings and moving the Contraband camp to Memphis. For the evacuation of Corinth, see Smith, *Corinth 1862*, p. 299.

⁶⁷ Interview with Stacy D. Allen, Historian of the Shiloh National Military Park, conducted January 28, 2014, at the Corinth Civil War Interpretive Center. Also see p. 30 of Allen's article, "Crossroads of the Western Confederacy," which states that Halleck made Verandah House his headquarters after Bragg left Corinth.

⁶⁸ Allen, "Crossroads of the Western Confederacy," p. 60.

⁶⁹ William and Athaliah Boisseau built the house which was retained by the family until 1869. The Pamplin family are descendents of the Boisseaus.

⁷⁰ This information is summarized from Luke H. Boyd, "Phase 2 Architectural and Historical Significance Evaluation of the Boisseau house/Tudor Hall (VD HR 26-162)," a report prepared for the Virginia Department of Transportation, Richmond, Virginia," Project 0670-026-235, C501, September, 1993.

⁷¹ Unfortunately, William Brown has since died.

APPENDIX A:

Illustrations Accompanying the Text

Figure 1.

Artwork dated 1853 for a Brussels carpet with the flowers, leaves, and medallions so typical of mid 19th-century patterns. The point paper, colored in shades of red, gold, and brown, is from the collection of an English carpet mill. (Helene Von Rosenstiel and Gail Caskey Winkler, *Floor Coverings for Historic Buildings* (1988) p. 145)



Figure 2.

An ingrain carpet from the second quarter of the 19th century reproduced from a document in the collection of Family Heir-Loom Weavers, Red Lion, Pennsylvania. The seams are evident in this image. The document was unusual because it was woven in 30 inch, rather than the standard 36 inch, width. The reproduction carpet has been installed in a bed chamber in the James Lanier Mansion, a National Historic Landmark, in Madison, Indiana.

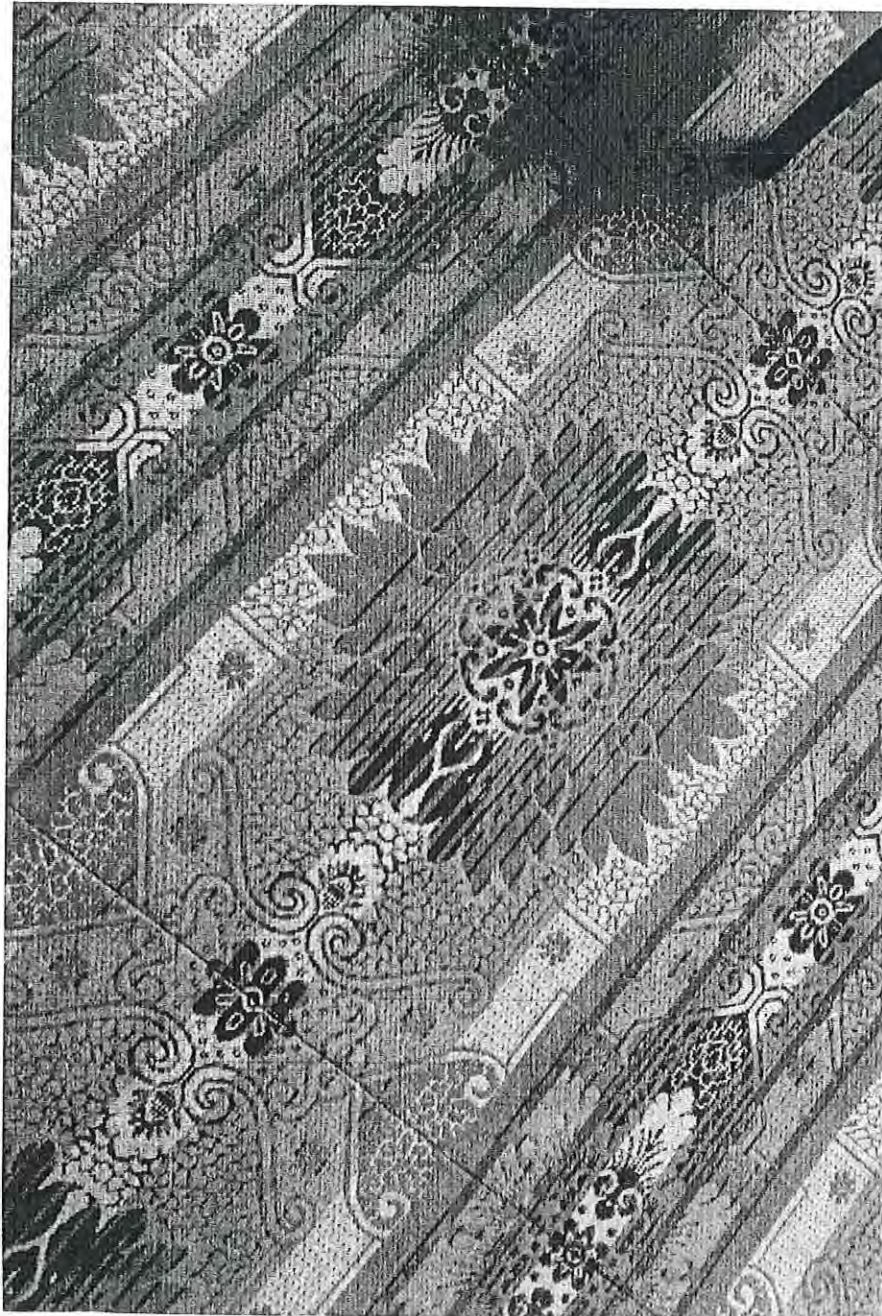


Figure 3.

The 1842 portrait of two children captures both the striped Venetian stair carpet and the tile floor of the entry hall. The tile pattern would certainly be appropriate for a painted floor cloth. (Image from Elisabeth Donaghy Garrett, *At Home, The American Family 1750-1870*, (1989), p. 28.)



Figure 4.

Six tile patterns illustrated in Samuel Sloan, *Homestead Architecture* (1861). While Sloan identified them as “English Encaustic Flooring Tile,” they are more correctly identified as “geometric tiles.” The earliest were imported to the United States in the 1840s and any one of the patterns would make a handsome floor cloth. (Gail Caskey Winkler and Roger W. Moss, *Victorian Interior Decoration* (1986), plate 4)

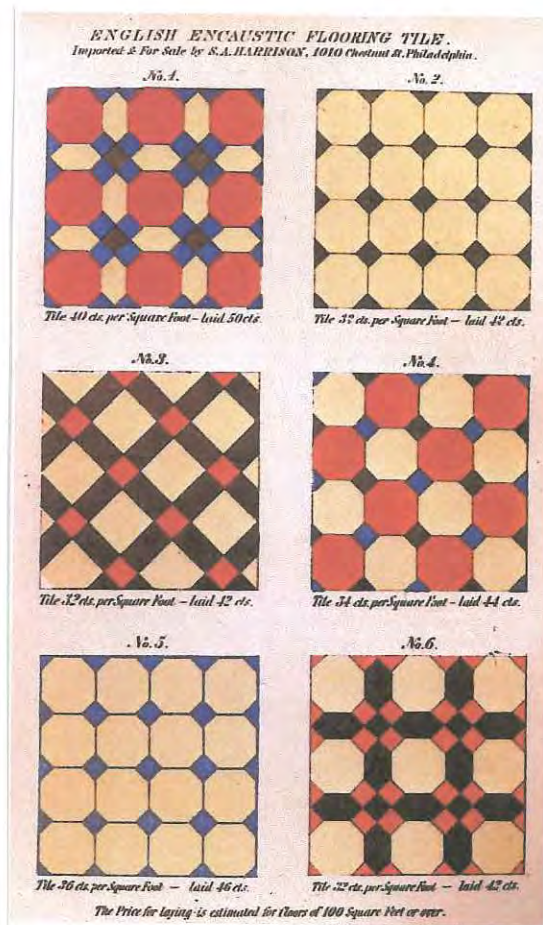


Figure 5.

This c.1840 advertising broadside by Dietz, Brother & Co., New York, illustrates the variety of lamps and candle fixtures available at the time. Hanging solar fixtures are at the top, solar table lamps along the sides, and a set of girandoles on the bottom. (Roger W. Moss, *Lighting for Historic Buildings* (1988), p. 87)

The advertisement is enclosed in a rectangular border. At the top, there are five hanging fixtures: a lantern on the left, a simple tripod lamp, a large ornate girandole with three globes, another tripod lamp, and a lantern on the right. The sides feature two tall, slender table lamps with circular shades. The bottom section displays five more lamp models, including a large ornate lamp, a lamp with a pleated shade, a lamp with a pleated shade and a small figure base, another lamp with a pleated shade, and a lamp with a curved neck. The central text box contains the following information:

DIETZ, BROTHER & CO.
No. 13 JOHN STREET, New-York,
AND
62 FULTON STREET, Brooklyn,
ORIGINAL INVENTORS AND SOLE MANUFACTURERS OF THE
GENUINE DORIC LAMP.
ALSO, MANUFACTURERS AND DEALERS IN
IMPROVED CAMPHENE LAMPS,
SOLAR LAMPS, GIRANDOLES, HALL LAMPS AND LANTERNS,
ASTRAL & SOLAR SHADES,
CHIMNEYS, AND LAMP GLASSES OF ALL KINDS,
Lamp Wick, Pure Sperm Oil, Camphene and Burning Fluid,
WHOLESALE AND RETAIL, AT LOW PRICES, FOR CASH.

☞ Mechanical and other Lamps repaired, Astral Lamps altered to Solar, Girandoles re-gilt, bronzed, and silvered, &c.

Figure 6.

A showy set of girandoles made by Archer and Warner, Philadelphia, and dated 1851. Items like these were widely available throughout the United States as garniture for parlor mantels. (Roger W. Moss, *Lighting for Historic Buildings* (1988), p. 33)



Figure 7.

Interior photographs are rare until the last quarter of the 19th century. This unusual example, dated c.1860, shows the parlor of a Columbia, South Carolina, house, complete with floral wallpaper, patterned carpeting, a simply-curtained window, and a center table with solar lamp. (William Seale, *Tasteful Interlude: American Interiors Through the Camera's Eye, 1860-1917* (1975), p. 31)

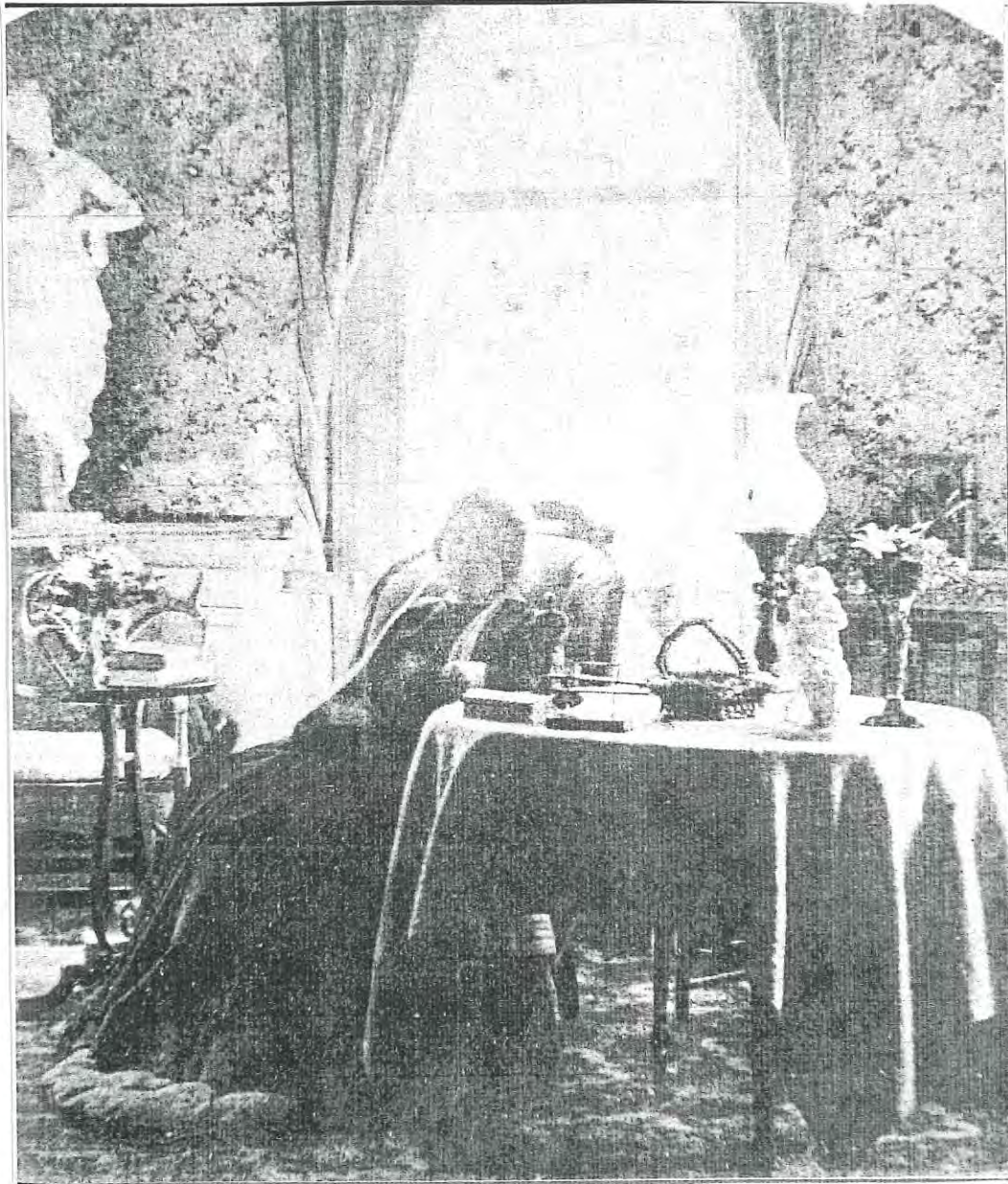


Figure 8.

This two-arm solar fixture hangs in a bed chamber at San Francisco Plantation (1853-1856) in Reserve, Louisiana. The fixture is a reproduction. The bedstead and nearby cradle are fully encased in mosquito netting that puddles on the floor. Netting was a necessity until window screens became popular in the last quarter of the 19th century. (Roger W. Moss, *Lighting for Historic Buildings* (1988), p. 82)



Figure 9.

This hall tree in a simple Gothic style was illustrated by Andrew Jackson Downing who identified it as a “hat and cloak stand.” As shown, it also held umbrellas. Only men would leave their hats on the stand as women guests wore their hats while visiting. (Andrew Jackson Downing, *The Architecture of Country Houses* (1850), p. 441)

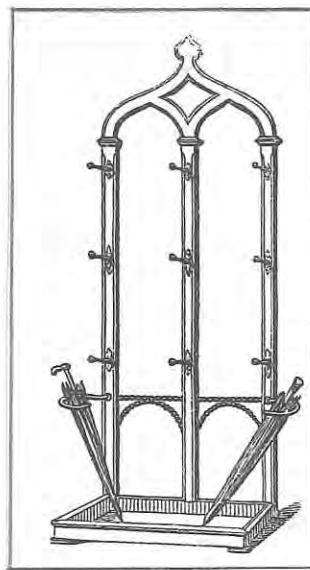


Figure 10.

A photograph of a fragment of ashlar wallpaper complete with an acanthus border from the stair hall of a town house. The paper and border date to 1845-1860. The colors of this paper were gray, white and black with turquoise highlights on a gray ground which are colors Andrew Jackson Downing recommended for hallways. (Catherine Lynn, *Wallpaper in America* (1980), pp. 288-289)

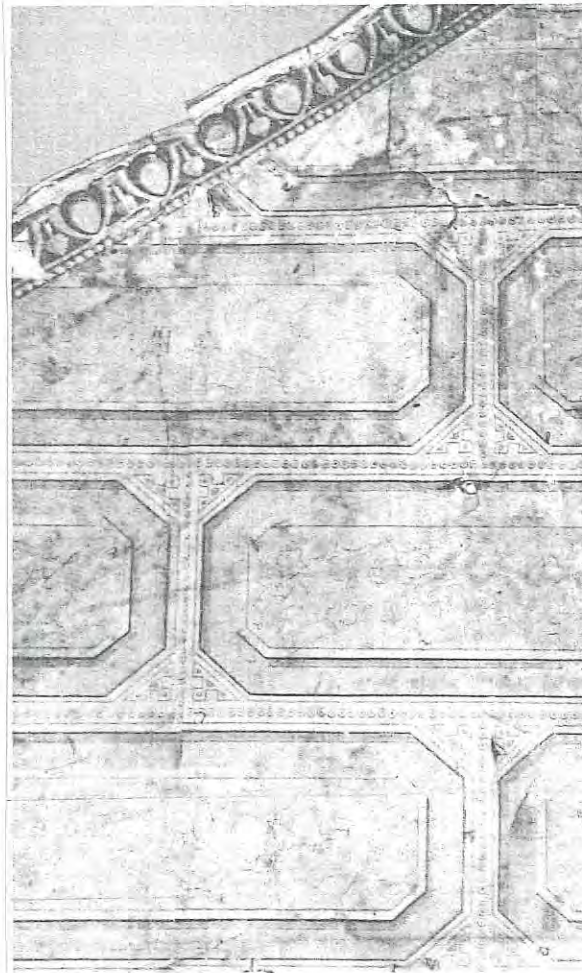


Figure 11.

One of two electrified lanterns that were probably installed by the Curlee family during the second quarter of the 20th century. The metal needs conservation, one globe requires repair, and the electric light in each should be updated to be far more realistic as a candle. Acquiring two reproductions hall lanterns such as the “Grape” pattern from Antique Lamp Supply would be simpler and, at slightly less than \$600 apiece, would be more economical.

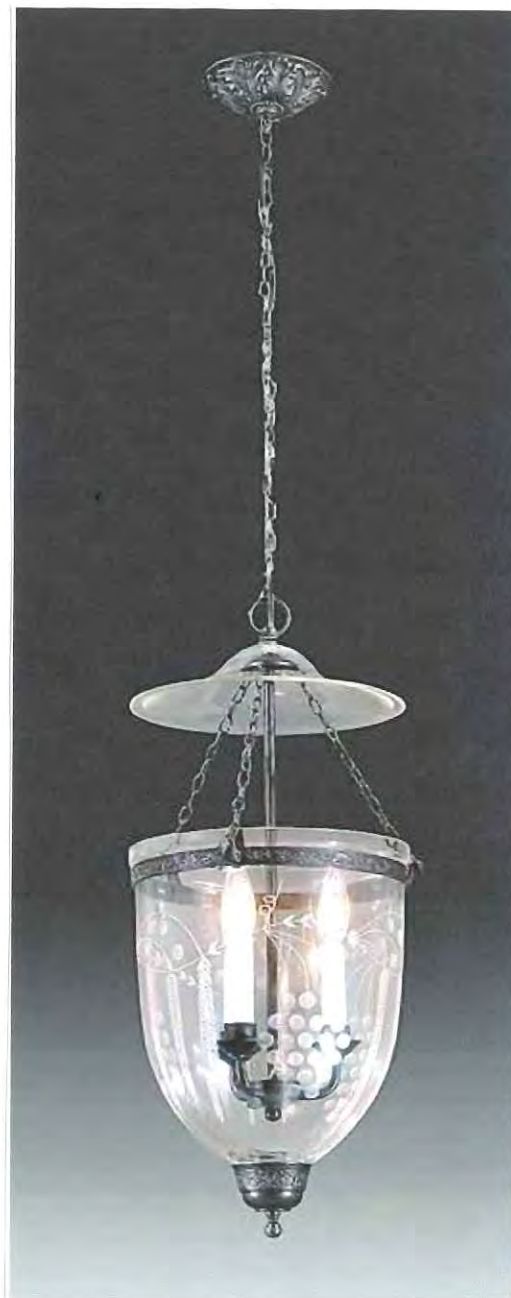


Figure 12.

This intriguing photograph of a half-tester bedstead located in a Gulf Coast house shows one method for hanging mosquito netting so it could be pulled (carefully) to the front of the tester and draped across the foot as well as the sides of the bedstead. The two massive finials could be pulled up from the footboard to keep the netting off the bed's occupants. (Eileen Dubrow, *American Furniture of the 19th Century, 1840-1880* (1983))

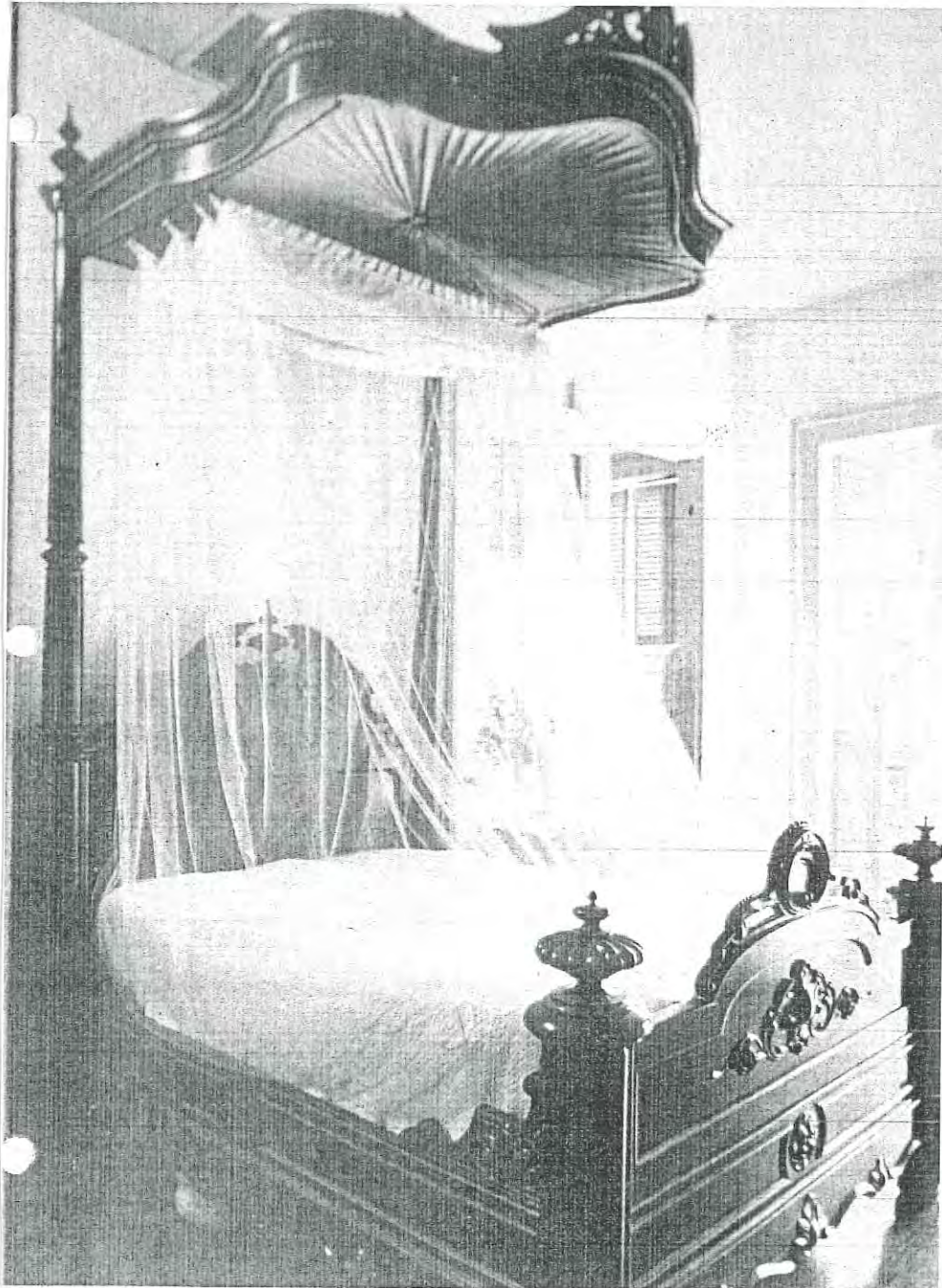


Figure 13.

This American wallpaper c. 1845-1855 employs stripes and flowers to create a design deemed appropriate for a bed chamber. The colors of the document include red, green, and white on a tan ground. (Richard C. Nylander, et. al., *Wallpapers in New England* (1986), p. 180)

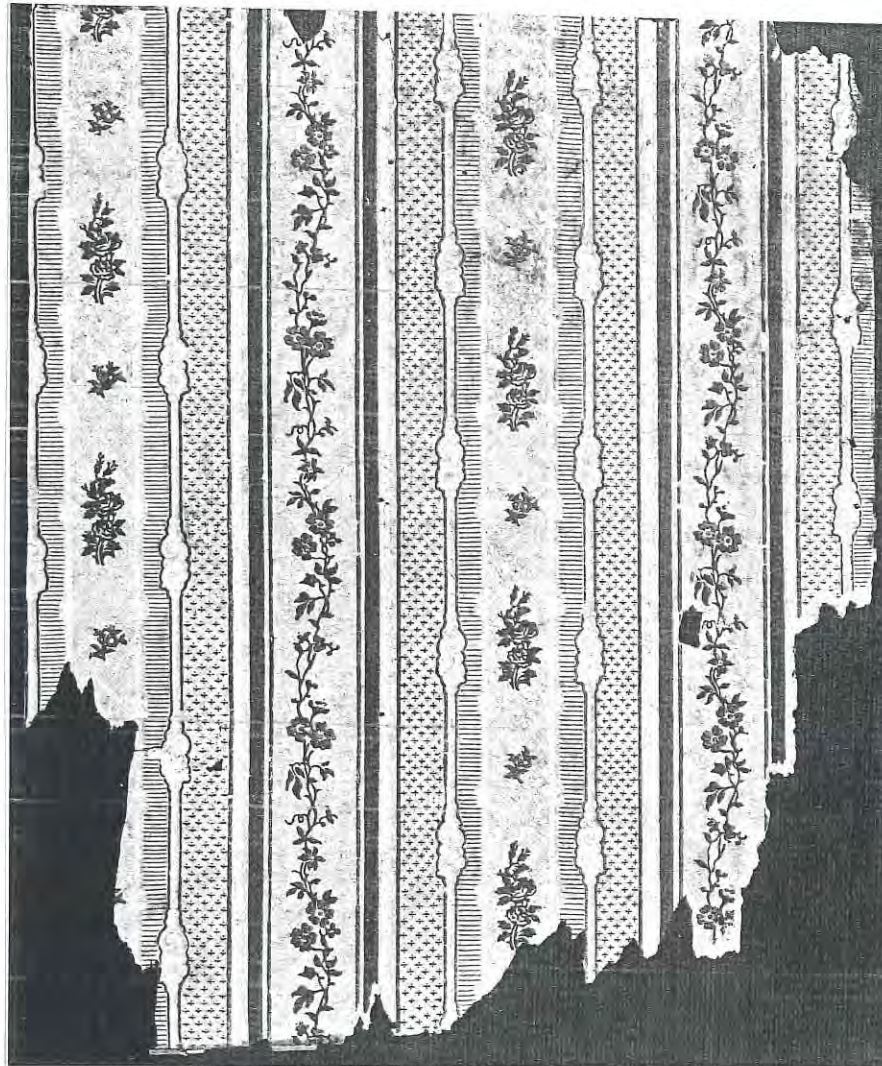


Figure 14.

This six-arm electric light fixture added by the Curlee family in the second quarter of the 20th century could be altered to hold “candles.” Depending on the cost for such reconditioning, the Commission might consider acquiring a reproduction, two-arm solar fixture such as those from TP-Tinsmith [see figure 20 and 24].

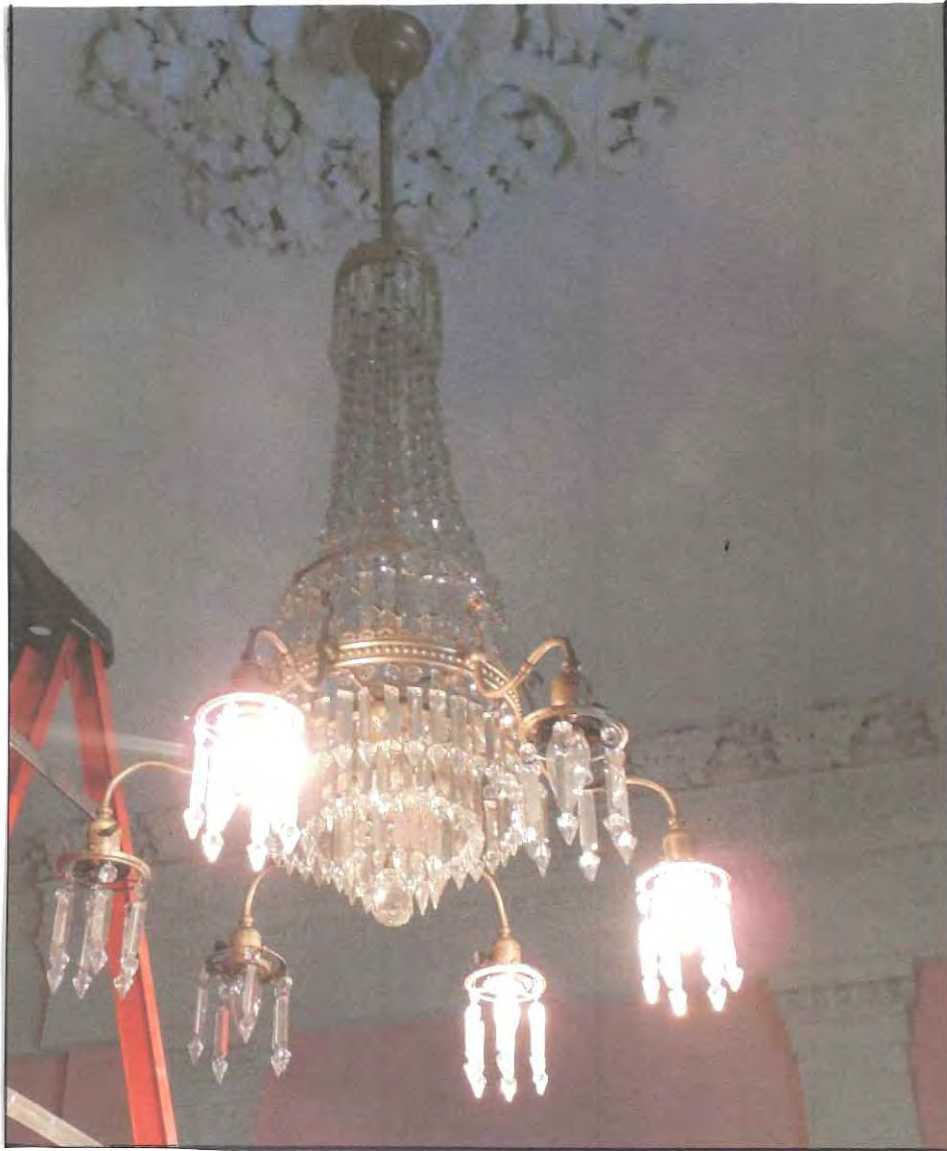


Figure 15.

This c.1828 painting depicts the parlor of a family in York, Pennsylvania. The floor is covered wall-to-wall in a striped Venetian carpet and the hearth rug in similar colors protects the floor covering from soot and sparks. There is a striped wallpaper installed with a floral border, a portion of which was also used to embellish the cornice of the window curtain. However modest the interior, the family could afford to pay a servant who holds the youngest child in her lap. (Elisabeth Donaghy Garrett, *At Home* (1989), p. 49)



Figure 16.

This four-post, full-tester bedstead in a bed chamber of the Lanier Mansion, Madison, Indiana, is outfitted with a tester cloth, valance, head cloth, six side curtains and a matching coverlet. The fabric is glazed chintz and the curtains and valance are lined in plain sateen.



Figure 17.

The mid-century parlor of the Ebenezer Maxwell Mansion in the Germantown neighborhood of Philadelphia has seating furniture upholstered in horsehair, wall-to-wall carpeting, wallpaper, a gaselier, and a center table with white marble top and solar lamp. A box piano occupies the niche to the left of the mantle.



Figure 18.

Two curtain designs published in Paris in 1847 by Désiré Guilnard, in *Le Garde-Meuble*. They were introduced to America readers by *Godey's Lady's Book*, in August, 1851. The *Lady's Book* was the most popular periodical for American women in the 19th century and claimed 100,000 subscribers on the eve of the Civil War with ten times as many readers. Lambrequins such as the two pictured here would be appropriate in the parlor of Verandah House. (Gail Caskey Winkler, *Capricious Fancy, Draping and Curtaining the American Interior, 1800-1930* (2013), p. 85)

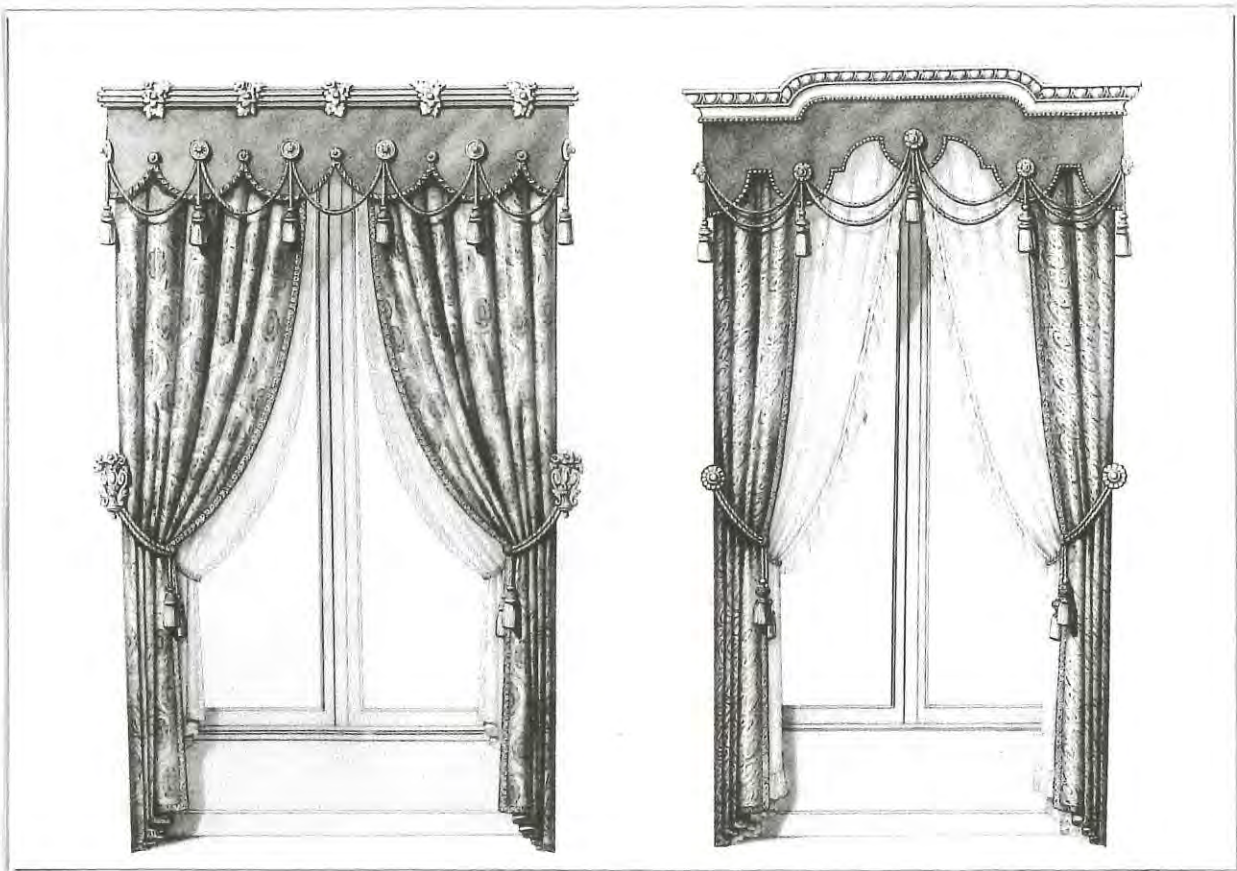


Figure 19.

The nine-light electric fixture installed by the Curlee family in the second quarter of the 20th century would be used in the parlor providing the metal parts were restored and the “candles” improved. It should be re-installed so the bottom of the fixtures hangs no more than 6 ½ to 7 feet above the floor. A four light solar fixture of the type reproduced by TP-Tinsmith would be more appropriate for the period of interpretation.



Figure 20.

The Commission might consider a reproduction solar fixture of the type manufactured by JP-Tinsmith. A four-arm fixture with etched glass shades in either the globe or extended shape shade would be appropriate. The two pictured here with etched and cut glass shades range in price from seven to eight thousand dollars apiece.



Figure 21.

A two-part dining table fully extended as illustrated in Downing, *The Architecture of Country Houses* (1850). The unusual chairs are described as “Flemish or Elizabethan.” Chairs with caned or rused seats were particularly popular in dining rooms.

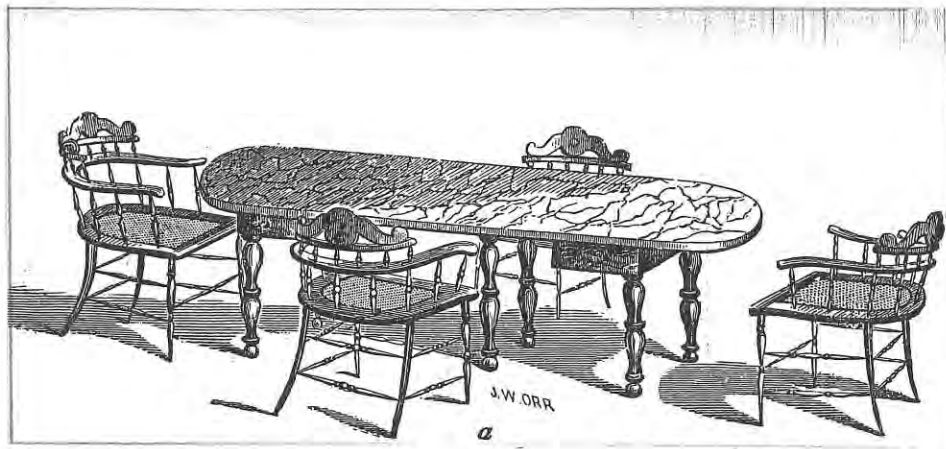


Figure 22.

Two 19th-century examples of diaper-patterned wallpapers, a type suitable for a room used as a family “living room,” as Downing described these multipurpose spaces. The top pattern dates to 1860-1875 and was printed in maroon with metallic accents on a cream-colored ground. The bottom example dates to 1845-1860 and was printed in white, red, and green on a blue ground. (Richard Nylander, et. al., *Wallpaper in New England* (1986), p. 199)

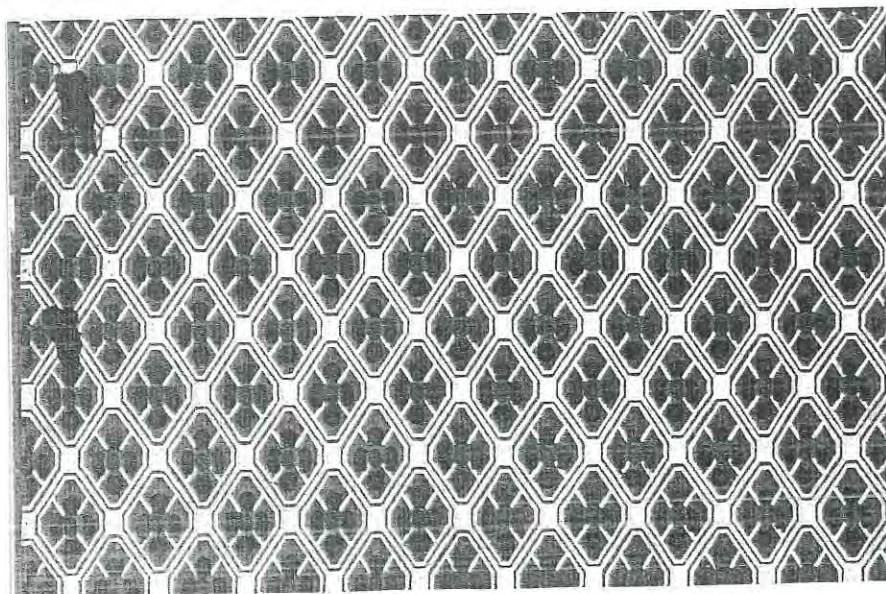
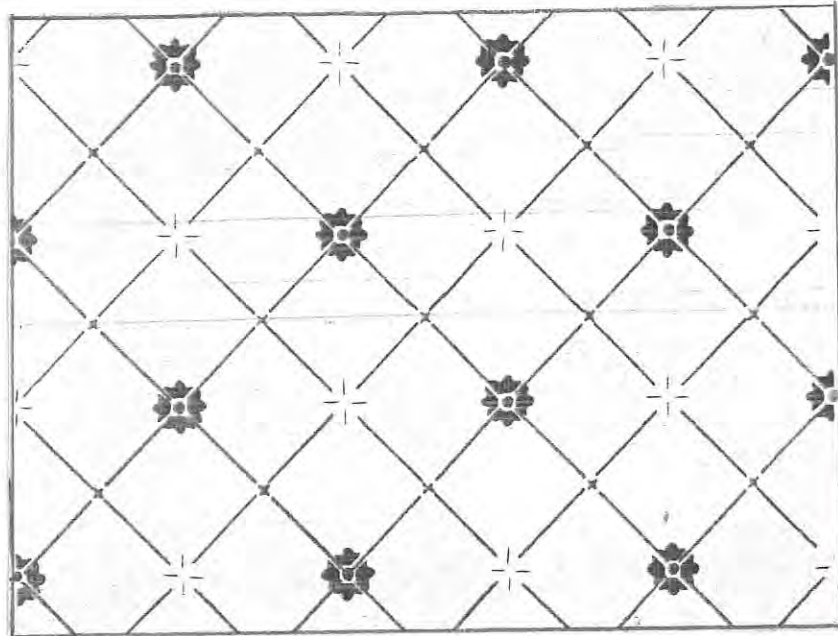


Figure 23.

This electric, six-arm chandelier was installed by the Curlee family in the early 20th century. To make it appropriate for the interpretive date of Verandah House, the arms need to be reversed to hold “candles.” The metal also need refurbishing.



Figure 24.

The Commission might consider acquiring a three-arm solar fixture for Room 104. To distinguish this hanging fixture from one recommended for the parlor (Room 103), the plain frosted globes would be appropriate. These three and four-arm reproductions from TP-Tinsmith with frosted globes are \$7,000 and \$7,600 respectively.

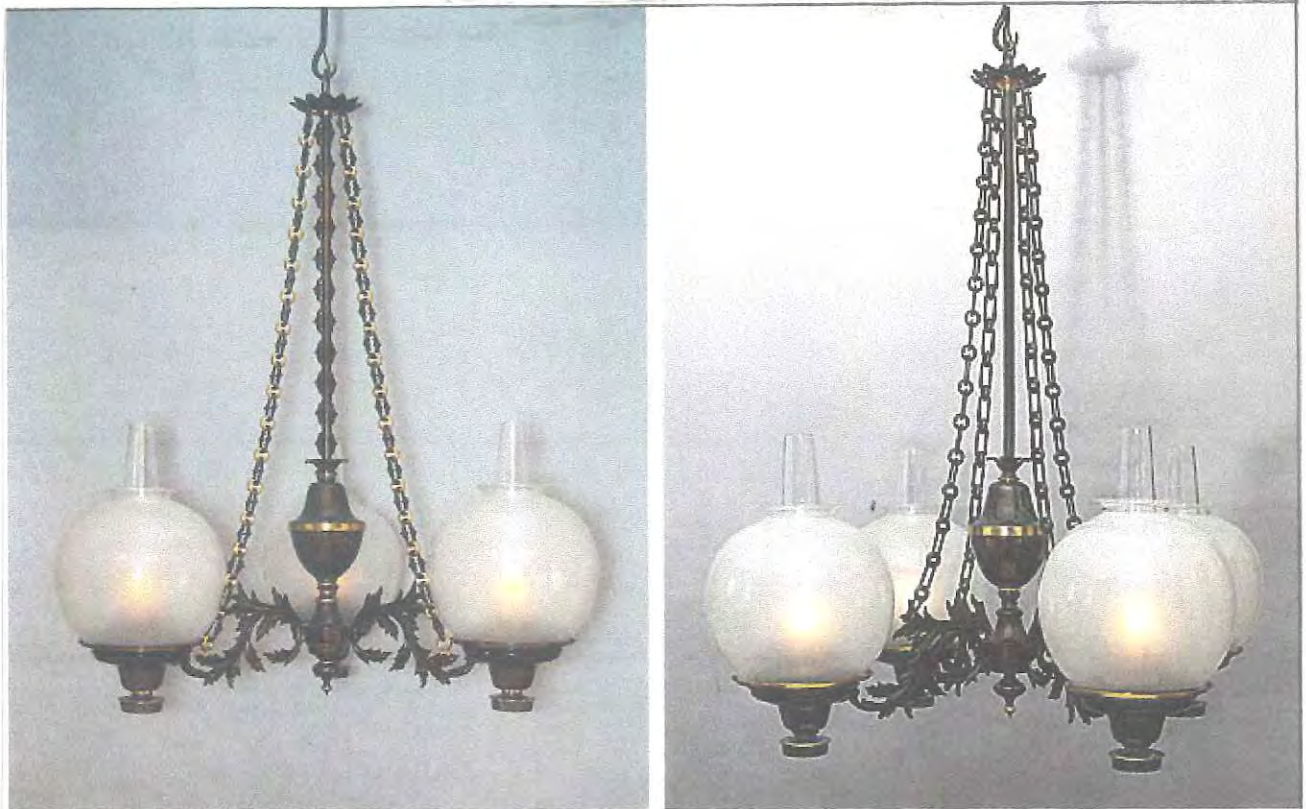


Figure 25.

The five Union officers involved in a card game occupy what appears to be an abandoned house described as Surgeon McKay's quarters. The plaster on the wall behind the field desk has failed and someone, possible the doctor, has added graffiti to the wall above the fireplace mantel along with an artistic arrangement that includes weapons, musical instruments, and a checkerboard. The table is covered with oilcloth or a rubber blanket and holds an impressive array of whiskey bottles. (William L. Brown, *The Army Called It Home* (1992), p. 210)



Figure 26.

Judging from this sketch of an upstairs bed chamber in Arlington House c. 1862, General and Mrs. Lee left their home nearly fully furnished when they moved to Richmond. The artwork remains on the walls, fragile furniture such as the Rococo Revival side chair is still in place, and the mantel holds various lamps probably collected from other rooms, plus a statue that may have been a Parian piece. (William L. Brown, *The Army Called It Home* (1992), p. 209)

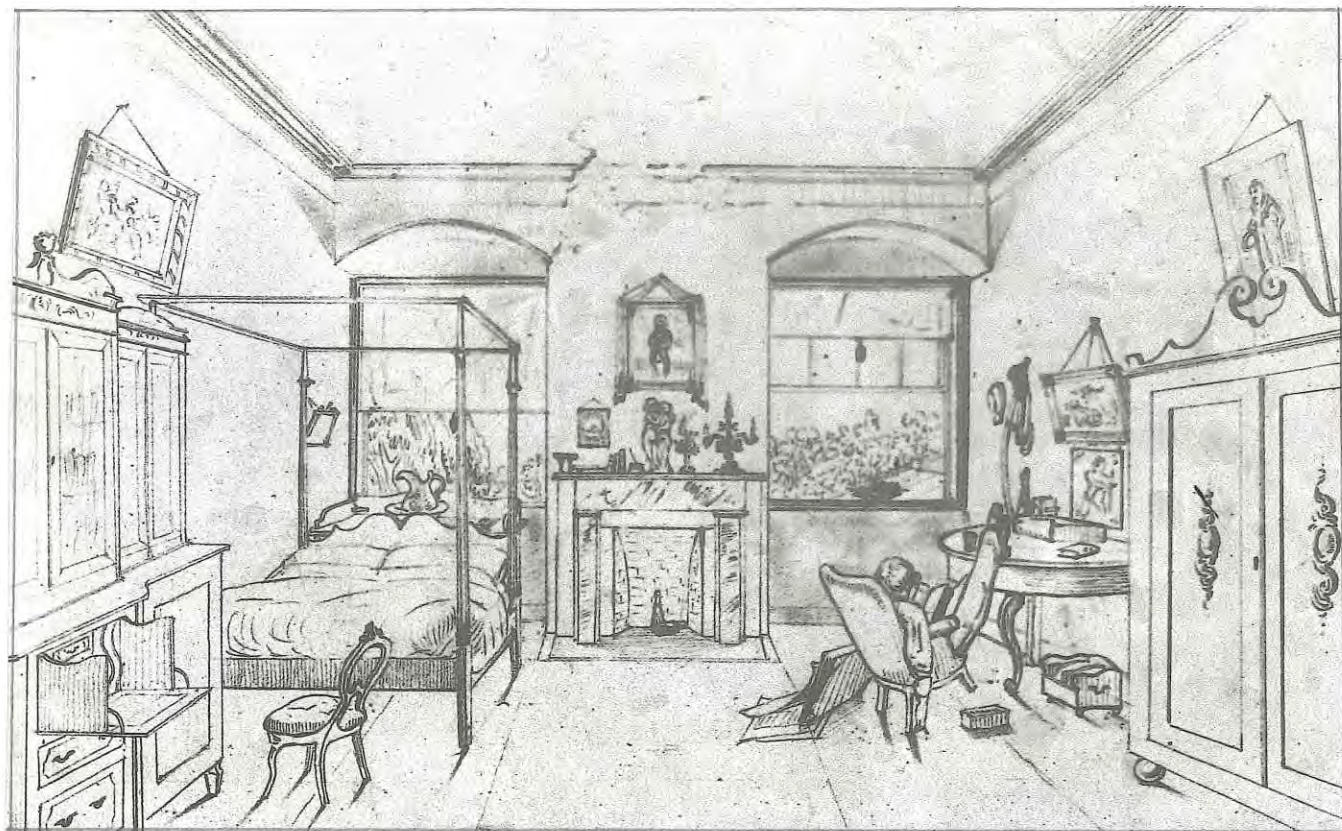


Figure 27.

This view of the officers' quarters at Fort Sumter, South Carolina, was published in *Harper's Weekly* February 23, 1861-- about two months before the artillery bombardment. The floor is covered in what appears to be ingrain carpeting. A washstand with bowl and basin is next to the folding bedstead. The officer's rifle complete with bayonet rests in the corner of the room and his sword by the fireplace mantel with another against the chair by the table. The table has a cover on which can be seen a camphene lamp, a writing set, pipe, revolver, and epaulette box. The table against the wall holds various bottles, a tankard, and cup. (William L. Brown, *The Army Called It Home* (1992), p. 14)

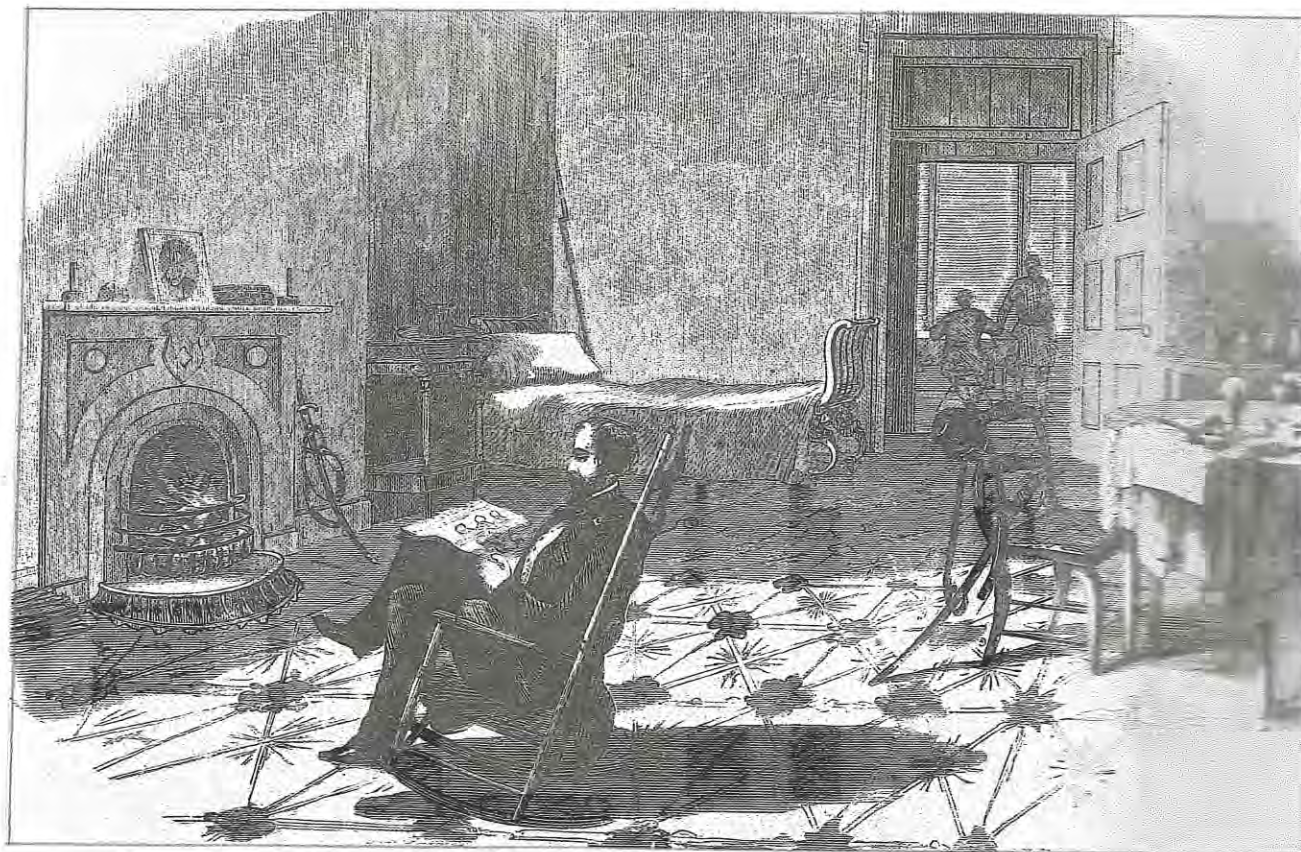


Figure 28.

A photograph taken some time during the Civil War illustrates the interior of a Union Army tent. Articles of clothing hang from the tent supports. The washstand at the right has one of the standard wood buckets and the bedstead has a government-issued blanket with another blanket placed on the floor. A portion of a canvas folding chair appears in the bottom right corner and there are two handsome folding armchairs with seats of woven Brussels carpet at the left side of the photograph. (William L. Brown, *The Army Called It Home* (1992), p. 207)

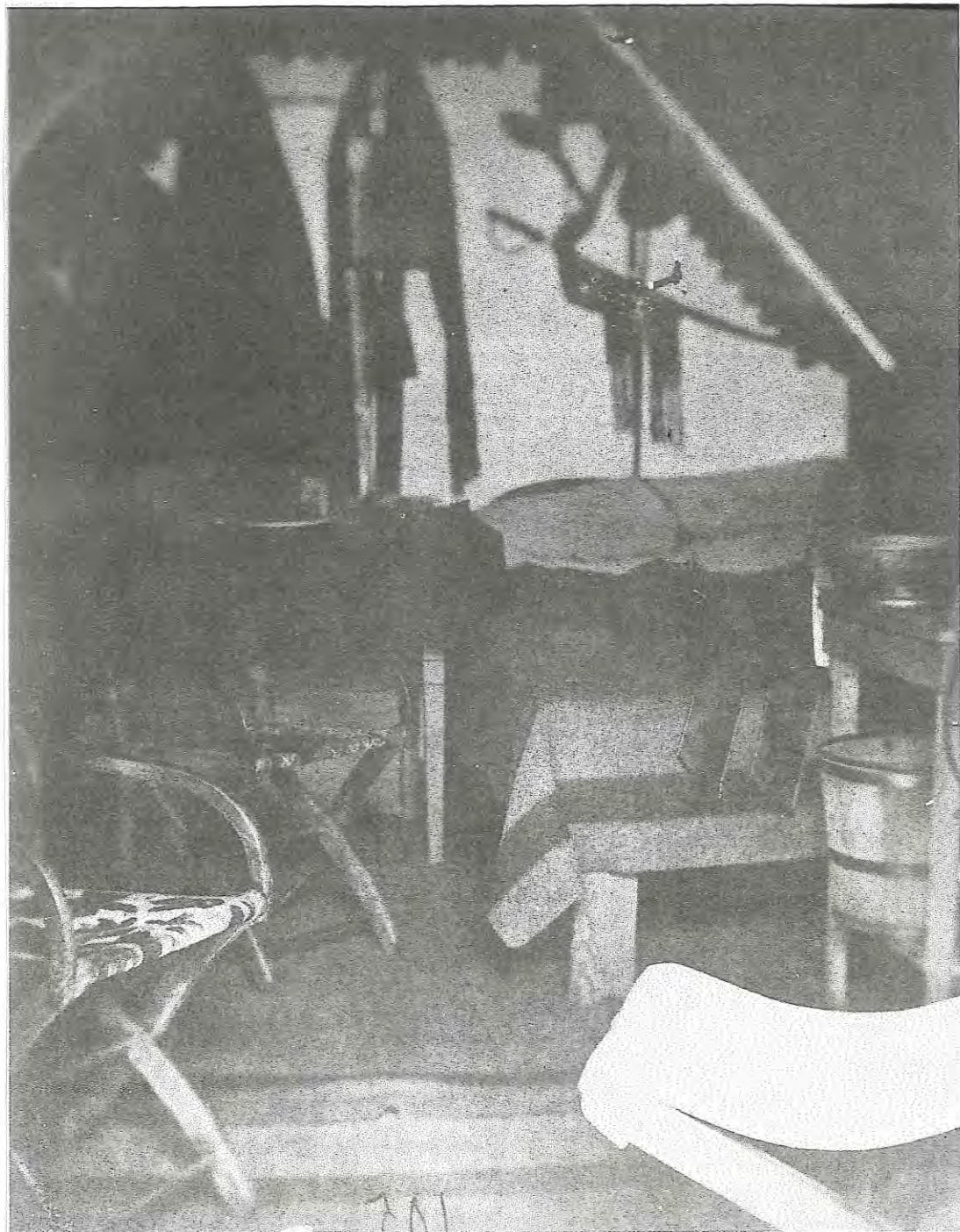


Figure 29.

The east parlor of Tudor Hall near Petersburg, Virginia, interpreted as the headquarters of General Samuel McGowan's South Carolina Brigade, part of the Army of Northern Virginia. When the Boisseau family vacated the house, they were forced to leave large pieces behind such as the secretary-bookcase in the corner near the fireplace. The family's ingrain carpet also remained. The military set up and covered the center table, using some folding chairs, and chairs left by the family including the broken Windsor in the foreground. The fireplace mantel had become a repository of military detritus. It is doubtful the Boisseau family would have kept a spittoon on the handsome carpet in their newly enlarged parlor. (Author's photograph)



Figure 30.

The interior of two tents joined together (see the mismatch of floorboards) occupied by a Massachusetts officer encamped near Sharpsburg after the Battle of Antietam September 17, 1862. The Federal army remained there for two months and the troops made themselves as comfortable as possible. The officers' equipment hangs from the tent poles. The folding chair resembles a modern, so-called director's chair while the folding stool at the foot of the bed is a common form. The table at the back of the tent holds books, a bottle, and perhaps a container of tobacco for the elaborate pipe the officer holds. Two trunks for the officers' clothing are visible at the left, with the side of one identifying its owner as a member of Company K, 19th Regiment, Massachusetts Volunteers. (William L. Brown, *The Army Called It Home* (1992), p. 205)

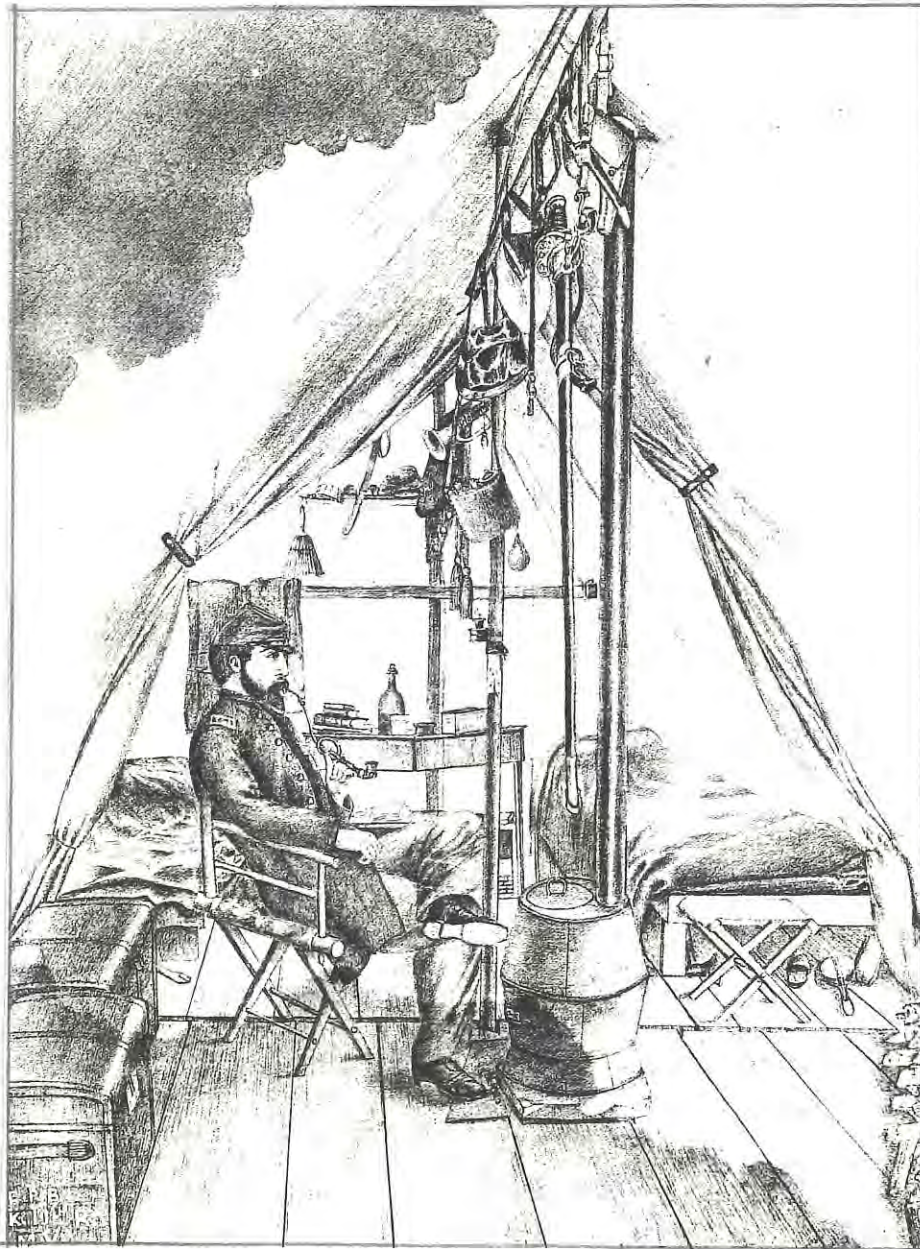


Figure 31.

Two examples of officers' field desks on stands. The black and white photograph was taken at Fort Dodge, Kansas, in July, 1867, and belonged to 2nd Lieutenant Philip Reade. The interior arrangement of the desk and the molding at the top are uncommon embellishments. The Lieutenant had created an artistic arrangement on the wall above the desk using his sword and scabbard, his dress sash, and some Native American artifacts. His feet may be resting on a commode. (William L. Brown, *The Army Called It Home* (1992), p. 17)

The color photograph illustrates the field desk and stand in the east parlor of Tudor Hall interpreted as General McGowan's headquarters. The Boisseau family had left the stove, carpeting, window shades, ladder-back and Windsor chairs. The rest of the items belonged to the military including the simple field desk and stand and the trunk adjacent to them. An military jacket hangs on the chair and a hat on top of the desk along with a candlestick, pair of binoculars, and a letter box. The mantel holds additional gear. (Author's photograph)

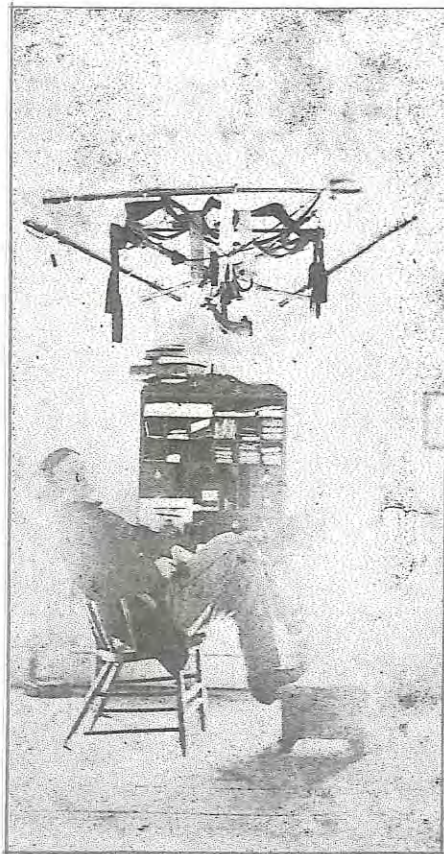


Figure 32.

The east parlor of Tudor Hall when General McGowan was headquartered there. The Boisseau family could not take the mahogany pier table nor the ingrain carpeting when they left the house. All other items belonged to the military including the folding chair, the trunk, and the folding cot for an officer always on duty in this room. (Author's photograph)



Figure 33.

This image shows the interior of Major Wolfe's office, Fort Delaware, dated July 30, 1864. There are two desks including a closed field desk against the wall of the winder stairs. The floor appears to be carpeted wall-to-wall in what might be a variety of patterns. Most notable is the formal arrangement of framed pictures on the walls. A mascot in the form of a cat occupies the Windsor chair next to the door. (Image given to the author by William L. Brown)

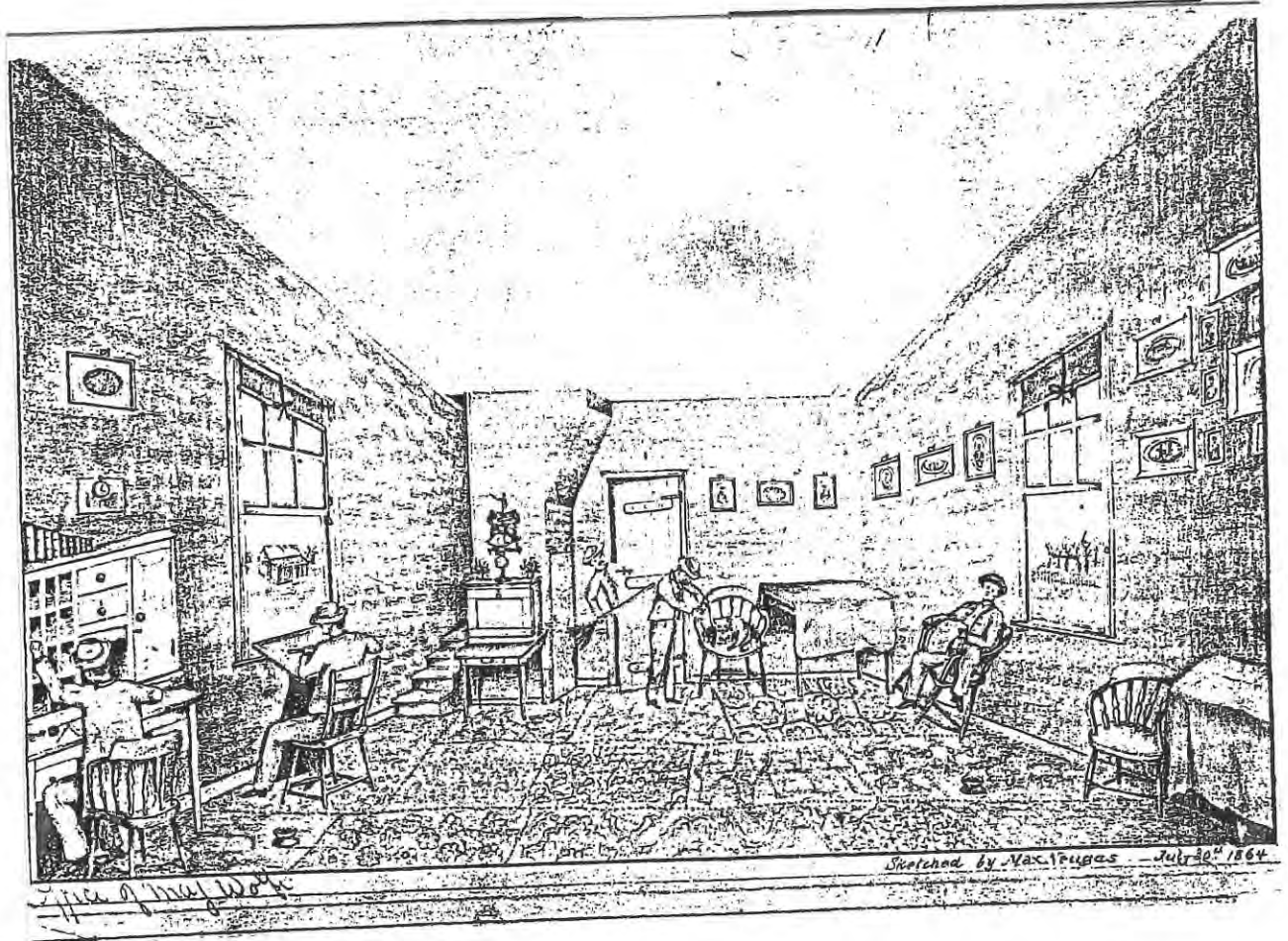


Figure 34.

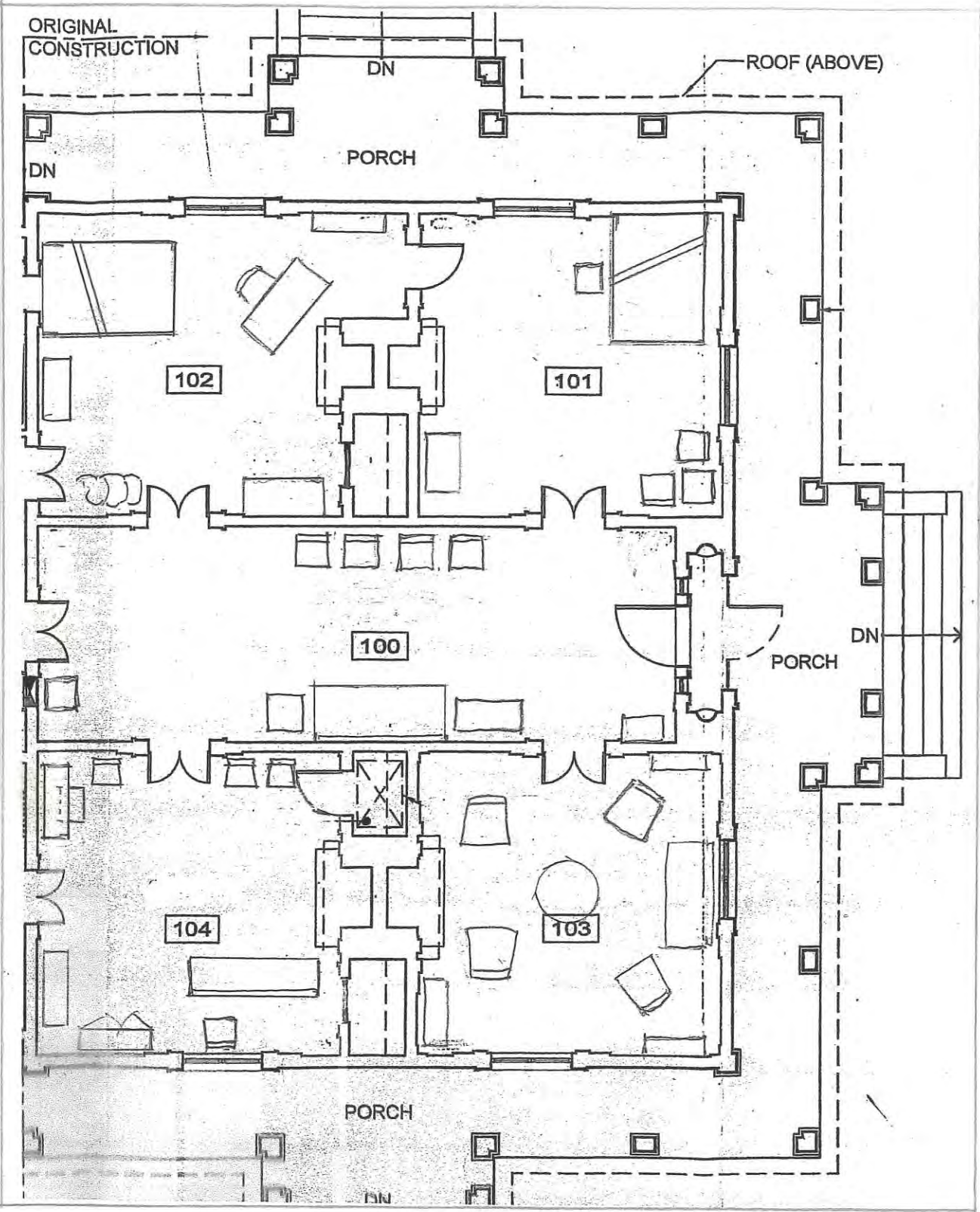
This image is identified only as the winter quarters of Battery E, 1st Rhode Island Light Artillery taken some time during the War. The battery's commanding officer and senior non-commissioned officer have finished a meal. The enlisted man second from the right is sitting in a folding chair. The wall above the mantel is decorated with crossed swords and pistols. The mantel holds candlesticks, books, and a few unidentified items. The wall behind the sturdy dining table is covered in papers that appear to be maps. (William L. Brown, *The Army Called It Home* (1992), p. 209)



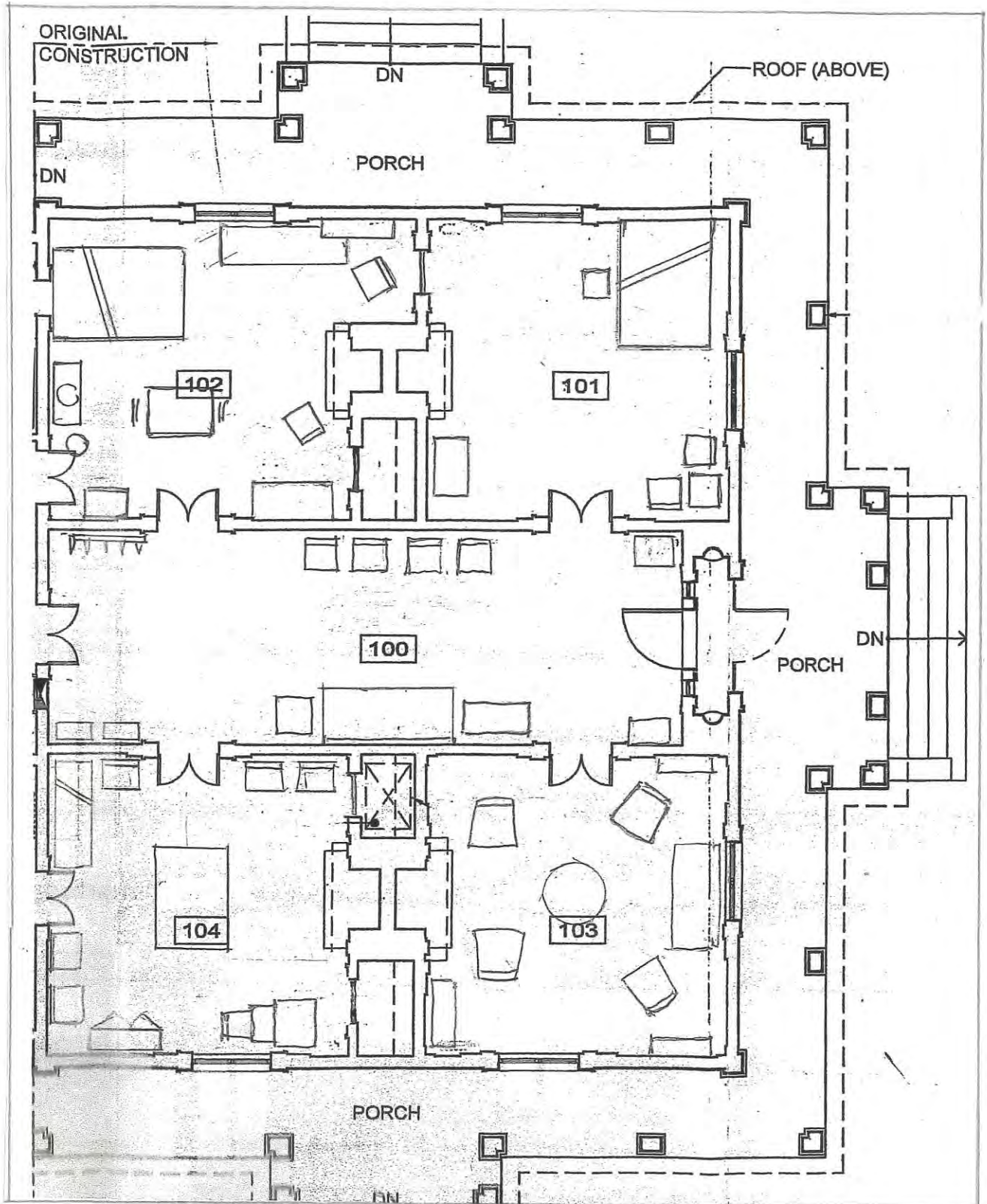
APPENDIX B:

Floor Plans

Floor plan of Verandah House illustrating a civilian arrangement of furniture and room use.



Floor plan of Verandah House illustrating a proposed combination of civilian and military use and furniture arrangement during the Civil War.



APPENDIX C:

Cost Estimates

Note: These estimates include window, wall, and floor coverings, upholstery textiles, and lighting. They do not include the costs to install the wall and floor coverings, nor the costs to fabricate and install the window and bed hangings.

All estimates are based on mid-range products and are given in manufacturers' wholesale prices.

Acquisitions of furniture and military items recommended in the report are not included in the room estimates.

Center Hall (room 100)

Painted floor cloth	\$20,000	
Wallpaper and border	\$5,000	
(2) reproduction lanterns	\$1,200	
Slipcover fabric	\$2,750	
Subtotal for room		\$28,950

Best Bedroom (room 101)

Ingrain carpeting	\$5,500	
Wallpaper and border	\$4,500	
(1) 2-arm reproduction solar Chandelier w. etched shades	\$4,000	
Window curtains	\$1,600	
Netting for bedstead	\$2,500	
Winter bed curtains (optional)	\$5,000	
Slipcovers for two side chairs	\$300	
Subtotal for room		\$23,400

Northwest Room (room 102)

Venetian carpeting	\$4,800	
Wallpaper and border	\$4,000	
Netting for bedstead	\$3,000	
Winter bed curtains (optional)	\$5,000	
Subtotal for room		\$16,800

South Parlor (room 103)

Brussels carpeting	\$12,000	
Horsehair fabric for upholstery	\$15,000	
Window curtains	\$1,600	
(2) lambrequins	\$1,750	
(1) four-arm reproduction solar Chandelier with etched shades	\$8,000	
(1) c.1860 solar table lamp	\$2,000	
(1) set of mid 19 th -century girandoles	\$1,000	
Subtotal for room		\$41,350

Sitting/Dining Room (room 104)

Venetian carpeting	\$4,800	
Wallpaper and border	\$3,500	
(1) 3-arm reproduction solar chandelier with frosted glass shades	\$7,000	
Subtotal for room		\$15,300

Total for five rooms **\$125,800**